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Simona Moličnik

»SMISEL JE NABOJ V TEČAJIH SVETA ...«

V spomin na Boruta Loparnika

Vstop dr. Boruta Loparnika v sedemdeseto jesen (2004) je ponudil priložnost, da skozi njegov literarno-muzikološki izraz spoznam cenjenega kolega, sodelavca, ki me je povabil v svoj delovni krog in s katerim sem dotlej že desetletje preživljala delovni čas v medetaži tretjega in četrtega nadstropja Narodne in univerzitetne knjižnice, kjer smo tedaj pod njegovim vodstvom skrbeli za bogati fond Glasbene zbirke. Naslovne besede, objavljene v članku *Plaidoyer za neznanca*, ob stoletnici rojstva Marija Kogoja (Trst, Glasbena matica 1992), so zarezale v srž njegove biti. Ko so bile ponovno izrečene lani ob podelitvi Mantuanijeve nagrade za življenjsko delo, so – če se izrazim svetopisemsko – postale *meso*. Slovesnost, kakršnih Borut Loparnik sicer ni maral, ga je nagovorila tako iskreno, da je v pogovoru s kolegom in prijateljem mag. Tomažem Faganelom odstrl doslej neznanе trenutke svojih zgodnjih mladostnih dni. Natanko teden dni zatem (15. novembra 2018) se je Borut Loparnik, rojen 5. septembra 1934, povzpел k »naboju v tečajih sveta«.

Boruta Loparnika sem doživljala kot strokovnega očeta, sčasoma vse bolj tudi kot kolega in sodelavca. Spomin nanj tako vzbuja izrazito oseben, a globoko iskren pogled. Sodil je v generacijo graditeljev muzikologije na Slovenskem, v »ekipo«, ki je dobesedno živela za stroko. Poklicna pot ga prvenstveno ni ponesla v znanost, čeprav je konstantno raziskoval, pisal in objavljал prispevke v znanstvenih revijah, kot sta *Muzikološki zbornik* in *Zvuk*, pa tudi v zbornikih drugih humanističnih disciplin. Njegov višji poklicni cilj pa je bilo uresničenje strokovnih postulatov na drugih področjih družbenega življenja. Dosledno in brezpogojno je vztrajal pri iskanju resnice: v stroki, v glasbenemu izrazu, v družbi.

Pisalo se je leto 1989. Tedanja *Zveza kulturnih organizacij Slovenije* je organizirala seminar za zborovske dirigente. Eden od predavateljev je bil Borut Loparnik. Osredotočil se je na zborovske skladbe Marija Kogoja. Močno je izstopal. Gosti sivkasti lasje so urejeno, mehko padali nazaj in odstirali visoko čelo. V belem puliju in modrem suknjiču je sedel za mizo: mirno in dostojanstveno. Pred seboj je imel nekaj na drobno popisanih lističev. Pripovedoval je disciplinirano, z jasno, a silno mehko dikcijo, v zmernem, konstantnem tempu brez agogike, pa vendar tako živo, da je vase ujel absolutno pozornost navzočih.

Komaj danes razumem ta trenutek. Odstrl je tista Borutova nagnjenja, o katerih sicer ni veliko govoril. Prvo je odnos do skladatelja Marija Kogoja. Stik s Kogojevim

glasbenim izrazom ga je presunil in v neizrekljivih detajlih stalno spremljal. Umetnik jasnih nazorov, odločnega odklona od romantičnih paradigem in domačijske pastoralnosti, pa enigmatičnih duševnih stanj, ga je svojevrstno in večplastno nagovarjal skozi celotno poklicno pot, pri čemer je Loparnik vztrajno ohranjal prepotrebno strokovno in znanstveno kritično distanco.

Drugo je odnos do zborovske glasbe, ki ga je zaznamovala v zgodnji mladosti. Ni naključje, da je šest let (1966–1972) umetniško vodil *Oktet Gallus* in z njim izvajal za tisti čas težko predstavljive partiture Gallusove polifonije. Z oktetom je gostoval po vsej tedanji Jugoslaviji in v številnih mestih po svetu. Koncerte pa je zasnoval tako, da je skladbe sam povezoval s strokovno spremno besedo.

Njegovo tretje nagnjenje pa je bilo spoštovanje visokih hotenj ljubiteljske kulture. V njej je našel tisto iskrenost, ki jo je med profesionalnimi glasbeniki, pa tudi med muzikologi, pozneje pogosto pogrešal. Občutek, da je napuh (danes bi temu rekli ambicija) prevladal nad resnico čutenja, ga je za vedno odmaknil. Vedel je namreč, da vsečnost vodi nazaj v domačijskost. Najprej se je to zgodilo prav pri *Oktetu Gallus*. Pozneje je trdil, da »oktetovstvo« škoduje razvoju zborovske glasbe in v svojem značilnem humorjem slogu poudarjal, da bi bilo treba »oktete zakonsko ukiniti«.

Tako življenjska kot muzikološka pot Boruta Loparnika nista bili niti enosmerni niti uhojeni. Srečevali sta se, se poenotili, pogosto je druga nadvladala prvo, v določenem trenutku pa sta se tudi razšli, vsaka svojemu cilju nasproti. Borut je sprva študiral na Oddelku za zgodovino Filozofske fakultete Univerze v Ljubljani, zatem pa leta 1962 diplomiral na zgodovinskem oddelku Akademije za glasbo. Načrtno miselno prehajanje od splošnega k posameznemu tako zaznamuje vse njegove delovne procese: postavitve strokovnih temeljev dvema nacionalnima ustanovama – Glasbenemu uredništvu tretjega programa Radia Ljubljana (1963–1987) in Glasbeni zbirki v Narodni in univerzitetni knjižnici (1988–2002) – in znotraj tega krovnega delovanja najprej zasnova številnih radijskih oddaj s prodorno analitično-kritičsko mislijo, podano v izrazito avtorskem esejističnem slogu, pa domala vizionarsko, odločno strokovno selektivno zbiranje gradiva za zgodovinske vire v času analognega dožemanja sveta ter (v sodelovanju z mag. Zoranom Krstulovičem) postavitve dveh obsežnih razstav: *Moja notranjost sem* – ob stoletnici rojstva Marija Kogoja leta 1992 in *Moja smer je skrajna levica* – ob stoletnici rojstva Slavka Osterca leta 1995.

Študentom ostaja v spominu kot enkratni profesor, ki jih je v predavalnicah z dektivsko natančnostjo in retorično slikovitostjo popeljal k pomembnim dejstvom glasbene preteklosti. Predaval je glasbeno zgodovino na Pedagoški fakulteti (1976–1987), študentom Oddelka za muzikologijo Filozofske fakultete pa predstavljal izbrana poglavja o Mariju Kogoj.

Ob objavah Boruta Loparnika je treba omeniti monografijo oz. izdajo zapisov pogovorov s skladateljem Primožem Ramovšem *Biti skladatelj* (1984), soavtorstvo pri še danes pomembnem učbeniku za srednje izobraževanje *Osnove glasbene umetnosti* iz leta 1990 (ob Lojzetu Lebiču), ob vrsti kritičskih zapisov, leksikografskih gesel ter strokovnih in znanstvenih člankov pa izpostaviti spremno besedilo k zvočni izdaji madrigalov iz zbirk *Moralia* in *Harmoniae morales* Iacobusa Gallusa v izvedbi ansambla Singer Pur (2000).

V vztrajnem sledenju discipliniranim znanstvenim metodam in muzikološkim konceptom, ki so postala tudi njegova etična vodila, je bil Loparnik pogosto nerazumljen, še posebej med radijskimi kolegi, ki jim urejenost ter doslednost misli in dela niso bile prvotnega pomena. Borutov edini cilj in vedno večji imperativ je bilo pošteno in izvirno delo. Bližnjic ni priznaval. Delo na nacionalnem radiu ga je postavilo v središče glasbenega dogajanja in naposled privedlo do krutega spoznanja resnice, da so med umetniki etična merila pogosto mnogo nižja kot med humanističnimi znanstveniki. Ta izkušnja ga je dalje vodila k razumevanju tistih razsežnosti slovenske glasbene zgodovine, ki jih viri ne izpričujejo, zato jih ni mogoče znanstveno argumentirati, čeprav so bili pogosto bistveni razvojni zaviralci.

O »umazanih podrobnostih«, kot se je pogosto izrazil, ni pisal, je pa veliko govoril. Posebno doživetje so bile vsakdanje, že kar obredne jutranje kave, preden smo Glasbeno zbirko odprli obiskovalcem. Še večje vznemirjenje pa je bilo skupno urejanje zapuščinskih gradiv. Loparnikova retorična spretnost je bila izjemna. Tu so se odstrli: širina in sposobnost razumevanja zgodovinskih kontekstov, njegov izrazit občutek za literarno podajanje snovi, čut za humor ter resnična sposobnost čutenja glasbe ob branju partitur. Redko sicer, a zgodilo se je, da ga je moč izraza (še posebej ob rokopisnih partiturah Marjana Lipovška) za več ur pričvrstila na stol. Opazovanje se je končalo z rahlo osolzelimi očmi in kratkim, a jasnim vzdihom: »Kako močno!«

Kljub veri v svet modernističnih, naprednih partitur, ne glede na obdobja, v katerem so nastale, je Borut Loparnik ostal osebnost analognega sveta. Digitalizacijo je sprejel zgolj do zvočnih posnetkov na CD-jih, ves preostali razvoj pa je s svojo značilno odločnostjo odklonil. Vztrajal je pri pisanju s svinčnikom na papir in radirko v bližini. Pisal je vedno od začetka do konca, pri tem pa ure in ure sedel ob premišljevanju in iskanju ustreznih izrazov. Ko sem ga sveže diplomirana poprosila za korekturo pred objavo nekega svojega besedila, sem ob vrnitvi seveda zardela do ušes. Vsak stavek je bil predrugačen, besedilo je bilo nabito s svinčnikovo sivino drobne pisave Loparnikove roke. Borut mi ga je vrnil z nasvetom, naj pričem na roko prepisovati dela Ivana Cankarja.

Pozneje sem razumela, da tudi tako opevani Borutov čut za poetični slog zapisovanja strokovnih besedil ni prišel sam od sebe. Z Borutom Loparnikom je vraščena le izjemna samodisciplina in hrepenenje po lepem v najširšem pomenu: v glasbi, besedilu, njegovi lastni urejenosti ...

Ker je bil Borut Loparnik osebnost globokih načel, so digitalna ugodja ter z njimi povezani spremenjeni miselni procesi, vrednostni sistemi in estetski nazori ostali onstran njegovega humanističnega razumevanja in dojetanja. Njegov globoki smisel pa je ostal kot »naboj v tečajih sveta«: nedosegljivi ideal, ki ohranja spomin na Boruta Loparnika kot pokončnega, dostojanstvenega humanista.



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Niall O'Loughlin

Univerza v Loughboroughu
Loughborough University

Ivo Petrič's Orchestral
Indian Summer
In memoriam Ivo Petrič
Indijansko poletje za orkester Iva Petriča
In memoriam Ivo Petrič

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IZVLEČEK

ABSTRACT

Veliko del Iva Petriča je za orkester. Nekatera so povezana z rodno Slovenijo, ostala so koncertantna dela za različne solistične instrumente. Običajno so komponirana v enem stavku, ki bodisi kažejo povezave s tradicionalnimi ločenimi stavki bodisi gre za dela v več tempih s številnimi medsebojnimi motivnimi povezavami.

Many of Ivo Petrič's last works are orchestral. Some are related to his native Slovenia, while others are concertos for various solo instruments. They are normally in one movement, either showing some connection with traditional separate movements or multi-tempo works with numerous motivic interconnections.

Throughout his long composing career, the Slovene composer Ivo Petrič (1931–2018) concentrated on instrumental music, partly because of his own early experience as an orchestral oboist and later orchestral manager and artistic director of the Slovenian Philharmonic, and partly from his long and fruitful time as the conductor and leader of the Slavko Osterc Ensemble.¹ In his early years he composed three symphonies² and a

1 For details of the group's activities see Ivo Petrič, "Jubilej ansambla Slavko Osterc," *Zvuki* (1973): 39–42 and Andrej Rijavec, "Skladateljska skupina okrog ansambla »Slavko Osterc« - Die Komponistengruppe um das Ensemble »Slavko Osterc«," Primož Kuret, ed., *Slovenska glasba v preteklosti in sedanjosti - Slowenische Musik in Vergangenheit und Gegenwart* (Ljubljana: Kres, 1992), 260–269.

2 The symphonies are *Simfonija Goga* (3 versions: 1954, 1956 and 1960), *Symphony No.2* (1957) and *Symphony No.3* (1959–60).

number of concertos,³ mostly for wind instruments, as well as other orchestral works. Petrić's compositions written for the Slavko Osterc Ensemble are also relevant to his development as they gave him invaluable experience in putting into practical terms the vivid instrumental imagination and instrumental combinations that form such an important part of his style. There are a very small number of vocal pieces but, with one exception discussed later, they were not especially important for him.

From around the years 1962 and 1963, he became closely associated with the avant-garde movement in Slovenia, and was a leading member of the composers' group called *Pro musica viva* which included almost all of the most significant advanced composers of the day.⁴ As the director of the Slavko Osterc ensemble he was able to ensure that all the composers in the group were generously represented on the concert platform and in the recordings that were being made in those years. His style embraced the latest developments, notably aleatory notation.⁵ For this to be effective it was important for the players to be skilfully directed and for a fully working cueing system to be in operation. That this was in fact the case can be deduced from the appearance of a large number of scores published by Edicije Društvo slovenskih skladateljev (The Slovenian Composers Association) which for many years was led by Petrić himself, and numerous successful performances and recordings from this period.

By the mid-1980s Petrić again began to use traditional bar-lines and metrical barring in his compositions. Sometimes this was only a convenience for the performers even if the notation did not indicate a rhythmic dimension, but gradually the significance of the bar-lines became more important as metrical regularity achieved a higher priority. For Petrić a number of his later aleatory scores proved to be less than satisfactory, leading him to rework some of the orchestral scores using the traditional barred notation. Not only were passages rewritten in as straightforward and literal a manner as possible, but also a great deal of other revision took place at the same time, with both expansion and contraction becoming part of the process of transformation. It is not the purpose of the present study to investigate the details of this recasting of earlier works, but rather to focus on the nature of the compositions using the traditional notation which date from the 1980s onwards or those pieces which the composer chose to rewrite using the traditional metrical format.

It is no exaggeration to say that Petrić was busy composing music at a furious rate from then virtually to the time of his death. His music consisted largely of orchestral music, including concertos,⁶ as well as chamber music for one or more performers whose musical characters and technical abilities were well known to him. Inevitably, however, his orchestral works stand high in this period, with some showing an inclination

3 The concertos are for violin (1953), flute (1954–57), clarinet (1958), harp (1959), *Koncertantna glasba* for bassoon (1959) and *Tri skladbe* for horn (1961).

4 This is very well covered by Matjaž Barbo in *Pro musica viva – Prispevek k slovenski moderni po II. svetovni vojni* (Ljubljana: Znanstveni inštitut Filozofske fakultete, 2001). The eight composers he discussed are Jakob Jež (1928), Milan Stibilj (1929–2014), Krno Cipci (1930–2002), Ivo Petrić (1931–2018), Alojz Srebotnjak (1931–2010), Darijan Božič (1933–2018), Igor Štuhec (1934) and Lojze Lebič (1934). Stibilj stood somewhat apart from the group and Cipci did not feature very strongly. The music of another composer, Primož Ramovš (1922–1999), was frequently performed by the Slavko Osterc Ensemble. A detailed study of Petrić's earlier music (1959–1970) is given by Barbo in *Pro musica viva*, especially 140–148.

5 Niall O'Loughlin, "Melodic workings in the Music of Ivo Petrić," *Muzikološki zbornik* 29 (1993), 107–119.

6 See Niall O'Loughlin, "A Return to Old Techniques in Recent Concertos by Ivo Petrić," *Muzikološki zbornik* 47/1 (2011): 167–176.

towards programme music and others staying firmly within the area of “absolute music”. The total number included in these categories and composed since 1983 consists of at least twenty-seven,⁷ a selection of which form the basis of the present study. The first part of this examination looks at Slovene connections (and one Irish one), while the second part looks closely at Petrić's favourite orchestral form, the concerto.

Petrić always aimed to give an international element to his music, having studied as many contemporary music scores as he could obtain, and having written four impressive articles on contemporary music.⁸ However, he has always treasured his Slovene heritage, taking the opportunity in the 1990s to celebrate that legacy in works that are connected with three different art forms: music, words and painting. The composer's interpretations, it must be emphasised, are subtle in nature and not in any obvious sense programmatically derived.

Because the composer Jacobus Gallus (1550–1591) stands as the Renaissance master who put Slovenia on the musical map, it was only natural that Petrić chose to celebrate his achievement and importance with his own music. His orchestral work called *Gallus Metamorphoses* of 1992 is in effect a three-movement symphony using motives derived from three of the older composer's motets. One must emphasise, however, that the borrowings are often buried in the musical textures in a way that often makes them difficult to recognise as such. In the first movement, based on the eight-voice motet *Quam pulchra est, amica mea*,⁹ Petrić very skilfully underpins high woodwind melodic shapes with accompaniments derived from the cantus and altus lines of the first phrase of the motet, in the form of stepwise descending parallel thirds. Rather than using the metre of the original, Petrić maintains a steady crotchet *Allegretto grazioso* in 3/4 time with percussion (tambourine, timpani, bells, triangle, claves, bongos and wood block) emphasising the modern pulse. The second movement is slow,¹⁰ in 4/4 time throughout, deriving its borrowed material from the motet *Ecce quomodo moritur iustus*.¹¹ The opening bass clarinet solo follows the beginning of the cantus line, but soon diverges from it chromatically, with other motives being introduced as the movement progresses. As in the first movement they are incorporated into the texture with delicate faster moving string counterpoints playing against the chorale-like quotations from the wind instruments. The haunting coda has chamber-music like textures with the clarinets playing a chorale, reminiscent in some ways of the original motet, and a solo violin and cello decorating this with florid lines. The finale, *Vivo giocoso*, based on the six-voice *Musica noster amor*,¹² returns to the strong rhythmic patterns of the first movement, mostly in 2/4 time with short sections in 3/4. Three elements appear successively: the regular march-like partly dactylic figures from the percussion; wide-spanning melodic phrases from woodwind and strings; and slow moving melodic shapes moving up and down by

7 See Appendix for a list of these works.

8 Ivo Petrić, “Razvoj glasbene misli 20. Stoletja” [Review of 20th-Century Thinking on Music], *Sodobnost* 10 (1962): 385–96; 509–17; 612–21; 767–80.

9 Jacobus Gallus, *Opus musicum*, iv/1, no.iv.

10 The opening tempo is not specified in the score, but the recording (Slovenska filharmonija, SF 900045, Ljubljana, 2004), approved by the composer, moves at approximately crotchet = 60.

11 Jacobus Gallus, *Opus musicum*, ii/1, no.xiii.

12 Jacobus Gallus, *Moralia*, xxviii.

step derived from the Gallus motet. The last develop into chorales quoting Gallus's music even more openly. The movement consists of an interaction of these elements until there is a final synthesis of their different characteristics.

For the second of his orchestral tributes to his native land Petrić turned to poetry in a vocal setting for mezzo-soprano and orchestra. Slovenia has a long and distinguished poetic tradition that extends very much to the present day, from France Prešeren (1800–1849) to Tomaž Šalamun (1941–2014) and Tone Pavček (1928–2011). From the early 20th century one of the most revered poets is Srečko Kosovel (1904–1926). During his tragically short life he witnessed some of the horrors of World War One at first hand and the loss of his Slovene homeland to Italy, both of which fundamentally affected the nature and content of his poetry. It was natural then that Petrić selected some of his poetry for one of his rare vocal settings, the cantata *Pesem življenja* ('The Song of Life'), originally written in 1981, with a second version in 1984, but whose third and final version was completed only in 1995. This final 26-minute version, first performed in 2001, is methodically planned in an arch form, with poems from Kosovel's *Integrali* ('Integrals') framing the work and his *Rodovnik* ('The Family Tree') at the centre, which itself is flanked by poetic prose from Ivan Cankar's *Kurent* and France Forstnerič's poem *Pred nemim morjem* ('Before the Dumb Sea'). The words, sung by a mezzo-soprano, project a powerful and consistent message.

The strong dramatic poetic sequence of the words is clear in performance, which the music reinforces very strongly. The short orchestral prelude opens with a slow-moving and meandering horn solo full of foreboding that has uneasy cello and woodwind counterpoints, building to a climax that sets the tone for the setting of four of Kosovel's *Integrali*, presenting a world of different evocative colours (blue, green, silver) ending with the climax of "Živeti, živeti je smisel človeka!" ('To live, to live is the purpose of man!'). Petrić always presents the words clearly and scores them modestly, often using sustained sounds to underpin vocal phrases and reintroducing moving orchestral parts during the silences in the vocal part. This triggers a dramatic interlude before the calm passage from Cankar's *Kurent*. Again the composer builds the music to a climax at the words: "Šaj je le suknja, jaz pa sem mislil, da je človek v nji!" ('It is only the coat, and I thought that the man is inside!'). Kosovel's *Rodovnik* ('The Family Tree') is even more concise and almost pointillist in character with the repetitive word "suženj" ('slave') beginning each of the first six lines. The quiet and thoughtful interlude and gentle setting of France Forstnerič's *Pred nemim morjem* ('Before the Dumb Sea') ends with the inscrutable words: "Pred rojstvom je velik prostor. Za smrtjo še večji." ('Before birth there is a great void. After death it is much greater.'). These words and two lines from the earlier *Integrali* ('Živeti ...') are repeated as a benediction on the work in the coda to the finale that sets two more of Kosovel's poems.

For the third category of works inspired by Slovenia, Petrić moved from poetry to painting, the works of Ivan Grohar (1867–1911). In 2004 he wrote; "Ivan Grohar is my favourite Slovene painter, and I have a deep attachment to the region from which his family came; the world under Ratitovec is also that of my ancestors."¹³ He said that he

13 In the booklet notes for the recording on CD, SF 900045 (Ljubljana: Slovenska filharmonija, 2004).

constantly returned to the National Gallery in Ljubljana to experience the qualities of Grohar's paintings, something which indicates the deep fascination that these pictures held for him.¹⁴ The translation of visual art to music is, of course, a controversial subject, something which can vary from crude representation to remote reflections of an abstract nature. In his music Petrić was much closer to the latter, concentrating his tribute in the workings of the music, its melodies and its form. His works that derive their inspiration from Grohar are: *Groharjeve impresije* ('Grohar's Impressions') of 1980, its newly reworked version *Groharjeve impresije II* ('Grohar's Impressions II') of 1998, revised in 2003, and *Štirje letni časi* ('Four Seasons') of 1995–96, revised in 2002. These pieces are all through composed and performed without a break.

Groharjeve impresije II is a 14-minute work with a crotchet beat throughout, but a flexible variety of tempos with the crotchet ranging from 68 to 102, and thus creating an impressive unity (see Table 1). The tempo changes always move by step (faster or slower) on a graduated scale from one section to the next. The speed increase or decrease between sections, whenever it has not already been achieved by other means, is normally indicated in the one or two bars before the end of the previous section by *poco accel.*, *rit.*, *rallentando*, *allargando* or similar. Each tempo remains steady for a range of between five and 33 bars, presumably an indication of the time the viewer stops to look at each painting. Following the changes in tempo marked by double bars in the score, one can identify 18 sections. It is possible that some of the short sections are simply an indication that the viewer had moved from one painting to another in the same way that Mussorgsky represented with his "promenade" in his *Pictures at an Exhibition*. The composer gives an indication that a wide range of Grohar's paintings is included in his impressions, although we are not told which section is inspired by which painting. In his note to the recording the composer refers to "a whole gallery of his paintings, ranging from his *Spring* down to *A Larch*, *Škofija Loka in the Snow*, *The Sower*, *A Man with a Cart*, *The Herdsman*, and the rest of the works which have always given me the feeling of national identity and pride."¹⁵ The opening cor anglais solo presents a number of motives that Petrić develops over the course of the work, a feature that gives a clue to its taut unity. Its various chromatic twists and turns are accompanied by contrapuntal motives, while some of the sections are fiercely dramatic in tone. In the fourth section (*Passionato agitato*), for example, the four horns wind around each other in a counterpoint to threatening rising phrases from the trumpets and trombones.

Section	Tempo	Metronome	Bars	Pages
1	Sostenuto meditando	76	16	1-3
2	Andantino grazioso	82	9	3-4
3	Poco animato	92	16	4-6
4	Passionato agitato	96	29	7-10
5	Moderato quieto	76	30	10-13

¹⁴ Personal recollections to the present writer.

¹⁵ In booklet notes for the recording on CD, SF 900045 (Ljubljana: Slovenska filharmonija, 2004).

Section	Tempo	Metronome	Bars	Pages
6	Poco animato	82	15	14-16
7	Estatico animato	102	23	16-19
8	Moderato quieto	86	20	19-21
9	Poco animato	96	33	22-26
10	Moderato maestoso	82	11	26-27
11	Quasi allegretto	92	16	28-30
12	Largo espressivo	76	16	30-32
13	Agitato e marcato	96	15	32-34
14	Moderato tranquillo	72	15	34-36
15	Poco animato	82	5	37
16	Animato	96	9	37-39
17	Moderato quieto	76	19	39-42
18	Largo solenne	68	15	42-44

Table 1: Sections of Grohar's Impressions II.

The composer in many of his compositions has given to his music titles which reflect the seasons directly or indirectly.¹⁶ The second of his orchestral works to trace its inspiration to the paintings of Ivan Grohar, *Štirje letni časi* ('Four Seasons') limits the number to only four. Thus in this work he focuses on four of the paintings that were briefly referred to in *Groharjeve impresije II* that can be directly or loosely related to the four seasons: *Pomladi* ('Spring'), *Macesna* ('A Larch'), *Črednika* ('The Herdsman'), and *Škofija Loka v snegu* ('Škofija Loka in Snow'), spring, summer, autumn, winter, respectively. Again we must not look too closely at the details of the music to reflect literal aspects of the painting, as Petrić was trying more to mirror the mood rather than "painting" a musical picture. The work is structured completely differently from *Groharjeve impresije II*, although it is similar in length. Petrić takes each of the four pictures in turn, interpolating between each one what he called a "ritornello" which is considerably varied at each appearance, thus creating a work in four sections which are distinguished by metre rather more than tempo. The first section, entitled "Pomlad/Spring" in the score, in a firmly articulated *Allegretto* 6/8 time, is built up from an ascending phrase from the clarinets and in imitative entries on the strings. This is one of the composer's favourite methods of building up his textures. The listener can follow the composer's thinking without too much difficulty, but in Petrić's music it is always

16 As well as *Štirje letni časi* these are *Vem za pomlad* – cantata (1961), *Summer Music* for flute and piano (1973), *Autumn Music* for violin and piano (1974), *Winter Music* for clarinet and piano (1976), *Winter Elegy* for oboe and piano (1984), *Portrait d'automne* for string quartet (1992), *Zimska pesem* – *Winter Song* for clarinet and piano (1992), *Pomladni concertino* (1993), *Summer Games* for clarinet, cello and piano (1995), *Pomladna simfonija* – *Spring Symphony* and *Jesenska simfonija* – *Autumn Symphony* (both of 1996), *Jesenska srečanja* – *Autumnal Encounters* for clarinet and piano (1998), *Winter Games* for flute and piano (2002), *Autumn concerto* for violin and orchestra (2003) and *Quatuor 2004 'Après l'automne...'* (2004).

subtly varied and is never predictable. The second picture, *Macesna* ('A Larch'),¹⁷ representing summer, provides the inspiration for the next section, but is prefaced by a beautifully scored yearning melodic section for strings and harp. This establishes a 3/4 metre, while the main section maintains the crotchet beat with variable bar lengths. The third painting *Črednika* ('The Shepherd') representing autumn, is marked to be played *Moderato quieto*. It is in effect the slow movement, starting with wisps of melodies from the woodwind combined with rising staccato "droplets". Petrić builds up his various mostly rising motives before a brief return to the opening lazy opening oboe phrase with its staccato counterpoint. This is directly followed by the final section, a lively *Vivo giocoso* in 2/4 time, drawing its inspiration from the painting *Škofija Loka v snegu* ('Škofija Loka in Snow'). Many of the composer's finales of this period share this strongly rhythmic character with generous use of percussion, sometimes tuned, and short melodic phrases, often passed from instrument to instrument.

The most intriguing orchestral work by Petrić which has extra-musical influence or inspiration must be *The Picture of Dorian Gray II*.¹⁸ It began life in its first form in 1983-84 as the symphonic poem *Slika Doriana Graya* ('The Picture of Dorian Gray') and won first prize in the 1985 Oscar Espla competition in Alicante in Spain where it was first performed a year later. The composer relates that, although he did not attend the premiere, he received a recording of the work. This so displeased him that he lost interest in the piece, until he re-examined it and completely rewrote it in 2007 as *Slika Doriana Graya II* ('The Picture of Dorian Gray II').

For his inspiration Petrić turned to the novel called *The Picture of Dorian Gray* by the Irish writer, Oscar Wilde (1854–1900),¹⁹ which was published first in 1890 in *Lippincott's Monthly Magazine*. Wilde revised the text, adding a provocative preface when it was published in book form in 1891, but over the years it appeared in a number of versions.²⁰ This fantasy story involves a painter, Basil Hallward, who portrays Dorian Gray in a painting as a beautiful young man, with some obvious erotic undertones. There is also a Faustian connection as Dorian Gray becomes involved in numerous questionable activities, including the murder of the painter, in a downward spiral of misdeeds. However, Gray does not immediately suffer, although the subject on the original painting becomes progressively degraded. Finally Gray desperately attacks the painting but in doing so he kills himself, making him old and disfigured in death, while the painting itself is miraculously restored to its pristine beauty.

The plan that Petrić used for the work is similar to that of *Groharjeve impresije II*, written with a crotchet beat throughout, varying bar lengths, and a total bar count of 500, clearly marked into seventeen sections. In *Slika Doriana Graya II* the tempos are on a five-point scale from crotchet = 76 to 112²¹ (see Table 2), with 76 marked *Quieto*

17 The three sections after the first are not titled as such in the score at www.ivopetric.com, but they are identified in the composer's own catalogue of 2001: *Opus musicum* (Ljubljana: Edicije DSS, 2001), 111–112.

18 Although this work does not have Slovene connections, it is included because of its relevance to the composer's techniques of formal construction.

19 This of course is not connected with Slovenia, but with the London society in which the novel is set. Wilde was more famous for his plays, perhaps most notably *The Importance of Being Earnest*. *The Picture of Dorian Gray* was brilliantly transformed into a stage play by the English dramatist John Osborne.

20 Some versions were banned in England, being considered obscene by the standards of the time, and it was only in 2011 that the full text of the novel was finally published.

21 These are 76, 86, 96, 102, 112.

and 112 marked *Vivo giocoso*. The tempos alter mostly by step with few sudden changes, making the transitions virtually seamless. To trace the events in the story of Dorian Gray by relating to Petrić's piece, it is best to think in broad terms that indicate the hero's mental disintegration. The music moves from slow mostly quiet sections to those with faster tempos and richer textures and returns to the slower quieter ones, with the faster sections clearly representing the important actions of Gray himself. Petrić uses the opening trumpet motive almost like a motto theme, as the source of much of the melodic material. The rhythms of the derivations of the motives are constantly changed, phrases inverted, and textures built up from the contrapuntal treatment of these motives. The instrumental groups are mainly kept separate, with the brass, mostly trumpets and horns, projecting broad, swinging melodic phrases, woodwind decorating the motives with florid runs, and the strings often presented imitatively, with the use in some of the slower sections of solo instruments, notably violin, viola and cello, in free improvisatory passages. The percussion are used rhythmically, particularly in the faster sections with a strong regular pulse, emphasised by the bongos, timpani and side drum, and melodically by the xylophone and vibraphone, mostly in short phrases.

Section	Tempo	Metronome	Bars	Pages in score
1	Moderato	86	10	1
2	Quieto	76	9	1-2
3	Moderato	86	12	2-3
4	Poco animato	102	46	3-8
5	Quasi allegretto	86	15	8-10
6	Quieto	76	23	10-12
7	Poco animato	96	31	12-16
8	Quieto	76	14	16-17
9	Vivo giocoso	112	97	18-28
10	Quieto	76	12	29
11	Moderato	86	39	30-34
12	Animato	102	10	34-35
13	Vivo giocoso	112	97	36-46
14	Moderato	86	28	46-49
15	Animato	102	17	50-52
16	Moderato	86	24	52-55
17	Quieto	76	15	55-56

Table 2: Sections of The Picture of Dorian Gray II.

The second main area of Petrić's later orchestral music to be considered here is the concerto. From his earliest compositions the concerto featured strongly in his output,²² and in his last years he produced a number of works which employed a solo instrument or instruments, concertos for trumpet (1985–86), alto saxophone (1997), horn (1997), marimba (2005), and two concertinos, *Pomladni concertino* ('Spring Concertino') for percussionist in 1993 and the *Concertino doppio* for flute, horn and strings with piano in 2007. There were two solo string concertos, *Autumn Concerto* for violin and orchestra (2003) and the *Fantasia concertante* for viola and orchestra (2011), as well as the *Dresdener Konzert* for strings of 1987 which relies less on the use of solo instruments, and the Second Concerto for orchestra of 2009.²³ The focus in this paper is on the first three solo concertos (for trumpet, saxophone and horn), the two concertinos (*Pomladni concertino* and *Concertino doppio*) and the Second Concerto for Orchestra.

In these works we can see how Petrić has turned his "reinvented" style to his own advantage, instilling into each work recognisable features that identify the compositions in a unique way. Because the composer has an expert knowledge of instrumental abilities drawn from his long experience with his performing group, it is no surprise then that the character of each concerto is determined to a great extent by the capabilities of the solo instruments used. For each concerto further details of the techniques employed are briefly discussed to give some clues to the nature of the works.

The Trumpet Concerto casts the soloist in a clear melodic role. Although there are occasional suggestions of military style, the trumpet here is primarily a singing instrument with full chromatic abilities across the whole range. Some of the character of the trumpet part can be inferred from Example 1, taken from the second main section, in particular the smooth scalic runs, the chromatic alterations within phrases and the highly imaginative rhythmic variety. One notes in particular the alternation of bars of 3/4 and 4/4, the two three-note motives, the first consisting of two rising or descending whole tones, and the second a falling whole tone followed by a rising semitone (bar 2 and bar 4).

The opening section of the concerto is preparatory in two ways: it introduces the main slow first movement, but it also presents some important music. All the instruments chart an arch-shape with the melodic material, something which features strongly as the work progresses. The trumpet's music is clearly defined but the accompanying music is less easy to hear as the overlapping rising and falling phrases are infiltrated into the contrapuntal texture. This is skilfully combined with a rising and falling semiquaver figure that is frequently taken by the soloist but also forms part of the intricate accompaniment. The main fast section (*Allegretto scherzando*) uses a brilliant combination of the rising and falling semiquaver figure and thematic material presented by the trumpet in Example 1. The brief slow movement (*Largo cantabile*) has an elaborate trumpet ornamentation with mostly descending heterophonic phrases from the orchestra. The transition to the fast final section uses the wa-wa mute in a very intense section slightly suggestive of jazz. In the *Giocoso vivo* the brilliant trumpet part elaborates much of the accompanying material.

22 See note 3 for the details of his earliest concertos.

23 This was a new work which used some ideas from the withdrawn Concerto for Orchestra of 1982.

Allegretto scherzando

Trumpet in C

Example 1: Koncert za trobento in orkester (*Edicije DSS 1166*), pp. 17–21, bars 110–133.

The second concerto, the *Pomladni concertino* for percussion, has a completely different approach to the melodic material because of the solo instruments used. The predominant instrument is the vibraphone, but the more rhythmic sections employ the xylophone and the slow section the glockenspiel. Example 2 gives some idea of the character of the music for vibraphone with arpeggiated writing which falls naturally under the hands. Note though that while the chordal shapes are laid out in traditional patterns, the notes do not normally mark out diatonic chords or scales thus keeping the tonality in a state of constant flux. Sudden chromatic changes in fast moving scale-wise passages that were such a feature of the trumpet concerto and also the saxophone concerto are not so frequent in this concertino. There are infrequent opportunities for chords. The last two lines of Example 2 show a number of two-note chords.

The character of the *Pomladni concertino* is very vivid with strong instrumental colours. The short introduction is highly atmospheric with no clearly defined tonality, the chords being built up one note at a time. The free tonality is emphasised by the vibraphone's chromatically inflected chords and melodic phrases. The main opening *Allegro moderato* is interestingly constructed. The vibraphone part (see Example 2) is supported by repeated chords on the horns and violins, but it is also complemented by a subtle contrapuntal network of phrases from most of the orchestra. This section

Allegro moderato

Vibraphone

The musical score for the Vibraphone part is written in treble clef with a key signature of one flat (B-flat) and a common time signature. It consists of six staves of music. The first staff begins with the tempo marking 'Allegro moderato' and the dynamic 'mf cantando'. The music features a melodic line with various intervals, including a prominent tritone. The second staff continues the melodic development with 'mf'. The third staff shows a change in dynamics to 'mp'. The fourth staff features a piano 'p' section followed by 'mf'. The fifth staff includes a 'cresc.' (crescendo) leading to 'ff' (fortissimo). The final staff concludes with 'f' and 'sfz' (sforzando).

Example 2: Pomladni concertino (Composer's score: www.ivopetric.com), pp. 3–7, bars 9–39.

is divided almost in the middle by a cadenza that develops some of the motives. The return to the *Allegro moderato* is in effect a “recapitulation”, not in the literal sense but a reworking of much of the earlier music. For the *Scherzando animato*, the xylophone is introduced almost hesitantly, but soon it displays its virtuosic nature. Again Petrić assigns both repeated chords and counterpoints to the orchestra, and also introduces a xylophone cadenza fairly close to the end of the section. Surprisingly the slow “movement” uses the glockenspiel with arpeggiated phrases. It is at the end of this section that the composer changes to the vibraphone in similar style for the accelerating section that leads into the xylophone’s *Vivo scherzando*. In this part Petrić makes the soloist’s relationship with the orchestra one of dialogue and imitation. The important final structural feature of the work is the long coda for vibraphone which recalls a number of earlier motives. The formal effect of this section is one of enclosing the potentially disparate elements of the work in a neat and tidy way.

The Concerto for alto-saxophone and orchestra dates from 1997. It treats the instrument in a virtuoso fashion with many florid runs as well as arpeggios as found in the *Pomladni concertino*. Example 3 shows the particularly extravert nature of the solo part, with non-diatonic arpeggios and scales and sudden shifts of harmonies within

Allegretto giocoso

Alto Saxophone

mf giocoso *f*

mf grazioso

dolce

quasi f deciso *piu f*

espr.

mf

Example 3: Koncert za alt-saxophon in orkester (Composer's Score: www.ivopetric.com), pp. 2–5, bars 13–40.

the same phrase. The full range of the instrument is employed to great effect. Rhythmic phrases are sometimes repeated with different notes, but more often the rhythmic structures are changed at each appearance giving the work unity without any form of predictability. One is reminded from time to time of various aspects of jazz idiom even though the music owes only a very small amount to the style. Rhythmic flexibility is important in defining the character of the solo part, with syncopation frequently used as part of this process (see bars 3–10 of Example 3).

Brief rhythmic ostinatos prepare the listener for the dramatic opening *giocoso* entry of the saxophone (see Example 3). The passage is accompanied by subtle and intriguing counterpoints, notably from the celesta and vibraphone, in a movement of delicate orchestration. In fact, the light textural weavings of the orchestra prove a perfect foil to the virtuoso solo line. An extended cadenza, sometimes accompanied by percussion, leads into the dreamily chromatic *Andante moderato* whose contrapuntal

Grave e poco movendo

Horn in F

f espr. *mf*

mp *f* *ff deciso*

mf

f *mf*

Example 4: *Koncert za rog in orkester* (Composer's Score: www.ivopetric.com), pp. 39–42, bars 295–324.

string textures allow the solo to stand out. Another cadenza, now brief and again accompanied by percussion, leads to the final *Vivo giocoso*, rhythmically solid to anchor the saxophone's fluid passage work with its numerous syncopations. The only interruption to the section's momentum is a sixteen-bar *Andante* which recalls some earlier thematic material, before the final return to the fast tempo launched with stamping four-note chords (B flat, D flat, A flat, C).

The Concerto for horn and orchestra is the most serious of the concertos presented here. It is less concerned with elaborate exuberance than the Saxophone Concerto or the playful rhythmic xylophone sections of the *Pomladni concertino*. Example 4 presents a passage in the slow third main section that is the emotional heart of the work. In many ways its melodic lines are similar in some ways to those of Gustav Mahler and show the same generally easy movement by step or small leaps. Petrić, of course, does not use Mahler's tonal language so the frequent chromatic inflections are not linked to diatonic harmony as Mahler's are, but they still have the same emotional effect. The arch shape of many of Mahler's melodic lines is also found in Petrić's concerto and in particular the slow section (or movement) shown in Example 4, something also noted in the earlier part of the Trumpet Concerto.

The opening section is an extended movement without obvious changes of tempo (*Moderato mosso*) and leads into a similarly structured *Allegretto scherzando* movement. Orchestral textures are exquisitely imagined and carefully gauged with an

Moderato

Flute
Horn in F

mp espr. *mf* *mf espr.* *f* *mf dolce* *f* *mf dolce* *mp* *mp* *3* *p* *p*

Example 5: *Doppio concertino* (Composer's Score: www.ivopetric.com), pp. 5–6, bars 68–79.

emphasis on high and low sounds leaving the middle register clear for the horn to sound effectively. There is an emphasis on motives that are extensively transformed and used for structural definition. The scherzando movement merges into a cadenza-like section accompanied by percussion, piano and harp. This leads directly into the slow movement, richly harmonised, at first by the strings and then by the wind to accompany the horn's expansive melodic line (see Example 4). The finale (*Allegro*) reintroduces motives from earlier in the work in further development of the musical material. Unlike the florid ending of the Saxophone Concerto but more like the longer slow coda that concludes *Pomladni concertino*, Petrić broadens the tempo, *Poco largamente e maestoso*, which allows the soloist to end emphatically with a modern fanfare.

While Petrić has composed a large number of solo concertos, the *Concertino doppio* of 2006 for flute, horn, strings and piano is a rare example of a double concerto.²⁴

²⁴ There were two concertante works from 1975 for two instruments *Gemini Concerto* for violin, cello and orchestra and *Gemini Concertino* for violin, horn and six instruments

It offered a good opportunity to contrast and combine the techniques and individual characters of the different instruments. In it Petrić creates broad, sweeping melodic lines for the horn and more florid scalar runs and arpeggio-type figures for the flute, which are carefully woven together (see Example 5), occasionally assisted by the piano. The main string body varies its contribution from simple chordal accompaniments to imitative, contrapuntal melodic phrases using some of the motives originally played by the two soloists. The composer again casts the work in a single multi-tempo movement (see Table 3), all 292 bars in 4/4 time, except for bar 235 which is in 5/4 time. The main sections are moderately fast (*Più mosso*), fast (*Vivo giocoso*) and fairly slow (*Moderato*). The extended *Vivo giocoso* returns as the finale, interrupted only by a short but beautiful contrapuntal *Largo* for the flute and horn with a walking pizzicato double bass part and some interjections from the piano.

Section	Tempo	Metronome	Bars	Pages
1	Moderato	86	10	1
2	Più mosso	96	92	1-8
3	Moderato	86	6	8
4	Vivo giocoso	112	40	8-13
5	Moderato	86	19	13-15
6	Più largo	76	5	15
7	Più mosso	96	30	16-18
8	Moderato mosso	96	34	19-22
9	Vivo giocoso	112	27	22-25
10	Largo	76	10	25
11	Vivo giocoso	112	19	26-27

Table 3: Sections of *Concertino doppio*.

The “Concerto for Orchestra” as the title for an orchestral work has a long tradition which stretches back to the 1920s. The most famous work with this title, of course, is that by Béla Bartók which dates from 1943, but preceding it were the Concerto for Orchestra by Paul Hindemith (1925) and another by Zoltán Kodály (1939–40), as well as the works entitled *Koncert za orkester* by Lucijan Marija Škerjanc of 1926 and by Slavko Osterc of 1932. Since Bartók’s work the title has been very commonly used by many composers, for example Witold Lutosławski (1954), Michael Tippett (1963), Roberto Gerhard (1965), Elliott Carter (1970) and others. In most cases it was intended to be a showpiece in which all the instruments are to display their capabilities, although some composers hesitated to make the work a virtuoso composition for orchestral instruments. Originally Petrić composed his Concerto for Orchestra in 1982, but was dissatisfied with it. In 2009 he wrote a new work which used some of the music from the original, now in normal barred notation, which he called Second Concerto for Orchestra.

Like Bartók's, Petrić's Second Concerto for Orchestra is cast in five movements in an arch plan (fast, slow, fast, slow, fast), but unlike its predecessor with the central movement faster than the two flanking movements (see Table 4). Further differences are that it plays without a break and lasts only fourteen minutes.

Section	Tempo	Metre	Metronome*	Bars	Pages
1	Vivo ed energico	2/2	96	90	1-10
2	Andante	3/4	92	50	11-15
3	Allegretto giocoso	3/4	112	94	16-27
4	Moderato	4/4	86	50	28-34
5	Allegretto giocoso	3/4	102	126	35-50

*Minimum beat for first movement, crotchet beat for movements 2 to 5.

Table 4: Sections of the Second Concerto for Orchestra.

As in all works such as this it is natural to turn to the use of the orchestra. Petrić used a full orchestra with a large percussion section, which is extensively employed in the faster sections. While the first movement makes great play with many repeated quavers, the two movements marked *Allegretto giocoso* have much more interesting percussive patterns from bongos, woodblocks and various drums. Tuned percussion (xylophone and marimba especially) are liberally used, sometimes in their melodic guises and at others to double the woodwind lines. In the faster sections the woodwind play in both homophonic and imitative textures. A particularly notable two-part passage for clarinet and bass clarinet appears in the third movement. Passages for solo instruments are more common in the slower second and fourth movements. For example the opening of the second fourth movement features a beautiful cor anglais solo that twists and turns unpredictably (Example 6), while similar solos for cello, viola and violin are found in the

Moderato

Cor Anglais

The image shows a musical score for the Cor Anglais part of the Second Concerto for Orchestra, marked Moderato. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first dynamic marking is 'mp espr.' (mezzo-piano, espr.) and the second is 'mf sensible' (mezzo-forte, sensible). The music features a mix of eighth and sixteenth notes, often beamed together, with some longer note values. The second and third staves continue the melodic line, showing various rhythmic patterns and phrasing.

Example 6: Second Concerto for orchestra (Composer's Score: www.ivopetric.com), pp. 28–30, bars 239–52.

second movement which begins with an extended bass clarinet solo. The brass section is used in the traditional fashion of strengthening textures, but also with short passages of important melodic writing. Formally the structure does not follow traditional plans, but rather consist of a constant development of motives.

To sum up Petrić's contribution to the orchestral repertory in his last years, two areas should be emphasised. The first is that the composer always valued the nature of the different instruments and the contribution that they make to a total texture. In some ways it is the sound quality or colour in which he was interested, but in other ways it is also the fluid technique of woodwind, the expressive and florid nature of the string instruments, the majesty of the brass and the rhythmic verve of the percussion. This is emphatically the case with the Second Concerto for Orchestra. The second is the grasp of effective musical form. Some works, notably the concertos for trumpet, percussion, saxophone and horn, as well as *Štirje letni časi* ('Four Seasons') display a subtle but clear acknowledgement of traditional forms, but disguise the process by means of skilful transitions and unorthodox 'insertions'. Other works, for example, *Groharjeve impresije II* ('Grohar's Impressions II'), *The Picture of Dorian Gray II* and the *Concertino doppio*, explore a single-movement flexible approach which knits together the many different tempos in a plan which mostly moves by step from one speed to the next, either faster or slower. In short, it is his delight in the effective use of instruments and his wonderfully refreshing view or review of traditional forms that characterise these impressive works. It is not unreasonable to call this late blossoming of orchestral inspiration by Petrić as his "Orchestral Indian Summer".

Appendix

Ivo Petrić's orchestral works composed since 1983

Leipziger Kammermusik (1983)

Concerto for trumpet and orchestra (1985–86)

Dresdener Konzert (1987)

Moods and Temperaments (1987)

After So Many Years (1988–89)

Gallus Metamorphoses (1991–92)

Pomladni concertino (1993)

Pesem življenja - Song of Life [third version] (1995)

Štirje letni časi - Four Seasons (1995–96, revised 2002)

Pomladna simfonija - Spring Symphony (1996)

From Scottish Diary (1996)

Jesenska simfonija - Autumn Symphony (1996)

Concerto for horn and orchestra (1997)

Concerto for saxophone and orchestra (1997)

Groharjeve impresije II - Grohar's Impressions II (1998, revised 2003)

Three Places in Scotland (2000)

Autumn Concerto for violin and orchestra (2003)

Scottish Impressions (2003)
 Concerto for marimba and orchestra (2005)
Concertino doppio for flute, horn and strings (2007)
 Chamber Symphony 96 07 (2007)
Toccata giociosa (2008)
The Picture of Dorian Gray II (2008)
 Second Concerto for orchestra (2009)
Landscapes of Memories (2010)
Fantasia concertante for viola and orchestra (2011)
Places for My Soul (2015)

POVZETEK

Skladatelj Ivo Petrić (1931–2018) se je osredinjal na inštrumentalno, v glavnem orkestralno glasbo – še zlasti v poznih letih. Od leta 1983 je uglasbil vsaj 27 del za orkester, ki so vsa napisana v običajnih metričnih oblikah, pri čemer je nekatera predelal iz starejših različic v aleatoričnih notacijah. Med njimi nekatera ustvarjajo zunajglasbene povezave, medtem ko so druga kot taka neprogramska. Študija se posveča tistim delom, povezanim s Slovenijo in tistim s koncertno obliko, ki je bila skladatelju najljubša. Petrićeve *Gallusove metamorfoze* črpa jo nekatere glasbene dele iz Gallusovih motetov, njegova *Pesem življenja* se naslanja na besede slovenskih pesnikov Srečka Kosovela, Ivana Can-

karja in Franceta Forstneriča, slike Ivana Groharja pa so navdahnile *Groharjeve impresije II* in *Štiri letne čase* na nekoliko zrahljan programski način. Poleg tega temelji *Slika Dorian Grayja II* na romanu irskega pisatelja Oscarja Wilda, v skladbi pa skladatelj v enem stavku z več tempi upodobí zgodbo v glasbeni preobrazbi. Solistični koncerti za trobento, tolkala, saksofon in rog slikajo celostno zavedanje zmogljivosti vsakega od inštrumentov in to v delih, ki so modelirana po prefinjenih razširitvah tradicionalnih oblik. *Concertino doppio* in *Drugi Koncert za orkester* se poslužujeta fleksibilne oblike z več tempi iz *Groharjeve impresije II* in *Slike Dorian Grayja II* in obe kažeta jasno zavedanje sposobnosti sodobnih glasbenikov ter karakterja in tehnik njihovih inštrumentov.



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Monteverdi's *Orfeo* – Shakespeare's *Hamlet*: Polycentric composition as the effort to find order in the uncertain times

Monteverdijev *Orfej* – Shakespearov *Hamlet*: policentrična kompozicija kot poskus iskanja reda v nemirnih časih

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Keywords: Mannerism, Renaissance, destruction, broken rituals, *parlare disgiunto*, curved mirror, harmony, certainty, order, symmetry, polycentrism, parallelisms

IZVLEČEK

ABSTRACT

Zelo učinkovit način reševanja kriz v obdobju manierizma je razrešitev v umetniški strukturi. Članek primerja težnje k policentričnemu načinu kompozicije dveh umetnikov, ki sta se rodila v 60. letih 16. stoletja – Claudio Monteverdi in William Shakespeare.

Highly effective mode of solution to the crises in the Mannerist epoch is the solution in artistic structure. This article compares tendencies towards polycentric composition by two artists who were born in the 1560s – Claudio Monteverdi and William Shakespeare.

Mannerist destruction

A term that repeatedly appears when Mannerism is being characterised is 'destruction'. Originally, it had a negative meaning, referring to the destruction of the Renaissance harmony, its artistic forms etc. Shakespeare depicted the destruction of the social order, for instance, in the opposition of Othello and Iago: the former representing the order's positive side, the latter its negation. The tragedy of *Hamlet* (c. 1600) introduces a more intricate situation. In the proverbial state of Denmark, everything seems to work harmoniously, the only disruptive element being the Prince. By disrupting the seemingly perfect order, however, Hamlet reveals its false essence. In other words, the aim of Hamlet's extravagant behaviour, including his (feigned) madness, is not to disintegrate the State; on the contrary, the protagonist strives for a solution of the critical situation. This is the way in which Mannerist art is perceived by Max Dvořák, who advocates its negative features, saying that its goal is a solution of the pressing spiritual questions for which the Renaissance did not have the answers. One of the effects of these questions' coming to surface was a disintegration of Renaissance forms and compositional techniques.¹ Let us, therefore, compare from this aspect certain issues in Shakespeare's play and Monteverdi's first stage work.

Wylie Sypher maintains that the principal Mannerist dramatic form is tragicomedy.² The tension between the tragic and the comic in expressing the human lot is one of Shakespeare's characteristic devices. Grave situations are often counterbalanced by their comical mirror images which relieve the tension. The relief, however, is only illusory as the mirror is curved or convex.³ The gravedigger scene in *Hamlet* (V.1) has this effect, parodying the famous soliloquy about being or not being. If Shakespeare calls the gravediggers 'clowns', a parallel suggests itself with the shepherds (Pastori) in Monteverdi's *Orfeo* (1607). Their excessive emotionality creates a contrast (a curved mirror) to Orpheus's deep sorrow upon learning about Eurydice's death. The cry of these 'buffoons' may seem unconvincing, even comical. On the one hand, they experience the good and the bad with the main hero; on the other, their reactions are unnaturally exaggerated. The sincere sorrow of the eponymous protagonist, devoid of grand theatrical gestures, thus becomes more apparent.

Broken rituals

One of the prominent features of Shakespeare's *Hamlet* is a breaking of rituals, especially the funeral ones: the funeral of Hamlet's father is desecrated by the hasty wedding of Gertrude and Claudius; Laertes's father is not properly buried, although he is

1 Max Dvořák, *Kunstgeschichte als Geistesgeschichte: Studien zur abendländischen Kunstentwicklung* (München: R. Piper & Co. Verlag, 1924), p. 221 etc.

2 Wylie Sypher, *For Stages of Renaissance Style: Transformations in Art and Literature 1400–1700* (Garden City, NY: Doubleday & Company, Inc., 1955), p. 122.

3 See Parmigianino, *Self-portrait in a convex mirror* (c. 1524); compare Gustav René Hocke, *Die Welt als Labyrinth: Manier und Manie in der europäischen Kunst: Von 1520 bis 1650 und in der Gegenwart* (Hamburg [i.e. Reinbek bei Hamburg]: Rowohlt, 1978), pp. 7–8.

an important state official; in the 'mad scene' (IV.5), Ophelia distributes wedding flowers, which, in fact, announce her death. These broken rituals are the image of the destruction of the Danish state, which symbolises the collapse of the social order as such.

The subject matter of *L'Orfeo* is a wedding, or, rather, an interruption of a wedding ritual and its consequences. The wedding frame refers to Renaissance *intermedi*, staged, for instance, during the wedding celebrations of the Florentine house of Medici. Of these, the one particularly important for the commencing genre of opera is *La Pellegrina* (The Pilgrim Woman, 1589), to the composition of which the members of the Camerata contributed. It is not without interest that the orchestra included Alessandro Striggio as a violist, the later librettist of *L'Orfeo*. The first complete production of an opera, Peri's *Euridice*, also took place during a court wedding (October 6, 1600, in Palazzo Pitti).

Renaissance wedding ceremonies were usually connected with comedies, which tended to end with a wedding and wedding feast, accompanied by dance as a confirmation of the harmony between the natural and social order.⁴ This message can also be attributed to the final Ballo del Granduca at the end of the sixth *intermedio* during the 1589 celebration. A prototype is established of a new genre – a combination of singing and dancing in an elaborate choreography.

The first act of Monteverdi's *Orfeo* is permeated with nuptial dancing and singing, which intensify in the following act, until the announcement of Eurydice's death, which marks a key dramatic turning point, followed by a significant change in the musical texture. From now on, the drama is closer to a tragedy, in which the hero descends into Hades to ask Pluto (Plutone) for his, Orpheus's, beloved bride. He succeeds; however, when he disobeys the order not to look behind on the way back, he loses his lady forever. The situation becomes unsolvable. In the final act, Orpheus wanders alone through the waste Thracian landscape, lamenting. The last words of each strophe are repeated by an echo (Eco), which, unlike in the concerto *Audi coelum* from Monteverdi's Marian Vespers (*Vesperae Beatae Mariae Virginis*, 1610), does not give any hope. The crisis is resolved by Orpheus's divine father Apollo, who, as a *deus ex machina*, elevates his son to the heavens. As if by means of a cinematic cut, the atmosphere of the beginning of the work is restored. Shepherds and nymphs enter the scene, sing joyfully and dance moresca. Their performance has a cathartic effect and could be understood as a triumph over death.

The aforementioned overcoming of the crisis is included in the printed sheet music of 1609.⁵ It is effective, but, from the dramatic point of view, illogical, since it does not offer a solution of the work's most crucial problem: on the one hand, the hero is elevated to the sphere of demigods; on the other, he loses his wife forever. Considering this, the joyfulness of the shepherds might seem histrionic and unconvincing, which, however, as has already been mentioned, is a distinctive trait of these characters. The original printed libretto of 1607⁶ is at odds with this score. In the spirit of Ovid's *Metamorphoses* (X–XI), Striggio's main source (the scenes in the underworld are based on

4 Compare Martin Hilský, *Shakespeariv Hamlet [Shakespeare's Hamlet]*, in: William Shakespeare, *Hamlet, dánský princ [Hamlet, the Prince of Denmark]* (Brno: Atlantis, 2011), p. 36.

5 Ed. Ricciardo Amadino, Venice, 1609.

6 Ed. Francesco Osanna, Mantua, 1607.

the fourth book of Virgil's *Georgics*), the scene is stormed by the furious Maenads (Baccante) to stone the poor singer. This cruel fate is, however, paradoxically necessary for the happy ending of the drama. Neither in classical mythology, nor in Christianity was death understood as the absolute, painful end. Orpheus has to die so that he could meet his Eurydice in the underworld and live with her forever. From this perspective, even this ending could have a cathartic effect, at least in music (which, however - unlike the libretto - does not survive).

Why was the work's finale altered in this manner? A theory suggests itself about an intervention of the Duke of Mantua, who may not have been happy with the original form. Although *L'Orfeo* was not designed for wedding celebrations (the production took place during the carnival), a praising of the House of Gonzaga was expected (similarly to the 1589 *intermedio*, in which the gods pay homage to the City of Florence and its court). An undeformed (unconvex) mirror image was thus created of the introductory Prologue, in which the personified Music solemnly addresses its audience: 'Dal mio Permesso amato a voi ne vegno, / incliti eroi, sangue gentil de regi.' Promotion of aristocracy was certainly the most important factor; the theophany of Apollo can thus be understood as a glorification of the Duke. The Furies of the original version could hardly serve this purpose; they are, however, perfectly appropriate for carnival frenzy. In a defence of the Bacchian scene, it should be noted that Striggio's libretto does not contain any violence (as opposed to some modern productions of the piece which apparently revel in it⁷).

In the context of the thesis about the destruction of the ceremony, the original ending with the Maenads might be understood as a case of ironisation, or parodying, of the pastoral, which was in the late 16th and early 17th centuries fashionable and excessively employed. Nino Pirrotta maintains that the original solution would have even ridiculed the courtly life.⁸ In any respect, the older version creates a deformed image of the work's beginning. The question remains, however, whether the contrast between the wedding and the underworld scenes should be understood within the frame of the Baroque balance of the opposites or we should view these worlds through the prism of the Mannerist destruction and ironisation. In the second case, the spirits of the underworld would appear to be a curved mirror image of the nymphs and shepherds: the former would thus, similarly to the gravediggers in *Hamlet*, emphasize the latter's real character. The ire of the Furies at the end might evoke Ophelia's madness. In the 'mad scene' (IV.5), instead of getting married, she hands over wild flowers to everyone on the stage, resembling the 'furious' ending of *L'Orfeo*, but also, for instance, *The Rake's Progress* by Igor Stravinsky (1951), which is also based on the ironisation of the pastoral in early opera.

We can, however, view the other, 'optimistic', finale from the perspective of ironisation and parody as well. As it radically simplifies the dramatic situation upon the intervention of the God, it necessarily contains elements of a caricature. It is obvious that the 'furious' theme has not been entirely suppressed. Even if saw this solution in the

7 See e.g. Claudio Monteverdi, *L'Orfeo* [DVD] (Dynamic srl, Genova, 2005).

8 Nino Pirrotta, "Monteverdi and the Problems of Opera," in: Nino Pirrotta. *Music and Culture in Italy from the Middle Ages to the Baroque: A Collection of Essays* (Cambridge: Harvard University Press, 1984), pp. 244-245.

context of the vaudeville finale (which appeared somewhat later), the composer still had to deal with the story which was, in both versions of the opera, unfinished at that stage and abruptly ended, similarly to the story of Hamlet.

Parlare disgiunto

From his fourth book of madrigals (printed 1603) onwards, Claudio Monteverdi ceased to set verse to music as a single melodic arch and began to break the melodic flow into individual motifs. By doing this, he represents a new approach to the text on the part of the composers in the Mannerist epoch. While the Renaissance madrigalists respected the unity of verse and tried to emphasise important words by means of rhetorical figures, Monteverdi picks the 'key words', which are emotionally charged. If such a word dominates a longer musical unit, the poetic source is necessarily broken into distinct parts. While the members of the Camerata made use of this technique in recitative, Monteverdi employs it in polyphonic music as well, both secular (madrigals) and spiritual (*Vesperae Beatae Mariae Virginis* and certain masses). In Mannerism, emphasised emotionality replaced realistic descriptiveness; as Gustav René Hocke puts it, the Renaissance *imitazione della natura* had morphed into *imitazione fantastica*.⁹ Passion is more important than the form, which adapts to the former.

Because of their tight link to text set in music (according to the rule of *imitazione delle parole*), these tendencies in music are closely connected with the literature of the period. Sypher calls this phenomenon an 'isolated phrase': each of the movement is more or less isolated and taken out of context and the narrative is interrupted by splits and irregularities, thus losing its coherence.¹⁰ This is just a step from a collapse of the macrostructure of the work. Torquato Tasso's epic *Gerusalemme Liberata* (The Liberation of Jerusalem, 1575) did not follow the Aristotelian rules – unlike Dante's *La Divina Commedia* (The Divine Comedy, 1307–21), the formal and spiritual model for the Italian epic writers of subsequent generations – dissolves into separate episodes which overshadow the whole. Tasso himself calls this technique *parlare disgiunto* (disjointed speech); Galileo Galilei talks about 'assembling a mosaic' (*Considerazioni al Tasso*, I).

Monteverdi picks highly emotional texts for his adaptation. He likes extreme positions – permanent suspense between sadness and joy. One of the emotions which he emphasises is ferocity, grading into madness, for which he defined a so-called agitated style, which he calls *genere concitato*. An expression of this aesthetic attitude is, for instance, the character of Clorinda in his *Il Combattimento di Tancredi et Clorinda* (The Combat of Tancred and Clorinda, 1624). The heroine, who clashes with her loathed rival, responds to his words angrily, even hysterically (*feroce*). Her screaming deforms the original verse structure of Tasso's poem, which, on the one hand, contains

9 Gustav René Hocke, *Die Welt als Labyrinth: Manier und Manie in der europäischen Kunst: Von 1520 bis 1650 und in der Gegenwart* (Hamburg [i.e. Reinbek bei Hamburg]: Rowohlt, 1978), p. 45. Gustav René Hocke, *Manierismus in der Literatur: Sprach-Alchimie und esoterische Kombinationskunst: Beiträge zur vergleichenden europäischen Literaturgeschichte* (Hamburg [i.e. Reinbek bei Hamburg]: Rowohlt, 1959), pp. 14, 136 etc.

10 Compare Wylie Sypher, *For Stages of Renaissance Style: Transformations in Art and Literature 1400–1700* (Garden City, NY: Doubleday & Company, Inc., 1955), pp. 175–176.

numerous asymmetries, but, on the other, is at least framed in regular octaves. A breakdown of verse into isolated statements takes place in the dying girl singing as well. The deadly wounded warrior cannot talk – the composer interrupts her text with pauses.¹¹

365 Clorinda sola in quattro viole

VI I
VI II
VI a
VI c
Clorinda
Clorinda
Basso

arcata sola *f* *p* *f* *p* *f* *p*

A - mi - co, hai vin - to: io ti per - don, per - do - na tu an -

Example 1: Il Combattimento di Tancredi et Clorinda, bars 365–371.

Ophelia, too, although for different reasons than Clorinda, sinks into the state of madness. Her speech in the ‘mad scene’ (IV. 5) is broken into fragments of songs, resembling – according to Martin Hilský – a bouquet of gathered wild flowers.¹² Her speech, however, can also be characterised less poetically as chaotic and disharmonic. On the other hand, these fragments of songs are permeated with motifs from ancient ballads of death, burial, and the betrayed and beaten love.¹³ The final effect is not, therefore, a total disharmony as in Clorinda’s scream; a closer parallel would be the asylum scene in Stravinsky’s *The Rake’s Progress*, in which Ann sings a ballad-lullaby for the poor Tom. It should, however, also be noted that even in Clorinda’s *parlare disgiunto* is pervaded with an echo of a higher order: in the last moments of her life, the heroine fastens her thoughts to baptism and words ‘faith’, ‘love’, and ‘hope’ (*fè, carità, speme*, measures 355–57) enter her intermittent speech, lending her singing the certainty of faith.

In *Hamlet*, Shakespeare does not rely on a single composition technique, a single poetic form. It could be argued that every time when the characters sink into uncertainty and anxiety, the regular line – blank verse – grades into prose. The Renaissance sense of order and symmetry is at all times confronted with asymmetrical elements, which resembles the technique of recitative, in which regular verses, due to the way in which they are set in music, make an impression of prose.

11 Compare Pavel Sýkora, *Claudio Monteverdi: The Combat of Tancred and Clorinda: Between Mannerism and the Baroque* (Prague: KLP, 2017), pp. 82, 125–126.

12 Compare Martin Hilský, “Shakespearův Hamlet” [Shakespeare’s Hamlet], in: William Shakespeare: *Hamlet, dánský princ [Hamlet, the Prince of Denmark]* (Brno: Atlantis, 2011), p. 81.

13 *Ibid.*, p. 82.

A character in which can be observed the Shakespearian changing of emotions – of happiness, sadness, uncertainty, and even despair – is the eponymous hero of Monteverdi's first opus *in genere rappresentativo* (1607). This manifests itself both in the macrostructure of the work and the central aria, in which Orpheus tries to overpower Charon by means of his singing ('Possente spirito e formidabil nume', Act III). For Orpheus's key moment in the underworld, Striggio (who, in his libretto, oscillates between various poetic forms)¹⁴ opts for a *terzina*, a strophe from Dante's *The Divine Comedy*. Dante's poem is referred to even earlier in the work, in the singing part of Hope (*Speranza*) by means of a verbatim quotation from the epic: 'Lasciate ogni speranza, voi ch' entrate'.¹⁵ The composer emphasises the inscription over the gate to Hell by figure of a *hyperbaton* – he repeats the line a second higher, thus enriching the structure of the singing part, which has a prosaic character – that is, it is without a repetition of the text.



Example 2: *L'Orfeo*, Act III, *Speranza*.

In Orpheus's aria, Monteverdi markedly separates individual strophes, which he emphasises after the first three strophes by means of echoic ritornellos of solo instruments – each strophe is assigned a different instrumental register: 2 violins, 2 cornetts, and a harp. The said instruments also isolate the individual verses – and in the first verses of each strophe, both hemistichs:

*Possente spirito [2 violini] e formidabil nume, [2 violini]
senza cui far passaggio a l'altra riva [2 violini]
alma da corpo sciolta in van presume. [Ritornello]*

*Non vivo io, no, [2 cornetti] che poi di vita è priva [2 cornetti]
mia cara sposa, il cor non è più meco, [2 cornetti]
e senza cor com'esser può ch'io viva? [Ritornello]
etc.*

The fourth strophe, in which the hero introduces himself by the simplest words, 'Orfeo son io, che d'Euridice i passi', is enlivened by a group of strings. The singing itself, however, is significantly disrupted by extreme virtuosity, which has its own logic: after

¹⁴ Compare Tim Carter, *Monteverdi's Musical Theatre* (New Haven – London: Yale University Press, 2002), pp. 52–57.

¹⁵ *Inferno*, III.9.

all, Orpheus is a singer who fights with his very own weapon. The technical ornaments, on the one hand, emphasise the individual words, but, on the other, blur the contours of the whole. Virtuosity has thus a similar effect as the use of recitative in other places. The singing equilibristics, moreover, can induce the fear and anxiety of the work's protagonist.



Example 3: *L'Orfeo*, Act III, *Possente spirito* (example of vocal virtuosity).

Polycentric composition

According to Sypher, the Renaissance period (the 15th and 16th centuries) was marked by the artists' effort to find a new order of composition which would lend their world a unity. They found the solution in the golden ratio, ideal proportions, or a complex capture of space and action from one firm point. At the end of the epoch, however, it became obvious that the mere experimenting had not brought any satisfactory result: 'The renaissance harmony was based upon an artificial and enforced unity, which often raised more problems than it solved.'¹⁶ In a similar manner, Dvořák maintains that the Renaissance focused too much on the formal aspects of a work of art, forgetting to take into consideration spiritual needs of a man. These surfaced in the Mannerist period,¹⁷ leading to the disintegration of art into many styles and the appearance of new forms.

A kind of Mannerist 'polystyle' is discernible in certain stage and church works by Monteverdi from his Mantua period (especially in the 1610s). In order to express the tragedy of Orpheus, the composer combined various devices that were current at the time: apart from the monody with instrumental accompaniment, which had appeared not long before, he also employed choirs, which drew from the Renaissance madrigal texture, connected, however, with the new thorough-bass technique; one of the new

16 Wylie Sypher, *For Stages of Renaissance Style: Transformations in Art and Literature 1400–1700* (Garden City, NY: Doubleday & Company, Inc., 1955), p. 33.

17 Max Dvořák, *Kunstgeschichte als Geistesgeschichte: Studien zur abendländischen Kunstentwicklung* (München: R. Piper & Co. Verlag, 1924), pp. 220, 221, 257 etc.

elements employed by Monteverdi is duets; Orpheus's song 'Possente spirito' may be considered the first real aria in the history of opera. Instrumental music creates an unseen dramatic effect, chiefly by means of ritornellos as a unifying dramatic element. In the *Vesperae Beatae Mariae Virginis*, the Christian rite is amplified by means of three distinct styles: choral antiphons, polyphonic psalms *in stile antico*, and solo motets. The traditional forms by themselves were obviously not sufficient to capture the new world order. In this respect, Orpheus can be understood not only as a mythological hero, but also a contemporary protagonist who struggles with an ultimately unsolvable situation: to return his dead wife to this world. A similar blending of Renaissance and Baroque elements is discernible in Shakespeare. A question suggests itself of what (apart from the basic, underlying idea) is a formal, unifying element of these works if they are marked by a disintegration of structure and use of different styles.

The uncertainty of the Mannerist epoch could be, on the artistic level, solved in two ways: firstly by simplifying the problem – an example of this might be the Baroque descent of the heavens to the earth, that is, the implementation of the *hic et nunc* certainties; secondly, by making the unanswered questions even more acute. In *Hamlet*, Shakespeare opted for the latter option. This specific play is mentioned here because, out of Shakespeare's great tragedies, it has the most relaxed composition. At the first sight, everything seems chaotic and confused. Nothing is straightforward, the individual plots remain without proper endings and no question is answered. All the time, the story is being interrupted. The final effect is one of improvisation and chance. Upon a closer inspection of the structure of the play, however, it becomes apparent that these 'defects' are result of the author's careful design.¹⁸ The method of interrupting the story in order to strengthen the dramatic effect was employed by Monteverdi in *Il Combattimento di Tancredi et Clorinda*, where, in the first battle scene, he included the epic account of Testa (bars 88-133), which magnificently – even bombastically – describes to the audience the fierce fight between the two heroes.¹⁹

Example 4: *Il Combattimento di Tancredi et Clorinda*, bars 129–132.

A similar effect of the arrested time can be observed later in *The St. Matthew Passion* by Johann Sebastian Bach (BWV 244, 1727, ²1736): in the scene before Pilate, the composer interrupts the cry of the crowd 'Laß ihn kreuzigen' by inserting a choral, a recitative

18 Compare Martin Hilský, "Shakespearův Hamlet" [Shakespeare's Hamlet], in: William Shakespeare: *Hamlet, dánský princ* [Hamlet, the Prince of Denmark] (Brno: Atlantis, 2011), p. 43.

19 Compare Pavel Sýkora, *Claudio Monteverdi: The Combat of Tancred and Clorinda: Between Mannerism and the Baroque* (Prague: KLP, 2017), pp. 78, 97-98.

and the aria 'Aus Liebe will mein Heiland sterben' (NBA 45^b-50^b).

The design of Shakespeare's *Hamlet* is based on parallelisms. It has five acts, the formal centre being Act III, around which Acts II and IV symmetrically extend. Further from the centre, Acts I and V are situated. The individual acts revolve around the centre in a similar manner as the planets revolve around the Sun. The formal base of the play is thus an idea of a hierarchised cosmic order, in which – in the spirit of the harmony of the spheres – the mundane order corresponds to the cosmic order, the divine one. The parallels could also be found between the individual scenes, for instance I.3 (Ophelia's first appearance on the stage) and IV.7, the third last scene (Gertrude announces Ophelia's death). The five acts of *Hamlet*, comprising twenty-one scenes, are thus like 'ripples on the water surface, spreading from one centre'.²⁰ At the centre of the play is the play-within-the-play, which is not a mere intermezzo but has a crucial significance for the story.

The work's symmetry is, however, not ideal in the spirit of the Renaissance. The mirror images are curved, even flipped. They do not represent a perfect mimesis, described in the Renaissance as a theory of mirrors, but a flipped symmetry,²¹ or, a curved mirror. Ptolemy's ideal cosmos, in which the planets' orbits are perfect circles, is deformed into Kepler's elliptic universe, in which the planets come closer (*perihelium*) and further (*aphelium*) to or from the Sun. Furthermore, *Hamlet* has two centres: the play-within-the-play (III.2), or, more accurately, the moment when Polonius interrupts the production and Claudius asks for some light (III.2.270–73); and the 'closet scene' (III.4), during which Hamlet makes his mother confess her guilt (III.4.88–91).

Monteverdi's *Orfeo*, too, contains a structure based on parallelisms. The work's hero resembles a character from a classical tragedy, controlled by a fatalistic principle: his existential situation does not have any solution and he cannot bring his dead wife back to this world; the more effort he makes, the more he rides for a fall. Let us, however, bear in mind that *L'Orfeo*, on the one hand, formally draws on the tragic structure, having a Prologue and five acts, but the basis for its design itself is rather the tradition of Renaissance pastoral plays. The final catharsis is replaced by a simplified solution, the Euripidean principle of the *deus ex machina*, which was extremely popular in the Baroque theatre. The whole, however, shows a dramatic unity, which is – besides other expressive devices – based on numerous parallels, which, nevertheless, never create a perfect symmetry.

The wedding scenes find their reverse mirror images in the scenes filled with sorrow and despair. The composer underscores this by means of contrast in all the aspects of the musical texture. The acts which are furthest apart, that is, the first and the fifth, create the greatest opposites: the former is pervaded with wedding joy; the latter, with Orpheus's cry. At the beginning of the work, the scene is filled with nearly the entire cast of characters, including Eurydice, who is otherwise physically absent most of the time; in the final act, however, a lonely individual is to be found. It is at the very end of the drama that the atmosphere of its beginning is resored, which creates a formal

20 Martin Hilský, "Shakespearův Hamlet" [Shakespeare's Hamlet], in: William Shakespeare. *Hamlet, dánský princ* [Hamlet, the Prince of Denmark] (Brno: Atlantis, 2011), p. 41.

21 Compare *Ibid.*.

frame of the story.

The parallel between the second and fourth acts is more complicated and less symmetrical. The first part of Act II is marked with an apex of the wedding joy, in which Orpheus participates. Towards the end of the fourth act, Orpheus is given back his lost bride and the optimistic mood is restored. His joyful singing, 'Qual onor di te fia degno', which he sings when leading his wife out from the underworld, as if continued the song 'Vi ricorda, o boschi ombrosi' from the second act.



Example 5: L'Orfeo, Act II, Vi ricorda, o boschi ombrosi.

Example 6: L'Orfeo, Act IV, Qual onor di te fia degno.

The second half of Act II is pervaded with shock from the death of the beloved Eurydice and crying over the loss. The opening of Act IV is still marked by grief, but also by hope: Proserpine is trying to mollify her husband, the ruler of the underworld. This system of reverse images is 'distorted' ('curved') by the end of the fourth act, when Orpheus does not observe the terms and loses his beloved again, this time, most probably, forever.

The sad farewell to the bride anticipates the final act. As if the dramatic turning point of Act II took place in a reduced form here. Back then, however, Orpheus was not alone in his grief. It is not so much important that the playing space was filled with

lamentations of the shepherds (whose grief did not necessarily have to be authentic) – the nymph Silvia assumed Orpheus's grief and thus allowed the poor groom to bear his fate without pompous gestures. In Act V, in contrast, it is only an echo (Eco), which responds to Orpheus's crying.

Partial parallels can also be found in the work's microstructure, that is, the individual scenes or music and poetic forms. Let us mention Orpheus's declaration of love, 'Rosa del ciel, vita del mondo', which, in the context of a buoyant celebration, strikes the audience with its sincere simplicity and decorum. Eurydice is moved by Orpheus's singing and promises to stay with her husband in a union filled with love: 'ma teco stassi in compagnia d'Amore'.



Example 7: L'Orfeo, Act I, Euridice, Ma teco stassi in compagnia d'Amore.

When, later on, the poor groom is trying to recollect himself from Eurydice's death, he decides to stay with her even in death, which he expresses by means of a reversed mirror image of her statement: 'Rimarrò teco in compagnia di morte'.



Example 8: L'Orfeo, Act II, Orfeo, Rimarrò teco in compagnia di morte.

In Act III, the very centre of the work, the composer inserted Orpheus's aria 'Possente spirito'. This passage is a celebration of music and its mighty effect. Orpheus's singing is capable of overpowering even brutal force, as Lorenzo explains to Jessica in *The Merchant of Venice* (c. 1596):

*Therefore the poet
 Did feign that Orpheus drew trees, stones and floods,
 Since naught so stockish, hard, and full of rage,
 But music for the time doth change his nature[.]*
 (V.1.79–82)²²

What character of music is this? Having set off to Hades to find his beloved Eurydice, Orpheus fights an uneven fight with Charon, who can neither be overpowered by force nor moved with pity. The gatekeeper of the underworld knows no mercy. The hero of Monteverdi's *favola in musica*, therefore, lulls Charon (Caronte) to sleep by his singing. A similar power of Orphic music is described in Shakespeare's *Henry VIII* (c. 1612): 'Killing care and grief of heart / Fall asleep or, hearing, die' (III.1.13–14).²³ In this context, a comparison suggests itself between this motif and Manfred F. Bukofzer's description of consorts of viols. For their emotionless and abstract sound, he characterises them as 'still music'.²⁴

Example 9: L'Orfeo, Act III, *Possente spirto* (the beginning).

Considering the fact that the aria is sung by a demigod (according to mythology, Orpheus was a son of Apollo), this part – which is dominated not only by solo singing, but also by solo instruments – can also be regarded as a defence and elevation of art

22 All quotations from Shakespeare are taken from William Shakespeare, *The Arden Shakespeare Complete Works*, rev. ed., ed. R. Proudford, A. Thompson and D. S. Kastan (London: Arden Shakespeare, 2011).

23 Compare Tim Carter, *Monteverdi's Musical Theatre* (New Haven – London: Yale University Press, 2002), p. 116.

24 Manfred F. Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach* (New York: W. W. Norton and Company, 1947), p. 74.

in the spirit of Renaissance deism. Orpheus's singing to Charon is virtuosic, but also permeated with deep emotions. In terms of its sincere sensitivity, it creates a parallel to the entrance of *Messaggera* in the second part of the previous act; the nymph *Silvia* inappropriately accepts the guilt for the death of her ward, giving an account of how the tragic event happened: 'Ma io, ch'in questa lingua / ho portato il coltello' etc.

In *L'Orfeo*, too, just as in *Hamlet*, two centres could be found. They are linked by means of deep grief; however, they are not identical in terms of their musical structure: only in Orpheus's aria effective concertante virtuosity can be heard.

The design by means of parallelisms and polycentrism lends the works unity even if, on the ideological level, uncertainty and a lack of answers to pressing questions can be discerned. In Monteverdi's *Orfeo*, the supreme unifying element is instrumental ritornellos. The fact that this element occurs in an unaltered form in various, often contrasting situations lends the work an order and contributes to its dramatic effect. This composition type may be understood as an antithesis to the Renaissance idea of linear development, which promised to solve all the problems, without, however, being capable to accomplish its aims with the chosen methods.

After the collapse of the Renaissance world-image, based on harmony, Man found himself in the Universe which he no longer understood. Not only do Hamlet's questions remain unanswered; they invoke new ones. Instead of giving the hero guidance on how to act, the Ghost of Shakespeare's tragedy, similarly to the characters of the witnesses of events in Tintoretto's pictures, he provides Hamlet with grounds for uncertainty and creates new problems for him. The character of *Testo* from Monteverdi's *Combattimento di Tancredi et Clorinda* knows the upcoming events, which he makes effective use of to raise suspense. Even *Musica* in the prologue to *L'Orfeo* only hints at the story of the *favola*, without, however, finishing it. It is noteworthy that ghosts in the Elizabethan theatre often served as prologues. A similar case is the 'voice from on high' in Monteverdi's concerto *Audi coelum* (Hear, O Heaven) from *Vesperae Beatae Mariae Virginis*. A lonely human soul cries to the heavens its questions, which already include answers: 'Audi, coelum, verba mea, / plena desiderio et perfusa gaudio' (Hear, O Heaven, my words, / Full of longing, and steeped in joy). The enquirer, in a joyful hope, enlists the qualities of her whose name he desires to hear: *consurgens ut Aurora rutilat* (rising, she shines like the dawn), *pulchra ut Luna* (beautiful like Luna), *electa ut sol* (chosen like the Sun) etc. The heavens do not let the enquirer down: the space is filled with the sound of the Virgin Mary's name, proving Man with the desired assurance. In terms of the compositional elements, however, the situation is not that straightforward. The answer is based on the word which is homonymous to the last word of the question: *maria* (the plural form of the 'sea') – *Maria* (the name Mary) (this is an example of the rhetorical figure called *annominatio*). The answer thus becomes an echo, rendering the heavens as a mere illusion,²⁵ similar to Hamlet's uncertainty whether the Ghost actually exists. The fine art of the period was fond of toying with

25 Compare Pavel Sýkora, *Claudio Monteverdi: The Combat of Tancred and Clorinda: Between Mannerism and the Baroque* (Prague: KLP, 2017), pp. 48–52. 'Quae est ista, quae consurgens ut Aurora rutilat? Píseň písní v Monteverdiho Nešporách z roku 1610' ['Quae est ista, quae consurgens ut Aurora rutilat? Song of Songs in Monteverdi's Vespers of 1610']. *Opus musicum* (2014), no. 3, pp. 6–29.

illusions, leading to the primary certainty of an order quickly becoming an uncertainty which only deepened the previous state of desperation.

Monteverdi's Orpheus certainly heard the voice of his God-Father. The symbiosis of the two is confirmed in their virtuosic duet. The divine singer, however, is not joyful; he is rather disappointed. To him, apotheosis signifies eternal separation from his beloved Eurydice. After all, he has expressed his dissatisfaction with the heavens by means of the curse 'Stelle ingiuriose'. Searching for eternal and present certainties, the *hic et nunc* ones, requires a much bigger effort than a simple transposition of heaven to the earth, which takes place, for instance, in Cavalieri's *Rappresentazione di Anima, et di Corpo* (Representation of the Soul and the Body, Rome 1600), an official Jesuit play which opens the era of the art of the early Baroque.

It is also worth noting that the composing technique of Shakespeare's *Hamlet* has also parallels in certain composers of the 20th century, who rejected the line of compositions 'focused on the finale'. This line was characteristic of a significant number of composers of the previous century, peaking in certain works of the late romantics. It is significant that composers of the avant-garde after the First World War, such as Igor Stravinsky, Béla Bartók, Bohuslav Martinů, Paul Hindemith and others, often found inspiration in the technique of Bach's *Brandenburg Concertos* (BWV 1046–1051; 1721) – preferring not the final effect, but joy from any piece of the composition. The spiritual world of Bach's compositions is different from the world of the Mannerist epoch. Hamlet's hesitation is replaced by a certainty of a higher, unquestionable celestial order. This might be why Stravinsky employs the principle of the polycentric form, based on the asymmetric-symmetric parallelism,²⁶ chiefly in his late works. They are linked with the era of the Renaissance not only by means of the technique of *ricercar*, but also by a tendency to continually disrupt (Renaissance) symmetry. Instead of a direct perspective, in which the world is seen from a single firm point, they opt for a reversed, polycentric perspective: a phenomenon is observed from various angles. It is not a coincidence that this artistic approach to the search for certainty appeared after the Second World War – in a period marked by grief over the loss of certainties, similar to the period of Monteverdi and Shakespeare.

POVZETEK

Za obdobje manierizma je značilno, da je porušilo renesančni red sveta. Podobno se je tudi umetnost tega obdobja razdelila v več različnih gibanj: nek problem je prikazan iz – pogosto nasprotujočih si – zornih kotov, saj enoznačen pogled ne nudi zadovoljive rešitve. Takšna rešitev je posledica medsebojnih napetosti in asimetrij. Problem je zastavljen in s pomočjo igre nasprotij stopnjevan do točke nevzdržne napetosti,

ki lahko ima katarzični učinek. Dotična študija se osredinja na vzporednice med formalno strukturo Shakespearjevega *Hamleta* in Monteverdijevega *Orfeja*. Obe drami – Monteverdijeva *favola in musica* in Shakespearjeva tragedija – delita strukturne elemente. Ob tragikomičnosti, prekinitvama med poroko ali aposiopezi oz. prekinjenem govoru (*parlare disgiunto*) lahko opazimo tudi dve emocionalni središči in asimetričen paralelizem med posameznimi scenami.

26 Druskin calls this principle 'dissymetry'. Compare Michail Druskin, *Igor Stravinsky: His Personality, Works and Views* (Cambridge: Cambridge University Press, 1983).



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Die Wege zur Reform der Kirchenmusik im Slowenien des 19. Jahrhunderts: Die Ausbreitung des Historismus Poti do reforme cerkvene glasbe v Sloveniji 19. stoletja: Razmah historizma

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IZVLEČEK

ABSTRACT

Članek obravnava historizem kot smer v cerkveni glasbi 19. stoletja, katere predstavniki so želeli obnoviti pravo cerkveno glasbo z obujanjem del preteklosti in ustvarjanjem novih po historičnih zgledih. Predstavlja postopno uveljavljanje historističnih idej na Slovenskem, sprva v glasbeni publicistiki ter kasneje v reprodukciji in skladateljskem ustvarjanju.

Im vorliegenden Aufsatz wird der Historismus als Richtung in der Kirchenmusik des 19. Jahrhunderts erörtert, deren Vertreter mithilfe einer Wiederbelebung historischer Werke und dem Komponieren neuer Werke nach historischen Vorbildern die wahre Kirchenmusik erneuern wollten. Es wird die schrittweise Durchsetzung historistischer Ideen im Gebiet Sloweniens dargestellt, welche zuerst in der Musikpublizistik und später in der Reproduktion und der Komposition stattfand.

In den folgenden Zeilen befassen wir uns mit dem musikalischen Historismus, deren Vertreter – Komponisten und Interpreten – versuchten, die Kompositionsart und das Repertoire der Vergangenheit zu restaurieren, und sich darum bemühten, diesen in der ästhetischen Bewertung Vorrang vor dem zeitgenössischen Schaffen zu gewähren. Die Anfänge dieser Bewegung können bereits in den Schriften Johann Gottfried von Herders und Johann Friedrich Reichardts gefunden werden, mit deren Überlegungen zur Erneuerung der Kirchenmusik die Grundsteine des späteren Historismus gelegt wurden.¹ Insbesondere Reichardt beeinflusste mit seinen Ansichten eine ganze Generation junger deutscher Literaten und Publizisten, die seinen Zirkel im ländlichen Giebichenstein, in das er sich nach 1794 zurückzog, besuchten.² Unter seinen Gästen war auch der junge Ernst Theodor Amadeus Hoffmann, dessen Aufsatz *Alte und neue Kirchenmusik*³ aus dem Jahre 1814 vermutlich als ausgeprägteste, vollständigste und unmittelbarste Darstellung der frühromantischen Kirchenmusikästhetik aufgefasst werden kann und uns deshalb dazu dienen wird, die Grundideen des Historismus zu erläutern.

In Hoffmanns Ästhetik der Kirchenmusik wird die Voraussetzung, dass jedes musikalische Werk seine Entstehungszeit widerspiegelt, mit der Herderschen Auffassung von der Musikentwicklung als einem von Wachstum, Gipfel und Fall gekennzeichneten Organismus in Zusammenhang gebracht. Aus diesem Grund schien Hoffmann auch die Annahme berechtigt, dass die ideale Kirchenmusik in der Blütezeit des westlichen Christentums (im 16. Jahrhundert) entstand und dass demgegenüber Krisenzeiten in der Kirche Werke hervorbrachten, die den Verfall, Weltlichkeit, Sinnlichkeit und einen mangelnden Sinn für das Geistige aufweisen. Hoffmann ordnete das goldene Zeitalter der Kirchenmusik in die posttridentinische Zeit (die zweite Hälfte des 16. und erste Hälfte des 17. Jahrhunderts) ein, in der sie in den Werken G. P. Palestrinas und seiner Nachahmer ihren Höhepunkt erreichte.⁴ Spätere Perioden, insbesondere das 17. und das 18. Jahrhundert, zeigen indes Zeichen des Verfalls und seien von der Geistlichkeit entgegengesetzten Tendenzen gekennzeichnet: sie weisen Sinnlichkeit, spekulative Vernunft und Aufklärerei auf, welche eine „Seuche des weltlichen, prunkenden Leichtsinns“ herbeiführten.⁵

Für den späteren Aufschwung des Historismus waren jedoch Hoffmanns Ausführungen zum zeitgenössischen kirchenmusikalischen Schaffen entscheidender. Die Möglichkeit, dass im 19. Jahrhundert Werke geschaffen würden, die jenen aus der Vergangenheit qualitativ gleichwertig wären, lehnte er radikal ab. Die Radikalität seiner Formulierung: „Rein unmöglich ist es wohl, daß jetzt ein Komponist so schreiben könne, wie Palestrina, Leo und auch wie später Händel u. a. - Jene Zeit, vorzüglich wie das Christentum noch in der vollen Glorie strahlte, scheint auf immer von der Erde verschwunden, und mit ihr jene heilige Weihe der Künstler.“⁶ – versperrte jeglichem

1 Vgl. z. B. Johann Friedrich Reichardt, „Kirchenmusik“, *Musikalisches Kunstmagazin* 1, Nr. 3 (1782): 179.

2 Vgl. Helm, E. Eugene, and Günter Hartung. 2001 „Reichardt, Johann Friedrich.“ *Grove Music Online*. 15 April 2019. <http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023098..>

3 Ernst Theodor Amadeus Hoffmann, „Alte und neue Kirchenmusik“, *Allgemeine musikalische Zeitung* 16, Nr. 35, 36, 37 (1814): 577–584, 593–603, 611–619.

4 Ebenda, 581–583.

5 Ebenda, 612.

6 Ebenda, 614.

Neubeginn den Weg. Hoffmann war davon überzeugt, dass ein moderner Komponist jene Hingabe dem Höheren, Wahrhaften und Heiligen, welche für das Verfassen einer den alten Vorbildern gleichwertigen Kirchenmusik erforderlich ist, nicht mehr erreichen kann, denn dessen Persönlichkeit sei zu stark vom Leben in einer Zeit des vorherrschenden Materialismus und Atheismus geprägt.⁷

Eine Lösung für die musikalische Praxis fand Hoffmann in der Wiederbelebung der „wahren“ Kirchenmusik, also jener aus dem bereits vergangenen „goldenen Zeitalter des Christentums“. Das Repertoire der Kirchenmusik solle demnach überwiegend aus musikalischen Werken der Vergangenheit zusammengestellt werden. Zeitgenössische Komponisten sollten hingegen beim Komponieren neuer Werke ihre Inspiration lediglich aus der wahren, tiefgründigen Frömmigkeit und der Berufung zur Verherrlichung Gottes schöpfen und sich in ihrer Invention und der Bearbeitung des musikalischen Materials so gut als möglich den alten Meistern annähern.⁸ Nur so solle es ihnen möglich sein, Werke zu schaffen, die wie Palestrinas „Musik aus der andern Welt“ wären und mit ihrer konsonant wohlklingenden Harmonie ein Symbol der Liebe, der Überwindung alles Weltlichen und der Harmonie der Schöpfung darstellten.

Die neuen Ansichten über die Ästhetik der Kirchenmusik, die sich in der ersten Hälfte des 19. Jahrhunderts in den europäischen Ländern behaupteten, gingen bald auch auf die slowenischsprachigen Regionen Österreichs über. Sie wurden insbesondere durch Musiker aus anderen Ländern, die im slowenischen Gebiet ihren Erwerb suchten, aber auch von Einheimischen, die im Ausland studiert hatten, ins Land gebracht. Die ersten Spuren historistischer Einstellungen finden wir in Schriften des Komponisten Kamilo Mašek. In seiner Zeitschrift *Cäcilia* veröffentlichte er 1857 eine Reihe von Biographien großer Komponisten der Vergangenheit. Mašeks Auswahl der dargestellten Persönlichkeiten, aber auch seine Einschätzung ihres jeweiligen Beitrags zur Entwicklung der Kirchenmusik, zeigen klar auf, dass er bereits von historistischen Ideen und Werturteilen beeinflusst worden war. Die Vorrangstellung unter allen Kirchenmusikern schrieb er Palestrina zu, den er auch zum „König der Kirchenmusik“ ernannte, und stellte diesem noch drei Komponisten des 16. und 17. Jahrhunderts zur Seite: Jacobus Gallus, Orlando di Lasso und Gregorio Allegri.⁹ Zum andern lassen Mašeks Biographien der großen Komponisten des späten 18. Jahrhunderts erkennen, dass er trotz der Anerkennung ihres Beitrags zu anderen Musikgattungen – etwa symphonischen und kammermusikalischen Werken – ihrem kirchenmusikalischen Schaffen ausgesprochen zurückhaltend gegenüberstand, denn er hebt lediglich jene Werke als hochwertig hervor, die auch in der historistisch geprägten musikalischen Publizistik der ersten Hälfte des 19. Jahrhunderts als wahre kirchenmusikalische Werke anerkannt wurden. So erwähnt er etwa in der Biographie Joseph Haydns¹⁰ kaum dessen große und zu jener Zeit noch überaus populäre Messen, und unter Mozarts Stücken wird lediglich das Requiem genannt.¹¹ Unterdessen empfiehlt er aber voller Begeisterung die historistische Kirchenmusik Michael Haydns, der sich die großen Meister

7 Ebenda, 614.

8 Ebenda, 616.

9 Kamilo Mašek, „Biographische Skizzen berühmter Kirchen-Tondichter“, *Cäcilia* 1, Nr. 5, 7, 16 (1857): 34, 52, 121.

10 Kamilo Mašek, „Biographische Skizzen berühmter Kirchen-Tondichter“, *Cäcilia* 2, Nr. 1 (1858): 7.

11 Kamilo Mašek, „Biographische Skizzen berühmter Kirchen-Tondichter“, *Cäcilia* 2, Nr. 3 (1858): 29.

des spätbarocken *stile antico* zum Vorbild nahm.¹² Noch deutlicher kommen Mašek historistische Überzeugungen in seinem Aufsatz zu Jacobus Gallus zum Vorschein, der 1859 im Sammelband *Vodnik-Album* veröffentlicht wurde. Er betont darin unmissverständlich, dass die Werke Palestrinas und Gallus' den Höhepunkt der Kirchenmusik aller Zeiten darstellen. Indirekt gibt er dabei auch noch seine Überzeugung preis, dass zeitgenössische Musiker den alten nicht ebenbürtig sein können. Schließlich fügt er noch eine Anmerkung zu Bearbeitungen von Gallus' Werken, die in der Leipziger *Allgemeinen Musikzeitschrift* veröffentlicht wurden, hinzu und weist die Urheber dieser Veränderungen darauf hin, dass alle modernen Zuschneider klassischer Kunstwerke zusammen einen Gallus nicht ersetzen können.¹³

Die Prinzipien der historistischen Reform der Kirchenmusik fanden aber nicht nur in der slowenischen Publizistik Widerhall, sondern wurden auch in der damaligen Musikpraxis übernommen. Der Domchor von Ljubljana erwarb in den späten 1850ern oder frühen 1860ern mindestens einige Bände der grundlegenden deutschen historistischen Publikationen, etwa der Sammlungen *Musica Divina* und *Selectus novus missarum* von Carl Proske.¹⁴ Diese neuen Musikalien waren allerdings keineswegs nur fürs Studium bestimmt, denn außer den Partituren wurden auch die für die Ausführung erforderlichen Stimmen angeschafft. Dafür, dass Werke der klassischen Polyphonie ins musikalische Repertoire der Domkapelle aufgenommen wurden, gibt es auch unmittelbare Belege. So erwähnt etwa Mašek im Jahre 1857, dass sich ein jeder von der Schönheit und Wirkung von Palestrinas *Miserere* überzeugen kann, wenn es in der Liturgie der Karwoche in der Domkirche von Ljubljana – zweifellos unter der Leitung des Regens Chori Gregor Rihar – vom Seminaristenchor vorgetragen wird.¹⁵ Josip Levičnik erinnert sich auch daran, dass die Darbietungen bei den Zuhörern großen Anklang fanden, denn während des Karfreitagsgottesdienstes bildete sich, so erzählt er, ganz wie an hohen Feiertagen vor dem Laibacher Dom eine lange Schlange von wartenden Kutschen.¹⁶ Aus Ljubljana griffen die neuen Ideen ausnahmsweise auch ans Land über. So konnte Mašek für das neue Ideal der Kirchenmusik seinen Schüler Anton Hribar gewinnen, der während seiner Tätigkeit in Vipava (zwischen 1859 und 1861) sowie später in Görz auch den historistischen Prinzipien entsprechende kirchenmusikalische Werke vortrug.¹⁷

Gegen Ende der 1860er Jahre machen sich auch im slowenischen Gebiet die ersten, zwar recht bescheidenen Zeichen eines neu aufkommenden Interesses für den

12 „Im Kirchenstyle war er einer der trefflichsten Componisten“. Vgl. ebenda.

13 Kamilo Mašek, „Gallus, ein grosser Tonkünstler Krains“, in *Vodnikov spomenik - Vodnik-Album* (Ljubljana-Laibach, 1859), 177–78.

14 Vgl. Janez Zlatoust Pogačar, „Über Kirchenmusik“, in *Triglav* 4, Nr. 60 (1869): 4–6. Seine Behauptung, Gregor Rihar habe für den Domchor fünf Bände von Proskes Edition angeschafft, stimmt nicht ganz. Die Inventuraufnahme der Musikalien am Domchor aus dem Jahr 1864 (d. h. ein Jahr nach Rihars Tod) enthält nur den 1. und den 2. Band von Proskes Sammlung *Musica Divina*, die bereits 1853 bzw. 1855 erschienen waren. Es ist jedoch auch möglich, dass der 3. und 4. Band der Sammlung *Musica Divina* sowie der 1. Band der Sammlung *Selectus novus missarum* zwischen 1864 und 1868 erworben wurden, denn sie sind noch heute unter den noch erhaltenen Musikalien des alten Domarchivs zu finden. Vgl. Viktor Steska, „Glasbeni inventar stolnega kora v Ljubljani pod Gregorjem Riharjem“, in *Cerkveni glasbenik* 51, Nr. 7–8 (1928): 113–119. Venčeslav Snoj und Alojzij Mav, *Inventarni popis starega stolnega arhiva*, Ms.

15 Kamilo Mašek, „Biographische Skizzen berühmter Kirchen-Tondichter“, *Cäcilia* 1, Nr. 7 (1857): 52. 1, 7, 52.

16 Jožef Levičnik, „Gregor Rihar“, in *Koledarček družbe sv. Mohorja za leto 1865* (Celovec-Klagenfurt, 1864), 33–40.

17 Wilhelm Urbas, „Camilo Maschek. Eine biografische Skizze“, *Mittheilungen des historischen Vereines für Krain* 16 (1861): 75–79.

gregorianischen Choral bemerkbar. So veröffentlichte Blaž Potočnik 1859 *Das Officium in Nativitate Domini und Hebdomadae Sanctae Resurrectionis Domini in Choralnoten gesetzt*. Die Absicht des Autors dabei war, den Choralgesang in der Liturgie zu fördern, denn zu jener Zeit wurde dieser nur selten und eher unbefriedigend ausgeführt. Potočniks Arbeit enthält das notwendigste Repertoire (Choralgesänge für die Offizien der beiden höchsten kirchlichen Feiertage, d. h. für Weihnachten und die Karwoche) sowie eine umfassende Einleitung, in der die theoretischen Grundlagen des Choralgesangs und seiner Darbietung erläutert werden. Die Schrift sollte den Kenntnisstand dieser Musikgattung vertiefen und folglich zu einer größeren Einübung des Choralgesangs beitragen. Eine ähnliche Absicht verfolgt auch der Artikel *Nekatere besede o cerkvenih rečeh*¹⁸ [Einige Worte über Kirchensachen] von Peter Hitzinger aus demselben Jahr, in dem der Autor auf die sehr mangelhaften Kenntnisse zeitgenössischer Musiker in Bezug auf den Choral hinweist und eingehend das System der Modi, die Solmisation, den Hexachord und andere Fragen der Choraltheorie erörtert.

Die historistischen Einstellungen, die allmählich nach Slowenien überliefen, hinterließen dennoch kaum Spuren in den damaligen neuen Kompositionen. Sogar Kamilo Mašek blieb in seinen ambitioniertesten geistlichen Werken den klassizistischen und frühromantischen Vorbildern treu. In die Geisteswelt des Historismus könnten nur seine 1858 in der Zeitschrift *Cäcilia* veröffentlichten Kirchenlieder eingeordnet werden. Mit diesen Kompositionen, die sich vorrangig an ungebildete Sänger am Land richteten, wollte Mašek ein Repertoire schaffen, das die in den slowenischen Gemeinden immer noch vorherrschenden, für die Kirche jedoch unangemessenen Erzeugnisse von Dorfmusikanten und angelernten Organisten ersetzen würde. Seine einfache homophone und homorhythmische Faktur ohne jegliche Expressivität war ein im Kleinen verwirklichtes Ideal der „edlen Einfach“, welche Ästhetiker des 19. Jahrhunderts in Palestrinas Werken zur Kenntnis nahmen. Doch Mašeks Bestrebungen blieben weitgehend unbeachtet. Seine rational zurückhaltenden historistischen Werke konnten mit den attraktiven, volkstümlich gestimmten Kirchenliedern eines Gregor Rihar nicht mithalten, die zu Beginn der 1860er Jahre im Bewusstsein seiner Zeitgenossen bereits als Modell einer typischen slowenischen Kirchenmusik aufgefasst wurden. Mašeks Versuche wurden somit als Fremdkörper in der aufkommenden slowenischen Nationalmusik gewertet.¹⁹

Durch den Aufschwung des Cäcilianismus in Deutschland gegen Ende der 1860er Jahre wurde der Historismus auch in den slowenischsprachigen Ländern Österreichs neu angeregt. Den ersten Niederschlag fand die neue Bewegung in einem Rundschreiben,²⁰ das im Jahre 1868 vom Domprobst Janez Z. Pogačar verfasst wurde, sein *spiritus agens* war jedoch vermutlich der Prälat Josip Smrekar, der dem Allgemeinen Cäcilien-Verband für Deutschland gleich gesinnt war und auch zu seinen ersten Mitgliedern zählte.²¹

Der Rundbrief war zwar insbesondere dazu bestimmt, einige Ausgangspunkte für eine Verbesserung der Kirchenmusik in der Domkirche von Ljubljana darzulegen,

18 *Zgodnja Danica* 12, Nr. 11, 12, 15 (1859): 81–3, 90–1, 115–16.

19 Vgl. Jožef Levičnik, „Beseda o slovenskih cerkvenih pesmih in napevih“, in *Zgodnja Danica* 15, Nr. 11 (1862): 86–87.

20 Pogačar, 4–6.

21 Fran Ferjančič, „Poživimo iznova naše Cecilijino društvo“, in *Cerkveni glasbenik* 32, Nr. 2 (1909): 13.

wegen der Aktualität der Fragestellung und des großen Ansehens der zentralen Diözesankirche überschritt die Schrift jedoch bei Weitem ihren primären Zweck. Ausgehend von historistischen Voraussetzungen war darin nämlich zum ersten Mal in Slowenien ein ganzheitliches Konzept zur Reform der Kirchenmusik enthalten. Pogačar begründete seine Ansichten in derselben Weise wie Hoffmann: er interpretierte die Geschichte der Kirchenmusik als organisch verlaufende Entwicklung, die ihren Höhepunkt im 16. und frühen 17. Jahrhundert erreicht hatte, im Zeitalter der Aufklärung und des Klassizismus dagegen einen Niedergang erlebte, der auch solche Größen wie Mozart, Haydn und Beethoven prägte. Der einzige Weg hin zu einer Erneuerung der „wahren“ Kirchenmusik wäre seiner Meinung nach darin, das klassizistische und frühromantische vokal-instrumentale geistliche Repertoire gänzlich mit dem Choralgesang und der Vokalpolyphonie des 16. und 17. Jahrhunderts sowie einer im Geiste dieser beiden Gattungen komponierten modernen Kirchenmusik zu ersetzen.

Die auf historistischen Prinzipien fundierte Bewegung zur Reform der Kirchenmusik institutionalisierte sich gegen Ende der 1870er Jahre auch in den slowenischen Ländern. Der Verein *Cecilijino društvo za ljubljansko škofijo* [Cäcilien-Verein für das Bistum Laibach] setzte es sich – so wie ähnliche Vereine in den deutschsprachigen Ländern – zum Ziel, die kirchenmusikalische Praxis konsequent mit dem von der Liturgie vorgeschriebenen Ideal in Einklang zu bringen. Damit erlebte auch der Historismus, der die Grundlage ihrer Ästhetik bildete, zumindest prinzipiell einen neuen Aufschwung. In der Vereinszeitschrift *Cerkveni glasbenik* [Kirchenmusiker] erschienen Artikel, die ausführlich für eine ästhetische Überlegenheit des Chorals und der Vokalpolyphonie des 16. Jahrhunderts über der restlichen, besonders der weltlichen Musik argumentierten und diese beiden Musikrichtungen zum höchsten Vorbild und Kriterium der Kirchlichkeit erhoben.

Die vorcäcilianischen historistischen Bestrebungen verfolgten insbesondere eine Reform der Kirchenmusik auf lateinische Texte. Pogačar widersetzt sich in seinem Rundbrief noch nicht dem damals verbreiteten und populären Repertoire slowenischer Kirchenlieder, das Mitte des Jahrhunderts entstanden war und großteils aus der Feder von Gregor Rihar und Komponisten aus seinem Umkreis stammte. Ganz im Gegenteil: er schreibt Rihar sogar bedeutende Verdienste für die Qualitätssteigerung der Kirchenmusik in den slowenischen Ländern zu. Mit dem Durchbruch der cäcilianischen Bewegung begann das historistische Denken jedoch auch in den slowenischen Kirchengesang einzudringen. Die slowenischen cäcilianischen Autoren begannen auch das slowenische Kirchenlied mit historistischen Maßstäben zu messen und verurteilten in den folgenden Jahrzehnten vorcäcilianische Kompositionen dieser Gattung wiederholt als für die Kirche unangemessen. Allerdings erschöpfen sich im Großteil der Schriften, die das vorcäcilianische Repertoire ablehnen, ihre Autoren mit einem Aufzählen von Allgemeinheiten und definieren nicht genauer, welche Merkmale des (musikalischen) Satzes nicht akzeptabel sind. Die sachlichsten Richtlinien dafür, wie slowenische Kirchenlieder zu beurteilen und zu komponieren sind, vermittelte dank seines umfassenden ästhetischen und kompositorischen Wissens P. Hugolin Sattner in seinem Artikel *Cerkvena pesem* [Kirchenlied] aus dem Jahr 1881. Er zergliedert darin eingehend die Mängel des vorcäcilianischen Kirchengesangs und skizziert auf historistischen Ausgangspunkten basierend

einige fundamentale Weisungen für die melodische und rhythmische Gestaltung der Singstimmen, die ausnahmslos am gregorianischen Choral (Melodik) und der Vokalpolyphonie des 16. Jahrhunderts (Rhythmik, Deklamation, Harmonie) beruhen. Somit wurde mit diesem Aufsatz die Grundlage des Repertoires des slowenischen cäcilianischen Kirchenliedes gelegt, dessen musikalischer Satz mehr oder weniger eine Annäherung an die historistischen Ideale kennzeichnet.²²

Dennoch bewirkte auch die feste prinzipielle Unterstützung samt der wachsenden Anzahl an Anhängern der cäcilianischen Reform im späten 19. Jahrhundert in den slowenischen Kirchen keine wesentliche Erweiterung des historistisch ausgerichteten Repertoires. Eine Ausnahme dieser Entwicklung war lediglich der Laibacher Dom, in welchem der neue Regens Chori Anton Foerster den Leitlinien von Pogačars Rundbrief folgend nach 1868 eine Reform einleitete. Sein Bericht zur Tätigkeit im Dom, der 1876 in der zentralen deutschen cäcilianischen Zeitschrift *Musica sacra* veröffentlicht wurde,²³ legt den Schluss nahe, dass es ihm bereits in einigen wenigen Jahren gelang, das Repertoire grundlegend zu erneuern. Neben vereinzelt ausgewählten klassischen und frühromantischen Kompositionen war ein erstaunlich großer Teil des Repertoires historistisch ausgerichtet. Es waren darin sowohl Werke von Komponisten aus dem 16. und 17. Jahrhundert (Gregor Aichinger, Gregorio Allegri, Claudio Casciolini, Bartholomeo Cordans, Antonio Lotti, Giovanni B. Martini, Giuseppe Ottavio Pitoni, Lodovico Viadana, Tomas Luis de Victoria, Giuseppe Olivieri, Alessandro Scarlatti und Johann IV. von Portugal und Jacobus Gallus) als auch Arbeiten deutscher, dem Cäcilianismus verschriebener Epigone enthalten. Die sukzessive Aussonderung der nach cäcilianischen (historistischen) Kriterien ungeeigneten Werke setzte sich noch bis Mitte der 1880er Jahre fort, als die historistische Läuterung ihren Höhepunkt erreichte.²⁴

Neben dem Dom von Ljubljana – wo das historistische Repertoire zumindest teilweise auch schon zuvor zur Anwendung kam – gab es im slowenischen Gebiet kaum eine Kirche, in der das Vortragen historistischer Werke nicht nur eine Ausnahme wäre. Dasselbe gilt auch für die Wiederbelebung des gregorianischen Chorals, die trotz aller Bemühungen nicht einmal in Priesterkreisen auf Begeisterung stieß. Dies betrifft insbesondere die ländlichen Gebiete. So kann etwa diversen Zuschriften, die cäcilianische Organisten der Zeitschrift *Cerkveni glasbenik* zukommen ließen, entnommen werden, dass sich die Mehrheit der Kirchen am Land den Reformbestrebungen nicht anschloss oder die Reformen nur kurzzeitig umsetzte. Das Repertoire der wenigen reformierten Kirchenchöre war – meist aufgrund zahlenmäßig unzureichender und schlecht ausgebildeter Gesangskräfte – auf leichte und ohne künstlerische Ambitionen komponierte Gebrauchsstücke überwiegend deutscher Autoren beschränkt, die äußerlich zwar den cäcilianischen Kriterien entsprachen, ästhetisch aber weitgehend wertlos waren.

Ähnlich schwache Spuren hinterließ der Historismus in den Werken slowenischer Komponisten. Da sie musikalisch unzureichend ausgebildeten Interpreten und damit einhergehenden eingeschränkten Möglichkeiten zum Vortragen (und Vermarkten!)

22 P. Hugolin Sattner, „Cerkvena pesem“, in: *Cerkveni glasbenik* 4, Nr. 5, 6, 7 (1881): 34–36, 43–45, 49–53.

23 Anton Foerster, „Aufführungen des Domchores zu Laibach in Krain 1868–1876“, in *Musica sacra* 9, Nr. 11 (1876): 101–2.

24 Genauer dazu vgl. Aleš Nagode, „Poskus rekonstrukcije repertoarja latinskih cerkvenih skladb na koru ljubljanske stolnice v času delovanja Antona Foersterja (1868–1908)“, *De musica disserenda* 1, Nr. 1/2 (2005): 95–113.

neuer Stücke gegenüberstanden sowie selbst über eher bescheidenes Kompositionswissen verfügten und zudem auch auf Ablehnung des mit dem Riharschen Stilideal durchdrungenen Publikum stießen, verfassten die meisten slowenischen Komponisten gar keine historistischen Stilkopien. Den großen Vorbildern der wahren kirchlichen Kunst folgend beschränkten sie sich in der Regel eher auf ein oberflächliches Nachahmen des „kirchlichen Geistes“, den sie durch das Vermeiden von weltlicher Melodik, Tanzrhythmen und der Chromatik zu erzielen versuchten. Der einzige Komponist, der in einigen seiner Werke seinen historistischen Vorbildern näher kam, war Anton Foerster. In seinen Musikstücken, insbesondere in den auf lateinische Texte komponierten Teilen des Proprium missae, scheint eine Reihe von Details auf, die ein tiefgreifendes Verständnis des Autors für historistische Werke erkennen lassen. Dank der wiederholten Verwendung des Falsobordone und der Polyphonie, der gleichmäßigen Gestaltung der melodischen Linien, der selbstständigen Führung der Mittelstimmen und der fast ausschließlichen Diatonik werden diese Werke in den Gipfel des slowenischen historistischen Kunstschaffens eingeordnet. Obwohl Kenner heute seine Werke fest ins 19. Jahrhundert verankern (tonale Harmonie), stellten sie seinen Zeitgenossen zweifellos eine Verkörperung des historistischen Ideals dar. Davon zeugt letztendlich auch die Verbreitung von Foersterns Werken jenseits der slowenischen und österreichischen Grenzen.

Der Historismus schlug im slowenischsprachigen Teil Österreichs bis zum Beginn des 20. Jahrhunderts, als er in der europäischen Kirchenmusik einem moderneren Repertoire und neuen Kompositionsweisen wich, keine tieferen Wurzeln. Dafür gibt es mehrschichtige Gründe. Das historistische Repertoire erforderte sowohl für die schöpferische Tätigkeit als auch für die Ausführung hoch qualifizierte Musiker, die in den slowenischen Gemeinden – so wie im restlichen Europa – kaum anzutreffen waren. Nur wenige Diözesanstädte hatten ausreichend geschulte Sänger und sachkundige Chorleiter, die Werke aus dem klassischen Repertoire einstudieren konnten. Alle anderen Kirchen mussten sich bei den seltenen Anlässen, bei denen Werke auf lateinische Texte vorgetragen werden mussten, mit Stücken cäcilianischer Epigone abfinden, die musikalisch platt, den bescheidenen Darbietungsfähigkeiten angepasste Kopien großer Vorbilder schufen. Ein anderer, womöglich noch gewichtiger Grund war jedoch auch der parallel zum aufkommenden Nationalbewusstsein stetig wachsende Wunsch nach einem größeren Anteil an Werken auf slowenische Texte, welche die – obwohl sie gegen die kirchlichen Vorschriften verstießen – lateinische Kirchenmusik und damit auch das historistische Repertoire von den Chören verdrängten. Das historistische Repertoire starb mit dem Auftreten neuer Bewegungen zu Beginn des 20. Jahrhunderts endgültig ab: einerseits durch die Stilwende innerhalb des Cäcilianismus, teilweise aber auch als Folge der Bewegung für eine liturgische Erneuerung, die nach einer wichtigeren Rolle der Volkssprachen in der Liturgie und einer volksnahen Kirchenmusik verlangte.

Prevod: Ana Monika Habjan

POVZETEK

Historizem - razumljen kot smer v glasbi 19. stoletja, ki je želela z obnavljanjem in posnemanjem glasbenih del 16. in 17. stoletja reformirati cerkveno glasbo - je v drugi polovici petdesetih let prodril tudi na Slovensko. Prvi nosilci so bili glasbeniki, ki so prihajali iz tujine, ali pa so se tam študijsko izoblikovali. Nove ideje lahko prvič zasledimo v spisih Kamila Maška, ki je s svojim časopisom Cäcilia želel postaviti temelje historistični reformi cerkvene glasbe. Z opozarjanjem na pomen Palestrine in domačina Gallusa ter zadržanim odnosom do cerkvenih skladbe Haydna in Mozarta je bil eden prvih znanilcev nove historistične estetike. Nov ideal je postopno prodiral tudi v glasbeno prakso, zlasti tam, kjer je usposobljenost izvajalskih moči to dopuščala. Tako je ljubljanska stolnica že v drugi polovici petdesetih in v začetku šestdesetih let kupovala nemške izdaje cerkvenoglasbenih del 16. in 17. stoletja, ter jih tudi izvajala. Ob koncu petdesetih let lahko zasledimo tudi prizadvanja za obnovo koralnega petja. Manj sledov pa je historizem zapustil v skladateljskem

delu tega časa, v katerem ostajajo skromni maškovi poskusi še naprej osamljeni.

Pomembno vzpodbudo je historizem dobil z ustanovitvijo Cecilijinega društva za ljubljansko škofijo in začetkom cecilijanskega gibanja. Z intenzivnim publicističnim delovanjem so cecilijanci sicer dobri utemeljili pomen historistične estetike za uspeh reforme cerkvene glasbe, ter njen vpliv razširili tudi na cerkveno pesem v slovenskem jeziku, katere se do tedaj še ni dotaknil. Obenem pa so naleteli na podobne težave kot njihovi predhodniki, saj so skromne izvajalske možnosti, kompozicijsko-tehnična nedospelost večine skladateljev in odpor do novotarj med poslušalci še naprej onemogočale razširitev reforme na podeželje. Historistična cerkvena glasba je zato ostala omejena na večja središča, zlasti na Ljubljano, kjer je polno zaživela v reproduktivnem in ustvarjalnem delu stolnega regensa chori Antona Foersterja. Historizem je zamrl z nastopom novega stoletja, deloma zaradi slogovnega preobrata v cecilijanskih vrstah, deloma pa zaradi pritiskov gibanja za liturgično prenovo, ki je terjalo preprosto, poljudno cerkveno pesem v ljudskem jeziku.



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Med konstruktivističnim in pluralističnim modernizmom – prispevek k umevanju Osterčevega kroga

Between constructivist and pluralistic modernism - a contribution to the understanding of the Slavko Osterc's circle

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IZVLEČEK

Temo pričujočega prispevka je spodbudila vrsta vprašanj, ki se porajajo slovenskim raziskovalcem pri obravnavi kompozicijskih opusov glasbenega modernista Slavka Osterca in njegovih učencev iz prve polovice 20. stoletja, katerih glasba ni bila niti »tonalna« niti skrajno »atonalna«. Po eni strani gre za močan dvom slovenskih analitikov v naprednost (sodobnost) kompozicijskih sredstev omenjene glasbe, saj se dela pogosto primerjajo z najskrajnejšimi rešitvami druge dunajske šole – z »atonalnim«, »atematskim«, »dodekafonskim«, po drugi strani pa za redko uvrščanje teh skladb s strani slovenske kulturne politike na koncertne odre. Osrednje

ABSTRACT

The theme of this article was inspired by a series of questions that arise to researchers when discussing compositions by musical modernist Slavko Osterc and his pupils from the first half of the 20th century, whose music was neither "tonal" nor extreme "atonal". On the one hand, there is a strong doubt of the Slovenian analysts in the progress (modernity) of the compositional means of the mentioned music, since the works are usually compared with the most extreme solutions of the Second Viennese School – with atonality, athematicism or twelve-tone technique, and on the other hand the rejection of this music from the Slovenian cultural management in concert

vprašanje, ki se postavlja, je vprašanje smiselnosti takšne primerjave, glede na to, da so omenjeni skladatelji študirali tudi v Pragi in da se niso želeli zgledeovati po Schönbergu.

performing. The central question that arises is the question of the meaningfulness of such comparison, given that these composers were educated also in Prague and did not want to follow the Schönberg's twelve-tone method.

Izhodiščne misli

Temo pričujočega prispevka je spodbudila vrsta dvomov in vprašanj, ki se porajajo raziskovalcem pri obravnavi kompozicijskih opusov Slavka Osterca in njegove šole, pa tudi drugih skladateljev prve polovice 20. stoletja. Zato bomo poskušali poiskati nekaj namigov, ki bi utegnili koristiti pri iskanju odgovorov nanje.

Pri nas je bila prva polovica 20. stoletja tudi čas graditve slovenske glasbene identitete v kompozicijskih zvrsteh brez tradicije, čas izkušanja »biti v koraku s časom« in dohitevanja »velikih«. Zato pri raziskovanju slovenske umetniške glasbe vselej iščemo avantgardne dosežke po vzoru druge dunajske šole oz. njihovo rabo na naših tleh – od atonalnosti, atematskosti, do dodekafonske metode. Pri neenovitosti ekspresionističnega ali neoklasicističnega sloga pripišemo skladatelju »nedoslednost«. Ob iskanju popolne kromatike ali aton(ika)lnosti v njegovih delih ga označimo za »nagnjenega k tradiciji« ali za »zadržano naprednega«. Podobno ugotavljamo tedaj, ko naletimo na romantično ali neoklasicistično izraznost v določeni skladbi, bodisi na elementarnega sistema – od tradicionalne oblikovne zasnove, motivično-tematskega dela, različnih vrst ponavljanja, periodične gradnje, do raznih diatoničnih postopov, terčnih sozvočij ali intervalov in dominantno-toničnih zvez. Ugotavljamo tudi rabo starih elementov v novem okolju, ali »sintezo« oziroma »nihanje« skladatelja »med starih in novim«. Primeri, ki sledijo, so povsem naključni in zgolj ilustrativne narave, saj gre za enak način razmišljanja večine raziskovalcev slovenske glasbe, tudi avtoričinega izpred nekaj let. Po eni strani je opaziti dvom v naprednost (sodobnost) kompozicijskih sredstev omenjene glasbe oziroma za skrajno zadržanost pri oznakah »novega«, po drugi strani pa za redko uvrščanje teh skladb na koncertne programe. Kljub temu, da so z analitičnega vidika skladbe videti premalo »napredne«, se je v kulturni politiki izoblikovalo mnenje, da za publiko niso dovolj »poslušljive«. Obe skrajnosti dojemanja te glasbe vsiljujeta vprašanje, ali to glasbo zares dobro poznamo in razumemo.

Ivan Florjanc se, denimo, pri obravnavi Pahorjevih godalnih kvartetov, sprašuje, zakaj se tako redko izvajata, kljub temu »da gre za skrajno pomembni deli«. Izpostavlja, namreč, »začudenja vredno dejstvo, da so poustvarjalci obe visokokakovostni stvaritvi vse do danes popolnoma prezrli. Tega dejstva polstoletne zamolčanosti in poustvarjalne pozabe si ne moremo na noben razumno sprejemljiv način razložiti.«¹

Podobno ugotavlja Nagode o izvajanju, pa tudi o raziskovanju Lipovškove glasbe, ko pravi, da »[n]ajveč starejše slovenske glasbe lahko danes poslušalec sliši na sporedih šolskih produkcij [...]. Podobno je z znanstveno obravnavo Lipovškega opusa [...],« saj se »raziskovalci le redko ukvarjajo s temeljnimi raziskavami novejše slovenske glasbe.«²

1 Ivan Florjanc, »Godalna kvarteta Karola Pahorja«, *Pahorjev zbornik*, ur. Edo Škulj (Ljubljana: Akademija za glasbo, 2005), 141.

2 Aleš Nagode, »Samospevi Marijana Lipovška«, *Marijan Lipovšek (1910–1995). Tematska publikacija Glasbeno-pedagoškega*

O Šivičevem kompozicijskem opusu isti avtor definira problematiko razumevanja te glasbe, ki jo predstavlja nenehno »nihanje« kompozicijskih sredstev in »vračanje k izhodiščem«. ³

Tudi Stefanija si zastavlja ob analizi Pahorjevih delih podobno vprašanje, ko ugotavlja, da je za Pahorjeva klavirska dela »značilno nekakšno slogovno 'medvladje' glasbenih izrazil, ki odpira vprašanja o razlogih opustitve sicer ambiciozno zastavljene ustvarjalne poti. Zakaj skladatelj v poznem ustvarjalnem ni sledil mladostnim glasbenim nazorom, ki so bili v tridesetih letih 20. stoletja nekakšen idejni magnet modernistov – nazorom, osrediščenim v obetih, ki da jo ponujata atematska gradnja in atonalitetno stanje glasbenega stavka?« ⁴

Pri Pahorju isti piše o neuresničenih estetskih idealih in »manku razpleta na kompozicijski ravni« ter išče pojasnilo oziroma povezavo med vero v »našo, moderno stvar« in tradicionalnimi formalnimi vzorci. ⁵ Ugotavlja, da »gre na prvi pogled za opus, ki v premislek priključuje vprašanje o sodobnih različicah 'tradicionalnih' glasbenih izrazil. Toda po drugi plati je že iz prelistavanja klavirskih skladb težko spregledati, da izhajajo iz kompozicijske tradicije njegovega dopisnega profesorja in kasnejšega prijatelja Slavka Osterca. Izhajajo iz tradicije, ki je ostrila duha, čeprav se v osnovi ni nikoli odtegnila od **zlate sredine** med **konstruktivističnimi** in **priložnostno svobodnimi**, a nikoli improvizacijskimi kompozicijskimi rešitvami. Te poteze Pahorjevega klavirskega opusa dopuščajo misel o določeni zadržani naprednosti [...].« ⁶

Misson pri Pahorju ugotavlja, da je njegov orkestralni slog »preprost, tradicionalen, klasicističen. Kot orkestralni skladatelj ni avantgardist [...], niti v smislu iskanja novega zvoka niti kot uporabnik najnovejših skladateljskih sredstev in zvoka.« ⁷

Podobno piše Pompe o Lipovškovi glasbi – »da Lipovšek izrablja tradicionalne oblikovne modele,« in da se »podobna slika izriše tudi ob preučevanju harmonije.« ⁸

Barbo ugotavlja sintezo »nikjer zares stabilne tonalnosti ter izmuzljive formalne zakoličenosti« pri omenjenem skladatelju. ⁹

zbornika Akademije za glasbo v Ljubljani, ur. Darja Koter (Ljubljana: Akademija za glasbo, 2011), 69–70.

- 3 »Nekoliko več težav nam povzroča iskanje vzrokov za nenehno vračanje k izhodiščem. [...] Zanj je značilno nenehno nihanje med dediščino zgodnjega 20. stoletja in takrat aktualnim modernizmom. Šivic ostaja zvest mladostniški maksimi o sprejemanju novega, a hkrati vedno znova išče poti, kako bi prvine nove glasbe povezal s tradicijo.« Nagode, »Ustvarjalnost Pavla Šivica za glas in klavir«, *Pavel Šivic (1908–1995). Tematska publikacija Glasbeno-pedagoškega zbornika Akademije za glasbo v Ljubljani*, ur. Darja Koter, zv. 11 (Ljubljana: Akademija za glasbo, 2009), 90.
- 4 Leon Stefanija, »Kompozicijska zasnova in estetske rešitve Pahorjevih klavirskih skladb«, *Pahorjev zbornik*, ur. Edo Škulj (Ljubljana: Akademija za glasbo, 2005), 126.
- 5 »Pahorjeva iskanja novih kompozicijskih izrazil usmerijo k iskanju novih izraznih odtenkov s starimi kompozicijskimi rešitvami [...].« Prav tam, 139.
- 6 »Za slednjo se namreč izkaže, da izhaja iz napetosti med različnimi intervalnimi kvalitetami – Lipovšek tako sledi hindemithovski harmonski logiki in v svojih skladbah uporablja različne akordske tvorbe, ki segajo od mirujočih praznih kvint do bolj napetih harmonskih sestavov, v katerih dominirajo sekunde in tritonus [...].« Prav tam, 126. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.
- 7 Andrej Misson, »Pahorjeva orkestralna dela«, *Pahorjev zbornik*, ur. Edo Škulj (Ljubljana: Akademija za glasbo, 2005), 168.
- 8 Gregor Pompe, »Pesmi iz mlina – med glasbeno imanenco in zvestobo literarni ideji«, *Marijan Lipovšek (1910–1995). Tematska publikacija Glasbeno-pedagoškega zbornika Akademije za glasbo v Ljubljani*, ur. Darja Koter, zv. 15 (Ljubljana: Akademija za glasbo, 2011), 83–84.
- 9 »Tudi na makro ravni [...] zdi tako vse jasno prek modelov, ki jih skladatelj prevzema iz tradicionalnega oblikoslovja. [...] Tovrstni modeli zagotavljajo prepoznavnost glasbenega jezika, a obenem Lipovškemu muzikalnemu občutku dovoljujejo vzpon v strmine daleč razširjene in nikjer zares stabilne tonalnosti ter izmuzljive formalne zakoličenosti.« Matjaž Barbo, »Iz komornega opusa Marijana Lipovška«, *Marijan Lipovšek (1910–1995). Tematska publikacija Glasbeno-pedagoškega zbornika Akademije za glasbo v Ljubljani*, ur. Darja Koter, zv. 15 (Ljubljana: Akademija za glasbo, 2011), 109.

Da ni tovrstno gledanje le slovenski fenomen, potrjuje Brian Hyer, ko pravi, da je ideja vzpona in padca tonalnosti »kriva« za osredotočenje muzikologov na atonalnost in dodekafonijo, ki je prineslo hegemonistično vlogo serialni glasbi. Goreča predanost glasbenih zgodovinarjev in teoretikov ultramodernističnim zgodbam nenehnega razvoja je botrovala označevanju skladateljev, ki se niso odrekli tonalnim idiomom, za »nazadnjaške«. »The rise and fall of tonality is far from a neutral account of music history, but serves, rather, to situate atonal and twelve-tone music as the focus of musicological (if not cultural) attention.«¹⁰

Vprašati se je, zakaj je temu tako in zakaj za posttonalno glasbo, ki ni skrajno atonalna (atonikalna, atonalitetna) niti dodekafonska, še nimamo ustrezne terminologije. Med eno in drugo skrajnostjo (tonalnostjo in atonalnostjo) je širok diapazon možnosti, ki predstavlja kompozicijsko območje, v katerem je nastala večina glasbe tega časa. Ob glasbi Schönberga, Berga in Weberna so številni nadaljevali s prenovljeno rabo tonalnih sredstev.¹¹

Hyer poudarja, da je bil koncept tonalnosti zelo »koristen« radikalnim ideologijam, med njimi zlasti Schönbergovi, čigar ideja progresivnega razvoja glasbenih sredstev je strnila kompozicijske prakse s preloma stoletja v eno samcato »pravo« usmeritev, v kateri naj bi njegova glasba zaključila eno zgodovinsko epoko in začela novo. Dvanajstttonska glasba bi naj bila tako naravna in neizogibna kulminacija organskega motivičnega procesa (Webern) oziroma njena zgodovinska ukinitvev (Adorno) oziroma dialektična sinteza poznoromantične motivične prakse ter glasbeno sublimirane tonalnosti kot čistega sistema. Tako jo je bilo mogoče razumeti v tem smislu kot simultano dopolnitev in negacijo tonalne prakse.¹²

Glasbe 20. stoletja zato ni smiselno umevati kot konstanten »razvoj«, ki naj bi po najbolj znani in razširjeni zgodovinsko-teoretični paradigmi novodunajske šole pripeljal do »konca« tonalnega sistema, saj se danes situacija gledanja na to že temeljito spreminja. Kar je nedavno veljalo za »konzervativno«, se danes pri marsikaterem sodobnem skladatelju (neznanim ali zelo uveljavljenem) pojavlja kot najbolj aktualno in obratno, meni tudi Roig-Francolí:

10 »The fierce commitment of music historians and music theorists to ultramodernist narratives of evolution and progress buttresses the hegemonic position of serialism long since on the wane. It allows its advocates to characterize composers who continue to pursue tonal idioms as regressive, but also to exclude popular music – which continues to embrace tonal materials – from music curricula: narratives of **evolution** and **continuous development** are conspicuous for their silences and elisions.« Hyer, Brian. »Tonality«, *The Cambridge history of Western music theory* (Cambridge: Cambridge University Press, 2004), 750. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

11 »The failure of these narratives to account for the continuous use and renewal of tonal resources in Bartók, Porter, Coltraine, and Britten (among **numerous** other composers) alongside the music of Schoenberg, Berg, and Webern (not to mention the arcane experimentalism of Babbitt, Boulez, and Stockhausen) is **remarkable**.« Prav tam, 750. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

12 »The concept of tonality has also been an important one for **radical ideologies**. Here the seminal figure is Schoenberg, who relies on the idea of a progressive development in musical resources to compress divergent fin-de-siècle compositional practices into a single historical lineage in which his own music brings one historical era to a close and begins the next: he appealed to notions of musical evolution and progress to position himself as the sole legitimate musical heir to Brahms. Twelve-tone music could thus be heard either as the natural and inevitable culmination of an organic motivic process (Webern) or a historical *Aufhebung* (Adorno), the dialectical synthesis of late Romantic motivic practice on the one hand with a musical sublimation of tonality as pure system on the other. It could be heard and understood in this sense as a simultaneous completion and negation of tonal practice.« Prav tam, 750. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

*From the perspective we have at the beginning of the twenty-first century, moreover, the idea of 'progressive' and 'conservative' trends in twentieth-century composition seems quite **outdated**, especially because what was once considered 'conservative' by some (that is, writing tonal or pitch-centered music) is one of the preferred options among many of the major present-day composers of various age groups (from emerging composers to well-established masters), and some of the trends traditionally referred to as 'progressive' are of no interest at all to many of the **leading younger** composers.¹³*

V isto je prepričan Hyer, saj po njegovem mnenju nenehno pojavljanje in obnavljanje tonalnih idiomov v okviru postmoderne avantgarde dokazuje, da »zgodba« o razvoju tonalnosti nima več tiste kredibilnosti, ki jo je imela nekoč in je izgubila vpliv na glasbenozgodovinsko misel, priznal pa je tudi že Adorno, da zaprte algebrske strukture serialne glasbe nasprotja med konsonanco in disonanco, ključnega za vse teorije tonalne glasbe, ne razrešujejo in da gre za zelo dvomljivo »osamosvojitve«.¹⁴

Postmodernistična izkušnja je torej pokazala, da je bilo razmišljanje o tonalni evoluciji z njenim koncem zgrešena ideja. Tako so razmišljali številni ustvarjalci že tedaj, vendar zaradi omenjenega niso mogli stopiti »iz sence« še danes žive avantgardistične miselnosti. Tovrsten koncept umevanja modernizma je trdno zasidran v našem razmišljanju, zato ga ne bo zlahka spremeniti, četudi danes nima več svoje kredibilnosti.

Pri tem je bila posledično »prizadeta« tudi terminologija, ki je uspevala označevati le radikalno skrajne novosti svojih zagovornikov (atonalno, atematsko, dodekafonsko, serialno), glasbo ostalih skladateljev pa pogosto enačila s »preteklim«, »razširjeno tonalnim«, »tradicionalnim«. Manjši narodi so hiteli dohitevati »velike«, glasbena dela pa preučevati z vidika »najnaprednejšega« zornega kota. Pozornost se ni dovolj usmerjala h glasbi, ki je nastala zunaj radikalnega območja kompozicijskih idej. Zato se terminologija med območjem funkcionalne tonalnosti in aton(ik)alnosti ni mogla ustrezno razviti, vsaj v nemško govorečem prostoru ne, pod vplivom katere so bile številne mlajše muzikološke stroke, med njimi tudi slovenska.

Izrazi »razširjena«, »nova«, »svobodna«, »lebdeča«, »negotova« tonalnost se zdijo nezadostni. Veliko prispevajo k temu, da glasbo z omembo sistema iz preteklosti v obliki samostalniške besede zlahka označimo za »tradicionalno«. Razen pri redkih skladateljih, ki niso hoteli ali znali stopiti na nova pota, pri glasbi prve polovice 20. stoletja težko govorimo o funkcionalni, dur-molovski tonalnosti – o sistemu, ki se je uveljavil v času od baroka do romantike in katerega zakonitosti še danes predavajo na univerzah. Kako so modernisti njene elemente uporabili za »novo glasbo«, pa je druga zgodba in bistveno vprašanje. O tem se je manj raziskovalo, saj je bil pogled, kot rečeno, uperjen

13 Roig-Francolí, Miguel A, *Understanding post-tonal music* (New York: McGraw-Hill, 2008), 3. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

14 »Yet as Adorno pointed out, the dissolution of the distinction between consonance and dissonance – a distinction crucial to all theories of tonal music – into the closed, algebraic structures of serialism constituted a doubtful »emancipation«. Now that popular and commercial music has overwhelmed and displaces »serious« music in cultural significance, and in view of an ongoing re-emergence of tonal idioms within the postmodern avant garde, the narrative of continuous tonal evolution **no longer seems as credible as** it once did and has begun to loosen its grip on the music-historical imagination.« Hyer, »Tonality«, 750. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

le v »radikalno novo«. Vendar je bila tudi ta glasba deloma konstruktivistična in skrbno domišljena, ne pa stvar trenutnega domisleka, naključja ali brez določene logike.

Roig-Francolí svojo monografijo, ki je nastala pred enajstimi leti (2008), naslovi z *Razumevanje posttonalne glasbe* (*Understanding post-tonal music*), kar potrjuje dvoje – da se domala po stoletju »nove« glasbe, zlasti manj radikalno kromatične, še vedno sprašujemo o njenem razumevanju, in da te glasbe ne gre zamenjevati s »staro« tonalno glasbo, če so uporabljeni le njeni elementi, zato jo avtor imenuje »posttonalna tonsko osrediščena« glasba (*post-tonal pitch-centered music*). V uvodu napove enakovredno obravnavo vseh strukturnih fenomenov glasbenega modernizma kot enakovrednih, tudi tistih, ki so se pogosto izključevali kot marginalni: »In this book we will think of all titles as equally valid options, and we will avoid the concept of a mainstream, dominant line (usually considered 'progressive') that implies other secondary or subordinate line (usually considered 'conservative', or also as marginal).«¹⁵

Glasbo tega časa razume z vidika zgodovine glasbenih slogov in tehnik kot kompleksen mozaik opeke, pogosto močno neodvisne med seboj, vendar s številnimi medsebojnimi povezavami. Nekatere med njimi iz prvih desetletij 20. stoletja po njegovem lahko prepoznamo kot tonalna glasba, posttonalna osrediščena glasba, atonalna glasba, serializem, neoklasicistična glasba.¹⁶

Skladatelji so bili pri izbiri gradnikov, ki se med seboj niso izključevali, popolnoma svobodni, pravi.¹⁷ Lahko so jih uporabljali simultano ali sukcesivno, glasbo prejšnjega stoletja pa razume kot eno najbolj kompleksnih, bogatih in razdrobljenih obdobjev v zgodovini glasbe, kot mozaik neodvisnih, zamenljivih, med seboj prepredenih slogov. Za razliko od obdobja »skupne prakse« jo imenuje obdobje »raznolikih praks«.¹⁸

Ugotavljanje »sinteze« tradicionalnih in modernih glasbenih izrazil, »medvladja« kompozicijskih sredstev oziroma »nihanja med starim in novim«, ugotavljanje določene konstruktivistične logike, ki pa ni enaka strogi dodekafonski, in pluralizem tehnik ter slogov nakazujejo, da je morda potrebno to glasbo začeti umevati z drugega zornega kota. Elementi tradicije, ki jih najdemo v povsem novem kontekstu, najverjetneje še ne pomenijo »tradicionalnosti« ali »nagnjenosti k tradiciji«, ampak nekaj povsem drugega – zavestno načrtovanega in izbranega, delno konstruktivističnega in delno pluralističnega glasbenega modernizma, ki je imel popolnoma svoj »raison d'être«.

Kot navaja Christensen, je namreč mogoče v glasbi 20. stoletja izpostaviti dve različni smeri glasbenega modernizma, ki je bil odsev in reakcija na spremembe v družbi 19. in 20. stoletja zaradi tehnološkega razvoja, naraščajoče hitrosti sprememb, nastanka

15 Roig-Francolí, *Understanding post-tonal music*, 3.

16 »We can think of the twentieth century, from the perspective of the history of musical styles and techniques, as a complex mosaic made up of many stylistic tiles. The tiles have coexisted in the historical mosaic, often with a large degree of independence among them, but also with numerous interconnections. We can identify some of the tiles of the first decades of the century as tonal music, post-tonal pitch-centered music, atonal music, serialism, and neoclassical music [...].« Prav tam, 3.

17 »Composers, however, have been free to switch between tiles, or even to stand on more than one tile at time. That is, the tiles of the mosaic are not exclusive; neither are they necessarily contradictory. Stravinsky, for instance, touched on quite a few of them (such as pitch centricity, neoclassicism, serialism) either successively or simultaneously. And so did Schoenberg (tonality, atonality, serialism, neoclassicism) as well as many other composers [...].« Prav tam, 3.

18 »The twentieth century may thus be one of the most complex, rich, and fragmented periods in music history (similar in many ways, from this point of view, to the Renaissance, a period we can think of as a mosaic of independent but interchangeable and intersecting styles). The 'common-practice period' was replaced, in the twentieth century, by a 'diverse-practices period'.« Roig-Francolí, *Understanding post-tonal music*, 4.

velikih mest, hitre izmenjave informacij, povezanosti med bližnjimi in oddaljenimi, centralnimi in marginalnimi skupinami. Dobro znana je smer konstruktivističnega modernizma, ki so jo začela dodekafonska dela Arnolda Schönberga in Antona Weberna in se je nadaljevala po drugi svetovni vojni v zgodnjih serialnih skladbah Goeyvaerts, Bouleza and Stockhausena. Temeljna ideja te smeri je bila povezati vsak ton z jasno definiranimi načeli glasbene konstrukcije zaradi težnje po enovitosti in koherentnosti. Drugo smer predstavlja pluralistični modernizem, s težnjo izraziti raznolikost in nepovezanost zunanjega sveta. Raznolikost zvočnih sredstev, emocij, socialnih in kulturnih povezav, historičnih in slogovnih referenc so tako različni aspekti te usmeritve.¹⁹

Nefunkcionalna tonska osrediščenost

Če poskušamo približno opredeliti, v kakšnih okvirih naj bi iskali metode za analizo glasbe skladateljev Osterčevega kroga, ki ni bila skrajno aton(ik)alna oziroma dodekafonska, ponuja Roig-Francolí kar nekaj namigov.

V prvem poglavju z naslovom »Tonska osrediščenost in kompozicija z motivičnimi celicami« (»Pitch centricity and composition with motivic cells«) obravnava Debussyja, Stravinskega in Bartóka, »who did not necessarily seek to give up the concept of tonal center, but in whose music we normally find a **systematic avoidance** of functional tonality and of the traditional methods of tonal centricity associated with functional tonality«.²⁰

Ti skladatelji torej niso stremeli k opustitvi koncepta tonalnega centra, a so se **sistematično izogibali** funkcionalni tonalnosti in z njo povezanim (tradicionalnim) metodam tonalne osrediščenosti. Zato avtor raje govori o **tonski osrediščenosti** (»pitch centricity«) in jo definira kot »organizacijo tonskih struktur okrog enega ali več središčnih tonov, ki je **drugačna** od sistema hierarhije tonov okrog tonike.« Pravi, da je nefunkcionalno tonsko osrediščenost mogoče doseči na različne načine, vendar so ti načini bolj **kontekstualni**, kot pa sistematični, pri čemer je potrebno pri določitvi tonskega središča vsakič raziskati in prepoznati specifična glasbena okolja (kontekste). Zato ne moremo govoriti o nobenem sistemu.²¹

Za zgodnjo posttonalno kompozicijo (zgodnje 20. stoletje) je značilno, da umanjkanje funkcionalne tonalnosti nadomestijo motivični odnosi, ki v povezavi s tonsko

19 »In the music of the 20th century, different tracks of musical modernism can be singled out. A well-known track is the constructive modernism initiated in the dodecaphonic works of Arnold Schönberg and Anton Webern, and continued after World War II in the early serialist works of Karel Goeyvaerts, Pierre Boulez and Karlheinz Stockhausen. A fundamental idea in these works is to relate every note to a well-defined principle of musical construction. It is the composer's intention to create unity and coherence. An alternative track in 20th century music is pluralistic modernism, characterized by the composer's intention to display diversity and discontinuity [...] The diversity of sound sources, diversity of emotions, diversity of social and cultural relations, and diversity of historical and stylistic references are different aspects of pluralistic modernism in music.« Erick Christensen »Interruption, surprise, disturbance, interference - a pluralistic track in musical modernism«, *Glasba in družba v 20. stoletju: koncerti in simpozij = Music and society in the 20th century: concerts and symposium*. Slovenski glasbeni dnevi 1998 (Ljubljana: Festival Ljubljana, 1999), 42.

20 Roig-Francolí, *Understanding post-tonal music*, 5. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

21 »**Nonfunctional pitch centricity may be achieved through a variety of means.** These means are contextual, rather than systematic. That is, **there are no** such things as 'systems' of **nonfunctional pitch centricity**, and to determine a center achieved by nonfunctional means we need to examine and interpret specific musical contexts.« Prav tam, 5. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

osrediščenostjo zagotovijo močno in zadovoljivo kompozicijsko kohezijo, pojasnjuje isti avtor. Občutek tonske osrediščenosti lahko izhaja iz rabe pedalnih tonov ali ostinatov, dveh glasbenih elementov, ki ju pogosto najdemo v tej glasbi, in v kompoziciji z motivičnimi celicami; lahko pa gre tudi za lestvice ali zbirke tonov, ki so zgrajene oziroma se nanašajo na središčni ton, kot so npr. modalne, pentatonske, celotonske, oktatomske itd.²² Namesto harmonskega razvoja ali motivne preobrazbe tvori obliko **zaporedje odsekov** (v aditivnem procesu). Motivi se ponavljajo, namesto razvijajo. Formalni načrt je dvoumen in dopušča različne interpretacije. Zbirke tonov (»pitch collections«) vključujejo nefunkcionalne lestvice (»nonfunctional scales«), kot so pentatonska ali modalne lestvice. Akordi ne vključujejo le terčnih intervalov, ampak tudi kvintne in kvartne. Ostali akordi nastajajo kot vertikalna pojavnost motivov iz melodi-ke. Občutek tonalnosti in tonsko osrediščenost ustvarjajo nefunkcionalne, osrediščene zbirke tonov (kot pri modalnih lestvicah) ali pedalni toni, ali oboje. V vseh primerih je tonalnost **nefunkcionalna** (čeprav ta še vedno odmeva v prikriti rabi podaljšanih dominantno-toničnih korakov), in je pogosto nejasna (dvoumna, večpomenska). Pedalna mesta igrajo bistveno vlogo pri zarisovanju obsežnega tonalnega načrta.²³

Za razumevanje formalnih procesov (npr. glasbe Stravinskega) so uporabne določene oblikovne metode (»functions«), kot so **teksturno razslojevanje** (ali plastenje), jukstapozicija (zaporedno nizanje odsekov brez medsebojne povezanosti), nenadna prekinitev, nadaljevanje in sinteza (»stratification (or layering), juxtaposition, interruption/continuation, and synthesis«).²⁴

Glasba Stravinskega je namreč pogosto komponirana v plasteh, pojasnjuje, ko podrobneje razlaga teksturno razslojenost oziroma plastenje: različne linije ali teksturne komponente se pojavljajo kot jasno razločni, simultani, vendar ločeni elementi. Jukstapozicijo opisuje kot nenadno prekinitev določene teksture ali ideje oziroma njeno zamenjavo z drugačno teksturo ali idejo, ki ji sledi končen ali takojšen pojav prejšnje. Medtem ko se ideje pri teksturnem razslojevanju pojavljajo istočasno, se pri jukstapoziciji pojavljajo zaporedno, ena za drugo. Proti koncu skladbe ali odseka se pogosto različne združijo v medsebojni odvisnosti (povezanosti), ta proces pa imenuje »sinteza«.²⁵

Lahko gre za tematsko plastenje ali tonal(itet)ne plasti in za več simultanih tonal(itet)nih središč, za katere lahko uporabimo izraz večsrediščnost ali večtonal(itet)nost, vendar nikakor ne gre za dur-molovo tonal(itet)nost, poudarja: »In the same way that we have spoken of thematic layering, we can also speak of tonal layers and of simultaneous multiple tonal centers (for which we can use the term **polycentricity** or **polytonality**, although **in no way implying major-minor tonalities**).«²⁶

22 Prav tam, 5–6.

23 »Form is generated by a **succession of sections** (in an additive process) rather than by harmonic development or motivic transformations. Motives are repeated rather than developed. The exact formal plan is ambiguous and allows for a variety of interpretations. Pitch collections include **nonfunctional scales** such as the modes or a pentatonic scale. Chords include not only tertian sonorities, but also quintal and quartal. Other chords are generated by a vertical presentation of the same motives that can be found in a melodic form. Tonality and pitch centrality are provided by either **nonfunctional**, centered pitch collections (such as the modal scales) or by pedals, or both. In all cases, tonality is **nonfunctional** (although some echoes of functional tonality can be heard in the use of veiled, long-range V–I relationships), and it is often ambiguous. Pedals play an essential role in delineating a large-scale tonal plan.« Prav tam, 23. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

24 Prav tam, 25.

25 Prav tam, 26.

26 Prav tam, 28. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

Na področju ritma je opaziti pogosto rabo menjav metruma (ali mešanih metrumov), metrične utripe, asimetrične ali aditivne metrume, sinkope, hemiole, poliritmijo, polimetrijo itd.²⁷

Poglavje 2 z naslovom »Tonska osrediščenost in simetrija« (»Pitch centrality and symmetry«) deli Roig-Francolí na »Interval cycles and equal divisions of the octave«, »Symmetrical motivic cells«, »Symmetry around an axis«, »Symmetrical scales«, v okviru slednjega pa obravnava celotonsko, oktatsko, heksatonsko lestvico npr. pri Bartóku, pregleduje zbirko tonskih višin in osrediščenost v njegovih delih (»Pitch-Class collectings and centrality«), tematsko in tonsko vsebino itd.²⁸

Namen pričujočega prispevka ni predstaviti njegove monografije v celoti, vendar opozoriti, da gre tudi pri tovrstni kompoziciji za določene konstruktivistične tehnike. Skladatelj Osterčevega kroga, njihovih opusov in analiz je preveč, da bi jih lahko primerjali med seboj. Zato jih bomo navedli za ilustracijo le nekaj.

Primer opisa takšne glasbe, kot jo navaja avtor omenjene monografije, podaja Misson, ko obravnava Pahorjeve *Tri istrske predigre* (Koncertne etude):

*Pridevnik 'istrski označuje izbor istrske lestvice pri konstrukciji kompozicij. V temelju gre za uporabo simetrične ali alternacijske lestvice, v kateri se menjavata mala in velika sekunda. Skladatelj uporablja tudi značilno istrsko terčno in sekstno diafonijo. [...] Tako kot pri Švari, tudi pri Pahorju nastopa v kombinaciji s kromatikom, ki pri Pahorju vseeno ni tako dosledna kot pri Švari (totalna kromatika). Glasbeni stavek je oblikovan etudno, v prvem stavku so to razloženi trikordi, v drugem ob njih še paralelne terce, lestvična gibanja, enoglasna, dvoglasna oktavna in triglasna, v oktavi z dodano kvinto in kvarto. Tretji stavek ima prav tako trikorde v levi roki in lestvično gibanje v desni, enoglasno in v vzporednih tercah in sekstah. Vsi trije stavki so brez predznakov, prvi ima center fis, drugi centra fis-e in tretji center as. Vseeno je skladatelj Pahor, premišljeno in intuitivno, vgradil v skladbe zanimivo glasbeno logiko. V prvi etudi je uporabil istrsko lestvico tako, da je sprva uporabil 8 tonov kromatične lestvice, šele v 21. taktu naslednja dva (h-d) in v taktih 26 in 29 še preostala dva (f in gis). Etuda ima tako dva centra, fis in h, ki sta v kvintnem, tonalno delujočem odnosu.*²⁹

Iz analitičnih izkušenj avtorice je precej omenjenih kompozicijskih metod zaznati tudi pri Demetriju Žebretu, katerega glasba izraža prav to dvojnost: vpetost med konstruktivizem različnih vrst in pluralizem tehnik oziroma slogov. Pod prvo lahko razumemo premišljeno in načrtno uporabo istih zbirk tonov v vertikali in horizontali znotraj istega odseka najširšega spektra – pentatonske, šesttonske oz. celotonske, modalne, durove, molove, sedemtonske, oktatske, devettonske, desettonske, enajsttonske in dvanajsttonske. Izbor se od skladbe do skladbe spreminja – od spevnejših diatoničnih struktur do kromatičnega totala. V okviru tega najdemo v celotnem opusu najrazličnejše vrste tonske osrediščenosti ali neosrediščenosti, simetričnosti ali nesimetričnosti, tematskosti

27 Prav tam, 29–31.

28 Prav tam, 37–58.

29 Misson, »Pahorjeva orkestralna dela«, 166.

ali atematskosti, ponavljanja in razvijanja tem in motivov, teksturnega naslojevanja, plastenja, jukstapozicioniranja, večsrediščnosti, tonalitete polivalentnosti, in vse vrste ritmično-metrične diferenciranosti. Tudi raba in izbor omenjenih kompozicijskih sredstev sta od skladbe do skladbe drugačna, vendar se povsod gibljeta le v omenjenem okviru in nikjer ne prestopata meje v svet popolne (radikalne) aton(ik)alnosti ali dodekafonije novodunajske šole.³⁰ To so okviri, ki zamejujejo kompozicijsko logiko, ki je zavestno drugačna od novodunajske. Giblje se na liniji francosko-ruskih, čeških, madžarskih in drugih nemških vplivov. Čeprav so mikrotonalne skladbe po Hábinem zgledu (pre)zahtevne za analizo, da bi jih lahko bolje spoznali, gre pri njih za najradikalnejše konstruktivistične izjeme v opusu skladatelja. Vendar tudi ne po zgledu radikalnih Avstrijcev.

Podobno ugotavlja Florjanc o Pahorjevi glasbi:

Kompozicijski stavek Godalnega kvarteta št. 2 je sličen onemu, ki smo ga srečali pri prvem kvartetu. Atonalnost je navidezno blažja. Vendar pri podrobnejšem pregledu opazimo, da je gramatika ostro kromatičnega stavka v osnovi ostala ista. Sukcesivno ustavljanje dvanajsternih poltonov v tematsko gradivo je zelo podobno tistemu, ki smo ga srečali v prvem godalnem kvartetu. Drugi stavek Uspavanka zaradi močnih ostinatnih stebrov deluje skoraj tonalno zlasti zato, ker je jasno zaznavna tonično-dominantna napetost period ostinatov. V ostalih odlomkih pa tonalno napetost skoraj popolnoma zabrišejo ostri kromatizmi. Vtis atonalnosti je močan in prevladujoč. Oba Pahorjeva godalna kvarteta sta tako – tudi glede na avtorjev izrecen namen – razpeta med takrat modernejši atonalni jezik in klasično formalno zasnovo skladb. Prav zato lahko rečemo, da nosita isti pečat duhovne svojskosti, kot jo srečamo na loku, ki po eni strani ustvarja vpetost v tradicijo, po drugi strani pa skladateljevo iskanje svobode v odnosu do nje.³¹

Tudi Stefanija o *Arabeskah* Karla Pahorja ugotavlja, da skladatelj

brzda svoje ustvarjalno pero in ne išče rešitev v okvirih ekspresionistične skrajne strnjivosti glasbene oblikovnosti ali konstruktivističnega preoblikovanja glasbenih izrazil. Nasprotno, Pahor išče (novo)klasicistično formalno opredeljenost, a se obenem ne odreka diferenciranosti glasbenega toka, ki jo je v prvih desetletjih 20. stoletja narekovala glasbena moderna v imenu 'ekspresivne logike' (H. Danuser).³²

Isti avtor pogrša tudi tonaliteto osrediščenost oziroma funkcijsko harmonijo v njegovih delih:

Eno temeljnih načel gibanja glasov v [Pahorjevem opusu] je mogoče označiti kot logiko razvezovanja brez tonalitete osrediščenosti [...]. Verjetno je iz prikaza teksture razvidno, da funkcijska harmonija tako rekoč nima nobene avtonomne

30 Podrobnejše analize orkestralne glasbe Demetrija Žebreta gl. v: Karmen Salmič Kovačič, *Glasba za orkester Demetrija Žebreta*, 1., elektronska izd. (Ljubljana: Znanstvena založba Filozofske fakultete), 2017.

31 Florjanc, »Godalna kvarteta Karola Pahorja, 148.

32 Stefanija, »Kompozicijska zasnova in estetske rešitve Pahorjevih klavirskih skladb«, 128.

oblikotvorne vloge. [...] Tega sicer nikakor ne kaže posplošiti in povzdigniti v pravilo, ki bi veljalo za Pahorjev celoten klavirski opus. Toda dejstvo je, da so harmonske zasnove v Pahorjevi klavirski glasbi rezultat kromatičnih načel, ki jih je prevzel po Osterčevem nauku, strnjjenem v učbeniku *Kromatika in modulaacija* [...].³³

Barbo o *Prvi sonati za violino in klavir* (1941) Marjan Lipovška priznava, da sicer

[t]emo sestavlja veriga spuščajočih se terc, ki seveda same na sebi asociirajo tonalitetno zvezo,« ter obenem ugotavlja, da »se njeni trdni utemeljitvi tudi takoj odpovedujejo, saj s kromatičnim alteriranjem najprej spreminjajo tonski spol, nato pa poslušalca že v ekspoziciji sekvenčno odvedejo v mediantne in oddaljene tonalitete. [...] Negotov terčni odnos torej stavek nedvoumno zaveže tonalitetnim mejam, na drugi strani pa mu hkrati odpira prostor onstran meja trdnega tonalitetnega osrediščenja.³⁴

Tudi Pahorjev *Scherzo pastorale* iz leta 1964 opiše Misson v smislu tonskih centrov:

Partitura je notirana brez predznakov, vendar s centrom e in tonom fis. Zasnova je eolska, harmonijo pa skladatelj razvija na prostih, terčnih sorodstvih, npr. odnos e-cis, gis-e in običajni, kvartno-kvintnih. Pastoralno vzdušje gradijo kvartna in kvintna diafonija ter kvartno-kvintna harmonija. Delo je grajeno iz več odsekov in reprize začetka, ima dobro oblikovano polifonijo in orkestracijo. Menim, da je to eno bolj zanimivih Pahorjevih orkestralnih del.³⁵

Osterčev krog in praška šola

Na kratko preglejmo, kaj je v glasbi zaznamovalo čas, v katerem sta se na Slovenskem pojavila Slavko Osterc in njegova kompozicijska šola. Prvo desetletje dvajsetega stoletja opiše Michael Walter kot disperzijo do tedaj bolj ali manj enovitega slogovnega jezika, katere simptom so bili glasbenokulturni škandali, ki jih je sprožila glasba Stravinskega in Schönberga. Meni, da so bila prva Schönbergova ne-tonalna (»non-tonal«) dela ob *Pomladnem češčanju* Igorja Stravinskega prve kompozicije, ki so zavrgle glasbeno tradicijo devetnajstega stoletja. Delo, kot je *Kavalir z rožo* (1911) Richarda Straussa, ki je odsevalo v svojem »ahistoričnem anakronizmu« neenotnost modernega življenja, pa je enako prispevalo k občutku slabljenja koherentnega kompozicijskega razvoja. Pojavljajne obilice različnih glasbenih slogov in tehnik je bilo znamenje konca veljavne tradicije. Vsak skladatelj je bil lahko napreden in nazadujoč hkrati in kompozicijske opcije so se odpirale manj v obliki linearnega razvoja, kot pa labirinta, v katerem tradicija ni igrala več nobene vloge.³⁶

³³ Prav tam 131, 134–135.

³⁴ Barbo, »Iz komornega opusa Marijana Lipovška«, 109–110.

³⁵ Misson, »Pahorjeva orkestralna dela«, 165.

³⁶ »The scandals provoked by Schoenberg's and Stravinsky's music before the First World War had been a symptom of the **dispersion** of a hitherto more or less consistent stylistic language. Together with Stravinsky's *The Rite of Spring*, Schoenberg's non-tonal works had been the first compositions which seemed to jettison the musical tradition of the nineteenth century.

Dvajseta leta, v katerih se je Slavko Osterc začel oblikovati kot glasbenik, skladatelj in profesor na ljubljanskem konservatoriju, kjer je nastopil službovanje leta 1927 po vrnitvi iz Prage, so bila čas, ko je po Walterju izguba občutka glasbenega mainstreama in s tem jasne orientacije za skladatelje dosegla svoj višek. To je bilo toliko bolj osupljivo, ker je ta predhodna tradicija še vedno obstajala v opernih hišah in na koncertnih odrih, kakor se je ustvarjala še naprej glasba v tej maniri, ugotavlja.³⁷

Trideseta leta dvajsetega stoletja, v katerih je zaključila pri Slavku Ostercu študij večina njegovih učencev, se po izpopolnjevanju v Pragi tudi že vračala domov, so bila čas drugačnega kompozicijskega »Zeitgeista«. Walter ga imenuje »čas večje resnobe in socialne angažiranosti (odgovornosti)« v primerjavi z dvajsetimi leti, ko je bila ta povezanost z družbo ohlapnejša, kljub spogledovanju skladateljev z »ljudskim«, zabavnim in navidezno banalnim. Raznolikost kompozicijskih slogov, pomnožitev funkcij glasbe in mnenje, da je Schönbergova glasba namenjena le tistim, ki jo razumejo, so bile določene percepcije, ki so vodile k novi serioznosti. Ta je zamenjala samovoljnost glasbenih slogov in ponovno vzpostavila kompozicijo kot koherentno manifestacijo visoke kulturne oziroma brezčasne umetniške vrednosti.³⁸

Prvo vprašanje, ki se zastavlja, je: ali je v delih Osterčevega kroga sploh smiselno iskati dodekafonska in ista atonalna načela kot v novodunajski šoli. Dejstvo je, da se Osterc in njegovi učenci niso želeli vzorovati po njej, enako njihovi praški mentorji. Nekaj povedo o tem že Osterčeve besede iz njegove dopisne šole s Karlom Pahorjem z dne 4. 5. 1935. Florjanc ugotavlja, da je zlasti zanimiva njegova »pripomba glede kontrastnosti tem [v 1. godalnem kvartetu], ker pokaže hkrati zelo jasno na Osterčevo slogovno usmerjenost«, ki se glasi: 'Ne pozabiti na kontraste – tukaj n. pr. nikakor ne za zgled jemati Schoenberga (modernih Nemcev sploh ne), raje kake Ruse!'«³⁹

Tudi v svojem do danes neobjavljenem tipkopisu učbenika *Kromatika in modulacija* iz leta 1940, ki je bil mišljen kot »študijski pripomoček za bodoče skladatelje«, kamor je Osterc vključil številne navedbe tujih avtorjev in posamezne konkretne zglede iz njihovih del, je izpostavil »Richarda Wagnerja in Clauda Debussyja, na drugi strani pa predvsem rusko petorico z Modestom Musorgskim na čelu.« Kot ugotavlja že Barbo, je njegov izbor »močno obarvan tudi s slovanskimi avtorji.«⁴⁰ Ko Lipovšek govori o melodiki pri Ostercu, tudi izpostavi dva francoska vzora: »Pri tem največkrat pozabljamo na

In hindsight, a work like Richard Strauss's *Der Rosenkavalier*, mirroring in 'its ahistorical anachronisms' the 'disunities of modern life', equally served to **undermine** a sense of coherent compositional development. The emergence of a plethora of **disparate musical styles** and techniques meant that there was no longer a perceived tradition: any composer could be progressive and regressive at the same time, and in this way compositional options presented themselves less in the form of a linear development than of a maze in which tradition seemed to play no part.« Michael Walter, »Music of seriousness and commitment: the 1930s and beyond«, *The Cambridge history of twentieth-century music* (Cambridge: Cambridge University Press, 2014), 286. Del besedila je zaradi vsebinskega poudarka zadebelila avtorica prispevka.

37 Prav tam, 286.

38 »The variety of compositional styles, the multiplicity of the functions of music, the verdict that Schoenberg's music was destined for the happy few who could understand it (and that Richard Strauss's was destined for the happy few who could afford it), the lamented lack of a relationship to society and 'the people', the lack of genre consciousness in the works of many composers in the 1920s, their flirting with the vernacular or the apparent banality of their music – all these perceptions led inevitably to a quest for greater seriousness in music and a new sense of social commitment. The new seriousness was meant to supersede the arbitrariness of musical styles and reinstate composition as a coherent manifestation of high cultural values or as a timeless emanation of the art of music. It was, in short, to replace the alleged social irresponsibility of the 1920s.« Prav tam, 286.

39 Florjanc, »Godalna kvarteta Karola Pahorja, 146.

40 Matjaž Barbo, *Slavko Osterc. Klasič modernizma* (Veržej: Kulturno društvo »Slavko Osterc«, 2018), 52.

pomen Debussyja in na skladatelje, kakor je bil Satie, ki je kljub novostim postavljen na stranski tir.«⁴¹

Izogibanje »modernejšim Nemcem« je bilo pri skladateljih Osterčevega kroga torej očitno, močan pa vpliv francosko-ruske osi skladateljev, ki je bila kasneje pomembna protiutež novodunajskemu mainstreamu, s Stravinskim v ospredju. Temu vplivu se je pridružil češki, z avantgardno mislečim Hábo na čelu, pri katerem so obiskovali tečaj mikrotonalne glasbe poleg Osterca še štirje njegovi učenci: Pavel Šivic (1931–33), Marijan Lipovšek (1932–33), Franc Šturm (1933–35) in Demetrij Žebre (1934–36). Očitno je bil to tisti kompozicijski »agar«, iz katerega se je napajalo in širilo estetsko, poetološko, idejno in kompozicijskotehnično obzorje učencev Osterčeve šole oziroma njenega mentorja.

Morda se niti dobro ne zavedamo revolucionarne izvirnosti Debussyjeve glasbe, ki še nima svojega pravega mesta v širokem toku modernističnih iskanj. Victor Lederer meni, da je pomen tega skladatelja neprecenljiv, saj je med leti 1893 in 1918 »obrnil umetnost na glavo«. Pravi, da so bile njegove inovacije tako velike, da nihče od resnih, naprednih ustvarjalcev, ki so mu sledili, ni mogel ignorirati njegove osvoboditve harmonije od zastarelih pravil in njegovega izuma oblike, ki je rasla iz glasbenega tkiva. Debussyjevo osredotočenje na zvok je določilo smer nadaljnje glasbe za domala sto let, je prepričan. Najpogumnejših eksperimentov dvajsetega stoletja Stravinskega, Bartóka, Varèseja, Carterja, Bouleza, Nonoja, Stockhausena, Messiaena in Xenakisa si sploh ne bi mogli zamisliti brez njegove »tihe revolucije«.⁴²

Podobno meni DeVoto, ko pravi, da noben drug slog, zlasti v orkestralni glasbi, ni imel z vidika zvoka toliko in tako uspešnih sledilcev kot Debussyjev in čeprav z njegovo smrtjo ter koncem druge svetovne vojne nekateri pisci zamejujejo konec impresionističnega obdobja v glasbi, so se Debussyjevi dosežki z vso intenzivnostjo nadaljevali v glasbi njegovih naslednikov.⁴³

Glede na to, da je bil eden izmed učiteljev Osterčevega kroga v Pragi tudi Alois Hába, je smiselno konstruktivistične vzore v Osterčevem krogu iskati bolj pri njem, kot pa pri Schönbergu. Rezultat in dokaz Hábinega lastnega, od Dunaja neodvisnega iskanja nove sistematike organizacije tonskih višin v prvi polovici 20. stoletja, je njegov učbenik, ki je izšel leta 1927 – *Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel- und Zwölftel-Tonsystems*. Kljub temu, da je ta češki skladatelj

41 Marijan Lipovšek, »Melodika v Osterčevem kompozicijskem stavku«, *Muzikološki zbornik* 31 (1995), str. 43. Cit. po Barbo, »Iz komornega opusa Marijana Lipovška«, 109, op. 16.

42 »Debussy's significance in the history of music is difficult to overestimate: he turned the art on its head in tumultuous quarter-century of his creative maturity, from 1893 to 1918. So enormous were his innovations that no serious, progressive composer who followed has been able to ignore Debussy's liberation of harmony from outworn rules and his forging of forms that grow out of the musical material, rather than fitting ideas into preconceived forms. [...] But above all, Debussy's insistence on sound itself as the dominant element in his music set the course for the near-century of music that has followed. The bravest musical experiments of the twentieth century by Stravinsky, Bartók, Varèse, Carter, Boulez, Nono, Stockhausen, Messiaen, and Xenakis are inconceivable without Debussy's quiet revolution.« Victor Lederer, *Debussy. The quiet revolutionary* (New York: Amadeus Press, 2007), 143.

43 »The Great War and Debussy's death in is prime marked the end of what some writers called the Impressionist period in music, but his achievement endured in full force. Although Debussy's style was manifold, in the realm of pure sound there was nothing inimitable about it; for better or worse, no other style, particularly in orchestral music, has been more widely or more successfully imitated in the twentieth century. Ravel, Stravinsky, Respighi, Casella, Holst, even composers as different as Prokofiev and Berg, as well as two or three generations of later French, British, Iberian, Soviet Russian and American composers, were all keenly influenced Debussy in their compositional makeup.« Mark DeVoto, »The Debussy sound: color, texture, gesture«, *The Cambridge companion to Debussy* (Cambridge: Cambridge University Press, 2003), 196.

dobro poznal delo Schönbergovega kroga in okolja, je iskal poti nove glasbe po svoje in na drug način, pri čemer je šel v organizaciji mikrointervalov celo dlje kot Schönberg. Reittererová in Spurný v podrobnejšem prispevku o tem med drugim ugotavljata:

Hábas Experiment wurde in einem 'exterritorialem' berliner Milieu geboren, außerhalb des Bereich der tschechischen Kritik, die noch dazu ihre Probleme mit den Aktivitäten der stets immer mit dem Wiener Musikleben verbundenen deutschsprachigen Musikkreisen hatte. Nach seiner Ankunft in Prag 1923 hat Hába sofort energische Schritte, sich im Prager Musikleben zu etablieren, unternommen, war dabei aber auch stets bedacht, seine Individualität weiter zu bewahren.⁴⁴

Njegovo delo še zdaleč ni bilo kasneje tako propagirano, saj je bil pripadnik naroda in kulturnega okolja, ki v evropskem prostoru po razpadu Avstro-Ogrske ni imelo tako ugodnega položaja kot nemško oz. avstrijsko. Dejstvo je tudi, da ta učbenik v slovenskem prostoru slabše poznamo, čeprav so v času študiju pri Hábi ustvarili slovenski avtorji kar nekaj mikrotonalnih del,⁴⁵ kar je bilo v tistem času prav tako radikalno in avantgardno kot atonalnost na Dunaju. Zlasti uporabna za analizo glasbe skladateljev Osterčevega kroga bi bila Hábin diatonični in kromatični tonski sistem.

Vplivi Hábe so bili večvrstni, kot ugotavlja Weiss:

It would be hard to deny that a certain influence of Hába is perceptible in individual post-Prague works by Slovene students from the State Conservatory in Prague, an influence that is apparent above all in the more or less consistent arhematism and atonality of individual composers – as well as in honing of ideological views and in individual studies and other occasional works using the quartet-tone system.⁴⁶

Odnos do zvoka se je Ostercu namreč močno spremenil s študijem v Pragi, zlasti pod vplivom avantgardnih nazorov dveh profesorjev Aloisa Hábe in Karla Boleslava Jiráka, kot ugotavlja Andrej Rijavec. »Praško bivanje mu je odprlo vrata k novim, njemu še nezhojenim potem, ne da bi vplivalo tudi razdiralno, namreč, da bi skladatelj zavrgel vse, iz česar je izšel. Znano je, da je leta 1930 zapisal, 'da tradicija ni ovira pri ustvarjanju novih vrednot, ampak pripomoček'.⁴⁷ Glavna posledica praškega študija »je bila gotovo atonalnost, ki je Slavka Osterca v različnih razmerjih in sintezah z nasprotnim, tonalnim polom spremljala do njegove smrti [...].⁴⁸

Upoštevanje raznolikih kompozicijsko-tehničnih principov se je pri čeških skladateljih neprestano soočalo z lastnim navdihom. Morda najdemo vzporednice in vpliv tudi ostalih čeških mentorjev na slovenske ustvarjalce v besedah Vladimirja Helferta, ki

44 Vlasta Reittererová, Lubomir Spurný. »Musik am Rande'...«, *Muzikološki zbornik* 47/1 (2011), 157.

45 Gl. podrobneje in več o tem Jernej Weiss, »Alois Hába and Slovene students of composition at the State conservatory in Prague«, *Nova glasba v »novi« Evropi med obema svetovnima vojnama*, ur. Jernej Weiss (Koper: Založba Univerze na Primorskem; Ljubljana: Festival, 2018), 201–214.

46 Prav tam, 213.

47 Bedina Katarina, »Nazori Slavka Osterca o tradiciji v glasbi in o glasbenem nacionalizmu«, *Muzikološki zbornik* 3 (1967): 90. Cit. po Andrej Rijavec, »K vprašanju tonalnosti in vertikale v skladbah Slavka Osterca«, 154.

48 Prav tam, 154.

je v svoji spremni besedi pri značilnostih češke moderne glasbe izpostavil prav uravnoteženo razmerje med navdihom in arhitektoniko:

[D]ie tschechischen Komponisten die einzelnen Kategorien (Harmonik, Kontrapunkt, Form) auf verschiedene Weise behandeln würden. Das Respektieren einzelner technischer Prinzipien sei dabei ständig mit der individuellen Inspiration konfrontiert. Die Idee der tschechischen modernen Musik entwickle sich aufgrund einer proportionell ausgeglichenen Beziehung zwischen der Inspiration und der Tektonik.⁴⁹

Tudi Weiss je prepričan, da bi lahko posplošeno dejali, da je iz Šivičevih klavirskih kompozicij razvidno sprejemanje najrazličnejših vplivov oziroma skladateljskih poetik.

*Od prvih – poznoromantičnih – deloma neoklasicističnih – vplivov Slavka Osterca na Konservatoriju v Ljubljani, do obiska kompozicijskih tečajev pri enem izmed največjih novotarjev med obema vojnama Aloisu Hábi [...]. Kljub temu se je uspel Šivic, podobno kakor tudi drugi Osterčevi učenci, ki so obiskovali Hábine kompozicijske tečaje, prav pri Hábi seznaniti z nekaterimi tedaj najbolj naprednimi ekspresionističnimi poizkusi v tedanji klavirski ustvarjalnosti. Med njimi tudi z zgodnjimi klavirskimi opusi Arnolda Schönberga in drugih skladateljev druge dunajske šole, katerih klavirske kompozicije Hába kot zgled omenja že v predgovoru k svojemu učbeniku *Neue Harmonielehre* iz leta 1927. Vendar pa je potrebno že na tem mestu poudariti, da v Šivičevi klavirski, pa tudi drugi ustvarjalnosti, nikoli ne gre zaslediti povsem rigoroznih ekspresionističnih modelov Hábine ali pa Schönbergove šole, saj slednje Šivic venomer preoblikuje skladno z vsakokratnim iskanjem izraznosti.⁵⁰*

Vprašanje, koliko in do katere mere so se Osterčevi učenci kompozicijsko zgledovali po Hábi in po ostalih praških mentorjih (Jiráček, Novak, Suk), ne le v mikrotonalni glasbi, še nima vseh odgovorov. Marsikdo od teh jim je puščal precej svobode pri ustvarjanju ob le nekaj priporočljivih smernicah, saj je bila izvirnost skladatelja zapoved modernističnega časa.

Ob močni Hábini želji po neodvisnosti, pod katere vplivom so bili Osterčevi učenci, pa je po drugi strani malo verjetno, da je Hába Schönbergovo novo sistematiko že dobro poznal. Leta 1935 dodekafonska metoda še ni bila razširjena zunaj najožjega kroga skladateljev, ki so se z njo ukvarjali. Joseph Auner razlaga, da je Schönberg, v nasprotju s svojim obsežnim pisanjem o tonalni teoriji, objavil zelo malo o podrobnostih dvanajsttonske glasbe pred letom 1950.⁵¹ Po tem, ko je prvič uporabil dvanajsttonsko tehniko v celi skladbi v *Suiti za klavir* op. 25 (končana 1923, izdana 1925)

49 Vladimír Helfert, *Česká moderní hudba* (Olomouc, 1936), 155–158. Cit. po Reittererová, Spurný. »Musik am Rande!...«, 162, op. 50.

50 Jernej Weiss, »Klavirski opus Pavla Šivica«, *Pavel Šivic (1908–1995). Tematska publikacija Glasbeno-pedagoškega zbornika Akademije za glasbo v Ljubljani*, zv. 11 (Ljubljana: Akademija za glasbo Ljubljani, 2009), 74–75.

51 »The essay 'Composition with Twelve Tones', published a year before his death in the first edition of *Style and Idea* (1950), was his most substantial public statement.« Joseph Auner, »Schoenberg's row tables: temporality and the idea«, *The Cambridge companion to Schoenberg* (Cambridge: Cambridge University Press, cop. 2010), 157.

in prvič eno samo vrsto v *Pihalnem kvintetu* op. 26 (1924), se je s to ukvarjal še zelo dolgo, čeprav nikoli ni prenehal z ustvarjanjem tonalne glasbe.⁵² In zanimivo je predvsem to, da Schönberg ni gledal na dvanajsttonsko kompozicijo kot na sistem oziroma »as something that could be ultimately defined or reduced to a system.«⁵³

Vendar – četudi bi jo Hába poznal, je z učbenikom lastne tonske sistematike dokazal svojo izvirnost in neodvisnost. Vsekakor je njegov konstruktivistično-ekspresionistični vpliv v tridesetih letih pri delih naših skladateljev pustil svoj pečat, saj precej skladateljev tedaj disonančno zaostri kompozicijska sredstva ter se približa atematski in atonalni glasbi, ali vsaj k izrabi kromatičnega totala. Najverjetneje pa tudi naši skladatelji niso temeljito poznali Schönbergove metode. To potrjujejo Lipovškovi spomini na Osterčevo šolo, v katerih skladatelj zapiše, da je bil Osterčev glavni napotek ta, da ne uporabljajo »nobenega tona iz dvanajst-tonike ponovno, dokler niso prej vsi drugi toni na vrsti.« Serialno tehniko »z vso njeno doslednostjo in strogostjo pa smo spoznali šele kasneje,«⁵⁴ priznava.

Očitno se tudi kasneje Osterčevi učenci zavestno niso odločili zanjo. Barbo pri istem skladatelju ugotavlja, da velja med redkimi njegovimi tovrstnimi poskusi omeniti prizadevanje za razširitev tonskega prostora v kromatski total svobodne dodekafonije. O *Drugi sonati* za violino in klavir (1974) skladatelj sam zapiše, da se v harmoničnih elementih »giblje zunaj tonalnih središč in skuša ujeti ravnovesje med prosto tonalnostjo in med prav tako dvanajsttoniko.«⁵⁵ Lipovšek tako »ne povzema Schönbergovega 'sistema med seboj sovisnih tonov', saj mu tovrstno strogo sistematiziranje glasbenega gradiva, ki bi od zunaj glasbi postavljalo zakone, ne ustreza. [...] Zaporedje tonov torej ni strogo sistematizirano, obenem pa vsebuje tonalitete asociacije, ki se jim Lipovšek zavestno ne odreka.«⁵⁶

Tudi Osterca pripelje komponiranje v njegovem zrelem, ljubljanskem obdobju, »ko popolnoma suvereno oblikuje glasbene misli, tudi na mejo dodekafonije, ki pa je ne prekorači,« meni Rijavec, saj Osterc dvanajstih poltonov temperiranega sistema »ni serialno urejeval« in določeni primeri so »samo rahli odmevi drugačnih gradbenih nazorov, ki se jim sam ni priključil.«⁵⁷

Drugo vprašanje, ki se zastavlja, pa je vprašanje terminologije tistega in današnjega časa, če gre za opisovanje kompozicijskih idiomov in postopkov iz območja glasbe, ki je ne moremo označiti kot »tonalno« niti kot skrajno »atonalno« v Schönbergovem smislu.

Kljub temu, da so naši skladatelji svoj stavek imenovali »atonalen«, če vzamemo za primer Pahorja, ni šlo za skrajno atonalnost druge dunajske šole. Tako ugotavlja tudi Florjanc, ko pri razlagi skladateljevega Prvega godalnega kvarteta ugotavlja, da »o dosledni dodekafoniji – tukaj samoumevno ne moremo govoriti. Še manj o serialnosti.

52 »And though he never stopped writing tonal music, the project of exploring the manifold ramifications and possibilities of the 'method of composing with twelve tones related only to one another' remained at the center of his creative life for the next twenty-seven years«. Prav tam, 157.

53 Prav tam, 176.

54 Prim. Marijan Lipovšek, *Melodika v Osterčevem kompozicijskem stavku*, str. 32. Cit. po Barbo, »Iz komornega opusa Marijana Lipovška«, 111, op. 19.

55 Andrej Rijavec, *Slovenska glasbena dela*. Ljubljana: Državna založba Slovenija, 1979, str. 161. Cit. po Barbo, »Iz komornega opusa Marijana Lipovška«, 111, op. 18.

56 Prav tam, 111.

57 Rijavec, »K vprašanju tonalnosti in vertikale v skladbah Slavka Osterca«, 155.

Vemo, da je izraz dodekafonija nastal veliko kasneje. Tudi pojem sam 'atonalno, atonalnost' še v času Pahorjevega komponiranja prvega kvarteta ni bil izčiščen in niti teoretično točneje opredeljen, kar lahko vemo samo danes.⁵⁸

Osterc za Pahorjevo atonalnost uporabi sicer danes zelo točen izraz polifoni moderni dvanajsttinski slog, meni Florjanc, »vendar na splošno raje uporabi preprostejši in takrat dokaj običajen izraz kromatičnost. Kromatizem je bil v prvih desetletjih 20. stoletja najbolj običajen izraz za atonalno glasbeno stavčno gramatiko.«⁵⁹

Kromatizem je povezoval večino modernističnih smeri tistega časa, vendar gre pri tem pojmu za zelo širok pomen, saj je vključeval raznolike kompozicijske metode in rešitve v okolju enakovredne rabe vseh kromatičnih tonov, ki je bila pri Čehih, Madžarih, Rusih, Francozih itd. ter skladateljih Osterčevega kroga, očitno drugačna kot na Dunaju.

Tudi »atonalnost« ima lahko več smislov in razlag. Lahko jo je razumeti kot vse, kar ni več tradicionalno (funkcionalno, dur-molovsko) tonalno, ali kot izključno samo to, kar ne vsebuje več nobenih elementov tonalnosti. Problem je v tem, da so jo skladatelji tistega časa razumeli v prvem smislu, raziskovalci današnjega časa pa v drugem (novodunajskem). Dejstvo je, da je med eno in drugo skrajnostjo široko območje kompozicijskih rešitev (tudi vrst konstruktivističnih tehnik) oziroma glasbe, ki je posttonalna, torej niti tonalna niti skrajno atonalna. Večinoma smo zanjo uporabljali izraze »razširjena«, »svobodna« oziroma »nova« tonalnost, s čimer smo jo lažje pripisali k tradiciji v nasprotju z modernizmom. Zato se zdi terminologija nedosledna in nedodelana.

Vprašanje je tudi, kako gre razumeti izraze »tonikalnost/atonikalnost«, »tonalitetnost/atonalitetnost«, ali gre res za ustrezno zamenjavo izrazov »tonalnost« in »atonalnost«.

»Toniko« iz dur-molovega sistema v 20. stoletju namreč lahko zamenja središčni ton ali kvazitonika, s katero skladatelj svobodno zaokrožuje, zaključuje določene odseke, dele skladbe, ko durova in molova lestvica postaneta le dve od širokega nabora raznostevilčnih (od 5- do 12-tonskih) uveljavljenih ali na novo sestavljenih lestvic v raznih oblikah konstruktivizma. Zato je vprašanje, če je »tonikalnost« primeren sinonim za tonalnost, ali pa jo lahko razumemo tudi kot svobodno rabo kvazitonike, edinega ostanka starega sistema v posttonalni glasbi, torej v popolnoma novem kontekstu. Potem bi bila skrajna »atonikalnost« tista, ki nima niti kvazitonik (kot pri Schönbergu), torej bi bil izraz atonikalnost ustrezen le za popolno atonalnost. Za glasbo, ki je posttonalna in »tonikalna« v novem kontekstu oziroma za tisto, ki so jo Osterc in podobno misleči imenovali »atonalna«, pa bi bila torej primernejša oznaka »posttonalna tonikalna« glasba.

Tudi »tonalitet« dobi v 20. stoletju nov, razširjen pomen – gre za lestvico oziroma zbirko tonov, na kateri temeljita vertikala in horizontala določenega odseka, zato ima podobno logiko v smislu organizacije tonske višine kot durova in molova tonalitet v funkcionalni tonalnosti. Tonalnost je sistem, ki ne temelji le na določenih lestvicah – tonalitetah (durovih in molovih), ampak vključuje tudi funkcionalno povezanost vertikalnih sozvočij in horizontalnih zaporedij (akordov in melodije), formalnih modelov, dinamike in zvočnosti. Zato je tudi vprašanje, če je »tonalitetnost« primeren sinonim za tonalnost, sploh če tonalitetu razumemo v kontekstu 20. stoletja, torej v razširjenem smislu, razen če besedo uporabljamo s pojasnjevalnim pridevnikom »dur-molova tonalitetnost«.

58 Florjanc, »Godalna kvarteta Karola Pahorja«, 146.

59 Prav tam, 146.

Sklepne misli

Novo in slogovno raznoliko je na različnih concih sveta v prvih desetletjih 20. stoletja vznikalo istočasno ali v kratkih časovnih intervalih. Dobesedno je vrelo v »loncu« vsega izvirnega, drugačnega, osebnega, kolektivnega. Informacije so hitro zakrožile po evropskem ozemlju prek ISCM, do naših skladateljev pa posredno prek praške šole in Slavka Osterca, ki je ostal povezan s to institucijo nove glasbe. Vplivi moderne evropske glasbe so se širili od vsepovsod in vse do nas že od začetka 20. stoletja, še bolj pa od dvajsetih let naprej, skladatelji okrog *Nove muzike* z Adamičem na čelu (Lajovic, Bravničar, Kogoj, Osterc, Premrl, Šivic) so imeli pri tem ključno vlogo. Po kratki fascinaciji slovenskih skladateljev nad novodunajskim ekspresionizmom v letih pred prvo svetovno vojno in v dvajsetih letih, je ekspresionizem v povezavi s svobodnejšimi konstruktivističnimi tehnikami in prežet z novo stvarnostjo, dosegel svoj višek na Slovenskem zopet sredi tridesetih let, po prihodu večine Osterčevih učencev iz Prage, ko je disonančno zaostrila sredstva večina slovenskih skladateljev.

Pri nas tedaj tako beležimo drugi ekspresionistični vrh z novo stvarnostjo – med konstruktivizmom in pluralizmom, potem pa je v glasbi štiridesetih letih zopet opaziti upad kromatike v prid bolj diatoničnim tonskim strukturam, ki so na videz vodile enosmerno nazaj k tradiciji, k trdnejšim zagotovilom enovitejše strukture. Tedaj odpor do romantike dokončno popusti, socialistični realizem pa preplavi večino dežel z antifašističnimi idejami upora, narodne samobitnosti in svobode. Žal se te po drugi vojni razvijejo v enoumne politične sisteme, ki zavrejo svobodne modernistične težnje, kar je verjetno eden od razlogov in priložnosti, da se na Slovenskem uveljavi do tedaj še ne izživeti neoklasicistični slog, del širšega in tedaj še aktualnega toka modernističnega klasicizma.

To dokazuje, da je skladatelje Osterčevega kroga tudi kasneje bolj zaznamovala francosko-ruska kompozicijska os, ki je bila ob ekspresionizmu pri nas aktualna že od dvajsetih let naprej. Večina skladateljev evropske in slovenske glasbe je v prvi polovici 20. stoletja ustvarjala glasbo v preseku med tehnikami konstruktivizma vseh vrst in raznolikimi kompozicijskimi idiomi po svobodni izbiri (kar se je izražalo pogosto kot slogovni pluralizem, redko kot enoviti slog), le redki pa zgolj in dosledno po zgledu druge dunajske šole. Ta je imela več sledilcev in nadaljevalcev po drugi svetovni vojni, saj je šele tedaj postala dodobra poznana tudi zunaj avstrijskih meja. Vendar kljub temu se praška šola in v njej šolajoči slovenski skladatelji zavestno niso želeli zgledeovati po dunajskem ekspresionizmu, zato pri njih tudi kasneje ne najdemo »prave« dodekafonije.

Morda gre pri tem odklonu do Avstrijcev tudi za kulturno-zgodovinske in politične razloge. Podrejeni in manjši narodi so po prvi svetovni vojni končno začutili lastna tla pod nogami in tudi v glasbeni umetnosti izbrali neodvisno pot svobodne izbire kompozicijskih sredstev, da nadoknadijo to, kar so imeli »veliki« že dolgo – lastno glasbeno tradicijo. Zna biti, da je Slavko Osterc tudi iz teh razlogov pošiljal svoje učence na študij v Prago, ne pa na Dunaj ali v nemške kraje.

Glasbo skladateljev Osterčevega kroga se zato zdi nesmiselno primerjati in vrednotiti z vidika Schönbergovega kroga. Bila je kljub temu sodobna in veren odraz »kompozicijskega časa«, v katerem je nastajala. Smiselno bi jo bilo še bolje spoznati, zlasti z

vidika drugih zornih kotov in kompozicijskih kontekstov, ne pa v primerjavi z najbolj radikalnim in kasneje »razvpitim« vzorom.

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SUMMARY

The problem of (not)understanding the music of composers Slavko Osterc's circle, considered the "most advanced" in its time in Slovenia, appears to be multifaceted. The first reason for many unknowns and still open questions regarding the style and composition technique is, in all likelihood, in the perspective of observation - in the perspective of looking at their creative achievements, in the "selected" orientation, which should determine the criteria and is compared with each Slovene piece of music. The other is probably in the shortage of the proper terms for naming the new compositional-

technical phenomena that have emerged after denying the major-minor tonality, but they are neither tonal nor extreme atonal, that is, terminology, and the third in the exaggerated search for stylistic "pure" compositional solution in the music of Slovenian composers comparing these with some alternative models that served as a universally valid and widespread paradigm throughout the 20th century. The purpose of the paper was to draw some different views on the question of style and technique in the composition of Slovene modernists by the middle of the last century, which are not only the result of the author's thoughts but also the results of many other music analysts.



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Variabilnost slovenske glasbene terminologije kot rezultat jezikovnih in nejezikovnih dejavnikov*

Variability of Slovene Musical Terminology as a Result of Intralinguistic and Extralinguistic Factors**

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IZVLEČEK

ABSTRACT

Pričujoči prispevek predstavlja izsledke raziskave o vplivu jezikovnih in nejezikovnih dejavnikov na pojav variabilnosti v slovenski glasbeni terminologiji. Predstavljeni so primeri variabilnosti v aktualnih in starejših učbenikih. Analiza terminov je bila opravljena s pomočjo dveh besedilnih korpusov, ustvarjenih s programskim orodjem Sketch Engine. Korpusa sta bila sestavljena iz učbenikov za poučevanje glasbenoteoretičnih predmetov v slovenskem

The article presents the results of research into the influence of intralinguistic and extralinguistic factors on the phenomenon of variability in Slovene music terminology. Examples of variability in current and in older textbooks are presented. The analysis of terminology was conducted with the help of two linguistic corpora produced using the Sketch Engine tool. The corpora consisted of textbooks for tuition in music theory subjects in Slovene. We showed

* Članek predstavlja del izsledkov raziskave, izpeljane v okviru doktorske naloge *Terminologija v slovenskih glasbenih učbenikih od leta 1867 do danes*.

** The article presents part of the results of research conducted in the context of the doctoral dissertation *Terminologija v slovenskih glasbenih učbenikih od leta 1867 do danes (Terminology in Slovene music textbooks since 1867)*.

jeziku. Pokazali smo, da terminološka variabilnost v učbenikih obstaja že od nekdaj ter da je povezana z ravno specializiranostjo terminov in s procesom terminologizacije. Poleg tega smo opozorili tudi na druge dejavnike, ki so bili v preteklosti odgovorni za pojav variabilnosti.

that terminological variation in these textbooks has existed a long time and is linked with the level of specialisation of the terms and with the process of terminologization. We have also referred to some other factors that in the past were responsible for the phenomenon of variability.

Spoznavne prvine vsake znanosti se ubesedujejo s pomočjo strokovnega izrazja oz. terminologije. Brez nje bi bilo prenašanje novih spoznanj, s tem pa tudi razvoj določene znanstvene veje, praktično nemogoče. V semantičnem smislu gre za enote, ki se nanašajo na določene objekte ali pojme v resničnem svetu in nosijo določen pomen, funkcionalno pa zahtevajo določeno strokovno sporazumevalno okolje, kjer so pogosto kombinirane z drugimi termini.¹ Med najpogostejšimi sporazumevalnimi okolji gre za komunikacijo med strokovnjaki in komunikacijo na relaciji učenec–učitelj.² Enega najuporabnejših virov za preučevanje terminov zato predstavljajo učbeniki, saj se v njih praviloma pojavlja številen nabor terminov, ki naj bi jih učenec skozi učni proces usvojil in se naučil uporabljati. Čeprav se na prvi pogled zdi intuitivno jasno, kaj bomo obravnavali znotraj določene stroke kot termine in kaj ne, je njihova določitev pogosto ena najbolj problematičnih nalog in predstavlja začetni izziv vsake terminološke raziskave.

1. Enopomenskost in večpomenskost terminov ter vzroki za terminološko variabilnost³

Številne danes veljavne teorije določajo pogoje, ki naj bi jih določeni izraz izpolnjeval, da bi ga lahko obravnavali kot termin. Jezikoslovci pojmujejo termine bodisi kot posebno leksiko, ki funkcionira na posebnih področjih človekove dejavnosti, bodisi kot plast leksike, ki se uporablja na poseben način oziroma ima posebno funkcijo (npr. leksem riba je sicer splošna beseda, vendar ima v jeziku biologov točno določeno definicijo).⁴ Takšno besedišče naj bi izpolnjevalo tudi določene pogoje, ki zajemajo različne semantične in morfološke značilnosti (jedrnatost, možnost tvorjenja besedne družine, dajanje prednosti domačim izrazom itd.)⁵

Med semantičnimi značilnostmi je ena najpogostejših enopomenskost termina oz. njegova zmožnost, da ima znotraj ene stroke točno določen pomenski obseg. V strokovnem jeziku je jasnost izražanja sicer zaželeno, vendar se v realnih komunikacijskih situacijah pogosto izkaže za težko dosegljivo, na kar predvsem zadnji dve desetletji

1 Maria Teresa Cabré, *Terminology: Theory, methods and applications* (Amsterdam: John Benjamins, 1998), 82.

2 Špela Vintar, *Terminologija: terminološka veda in računalniško podprta terminografija* (Ljubljana: Filozofska fakulteta, 2008), 38–39.

3 Izraz terminološka variabilnost se nanaša na pojavo sinonimije in polisemije.

4 Zvonka Leder Mancini, »O nekaterih lingvističnih pogledih na terminološko problematiko,« v *Terminologija v znanosti: Prispevek k teoriji*, Zbornik, ur. Franc Pediček (Ljubljana: Pedagoški inštitut v Ljubljani, 1984).

5 Gl. npr. ISO 704: 2009, Terminology work - Principles and methods, v *ISO, International Organization for Standardization*, dostop 27. oktober 2018, <http://semanticwebpdokument/standards/ISO%20704.pdf>.

opozarjajo številni strokovnjaki. Njihovi novi pristopi k preučevanju terminologije (npr. sociokognitivni pristop Rite Temmerman in terminologija shem Pamele Faber) močno ugovarjajo načelom tradicionalne terminologije. Zatrjujejo, da terminov ni mogoče brezpogojno klasificirati, da natančna definicija pogosto ni možna (ali zaželeno), da se v strokovnem izrazju pojavljajo večpomenke, sopomenke in besede s prenesenim pomenom, ki ustrezajo namenu oz. uporabi v specializiranem jeziku, ter da terminološke kategorije podlegajo razvoju (strokovni izrazi oz. termini spreminjajo svoj pomen, saj se razumevanje besed sčasoma spreminja).⁶ Ti strokovnjaki zagovarjajo mnenje, da sinonimija, polisemija in celo metafore ne škodujejo strokovnemu jeziku, temveč odražajo posameznikovo dojetje sveta,⁷ drugi pa tovrstne pojave pripisujejo negativnim dejavnikom, npr. nepoznavanju terminologije znotraj stroke⁸ in »nedisciplini« strokovnjakov, ki ustaljene pojme poimenujejo na novo.⁹

Sinonimija in variabilnost terminov spremljata večino strok in čeprav se njuni uporabniki načeloma dobro zavedajo možnih komunikacijskih problemov, ki jih povzročata, se zdi njuna popolna odstranitev praktično nemogoča. Ob tem se zdi smiselno raziskati razloge, zakaj je v določenih obdobjih razvoja posamezne strokovne terminologije prihajalo do variabilnosti, saj (denimo v primeru glasbene umetnosti) »dešifriranje« pomenov in odnosov med določenimi termini in njihovim praktičnim obstojem v končni fazi razkrije marsikatero lastnost določenega glasbenega fenomena oz. same narave glasbene kulture v določenem zgodovinskem obdobju.¹⁰ V pričujočem prispevku je variabilnost glasbene terminologije raziskana v dveh presekih – sinhronem in diahronem, torej v trenutnem stanju in skozi zgodovinsko prizmo. V prvi fazi, sinhroni analizi, smo skušali dokazati obstoj variabilnosti glasbenoteoretične terminologije in vzroke za pojavljanje dublet in terminoloških dvojnic, v drugi pa smo preverili, če specializiranost določenega termina vpliva na stopnjo njegove semantične ekstenzije.

2. Variabilnost terminologije v novejših glasbenih učbenikih

Za potrebe odkrivanja terminološke variabilnosti v novejši učbeniški literaturi smo se najprej omejili na določen segment strokovnega izraza in (posledično) učbeniško literaturo. Odločili smo se raziskati samo strokovno izrazje, ki sodi na področje glasbene teorije, in sicer pri pouku na osnovni, srednji in višji stopnji. Izbrali smo deset učbenikov, ki so nastali v slovenskem jeziku in so izšli v obdobju 2004–2014: dva s področja harmonije (učbenika *Harmonija I* in *Harmonija II* Janeza Osredkarja), enega s področja kontrapunkta (*Kontrapunkt* Janeza Osredkarja), enega s področja oblikoslovja

6 Rita Temmerman, *Towards new ways of terminology description* (Amsterdam: John Benjamins, 2000), 16.

7 Prav tam.

8 Ada Vidovič Muha, *Slovensko leksikalno pomenoslovje: govornica slovarja* (Ljubljana: Znanstveni inštitut Filozofske fakultete, 2000), 118.

9 Zvonka Leder Mancini, »O nekaterih lingvističnih pogledih na terminološko problematiko,« v *Terminologija v znanosti: Prispevek k teoriji*, Zbornik, ur. Franc Pediček (Ljubljana: Pedagoški inštitut v Ljubljani, 1984), 83.

10 O tem govori že utemeljitelj glasbene terminologije kot posebne muzikološke veje, Hans Heinrich Eggebrecht, ki pravi, da moramo za pravilno razumevanje terminov preučiti njihovo zgodovino in iskati zgodovinske razloge za njihovo spreminjanje (gl. Hans Heinrich Eggebrecht, *Studien Zur Musikalischen Terminologie* (Mainz: Verlag der Akademie der Wissenschaften und der Literatur, 1955)).

(*Oblikoslovje* Larise Vrhunc), štiri učbenike za solfeggio (*Solfeggio I, II, III in IV* Tomaža Habeta) in dva, ki obravnavata teorijo glasbe v splošnih potezah (*Sodobna teorija glasbe* Petra Amaliettija in *Osnove glasbene teorije* Pavla Mihelčiča).¹¹ Besedila učbenikov smo najprej digitalizirali: skenirali in pretvorili v berljivi format PDF in nato v format TXT. Sledila je lematizacija besedil, in sicer z orodjem JOS ToTaLe text analyser (<http://nl2.ijs.si/analyze/>), ki podpira lematizacijo oz. oblikoskladenjsko označevanje manjših besedil. Besedila smo postavili na spletno stran programskega orodja Sketch Engine in ustvarili enoten korpus, ki smo ga poimenovali *Učbeniki za prvo etapo*. Korpus je obsegal 280,742 pojavnic oz. 226,721 besed. Za določevanje potencialnega seznama terminov smo uporabili možnost *Ključne besede* (*KeyWords*). Pri tem smo kot referenčni korpus izbrali vzorčni uravnoteženi podkorpus Gigafide, imenovan Kres.¹² Kot iskalno zahtevo smo pri atributih izbrali lemo in izluščili 500 potencialnih terminov. Med izluščenim naborom terminov smo identificirali 26-odstotno zastopanost pridevnikov, zaradi česar smo se odločili uporabiti še eno možnost, ki jo ponuja Sketch Engine, in sicer raziskovanje slovničnega in kolokacijskega obnašanja besed – *Besedne skice* (*WordSketch*). Na ta način smo poiskali večbesedne terminološke kandidate in jih našli 1285. Sledila sta ročno izločevanje izrazov in klasifikacija kandidatov za termine, pri čem smo uporabili Hoffmannov model razvrščanja. Od prvotnih 1785 terminoloških kandidatov je tako ostalo 1462 leksemov, ki smo jih opredelili kot prave termine.

Med jezikoslovno analizo omenjenega nabora terminov smo ugotovili, da glede na obliko tvori delež enobesednih terminov 20,3 %, dvodelnih terminov 68 %, tridelnih terminov 8,9 % in štiri- do sedemdelnih terminov 1,5 %. Pri opazovanju terminov v besedilnem kontekstu smo odkrili krajšanja in variiranja, ki so se izkazala za značilna predvsem pri večbesednih terminih. Kot najpogostejše razloge zanje smo identificirali: neustaljene oblike temeljnih pridevnikov glasbene terminologije (vzporedna uporaba obrazil *-ov* in *-ski*, npr. *molovska/molova tonaliteta*, *harmonično/harmonsko gibanje*, *tonski/tonovski način*, *basov/basovski ton*), vzporedno uporabo tujke in domačega izraza (*kakovost/kvaliteta trozvoka*, *kromatična sprememba/alternacija*, *tonalni center/središče*, *paralelni/vzporedni dur* ipd.) in gospodarnost oz. tvorjenje krajših izrazov, pri čemer se le-ti vzporedno uporabljajo z daljšim različicami (*kromatično znamenje – predznak*, *števna enota – doba*, *molova lestvica – mol*, *basso continuo – continuo* itd.).

Med drugimi, manj pogostimi razlogi za variabilnosti terminov sta se pojavila neustaljeni zapis na relaciji skupaj–narazen (npr. *enkrat črtana/enkratčrtana oktava* ipd.) in vzporedna uporaba več domačih izrazov, ponekod tudi v kombinaciji s tujkami (npr. *osnovna tonaliteta/izhodiščna tonaliteta/začetna tonaliteta/prvotna tonaliteta*, *frigijski modus/frigijski tonski način/ frigijski način/ frigijska lestvica*, *binarni metrum/dvodelni metrum/dvodelna mera/dvodelni ritem*).

Izsledki raziskave kažejo na relativno pogosto zastopanost terminološkega variiranja znotraj obravnavanega nabora glasbenoteoretičnih terminov, kar lahko v prvi vrsti nakazuje splošni izostanek konsenza med področnimi strokovnjaki. Redko se daje prednost ustreznim in primernim domačim izrazom, kar je v nasprotju z osnovnimi načeli tvorjenja domače strokovne terminologije, a kljub temu je potrebno poudariti,

11 Podrobnejši podatki o knjigah so navedeni v bibliografiji na koncu pričujočega članka.

12 Podrobnejši podatki o Kresu se nahajajo na spletnem naslovu <http://www.slovenscina.eu/korpusi/kres>.

da je v nekaterih primerih (ohranjanje občutka strokovnosti terminologije, nedoseganje meril gospodarnosti)¹³ tovrstna odločitev upravičena.

3. Variabilnost terminologije v starejših glasbenih učbenikih

Izsledki raziskave, predstavljeni v prejšnjem poglavju, izpostavljajo terminološko variabilnost kot pojav, ki spremlja sodobno glasbenoteoretično terminologijo v slovenskih glasbenih učbenikih. Na podoben način bomo v pričujočem poglavju predstavili izsledke raziskave variabilnosti terminologije v starejših glasbenih učbenikih, še prej pa opredelili hipotezo o možnih vzrokih za njen nastanek.

Variabilnost ima lahko svoj izvor v različnih pojavih, ki so lahko nejezikovni (družbeni, kulturno pogojeni ipd.) ali jezikovni. Variabilnost je lahko pogojena z razvojem stroke (pomen določenega izraza se spremeni, razširi ali zoži zaradi novih spoznanj), lahko je rezultat različnih avtorskih pogledov ali »terminoloških šol« (tudi vpliva politike oz. oblikovanja nacionalne terminologije), lahko pa nastane kot posledica prehajanja besed med splošnim in strokovnim jezikom (gre za t. i. (de)terminologizacijo). Glede na obravnavani predmet raziskave (glasbenoteoretična terminologija) se je zdelo hipoteza o razvoju stroke kot odločilnem terminotvornem dejavniku le malo verjetna, saj je snov teorije glasbe v vseh učbenikih skorajda brez izjeme predstavljena kot skupek nespremenljivih zakonov in pravil. Med raziskavo prav tako nismo zasledili sklicevanja avtorjev na določene jezikovne politike ali terminološke šole. Pri avtorjih, kot so Matej Hubad, Anton Nedvčed in Hinko Druzovič, se iz primerjave uporabljene terminologije sicer kažejo podobnosti z izrazi, ki jih je ustvaril Anton Foerster; Adolf Gröbming navaja Marka Bajuka kot neposredni zgled pri izbiri terminologije, prav tako Ivan Repovš; pri novejših avtorjih je moč opaziti vzporednice s terminologijo, kot jo je normiral Stanko Prek, a kljub temu je Bajuk pravzaprav edini avtor učbenikov, ki je za seboj pustil pisno utemeljitev osebnih stališč do tvorjenja in uporabe strokovne terminologije,¹⁴ zato o terminoloških šolah v slovenski glasbeni terminologiji niti ne moremo govoriti.

Zadnji, jezikovni dejavnik, povezan s procesom (de)terminologizacije in stopnjo specializiranosti terminov, je v primerjavi s prej opisanimi dejavniki v fazi formiranja hipotez obetal dosti pestrejšje rezultate. Izbira je sovpadla z eno od temeljnih delitev glasbenih terminov, ki jo je oblikoval utemeljitelj znanstvene panoge glasbene terminologije Hans Heinrich Eggebrecht v svojem delu *Studien Zur Musikalischen Terminologie*. Gre za delitev na *elementarne termine* (*elementare Termini*), ki se delijo naprej na skupino *sprejetih glasbenih besed* (*vocabula music accepta*) in skupino *izvirnih glasbenih besed* (*vocabula musica nativa*), na eni strani ter *ustaljene termine* (*stehende Termini*) na drugi strani.¹⁵ Razvrščeni so na tri ravni glede na specializiranost. Ustaljeni

13 Primera, pri katerih slovenska ustreznica ne dosega meril gospodarnosti in se z uporabo domače besede izgubi pomen strokovnega izraza, predstavljata npr. izraza *voicing* (*jazzovski kontrapunkt*) in *off beat* (*enostavno melodično sinkopiranje*).

14 V članku *Nekaj pevskega imenstva*, ki je izšel v dveh delih v časopisu *Pevec* leta 1926 (Gl.: Marko Bajuk, »Nekaj pevskega imenstva,« *Pevec* 6.1/2 (1926); Marko Bajuk, »Nekaj pevskega imenstva,« *Pevec* 6.3/4 (1926)).

15 *Elementarni termini* so besede, povezane z glasbo, ki so v veliki meri ohranile svoje leksikalni pomen, s tem pa niso izgubile svojega izvirnega pomena/smisla. Prav tako se načeloma uporabljajo na širšem področju človekovega delovanja. Eggebrecht jih deli naprej na t. i. *vocabulo musico nativo* (besedišče, ki izhaja iz glasbe same, npr. ton, zvok) in *vocabulo musico accepto*

termini imajo najožje specializiran pomen, sprejete glasbene besede so sicer intuitivno razumljive, a so še vedno pomensko specializirane, medtem ko izvirne glasbene besede sodijo med najmanj specializirane termine. Ob povezavi ravni terminologiziranosti besed s stopnjo variabilnosti smo naprej predvideli, da bodo imeli manj specializirani termini manj sopomenk oz. dvojnic in večjo semantično ekstenzijo (saj jih uporabljaja širši krog uporabnikov), bolj specializirani termini (nastali z zavestnim oblikovanjem novega pomena – terminologizacijo) pa ravno obratno – več sopomenk in manjšo stopnjo semantične ekstenzije.

Raziskovanja terminološke variabilnosti v preteklosti smo se lotili enako kot pri prvi fazi. Glavna razlika je bila v izbiri učbenikov, s katero smo ustvarili nov korpus, imenovan *Učbeniki za drugo etapo*. Izbrali smo 49 učbenikov, ki jih je napisalo 25 različnih avtorjev med letoma 1867 in 2011:

- Anton Foerster: *Kratek navod za poduk v petji za kterikoli glas* (1867), *Teoretično-praktična pevska šola* (dve različni izdaji: 1874 in 1880); *Nauk o harmoniji in generalbasu* (1881); *Teoretično-praktična klavirska šola* (1886), *Harmonija in kontrapunkt* (1904)
- Anton Nedvčed: *Kratek nauk o glasbi* (rokopis, 1893)
- Matej Hubad: *Splošna in elementarna glasbena teorija ali začetni nauk o glasbi* (1902)
- Hinko Druzovič: *Pesmarica II* (1920), *Pesmarica III* (1920), *Pesmarica II* (1923), *Pesmarica III* (1924), *Pesmarica IV* (1925)
- Marko Bajuk: *Pevska šola* (1922)
- Pavel Kozina: *Pevska šola, 1. del* (1922), *Pevska šola, 2. del* (1923)
- Adolf Gröbming: *Osnovni pojmi iz glasbene teorije* (1924)
- Ivanka Negro-Hrast: *Pevska šola združena s teorijo* (1924)
- Vasilij Mirk: *Nauk o akordih* (1932)
- Emil Komel: *Harmonija* (1934)
- Lucijan Marija Škerjanc: *Nauk o harmoniji* (rokopis, 1934), *Nauk o kontrapunktu* (1944), *Kontrapunkt in fuga, 1. del* (1952), *Kontrapunkt in fuga, 2. del* (1956), *Harmonija* (1962), *Oblikoslovje* (1966)
- Luka Kramolc in Matija Tomc: *Pevska vadnica za nižje razrede* (1940)
- Slavko Osterc: *Oblikoslovje* (rokopis), *Kromatika in modulacija* (1941)
- Ivan Repovš: *Nauk o glasbi, 1. del* (1946)
- Jurij Gregorc in Maks Jurca: *Osnove teorije glasbe in enoglasni solfeggio* (1958)
- Stanko Prek: *Teorija glasbe* (1961)
- Vilko Ukmar in Pavel Mihelčič: *Razvoj glasbene oblike* (1961)
- Pavel Mihelčič: *Teorija glasbe* (1991), *Osnove glasbene teorije* (2006)
- Janez Osredkar: *Kontrapunkt* (priročnik za organiste) (1990), *Harmonija 1* (2013), *Harmonija 2* (2004), *Kontrapunkt 1* (2011)

(besedišče, ki je prevzeto z drugih področij, npr. kanon, sonata, allegro). Po drugi strani imajo ustaljeni termini pomen, ki ni izpeljan iz leksikalnega pomena, in so razumljivi samo specializiranim strokovnjakom – gre torej za terminologizirano besedišče (Gl.: Hans Heinrich Eggebrecht, *Studien Zur Musikalischen Terminologie* (Mainz: Verlag der Akademie der Wissenschaften und der Literatur, 1955)).

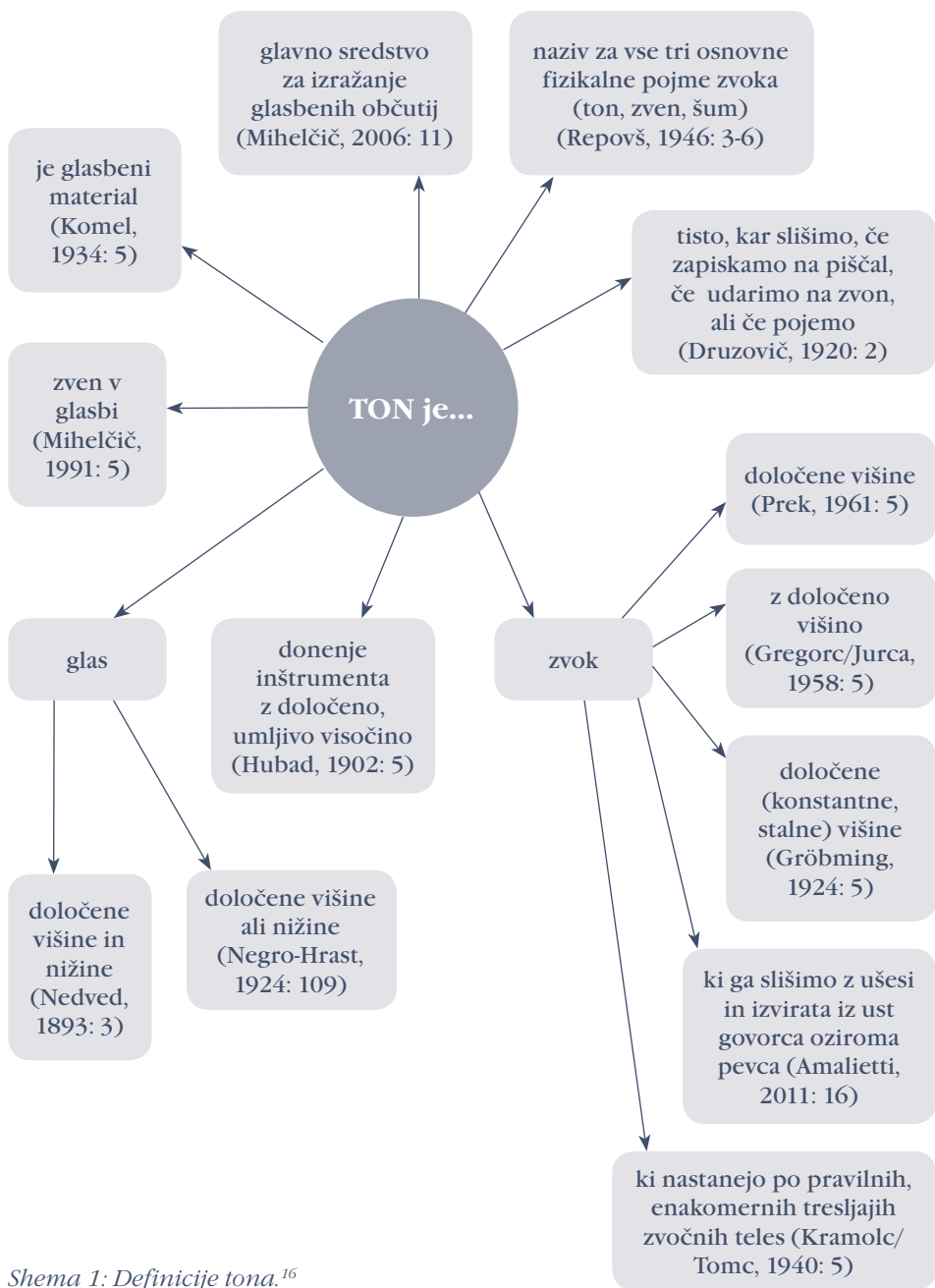
- Darijan Božič: *Osnove kontrapunkta in harmonije (linearnega in vertikalnega povezovanja tonov) po primerjalni (komparativni) metodi* (1991)
- Tomaž Habe: *Nauk o glasbi 1* (1993), *Solfeggio 1* (2013), *Solfeggio 2* (2011), *Solfeggio 3* (2014), *Nauk o glasbi 3* (1996), *Solfeggio 4* (1. del) (1997), *Solfeggio 4* (2007), *Nauk o glasbi 4* (1998) Larisa Vrhunc: *Glasbeni stavek - Oblikoslovje* (2009)
- Peter Amalietti: *Sodobna glasbena teorija* (2011)

Korpus je obsegal 879,018 pojavnic oz. 671,306 besed. Lematizacijo smo opravili z orodjem JOS ToTaLe text analyser in korpus prenesli na spletno stran Sketch Engine. Zaradi velikosti korpusa smo morali področje obravnavanih glasbenih terminov omejiti, zato smo se odločili obravnavati osem različnih terminov oz. terminoloških gnezd. Obravnavali smo naslednje sklope:

- 1) Terminološka gnezda, povezana z zapisovanjem glasbe: a) Osnovni termini, povezani z notnim sistemom (črta, črtovje itd.); b) Termini, povezani z notnimi ključi; c) Termin nota in sorodni termini; d) Termin pavza in sorodni termini; e) Termini za predznake; f) Termini za oktave v tonskem sistemu.
- 2) Termin ton
- 3) Termin interval
- 4) Termini za lestvice in moduse
- 5) Termin akord in sorodni termini
- 6) Termini, povezani z artikulacijo glasbenega časa (ritem, metrum, tempo)
- 7) Termin harmonija
- 8) Termin zvok

Analiza je združevala semaziološki pristop (iskanje različnih pomenov za isti izraz) in onomaziološki pristop (iskanje izrazov, ki se nanašajo na isti pojem) k preučevanju terminologije. Prvi je sicer prevladoval, a smo ga po potrebi (če smo odkrili, da je v preteklosti obstajalo več poimenovanj za enak pojem) dopolnili z onomaziološkim pristopom. Najprej smo za vsak termin raziskali, na katerih mestih v korpusu in s kakšnim pomenom se pojavlja, nato pa naredili sintezo njegovega razvoja skozi čas. Vse sinteze terminov smo končno združili in podali odgovor na zastavljeno hipotezo o povezanosti variabilnosti s stopnjo specializiranosti termina. Termine smo prav tako razvrstili v prej omenjene Eggebrechtove skupine terminov. Tako smo, denimo, v skupino izvirne glasbene besede uvrstili termine *harmonija*, *zvok* in *ton*, med sprejete glasbene besede izraze *akord*, *črta*, *črtovje*, *nota*, *interval*, *lestvica*, *pavza* in *ritem* ter med ustaljene termine izraze *takt*, *taktnica*, *akolada*, *ponavljaj*, *ključ*, *glavica*, *prečka*, *zastavica*, *predznak*, izraze za notne vrednosti (*četrtnika*, *polovinka* itd.) in nazive za predznake (*nižaj*, *višaj*, *razvezaj*).

V nadaljevanju bomo podali izsledke analize iz vsake skupine treh izbranih terminov. Izsledki se nanašajo na variabilnost na semantičnem in oblikoslovnem področju.



Shema 1: Definicije tona.¹⁶

16 Pri vseh shemah so reference definicij podane po principu: priimek avtorja - letnica izida učbenika, kjer se definicija pojavi - stran v učbeniku.

3.1. Primeri iz skupine izvorne glasbene besede: ton, zvok, harmonija

Etimološko je beseda *ton* prevzeta prek nem. *Ton* iz latinskega *tonus* (glas, ton strune, napetost strune), kar je izposojeno iz grškega *tónos* (glas, zvok, ton), izpeljanke iz gr. *teínō* (napenjam).¹⁷ V okviru glasbene terminologije se izraz skozi zgodovino po oblikoslovni plati ni spreminjal, močno pa se je spreminjalo njegovo definiranje, ki ga je označilo na enega od treh načinov: kot glasbeni pojav (npr. »Glasbeni material je ton«¹⁸, »Ton je glavno sredstvo za izražanje glasbenih občutij.«¹⁹), akustični pojav (npr. »V glasbi uporabljamo skoraj samo zvene, redko tone in šume, zato v nauku o glasbi za vse tri osnovne fizikalne pojme zvoka (ton, zven, šum), uporabljamo le izraz 'ton'.«²⁰) ali glasbeno-akustični pojav (npr. »Muzika – glasba – uporablja samo tiste zvoke, ki nastanejo po pravilnih, enakomernih tresljajih zvočnih teles, na primer: strune na goslih, na tamburici, na klavirju itd. Te zvoke imenujemo glasove ali tone.«²¹). Zanimivo je opazovati razlike med definicijami iz prve in druge kategorije, saj izkazujejo očitno razliko v uporabi izraza. V fiziki oz. akustiki je ton le vrsta zvena, glasbena teorija pa ton izenačuje z zvenom, medtem ko je glavni kriterij njegova višina. V spodnji shemi so predstavljene vse definicije.



Shema 2: Delitev semantičnega obsega harmonije.

17 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Ton«, dostop 23. oktober 2018, <http://fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4226743/tn?FilteredDictionaryIds=193&View=1&Query=ton>.

18 Emil Komel, *Harmonija* (Gorizia: Katoliška knjigarna, 1934), 5.

19 Pavel Mihelčič, *Osnove teorije glasbe* (Ljubljana: Državna založba Slovenije, 2006), 11.

20 Ivan Repovš, *Nauk o glasbi: Del 1* (Ljubljana: Državna založba Slovenije, 1946), 3–6.

21 Luka Kramolc in Matija Tomc, *Pevska vadnica za nižje razrede srednjih šol* (Ljubljana: Banovinska založba šolskih knjig in učil, 1940), 5.

Kot glasbeni izraz je beseda *harmonija* v slovenščino prevzeta po zgledu nem. *Harmonie* iz gr. *harmonía* z enakim pomenom: izhodiščno pomeni *uglaševanje*, prvotno pa »povezava (dveh elementov), sklep, spona«. Beseda je izpeljanka iz gr. *harmós* (stik, razpoka, špranja, člen). Izraz torej izhaja s področja stavbarstva, kjer velja, da so elementi na stiku skladni, od tod pa je poimenovanje preneseno najprej v glasbeno terminologijo. Pomen se je zatem posplošil tudi na druge primere skladnosti in soglasja.²² Izraz harmonija se prav tako po oblikoslovni plati skozi čas ni spreminjal. Le pet avtorjev definira pojem, njihove definicije pa bi v splošnem lahko razvrstili v dve osnovni kategoriji: bodisi kot glasbeno-akustični pojav bodisi kot nauk o gradnji in povezovanju akordov. Shema prikazuje vse definicije, in sicer razvrščene v dve omenjeni skupini.

V povezavi s pojmom harmonije velja omeniti terminološko problematični pojav njenega izenačevanja s pojmom akorda. Čeprav je akord ključni element, brez katerega harmonija ne obstoji, so nekateri avtorji učbenikov nerodno uporabljali izraza harmonija in akord kot sinonima. Takšno obravnavo srečamo pri npr. Kozini (»Ako poje istočasno več glasov različne tone, nastane harmonija tonov ali akord.«²³) in Druzoviču (»To je harmonična mol-tonova lestva, ki se uporablja pri stvarjanju sozvokov ali akordov (harmonije).«²⁴). Pojav je bil do 1930-ih očitno dokaj razširjen, saj Komel v svojem učbeniku poudarja razlikovanje med dvema pojmom: »Natančno moramo ločiti pojem 'harmonija' od pojma 'akord'. 'Harmonija' je nekaj abstraktnega. 'Nauk o harmoniji' se bavi z naravnim bistvom, z izvorom in s sorodnostnim razmerjem akordov. 'Akord' je pojmovna harmonija.«²⁵ Obravnavanje harmonije in akorda kot sinonimov ponekod srečamo še danes, npr. v definiciji gesla harmonija v *Slovarju slovenskega knjižnega jezika* (»istočasno zvenenje najmanj treh različnih tonov; akord«²⁶).

Termin zvok je eden najbolj uporabljanih, a hkrati najmanj definiranih terminov (kot izraz se pojavi v 26 različnih učbenikih, a se definira le v tretjini). Sama beseda *zvok* je prevzeta iz drugih slovanskih jezikov (hrv./srb. *zvuk*, rus. *звук*, češ. *zvuk*). V starocerkvenoslovanščini je *zvokъ* pomenil *glas*, *zvok*, pa tudi *hrup*. Pslovan. *zvŭkъ* (glas, ton) se je razvil iz ide. (*gʰuŭónko*), tvorbe iz baze *gʰuŭen* (zveneti).²⁷ Večina avtorjev učbenikov zvok definira kot akustični in ne glasbeni pojav, ponekod ga zamenjujejo z izrazi, kot sta glasba in ton. Vasilij Mirk, denimo, uporablja termin zvok tam, kjer bi sicer pričakovali izraz ton (npr.: »Vsak zvok je namreč sestavljen iz raznih delnih (aliquotnih) zvokov.«²⁸, »Vendar se je isti s časom tako zabrisal, da se zdaj smatra za harmonijo istočasno zvenenje več zvokov«²⁹ itd.). V shemi so povzeta bistva definicij pojma, kot jih podajajo različni avtorji učbenikov.

22 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Harmonija«, dostop 1. oktober 2018, <http://fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4220474/harmonija?FilteredDictionaryIds=193&View=1&Query=harmonija>.

23 Pavel Kozina, *Pevska šola: za ljudske, meščanske, srednje in glasbene šole* (Ljubljana: Jug, 1923), 49.

24 Hinko Druzovič, *Pesmarica 4: Zborova šola za meščanske in srednje šole* (Ljubljana: Državna zaloga šolskih knjig in učil, 1925), 5.

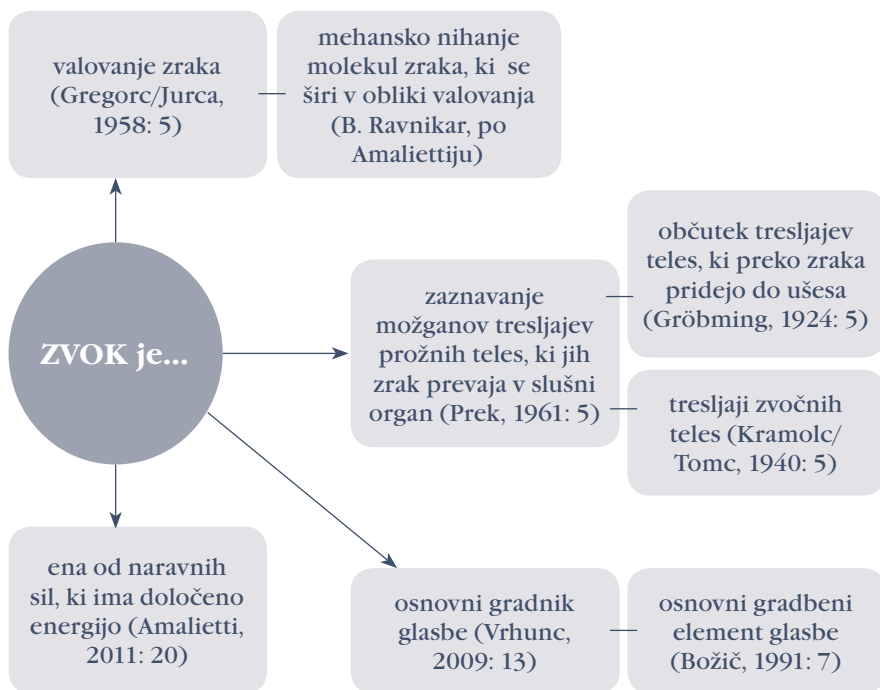
25 Emil Komel, *Harmonija* (Gorizia: Katoliška knjigarna, 1934), 12.

26 *Slovar slovenskega knjižnega jezika*, p.g. »Harmonija«, dostop 3. oktober 2018, http://bos.zrc-sazu.si/cgi/a03.exe?name=sskj_testa&expression=harmonija&hs=1.

27 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Zvok«, dostop 3. oktober 2018, <http://fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4227728/zvk?FilteredDictionaryIds=193&View=1&Query=zvok>.

28 Vasilij Mirk, *Nauk o akordih (načrt)* (Maribor: samozaložba, 1932), 2.

29 Prav tam, 5.



Shema 3: Definicije zvoka.

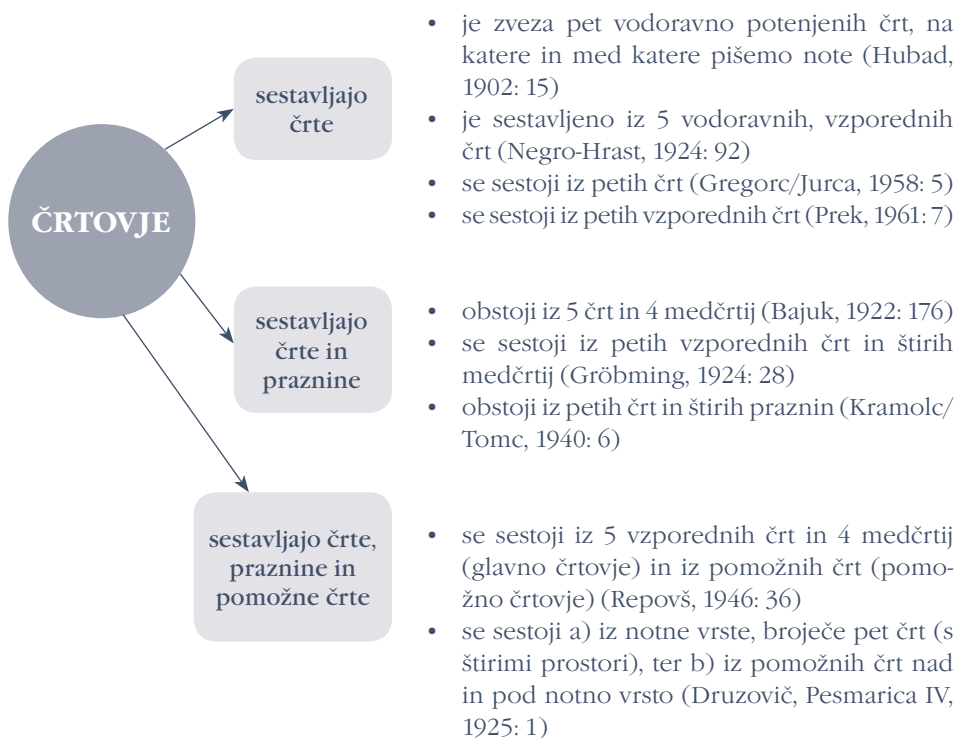
Pojme zvok, ton in harmonija so torej vedno spremljali enaki nazivi, vendar so se njihove definicije izkazale za najbolj raznolike. Zvok in harmonija v definicijah nista imela niti ene skupne nadpomenke (*genus proximum*). Ton je imel osem različnih nadpomenk, številne so bile tudi razlikovalne lastnosti (*differentia specifica*). Poleg nesprenjajočega se izraza in raznolikih definicij je vsem trem terminom skupno tudi to, da predstavljajo zvočne pojave, kar se kaže tudi v definicijah, kjer bomo srečali izraze, kot so višina, nižina, zrak, tresljaj ipd.

3.2. Primeri iz skupine sprejete glasbene besede: črta/črtovje, akord in pavza

Beseda *črta* je tvorjena iz indoevropske baze (*s)kert-* (rezati, sekati) in je zato prvotno pomenila tisto, kar je zarezano, zasekano. Staroindijsko skrtā pomeni razpoka oz. zareza.³⁰ Beseda *črtovje* je nastala z združitvijo samostalniške podstave *črta* in pripone *-ovje*. Pripone *-ovje* nakazuje več stvari skupaj (npr. *grmovje*, *gorovje*), v konkretnem primeru pa več črt, ki se nahajajo ena ob drugi. Termin notna črta se prvič pojavi pri

30 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Črta«, dostop 4. oktober 2018, <http://fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4219362/crta?FilteredDictionaryIds=193&View=1&Query=%C4%8Drta>.

Foersterju³¹ in se je v isti obliki obdržal skozi zgodovino, v različicah s pridevnikom noten ali brez njega. Le trije avtorji učbenikov (Negro-Hrast, Škerjanc in Gregorc) so izrecno uporabljali izraz notna črta, medtem ko so ostali uporabljali le izraz črta. Edini avtor, ki uporablja alternativni izraz, je Kozina, ki govori o vzporednicah.³² Prave definicije pojma nikjer ne zasledimo. Izraz notno črtovje je prvi uporabil Hubad, izraz pa se do danes ni spremenil. Na pomenski ravni se je črtovje skozi zgodovino definiralo na tri različne načine: kot sistem, sestavljen »iz 5 vodoravnih, vzporednih črt«³³, kot sistem, ki »obstoji iz 5 črt in 4 medčrtij«³⁴, ter kot sistem, ki »sestoji a) iz notne vrste, broječe pet črt (s štirimi prostori), ter b) iz pomožnih črt nad in pod notno vrsto.«³⁵ Semantični obseg lahko predstavimo tudi grafično.



Shema 4: Delitev semantičnega obsega izraza črtovje.

31 Gl. Anton Foerster, *Kratek navod za poduk v petji* (Ljubljana, 1867), 1.

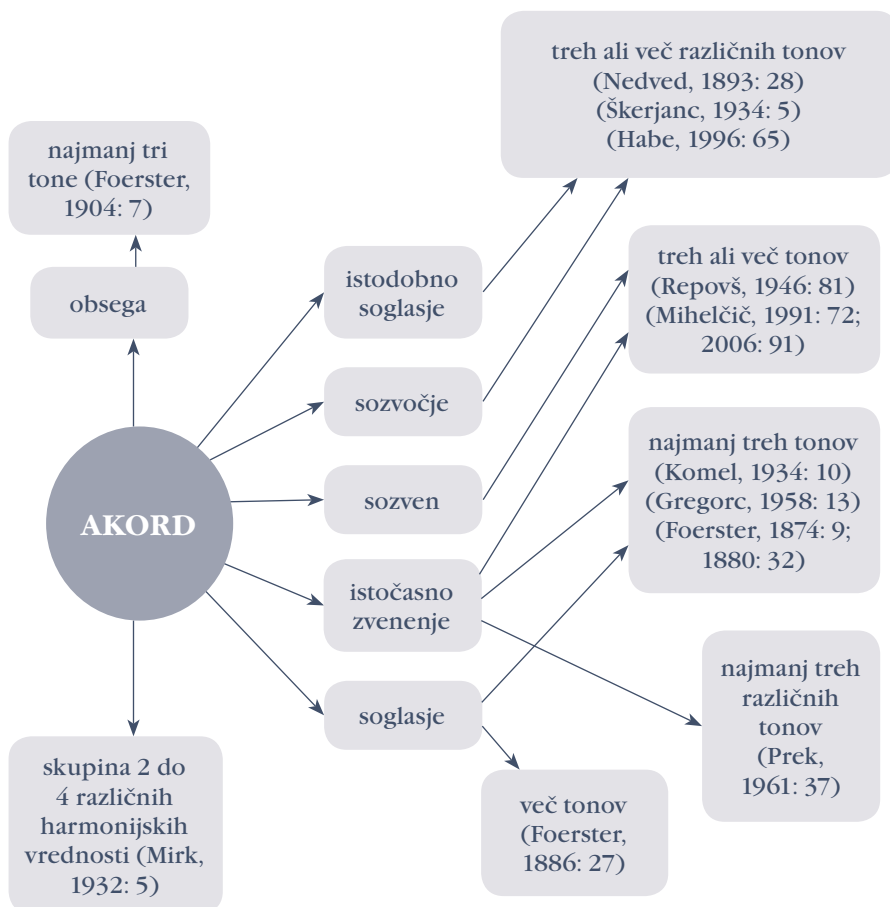
32 Pavel Kozina, *Pevska šola: za ljudske, meščanske, srednje in glasbene šole* (Ljubljana: Jug, 1922), 7.

33 Ivanka Negro-Hrast, *Pevska šola združena s teorijo za konservatorije, učiteljišča, srednje meščanske osnovne šole in zbornice* (Ljubljana: Učiteljska tiskarna, 1924), 92.

34 Adolf Gröbming, *Osnovni pojmi iz glasbene teorije za učiteljišča, glasbene šole in sorodne zavode* (Ljubljana: Učiteljska tiskarna, 1924), 28.

35 Hinko Druzovič, *Pesmarica 4: Zborova šola za meščanske in srednje šole* (Ljubljana: Državna zaloga šolskih knjig in učil, 1925), 1.

Beseda *akord* je v slovenske spise o glasbi prišla prek nem. *Akkord* ali it. *accord*, kar je sorodno s francoskim (v nadaljevanju frc.) *accorder* (uskladiti, uglasiti). Slednji izraz je sestavljen iz predpone *ad (pri-)* in *cordāre (concordāre* v klasični latinščini pomeni *soglašati*), izpeljanke iz lat. *cor* (srce). Na razvoj izraza je verjetno vplival frc. *corde* (struna), ki se je razvil iz lat. *chorda*, izposojenke iz gr. *khordē* (struna).³⁶ Izraz akord v učbenikih prvič srečamo pri Foersterju (1867), ki v naslovu poglavja o akordih v oklepaju podaja tudi prvo slovensko ustreznico: »razdeven akord (soglas)«³⁷. Izraz *soglas* je torej prva med slovenskimi ustreznicami, s katerimi so avtorji želeli bralcem približati pomen pojma. Preostali izrazi, s pomočjo katerih so avtorji opredelili akord, so bili: *harmonija*, *trozvok*, *sozvočje*, *ubranost* in *skladnost*. Opazimo jih v definicijah, ki so predstavljene v spodnji shemi.



Shema 5: Definicije akorda.

36 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Akord«, dostop 13. oktober 2018, <http://fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4218467/akrd?FilteredDictionaryIds=193&View=1&Query=akord>.

37 Anton Foerster, *Kratek navod za poduk v petji* (Ljubljana, 1867), 7.

Slovenske sopomenke, s pomočjo katerih definiramo akord (sozvočje, soglasje, sozvoč, sozven), niso problematične, saj so etimološko tvorjene podobno kot izraz akord in pomensko ustrezajo pojmu, ki ga zastopajo. Prej smo omenili problematično izenačevanje izrazov harmonija in akord, obstaja pa še druga problematična zamenjava, in sicer tista med izrazoma *trozvok* in *akord*.³⁸ Ta interpretacija izhaja iz učbeniške snovi, ki se večinoma nanaša na terčno funkcionalno harmonijo. Pojav razloži Škerjanc v svoji *Harmoniji* leta 1934, kjer pravi: »Diatonična harmonija temelji na terčnem sestavu, ki dovoljuje gradnjo akordov le po terciah. Zato se imenuje v harmoniji terčnega sestava trozvok vsak akord, ki sestoji iz prime, terce in kvinte, torej iz dveh, druga na drugo postavljenih terc.«³⁹

Beseda pavza je prevzeta prek nem. *Pause* in lat. *pausa* iz grškega *paūsis*, kar je izpeljano iz *paúō* (zadržim, ustavim, končam).⁴⁰ Pojem, ki ga označuje izraz, je imel v preteklosti več poimenovanj: *stanka*, *odmor*, *premor* in *nehaj*. Izraza, ki sta sposojenki iz hrvaškega jezika, *stanka* in *odmor*, v svojih delih uporablja Foerster.⁴¹ Oba imata status sekundarnega izraza za *pavzo*, torej se pojavljata vzporedno z izrazom pavza. Kozina je edini avtor, ki namesto izraza pavza uporablja izraz premor. Zadnja, še najbolj izvirna slovenska različica tujke pavza je *nehaj*, ki jo je skoval Marko Bajuk.⁴² Izraz so kasneje prevzeli Druzovič, Gröbming in Repovš, a se je njegova raba sčasoma (približno po koncu 2. sv. vojne) izgubila. Pri definicijah pojma opazimo uporabo nadpomenk znak in znamenje, kar kaže na to, da so avtorji učbenikov k pavzi pristopali predvsem kot k zapisanemu glasbenemu simbolu. Nekateri avtorji pavzo opredeljujejo tudi kot prenehljaj oz. odmor, tišino ali časovno enoto/razmik. Tisto, kar naj bi ta simbol predstavljal, je molk, molčanje in premolk. Izbira teh izrazov nas opozarja, da so bili prvi učni pripomočki namenjeni predvsem urjenju petja. Drugod se uporabljajo izrazi, kot so presledek, premor in odmor, ki imajo bolj univerzalno rabo v jeziku. Definicije so predstavljene v naslednji shemi.

Sprejete glasbene besede imajo torej načeloma enotnejše definicije in več sopomenk. Gre za izraze, ki so nastali s procesom terminologizacije, nanašajo pa se tako na zvočne pojave kot tudi na glasbene simbole, kar se kaže ravno na primeru pavze. Slednja se namreč v večini definicij opredeljuje z znakom kot nadpomenko, medtem ko se pri ostalih štirih definicijah uporabljajo drugačne, abstraktnejše nadpomenke (časovna enota ipd.). Povezanost izraza z etimološkim pomenom ali pomenom iz splošnega jezika, značilna za sprejete glasbene besede, se jasno kaže v definicijah akorda, kjer se kot *genus proximum* pojavljajo variante prevoda latinske različice izraza

38 To je razvidno iz primerjave naslednjih definicij: »Akord imenujemo istodobno soglasje treh ali več različnih tonov, ki so v določenem razstoji. [...] Sestavljen je od prve stopinje (temeljnega tona), tretje stopinje (terce) in pete stopinje (kvinte).« (Anton Nedvéd, *Kratek nauk o glasbi* (Ljubljana: Ig. pl. Kleinmayr & Fed. Bamberg, 1893), 28.), »Akord je skupina 2–4 različnih harmonijskih vrednosti. Kot temelj mu služi osnovni ton, nada katerim se drugi toni gradijo v razdaljah terc. Na ta način dobimo tro-, četvero- in peterozvoke.« (Vasilij Mirk, *Nauk o akordih (načrt)* (Maribor: samozaložba, 1932), 5.)

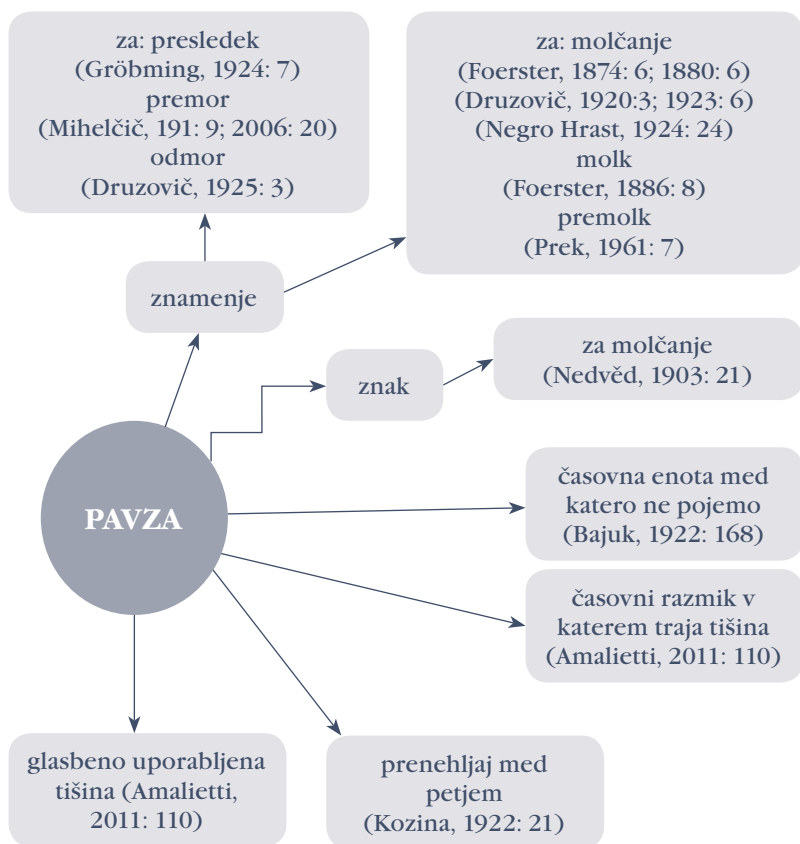
39 Lucijan Marija Škerjanc, *Nauk o harmoniji* (Ljubljana: samozaložba, 1934), 5.

40 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Pavza«, dostop 10. oktober 2018, <http://fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4223761/pvza?FilteredDictionaryIds=193&View=1&Query=pavza>.

41 Prim. Gl. Anton Foerster, *Kratek navod za poduk v petji* (Ljubljana, 1867), 3.; Anton Foerster, *Teoretično-praktična klavirska šola = Theoretisch-praktische Klavier-Schule: Op. 40* (Ljubljana, 1886), 8.; Anton Foerster, *Harmonija in kontrapunkt. Drugi pomnoženi natis* (Ljubljana: Zadrúžna Tiskarna, 1904), 15.

42 Svojo odločitev razloži takole: »Nehanje stoji v nasprotju z dejanjem. Kadar nič ne pojem, sem v stanju nehanja, zato se mi zdi izraz neh j prav izvrstna zamena za pavzo.« (Marko Bajuk, »Nekaj pevskega imenstva.« *Pevec* 6.1/2 (1926).)

(sozvočje, sozven). Črta se, kot je sicer značilneje za pojme, ki sodijo na področje notacije, v učbenikih nikjer ne definira. Črtovje se po drugi strani opredeljuje v večini učbenikov, a z neenotnimi definicijami, ki se delijo na tri različne možne interpretacije pojma.



Shema 6: Definicije pavze.

3.3. Primeri iz skupine ustaljeni termini: taktnica, ključ, nazivi za predznake (višaj/nižaj)

Zgodovina izrazov, ki naj bi označevali navpične črte, s katerimi ločujemo takte, kaže na tri možne načine njihovega tvorjenja. Pri večbesednih izrazih je prvi člen tvorjen iz obrazila takt in pripon *-ova*, *-ovna* ali *-ovska* ter *-na*, drugi pa je *črta* (*taktova črta/taktovna črta/taktovska črta/taktna črta*). Med naštetimi termini je slednji (*taktna črta*) najredkejši, saj je pojavi le pri Negro-Hrastovi, in sicer samo enkrat. Preostali izrazi se

pojavi pri šestih avtorjih, skupaj 12-krat. Druga možnost tvorjenja je princip, v katerem sta sestavna člena iz prve možnosti obrnjena, pri čemer dobimo zvezo dveh samostalnikov (*črta taktnica*); takšna različica poimenovanja se pojavi pri štirih avtorjih, skupaj osemkrat. Tretja, še najpogostejša različica (srečamo jo 150-krat pri 16 avtorjih) je nastala z združevanjem obrazila *takt* in pripone *-nica*, pri čemer slednja kaže na lastnost orodja oz. pripomočka (na isti način so tvorjene besede *tehtnica*, *žarnica*, *številčnica* itd.). Tako je nastal izraz *taktnica*. Domnevo o tem, da beseda izraža dožemanje taktnice kot pripomočka, s katerim ločujemo takte med seboj, bi lahko potrdila prvi opis tega izraza, v središču katerega je poudarjena praktična lastnost taktnice: »Takti so ločeni drug od drugega po navpičnih črtah, taktnicah.«⁴³

Kronološko gledano so izrazi, tvorjeni na prvega od treh omenjenih načinov, prevladovali v obdobju do konca 2. svetovne vojne (Foerster, Druzovič, Kozina, Negro-Hrast, Komel, Osterc), kasneje jih srečamo le še pri enem avtorju (Amalietti). Pri izrazih, ki so tvorjeni na drugi način, gre za ravno obraten pojav. Do 2. svetovne vojne se pojavi le pri Nedvedu, pogosteje se začne uporabljati več desetletij kasneje (Repovš, Gregorc, Osredkar). Zadnja različica izraza, *taktnica*, nedvomno prevladuje pri vseh avtorjih, tudi v današnjem času. Ob treh omenjenih načinih tvorbe izraza je zabeležen en sam poskus tvorjenja neologizma, in sicer v Bajukovem učbeniku. Tam se izraz *mer-nica* pojavi v oklepaju pri omembi izraza taktnica, iz česar lahko sklepamo, da gre za sopomenko. Izraz je nastal kot izpeljanka na osnovi izraza *mera*, ki jo Bajuk uporablja kot drug naziv za takt.⁴⁴

Vsi trije besedotvorni načini vsebujejo besedo *takt* kot podstavo. Beseda je prevzeta iz nemškega izraza *das Takt* v enakem pomenu, kar je izposojeno iz latinskega *tactus* (tip, dotik, čut), izpeljanke iz lat. *tangere* (dotakniti se, po/tipati).⁴⁵ Klasične definicije pojma srečamo le pri štirih avtorjih, vsem pa je skupno, da taktnice definirajo kot pokončne oz. navpične črte: »Pokončne črte, ki stoje pred naglašeniimi zlogi ali toni«⁴⁶, »Takte ločimo s pokončno črto, ki se imenuje taktnica.«⁴⁷, »Pokončna črta s katero v notni sliki razdeljujemo zapis glasbenega poteka.«⁴⁸, »Navpične črte, ki vizualno uredijo notne nize in obenem nakazujejo ritmično zgradbo pesmi.«⁴⁹

Ostali avtorji termin bodisi samo omenijo brez razlage bodisi razložijo uporabo pojma znotraj nekega opisa, npr. »Da vrsto not laže pregledamo, jo delimo s pomočjo navpičnih črt v manjše oddelke (takete in sicer tako, da postavimo črto {taktovo črto}

43 Anton Foerster, *Teoretično-praktična klavirska šola = Theoretisch-praktische Klavier-Schule: Op. 40* (Ljubljana, 1886), 7, 10.

44 Gl. Marko Bajuk, *Pevska šola* (Ljubljana: Jugoslovanska knjigarna v Ljubljani, 1922), 22.

45 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Takt«, dostop. 4. oktober 2018, <http://fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4226494/tkt?FilteredDictionaryIds=193&View=1&Query=taktnica>.

46 Gl. Ivanka Negro-Hrast, *Pevska šola združena s teorijo za konservatorije, učiteljska, srednje meščanske osnovne šole in zbornice* (Ljubljana: Učiteljska tiskarna, 1924), 19.

47 Luka Kramolc in Matija Tomc, *Pevska vadnica za nižje razrede srednjih šol* (Ljubljana: Banovinska zaloga solskih knjig in učil, 1940), 9.

48 Pavel Mihelčič, *Teorija glasbe* (Ljubljana: Državna založba Slovenije, 1991), 17; Pavel Mihelčič, *Osnove teorije glasbe* (Ljubljana: Državna založba Slovenije, 2006), 32.

49 Peter Amalietti, *Sodobna glasbena teorija* (Ljubljana: Amalietti & Amalietti, 2011), 118.

vselej pred noto, ki je najbolj naglašena).⁵⁰ »Takte loči med seboj črta taktica.«⁵¹ ipd.

Izraz *ključ* oz. *notni ključ* ima svoj izvor v starocerkvenoslovanski besedi *ključb*. Slednja je nastala iz praslovanskega *kl'učb*, kar je prvotno pomenilo »ukrivljen kos lesa«. ⁵² Daljša različica se pojavi (ob krajši) pri šestih avtorjih (Hubad, Negro-Hrast, Ukmar, Božič, Mihelčič, Amalietti), medtem ko ostali izključno uporabljajo le izraz *ključ*. Definicije in opise pojma bi lahko razdelili v dve kategoriji: gre bodisi za opis, v katerem je razložena uporaba ključa kot glasbenega simbola, bodisi za definiranje ključa kot znamenja, ki določuje, naznanja ali daje določeno značilnost (višino, lego, ime itd.) notam ali tonom. V naslednji shemi so prikazane takšne definicije.

Nazivi za vrste predznakov so se izkazali za izjemno raznolike. Višaji so se v prvih učbenikih imenovali *križi* ali *križci*. Iz Foersterjevih dvojezičnih učbenikov se s primerjavo besedil v slovenskem in nemškem jeziku izkaže, da sta besedi nastali kot prevoda nem. izraza *das Kreuz*, ki se je v nemškem jeziku ohranil do danes. Foerster v svojih učbenikih le enkrat uporabi besedo *križ*,⁵³ in sicer v prvem učbeniku leta 1867, ko prvič predstavi predznake, sicer pa izrecno uporablja izraz *križec*.⁵⁴ Temu ustrezno Foerster imenuje dvojni višaj *dvojni križec*,⁵⁵ le enkrat omenja tudi izraz *poševni križec*,⁵⁶ vendar je iz notnega zapisa moč razbrati, da gre za izraz, ki se nanaša na dvojni višaj, zapisan kot iks (x), in ne na dva višaja (##). Nedvčed imenuje obe različici zapisovanja dvojnega višaja *dvojni križ*, enojnega višaja pa *jednovit križ*. Tudi Druzovič govori v svojem prvem učbeniku o *križcu*⁵⁷ oz. *poviševalnem znamenju*.⁵⁸ Bajuk je predlagal nove nazive za vse vrste predznakov, s tem pa tudi izraz *višaj*.⁵⁹ Izraz ima za osnovo glagol *višati* oz. samostalnik *visok*. Pslovan. *visokb* (visok) se je razvilo iz *ūpso-kō-*, tvorbe iz indoevropskega (v nadaljevanju ide.) *ūpso-*. Glagolski pomen ide. korena (*e*)*up-* je bil »dvigovati se, premikati se od spodaj navzgor«. ⁶⁰ Temu ustrezno Bajuk uvaja tudi izraz *dvojni višaj*. Bajukova izraza prevzemajo vsi poznejši avtorji razen Kozina, ki ob izrazu *križec* še pogosteje rabi lastno skovanko – *zvišaj*.⁶¹ Kozina je ustvaril nov termin, ker je očitno menil, da izraza ni pravilno izpeljevati iz nedovršnega glagola *višati*, temveč iz njegove dovršne oblike – *zvišati*. Kot izraz za dvojni višaj Kozina uporablja *dvojni*

50 Hinko Druzovič, *Pesmarica 2: Zbirka pesmi in pevskih vaj za ljudsko šolo* (Ljubljana: Državna zaloga šolskih knjig in učil, 1920), 2–3. Isti izrazi uporabljeni v: Hinko Druzovič, *Pesmarica 2: Zbirka pesmi in pevskih vaj za osnovno šolo* (Ljubljana: Državna zaloga šolskih knjig in učil, 1923), 6–7.

51 Jurij Gregorc in Maks Jurca, *Osnove teorije glasbe in enoglasni solfeggio* (Ljubljana: Državna založba Slovenije, 1958), 19.

52 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Črta«, dostop 8. oktober 2018, <http://www.fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4287588/ključ?FilteredDictionaryIds=193&View=1&Query=ključ%48D>.

53 Gl. Anton Foerster, *Kratek navod za poduk v petji* (Ljubljana, 1867), 12.

54 Npr. Gl. Anton Foerster, *Teoretično-praktična pevska šola* (Ljubljana, 1874), 11; Anton Foerster, *Teoretično-praktična pevska šola* (Ljubljana, 1880), 35.

55 Gl. Anton Foerster, *Nauk o harmoniji in generalbasu, o modulaciji, o kontrapunktu, o imitaciji, kánonu in fugi s predhajajočo občno teorijo glasbe z glavnim ozirom na učence orgljarске šole* (Ljubljana: J. R. Milic, 1881), 3; Anton Foerster, *Harmonija in kontrapunkt. Drugi pomnoženi natis* (Ljubljana: Zadrúžna Tiskarna, 1904), 3.

56 Gl. Anton Foerster, *Teoretično-praktična pevska šola* (Ljubljana, 1874), 14; Anton Foerster, *Teoretično-praktična pevska šola* (Ljubljana, 1880), 62–63.

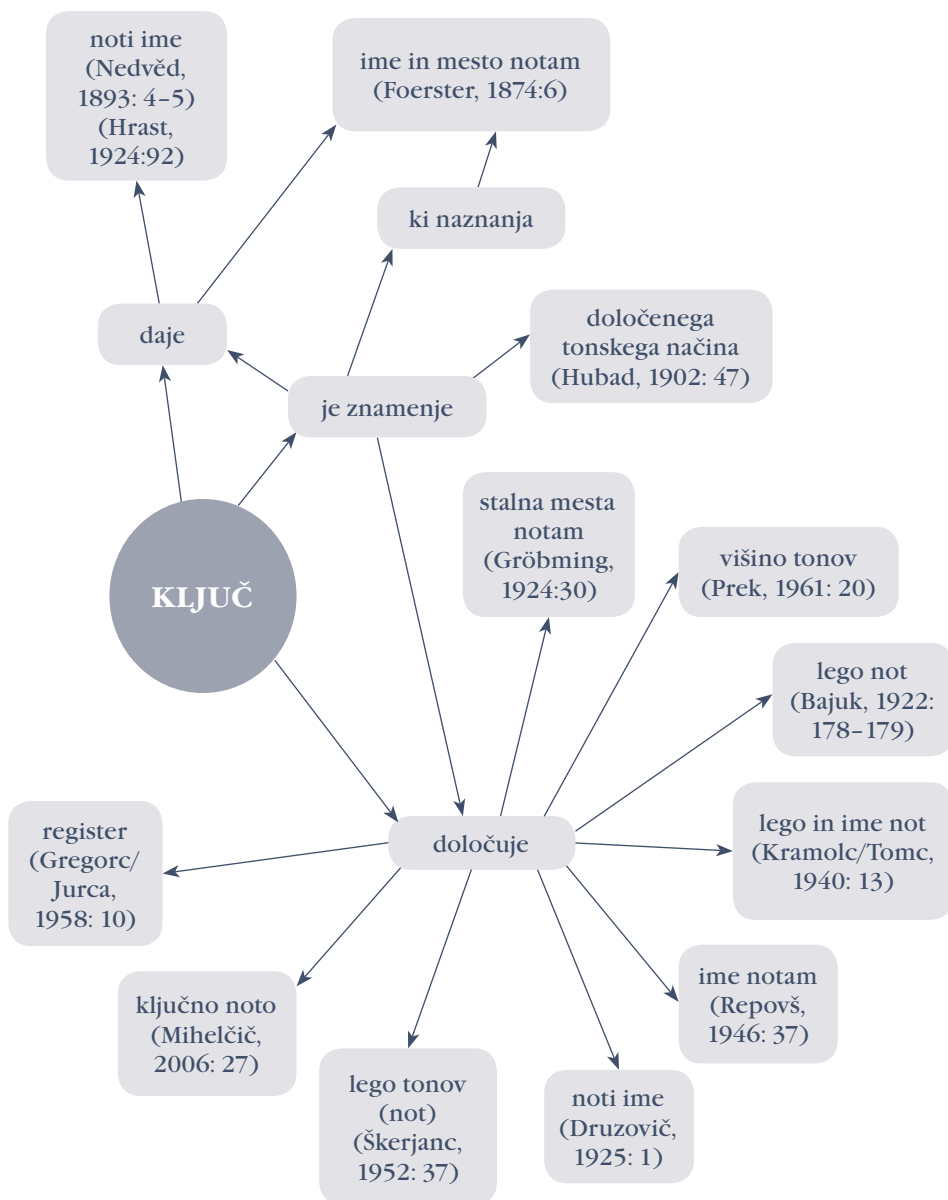
57 Gl. Hinko Druzovič, *Pesmarica III. Zbirka pesmi in pevskih vaj za ljudsko šolo* (Ljubljana: Državna zaloga šolskih knjig in učil, 1920), 18.

58 Gl. Prav tam, 50.

59 Gl. Marko Bajuk, *Pevska šola* (Ljubljana: Jugoslovanska knjigarna v Ljubljani, 1922), 189–190.

60 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Visok«, dostop 1. maj 2015, <http://www.fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4227308/visk?FilteredDictionaryIds=193&View=1&Query=vi%C5%A1aj>.

61 Gl. Pavel Kozina, *Pevska šola: za ljudske, meščanske, srednje in glasbene šole* (Ljubljana: Jug, 1922), 27.



Shema 7: Definicije ključa.

križ,⁶² torej ne izpeljuje novega izraza iz svoje skovanke. Repovš je edini avtor, ki ome-
nja izraz *Andrejev križ*, vendar le v opombi, sicer pa v glavnem besedilu uporablja izraz
dvojni višaj.⁶³ Za izraz *dva višaja* v seznamu poenotenih izrazov iz glasbene terminolo-
gije predlaga naziv *križec za dvojni višaj*.⁶⁴

Vzporedno s spremembami izrazov za višaj so se odvijale tudi spremembe pri ime-
novanju nižaja. Foerster v svojih učbenikih uporablja izraz *be* – poslovenjeno različico
nem. izraza *das Be* (še danes v uporabi). Dvojni nižaj se je temu primerno glasil *dvojni*
be.⁶⁵ Nedvėd podobno kot pri višaju uporablja izraza *jednoviti be* in *dvojni be*.⁶⁶ Bajuk
uvaja nov izraz – *nižaj*, izpeljan iz glagola *nižati*, ki izvira v besedi *nizek*.⁶⁷ Slednja
izhaja iz stcslovan. *nizŕkŕb* (hrv., srb. *nizak*, rus. *nizkij*, češ. *nizký*). Pslovan. *nizŕkŕb* je
izpeljano iz *nizŕ* (nizek in nizko, dol), ki se ohranja npr. v sloven. *niz* (vzdolž, {ob reki}
navzdol). To je izpeljanka iz ide. *nei, ni* (dol, navzdol).⁶⁸ Tudi ta izraz so prevzeli vsi
poznejši avtorji, razen Kozine, ki je ob izrazu *be* skoval izraz *znižaj*. Le-ta izhaja iz nedo-
vršne oblike glagola *nižati*, in sicer *znižati*.

Za termine iz zadnje skupine, *ustaljene termine*, se je torej izkazalo, da se nanašajo
predvsem na glasbene simbole. Čeprav smo menili, da bodo imeli najbolj enotne defi-
nicije, smo ugotovili, da prave definicije v tej skupini pri avtorjih večinoma izostajajo.
Po večini se namesto definiranja z nadpomenko takoj prehaja na razlikovalne lastnosti
oz. na razlago funkcije glasbenega simbola. V primeru, ko se pojavijo prave definicije
z nadpomenko (gl. primer ključa), se pojem definira z nadpomenko znamenje/znak.
Zdi se, da so definicije pravzaprav nepotrebne, pomembnejše je (ker gre za simbole)
razložiti, kako se simbol uporablja. Terminološko pa je na ravni izrazov moč opaziti
večjo stopnjo variabilnosti kot, denimo, pri prejšnjih dveh skupinah.

4. Variabilnost glasbenoteoretične terminologije kot posledica jezikovnih in nejezikovnih dejavnikov

Izrazi iz skupine *izvirnih glasbenih besed* so imeli najbolj neenotne definicije, zlasti v
smislu skupnega *genusa proximuma*. Tudi na ravni izrazov so tovrstni termini ostajali
najbolj nespremenjeni. Za izraze iz skupine *sprejetih glasbenih besed*, kjer gre za termi-
nologizirane termine, velja, da so ohranili svojo povezanost z izvirnim pomenom. To se
kaže tudi v definicijah, kjer se etimološki pomen besede pogosto uporablja kot *genus*
proximum. Razen izrazov, ki se nanašajo na lestvico, imajo vsi ostali izrazi iz te skupine
razmeroma malo sopomenk, a so v smislu definicij veliko bolj razvejani. In nenazadnje,
ustaljeni termini se večinoma nanašajo na glasbene simbole in so zaradi tega laikom
povsem nerazumljivi brez razlage oz. konkretne vizualne predstave. Prave definicije so

62 Prav tam, 27.

63 Gl. Ivan Repovš, *Nauk o glasbi: Del 1* (Ljubljana: Državna založba Slovenije, 1946), 65.

64 Stanko Prek, *Teorija glasbe* (Ljubljana: Državna založba Slovenije, 1961), 59.

65 Gl. Anton Foerster, *Teoretično-praktična pevska šola* (Ljubljana, 1874), 14; Anton Foerster, *Teoretično-praktična pevska šola* (Ljubljana, 1880), 62–63.

66 Gl. Anton Nedvėd, *Kratek nauk o glasbi* (Ljubljana: Ig. pl. Kleinmayr & Fed. Bamberg, 1893), 5–6.

67 Gl. Marko Bajuk, *Pevska šola* (Ljubljana: Jugoslovanska knjigarna v Ljubljani, 1922), 189–190.

68 Marko Snoj, *Slovenski etimološki slovar*, p.g. »Nizek«, dostop 2. maj 2015, <http://www.fran.si/193/marko-snoj-slovenski-etimoloski-slovar/4223120/nizek?FilteredDictionaryIds=193&View=1&Query=ni%C5%BEaj>.

v tej skupini redke, saj jih zamenjuje opis simbola oz. funkcije, ki jo ima v notnem zapisu. V tem smislu se hipoteza ni izkazala za točno. Zdi se, da je pojme, ki se primarno nahajajo v zapisani obliki oz. ki sodijo na področje glasbene notacije, lažje opredeliti v primerjavi s tistimi, ki jih primarno dojemamo in zaznavamo kot slušne pojave.

Poleg vpliva specializiranosti terminov in procesa terminologizacije, ki smo ga delno potrdili, se je med analizo prav tako izkazalo, da so na terminološko variabilnost oz. razvoj glasbenoteoretične terminologije vplivali tudi drugi terminotvorni postopki, predvsem zgledovanje po tujih jezikih in princip t. i. gospodarnosti.

Vpliv tujih jezikov je (bil) močno povezan z zgodovinskimi, kulturnimi in ekonomskimi dejavniki. Zgledovanje po nemškem glasbenem izrazju se kaže predvsem na začetku razvoja slovenske glasbenoteoretične terminologije, denimo pri Foersterju in Nedvėdu. Številni slovenski glasbenoteoretični termini, ki so jih začeli uporabljati v učbenikih, so ustvarjeni kot kalki ali prevodi nemških izrazov, npr. *medprostor* (< *Zwischenraum*), *znamenje repeticije* (< *Repetitionszeichen*), *cela nota* (< *ganze Note*), *velika oktava* (< *Große Oktave*), *mera časa, časomera* (< *Zetimaß*), *predznamenje* (< *Vorzeichnung*), *be* (< *das Be*) itd. Nedvėd uporablja izraz *notni ključ* (< *Notenschlüssel*), ustvarja izraze, ki označujejo dele note (*glava, vrat, zastavica* {< *Kopf, Hals, Fähnchen*}), in izraz *razvezni znak* (< *Auflösungszeichen*). Tudi številni drugi glasbenoteoretični termini, med njimi takšni, ki jih še danes uporabljamo, so v slovenščino zelo verjetno prišli prek nem. jezika, npr. *takt* (< *Takt*), *pavza* (< *Pause*), *interval* (< *Intervall*), *prima, sekunda, terca* itd. (< *Prime, Sekunde, Terz*), *akord* (< *Akkord*), *ritem* (< *Rhythmus*), *metrum* (< *Metrum*), *meter* (< *Meter*), *harmonija* (< *Harmonie*).

Kljub pogostemu zgledovanju po nemškem jeziku pri ustvarjanju slovenskih terminov so se obenem pojavili tudi jezikoslovci, ki so zagovarjali čiščenje nemškega vpliva v slovenskem jeziku z zgledovanjem po sorodnih jezikih iz iste jezikovne skupine (predvsem hrvaščini, srbsščini) in tvorjenjem besed iz korenov domačih, slovanskih besed. Vodilna osebnost, ki je zagovarjala vpetost slovenskega strokovnega izrazja v vseslovansko strokovno izrazje in odmikanje od nemških vzorov, je bil Matej Cigale⁶⁹, prvi pisec glasbenega učbenika, ki je jasno sledil takšni miselnosti, pa Marko Bajuk. Bajuk, po izobrazbi klasični filolog in glasbenik, je ostro kritiziral napačno tvorjene kalke in uporabo besed, ki so s prehodom v slovenski jezik izgubile svoj pravi pomen in so se začele posledično napačno uporabljati.

Ob začetnem vplivu tujih jezikov in prizadevanju za ustvarjanje domačih izrazov, ki naj bi zadovoljili načela jezikovnosistemske ustreznosti, lahko opazimo tudi prizadevanja po ustvarjanju ekonomičnih izrazov. Ilustrativen primer takšnega razvoja je prehod z večbesednih na enobesedne izraze. Primeri so številni, npr. *polovna nota, dvočetrska nota, polovična nota, polovina, polovinka, taktovske črte, črte taktnice, taktnice, razvezni znak, razveznik, ponauljalno znamenje, ponauljalj* itd. Prizadevanja po

69 Cigale je v drugih slovanskih jezikih videl rešitve in se je skliceval na njihovo višjo stopnjo razvitosti. Upiral se je kalkiranju, zlasti tistim izrazom, ki so nastali pod vplivom nemškega jezika (npr. gori postaviti), zagovarjal je tezo, da je treba zamenjati izraze, ki jih uporabniki ne sprejmejo, in pri praktičnem delu svetoval temeljna dela, uporabo strokovne literature in domača besedila s posameznih področij. (o tem gl. več v: Andreja Legan Ravnikar, »Razvoj slovenskega strokovnega izrazja,« v *Terminologija in sodobna terminografija*, ur. Nina Ledinek, Mojca Žagar Karer in Marjeta Humar (Ljubljana: ZRC SAZU, 2009))

ekonomičnem izražanju se kažejo v pogostem izpuščanju enega izmed dveh ali več delov večbesednega izraza, pri katerem se zaradi konteksta prvotni pomen ne izgubi (npr. {notni} ključ, {notna} črta), {črta} zaključnica, {glasbeni} ritem), po drugi strani pa lahko kaj hitro pripeljejo do napačnega izenačevanja na pomenski ravni izrazov (*molova lestvica* – *mol*, *taktovski način* – *takt* ipd.)

Za konec lahko še omenimo, da so na oblikovanje glasbenoteoretične terminologije vplivale tudi razlike med avtorji v odnosu do terminologije, ki se je lahko gibal od pasivnega do dejavnega. Avtorji so po eni strani iskali zglede v izrazju drugih, strokovno relevantnih slovenskih glasbenih učbenikov, ki so obravnavali podobno tematiko, in na ta način prevzeli že obstoječe izrazje (torej so ohranjali kontinuiteto razvoja izrazja), po drugi strani pa so občasno normirali že obstoječe izrazje ali po lastni presoji ustvarjali nove izraze. Nekaj o tem smo že zapisali na začetku prejšnjega poglavja.

5. Zaključek

Glasbenoteoretično izrazje je v bilo v zadnjem stoletju in pol razvijajoče se področje jezika. Prihajalo je do oblikoslovno-semantičnih sprememb pri že obstoječem izrazju in do ustvarjanja popolnoma novih terminov. Rezultat tovrstne dinamike je opazen še danes, v aktualnih učbenikih za glasbene predmete, kjer se določeni pojmi opisujejo z različnimi definicijami, zastopajo jih različni izrazi. Čeprav gre za naravno stanje, ki izhaja iz dejstva, da je vsako izrazje zaradi povezanosti s človeškim delovanjem živ organizem, ki podlega nenehnim novim interpretacijam in spremembam, ne gre pozabiti načela, da bi se ravno terminološka leksika morala praviloma razvijati in oblikovati na osnovi konvencij/norm, ki pa so bile tako skromne, da so se avtorji učbenikov zgledovali predvsem pri drugih avtorjih učbenikov. Sinonimija in homonimija tako ostaja dva glavna problema, ki sta se prenašala od avtorja do avtorja, iz starejših učbenikov v novejše. Pri variabilnosti in njenih vzrokih se je izkazalo, da imata stopnja specializiranosti terminov in proces terminologizacije precejšnjo vlogo pri oblikovanju terminologije, a ju ne moremo označiti kot edina faktorja in »preslikati« na prav vse termine. Prihodnje raziskave bi zato vsekakor morale osvetliti odnose med posameznimi vplivi, ki so pripeljali do trenutnega stanja variabilnosti slovenske glasbene terminologije.

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SUMMARY

The article presents the results of research into the way in which intralinguistic and extralinguistic factors have contributed to the phenomenon of variability in Slovene music terminology. One chapter presents this variability through terms used in recent textbooks, published between 2004 and 2014, the other presents variability through terms in textbooks written between 1867 and 2014. The analysis has been conducted with the use of two corpora created with the Sketch Engine program. The analysis of terms in older textbooks combined the semasiological and onomasiological approaches to the study of terminology and has been split into three stages. First, we have chosen eight basic music theory terms and/or terminological nests and analyzed how many times and with which meaning they appeared within the corpus. The second stage presented their morphological and semantic development, while the final stage answered the research question: were the terminological variations the result of the level of specialization of the terms and of terminologization as the predominant term-formation process? The processes of determinologization and terminologization have been linked using the division of music terms by Hans Heinrich Eggebrecht into elementary terms (which are also divided into two categories - original music words and received music words) and stable terms. We had predicted that terms belonging to original music words (e.g. tone, sound), would have fewer synonyms and a wider semantic extension, as they are used by the widest range of

music experts and have become a part the general language. On the other hand, it was possible to expect a lower level of semantic extension and a larger number of synonyms with received music words (e.g. rest, chord) which have been formed by a conscious formation of a new meaning (terminologization). We had expected the most unified definitions with stable music terms (e.g. clef, bar line) and, similarly to received music words, various synonyms. This hypothesis was partly confirmed. The terms from the original music words category had the least unified definitions, especially in regards to the common genus proximum. Such terms have remained unchanged also on the level of expressions. Received music terms have shown a clear link to the original meaning of the word in the definitions, in which the etymological meaning of the word was often used as the genus proximum (hypernym). They had relatively few synonyms and more varying definitions. Stable terms have turned out to be mostly connected to music symbols and hence most specialized. Proper definitions were rare within this category and they were replaced by the descriptions of symbols and their functions. Apart from the level of specialization, which is an intralinguistic factor for variability, the influence of extralinguistic factors, such as the role of foreign languages (mostly German and South Slavic) has also turned out to be an important element in the formation of Slovene music terminology. In the end, we have shown that variability has existed ever since the earliest textbooks and has remained very much present to this day.



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In the Shadow of the French Revolution: Theatre Life of Venice according to Marco Foscari

V senci francoske revolucije: gledališko življenje Benetk po mnenju Marca Foscarija

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IZVLEČEK

Prispevek temelji v prvi vrsti na korespondenci Marca Foscarija IV., člana ugledne plemiške družine, ki je med letoma 1789 in 1792 služil kot Kapitan Raspa, majhne istoimenske trdnjave v Istri. Njegovo dopisovanje in obvestila, ki jih je prejemal od dobrih prijateljev, neposredno razkrivajo različne priložnosti v Benetkah, kot tudi dogodke iz beneškega nočnega življenja, v katerem je imelo gledališče, skupaj z opero, glavno vlogo. Prispevek se osredinja na raziskovanje vpliva francoske revolucije na beneško gledališče in opero. V iskanju mikro ravnih analize sta se avtorici osredotočili na lokalni pogled na francosko-italijanske odnose in na njihov vpliv na opero. Avtorici tako izpostavljata zanimiv dogodek, ki je v beneški javnosti pritegnil precej pozornosti, namreč proces izgradnje novega gledališča na trgu San Fantin v *sestieru* San Marco,

ABSTRACT

This paper was primarily based on correspondence of Marco Foscari IV, member of respectable patrician family who served from 1789 to 1792 as Captain Raspa of a small fortress in Istria. His correspondence with close friends discloses opportunities in Venice, as well as events related to its nightlife in which the theatre, along with opera, played the dominant role. Its focus is research on influence of French Revolution on Venetian theatre and opera. In search for micro level of analysis, authors put their focus on local perspective on French-Italian relations, and their influence on opera. Therefore, authors singled out one interesting event which sparked great public attention in Venice - debates and process of the construction of a new theatre in the San Fantino, *sestiere* de San Marco, theatre La Fenice. At the time of prohibition of the public

gledališča La Fenice. V pričujočem prispevku avtorici proučita položaj opere v času prepovedi javnega in zasebnega zbiranja v zgodnjih 1790-ih letih.

and private gatherings, in early 1790s, in this paper authors analysed position of opera.

Introduction: Venice opera context at the end of XVIII century

French bourgeois revolution erupted in 1789 and spread rapidly from Paris in all parts of the country, with an echo in almost all parts of Europe. Masses of immigrants that started to leave France represented the holders of the dying "ancient regime". At the same time, the ideas of the Revolution were spreading among the other nations that recognized in its achievements an opportunity to reach their own freedom. Apennine peninsula, fragmented into several independent states, with its own foreign policy, otherwise reacted to these developments. Venice, whose relations with France fluctuated through the centuries, from sympathy to hostility, lived up to this upheaval in a different social milieu, but, for example, much of the Apennine peninsula remained loyal to the tradition of Catholic dogma with rigid understanding of human freedom and of all forms of human creativity. Until the early seventies of the XVIII century Venice was considered the most important Italian state in the field of import and production of books, and as 'the leading centre for theatrical activities.'¹ Still, comedy in Carlo Goldoni manner was not only important seventeenth-century contribution of Venice, and as Franca Baricelli stated:

*"Equally important to its international recognition were the legendary extravagance of its operatic and productions and mask of its carnival...the 'myth' of the city had shifted from the uncommon stability of its political structure, derived from the merchant oligarchy and its control of the state's constitution, to the vitality of its public and theatrical life."*²

Opera was dominant form of artistic expression in Venice from XVI century.³ However, in the mid-eighteenth-century opera observed the French influences. The process marked as 'experimenting with French elements in the opera' hit all areas of Parma, via Mannheim and Stuttgart to Vienna.⁴ Therefore, in the fifties and sixties of the XVIII century French theatrical tendencies had little impact on the creation of opera in Venice, but also on the rest of the central and southern Italy. In other words, the Italian opera has remained rigid in spite of request for being spectacular like opera in France. On the other hand, Italian influences that prevailed and remained strong in France even after opera reformed through discourse and opera practices of Christoph Willibald Gluck

1 Stefano Castelvetti, *Sentimental Opera: Questions of Genre in the Age of Bourgeois Drama* (Cambridge: Cambridge University Press, 2013), 103.

2 Franca R. Baricelli, "Making a People What It Once Was": Regenerating Civic Identity in the Revolutionary Theatre of Venice," *Eighteenth-Century Life* 23/3 (1999): 39. For complete bibliography on characterization of XVIII century as political and economic decadence, see: Baricelli, "Regenerating Civic Identity", 54.

3 On history and bibliography about Venetian opera, see: Lucca Zopelli, "Venice (opera)," *Grove Music Online*. December 30, 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000905442>.

4 Reinhard Strohm, *The essays on Handel and Italian Opera* (Cambridge: Cambridge University Press, 1985), 6-7, 103-106.

(1714–1787), and their renowned battle against ‘Mestastasian’ opera stereotypes. In addition, we must keep in mind that French opera remained true to its tradition embodied in significance of choir and ballet in opera, and instrumental music in opera then in Italian counterparts. Next decade of XVIII century did not bring any change in this field in Venice. Tragedy as theatre and opera genre began referring victory over the ‘lighter’ or *buffo* opera, dominant until then in Venetian theatres. By the beginning of the last decade of the XVIII century, tragedy gained primacy in Venice by widely performed *opera serie La morte di Cesare* (*Caesar's death*, 1788), *La morte di Cleopatra* (*Cleopatra's death*,) and *La morte di Semiramide* (*Death Semiramis*)⁵ of Francesco Bianchi (1752–1810).

After the Revolution took power in Paris, a new chapter of history/histories with new ideas started. These new ideas were not familiar to late feudal society and their own value system. The relation of Venice towards the events in France became obvious through decision against gatherings in the city brought by the Senate in 1789. The target of the law of December 1789 was the raffle, visited by citizens of all social ranks. On that occasion authorities banned all public and private gatherings, while these measures, in addition to a *café* (*Botteghe da caffè*), casinos and public places, referred also to the theatre which was open to paying public from its origin in XVI century. According to new law, number of theatres in Venice was limited on seven. Punishment for violation of prohibition of public gathering was for five hundred ducats. This measure was taken for the reasons of State, and we found evidence that it was voted by the Chamber of Ten (*Consiglio dei Dieci*),⁶ which was directly in charge of the defence of the most vital interest of the nation.⁷ Soon, it turned out that authorities were right; developments in France began to be discussed openly in Verona pubs, which thus become so politicized that conflicting opinions could easily turn into a revolt against the current government.⁸

Authors of this paper explore the history of the French revolution through “opera glasses”, inspired by Pierpaolo Polzonetti who was catching the spirit of American Revolution in the Italian opera.⁹ Therefore, we first focused on correspondence of Marco Foscari IV,¹⁰ member of respectable patrician family who served from 1789 to 1792 as Captain Raspa of a small fortress in Istria,¹¹ and then several sources on opera and his-

5 Marita Petzoldt McClymonds, “Transforming opera seria: Verazi’s Innovations and their impact on opera in Italy,” in *Opera and the Enlightenment*, edited by Thomas Bauman and Marita Petzoldt McClymonds (Cambridge: Cambridge University Press, 1995), 119–134, 126–127.

6 The Chamber of Ten, respectively the Little Chamber was established in 1310. Members were elected each year from the Grand Chamber. Supervision was exercised by the body consisted of three members which in archival resources was called *Tre Capi del Consiglio dei Dieci*. *Consiglio dei Dieci*, and existed until the end of the Venetian Republic (1797).

7 Fausto Sartori, *Lettere a Marco Foscari 1789–1792* (Venezia: La Malcontenta, 2011), doc. 1, 3; Venice, 6. XII 1789.

8 *Ibid.*, doc. 8, 10; Venice, 24. I 1790.

9 Pierpaolo Polzonetti, *Italian Opera in the Age of the American Revolution* (Cambridge: Cambridge University Press, 2011).

10 Marco Foscari originated from a branch of this family known as San Simeon Piccolo. He was born in Venice in 1727. He had only one daughter, Marta, from the marriage with his other wife, Adrian Bollani, with whom his family died. During the second half of life, Marco Foscari achieved an upswing in the administrative and military system of the Republic of Venice. The first position he was elected was his appointment to *Tre ufficiali al cattaver* (1758–1759), followed by other appointments in 1789 to be elected Raspa (1789–1792). After this position, he continued to be in the other major military collegiums, while the abolition of the Republic of Venice by Napoleon Bonaparte took him to the position of *Provveditori All’artiglieria* (1796–1797).

11 Raspo (Slovene *Raspor*) today represents a small village inhabited by only a few inhabitants, northeast of Buzet (Venetian *Pinguente*). Although today the city has only 17 inhabitants, in the past it had a great significance for the defense system of Venice. From that place, the Venetian captain overcame the entire interior of Istria. The fortress in Rasp was last destroyed in 1511, after which the authorities in this country decided to transfer the headquarters of the captain to Buzet, but the occupiers of this position until the end of the Republic were named Captain Raspa. Pinguente, today’s Buzet in Istria, was the seat of the Venetian administration

tory of Venice of that time. His correspondence with close friends, in a straightforward manner discloses opportunities in Venice, as well as events related to its nightlife in which the theatre, along with opera, played the dominant role. Its focus is research on influence of French Revolution on the Venetian theatre and opera. The most significant part of the report on the theatre life in this city, Foscari received from Pietro Fabris (1740–1792).¹² The most important quality of the correspondence of Foscari lies in the fact that it dealt with the first days of one of the most important centres of the theatre life of Venice, which survived the collapse of this country (1797), and which during the following century became inspiration for the entire European theatre practice. On research level, this correspondence is of great significance for exploring micro and local perspective of French-Italian relations.

The construction of new theatre in Venice despite prohibition of public gatherings in 1790s

At the end of the XVIII century, the theatre and opera life in the city of Venice took place in the sign of its seven most important institutions (theatre companies / families). The most significant of them was certainly the San Benedetto Theater, which was in the place of today's Rossini Cinema. San Benedetto was founded in 1755 by the efforts of the Grimani family that it was not then assigned to the Noble Association of Box-holders. According to a court judgment issued in 1787, the San Benedetto Theater had to leave the building. She was then handed over to the family Venier, who owned the country where the theatre building was erected. Already in that period, there was an idea for the construction of a larger theatre building. As for the resurrection of the existing theatre society, it was proposed that it be called La Fenice in the future, as a symbol of the resurrection of the society. It was bought in 1790 by a land at the border of two Contrada Santa Maria Zobenigo and Contrada Sant'Angelo.¹³

At the time of prohibition of the public and private gatherings, in early 1790s, we singled out one interesting event which sparked great public attention in Venice – debates and process of the construction of a new theatre in the San Fantino, *sestiere* de San Marco¹⁴. The main reason for debates was a *Manifesto* published by a private company on

over this area. During the second half of the 17th century, it was a semi-urban place. Further details, see: Egidio Ivetic, *Oltremare. L'Istria nell'ultimo dominio veneto* (Venezia: Istituto Veneto di Scienze, Lettere ed Arti, 2000), 76, 300. According to a document from 1785, Buzet had 7,367 inhabitants and was the administrative centre of Venetian Istria, which at that time had 99,383 inhabitants. In other words, according to a recent survey, 98.29% lived in the countryside, while only 1.71% represented citizens. See in: Mirto Etonti, *A proposito dell'Istria veneta: aspetti demografici e amministrativi*, Studi veneziani n.s. XXIII (1992), pp. 282, 286. Thrown out of the epicentre of the cultural life of the Republic of Venice in such an isolated environment, the amplifier in Marco Foscari was interested in monitoring the events that related to social life in the city of Venice.

12 Fabris eventually entered the service of a British resident in Naples. He spent years in the Kingdom of Naples, immersing her natural beauty. During 1790–91, Fabris stayed in Venice.

13 Thierry Beauvert, Jacques Moatti, Florian Kleinfenn, *Opera houses of the world* (Paris: Vendome Press, 1996), 34–40; Anna Laura Bellina and Michele Girardi, *La Fenice 1792–1996: Theatre, Music and History* (Venezia: Marsilio, 2004); Giandomenico Romanelli and Graziano Arici, *Gran Teatro La Fenice* (Köln: Evergreen, 1999).

14 From Italian word *sestiere* which mean one part of Venice. It was actually six Venetian's *sestieri*, three from the one and three from the other side of the Great Canal.

November 1 in 1789 on the construction of the theatre in the San Fantino,¹⁵ who would later become known as La Fenice as a metaphor of rising from the ashes like mythical bird phoenix. Works on the construction of La Fenice began in 1791 and ended in April 1792. La Fenice was officially opened on May 16, 1792 by opera of Giovanni Paisiello (1740–1816) *I giuochi d'Agrigento*.¹⁶ Soon the news on building of theatre was released through the press, Benedetto Buratti, Somasco priest with knowledge in architecture, was indicated for the person most responsible in the selection of the construction project. Buratti spoke and consults with Simone Stratico, an expert in naval and civic architecture, teacher of physics from Padua, and with knight Fontanes – all of them were elected by authorities as certain judging committee to examine all the theatre projects on its construction.¹⁷ They, in fact, should examine the projects submitted and notify the Company (*Società*). The projects must be presented within four months (later extended to six). The winning architect would receive 'a gold medallion weighing three-hundred sequins (*zecchini*)' for the construction of 'a decorous theatre which would at last be worthy of a capital where Palladio, Sansovino, Sammicheli, Scamozzi and other artists of the Great Century have left such noble monuments', stated in *Manifesto*.

Competition on building of the theatre in San Fantino launched lively public debate, with competitors fighting with illustrative pamphlets and other weapons, building rival factions in Venetian public. On this competition, twenty-eight competitors took part, from Treviso Count Ricati, Count Ricetti and certain Bonn; from Padua were competed Danielletto, Cerato and nobleman Oddo. In addition, one project came from Vicenza, one from Rovinj, and one signed *certain cavaliere* Morelli from Imola, experienced architect who had previously built the eight theatres. The projects are submitted and Cavaliere Pistocchi from Faenza, another of pilgrimage, while from the Venice in the competition of construction of theatre in San Fantino took part: Selva, Checchia, Bianchi, Fossati, Codognato, certain Lulli, trader from Chioggia, and Vienelli which has previously been accused of fabricating the machine for making counterfeit money. Among them, we must singled out Pietro Checchia, renowned theatrical architect, experienced specially in reconstructing and renovating Venetian theatres, who had rebuilt the San Benedetto Theatre, considered the best in Venice.¹⁸ The young architect Sante Baseggio should also be mentioned; although strongly supported by his fellow-citizens, he had to wait until 1817 to see one of his projects realized, with the Theatre Sociale in Rovigo. Nor must one forget the elderly Abbot, Antonio Marchetti, a diocesan architect, who had planned the Ridotto in Brescia as a hall equipped with small boxes. The Paduan school of architecture was represented by Daniele Danieletti, who ignored the stipulations of the competition and proposed a main entrance into

15 The Theatre of San Benedetto, leading opera house in Venice was burned to the ground in 1774.

16 Further details in: Karyl Charna Lynn, *Italian Opera Houses and Festivals* (Laham/Toronto/Maryland: The Scarecrow Press, Inc, 2005), 109.

17 In judging Committee of this project was also Francesco Fontanesi (1751–1795), painter and scenery-designer famous for his scenery with Pietro Gonzaga for the opera *I giuochi d'Agrigento* by Giovanni Paisiello premiered on inauguration of Theatre La Fenice.

18 As cited on theatre official website, and through consulting of documents from 1789, 'Checchia's project for San Fantino was not without its merits on the mechanical side. The reason it was considered weak, apart from a few mistakes, was its lack of "tone", so that the project did not meet the desire of the Committee for an example of civil architecture that would impose its image on the city.'

Rio Menuo, instead of Campo San Fantino. In doing so, Danieletti, a collaborator of Abbot Domenico Cerato, rejected the double entrance by land and water and opted for an egalitarian solution, with just one entrance. This ran directly contrary to the Committee's intentions, who wanted a balance struck between the aristocratic water-entrance and the democratic and republican land-entrance.

To summarize, as Angelo Muttoni in his letter to Marco Foscarini stated, ideas of applicants were grandiose, and did not match the planned funds, which could be allocated for construction.¹⁹ Finally, the Commission decided to choose a project submitted by Pietro Bianchi,²⁰ and then officially started work on the reorganization of the theatre of San Fenice.

Debates and rumours surrounding the construction of this Venetian theatre did not stop during the spring of 1790, especially after the poor performance of the *opera buffa* in Mestre. Three persons from judging committee, Buratti, Stratiko and Cavaliere Farnesi continued every morning to examining all projects related to the construction of La Fenice.²¹ As Giovanni Pedrana in his letter to Marco Foscarini pointed out, there were many proposed projects, while each day a new set arrived.²² However, according to correspondence of M. Foscarini, for the next few months the construction of La Fenice was not the only one topic that attracted public attention in city of Saint Marco, especially attention of citizens regarded as its elite.

Venetian opera public and their preoccupation at the end of eighteenth century

Beside theatre construction, during the late summer and early autumn of 1790, Venice had other concerns. Senate and all citizens, with a touch of uncertainty and fear, followed the developments in France. The government was only able to respond to the ideas and rebellion that spread through the Revolution by introducing control in a public assembly. It seems that in the city, famous for its theatres and opera, only few performances took part during those months. One of the reasons for that was illness of renowned Portuguese mezzo-soprano prima donna Luisa Todi (Luisa Rosa de Aguilar Todi, 1753–1833),²³ by that period overwhelmed by an eye disease, while the rest of the population

19 Sartori, *Lettere*, doc 18, 21–22; Venice, 10. IV 1790.

20 Loredana Olivato, "Progetti di teatri, in Le Venezia possibili," in *Da Palladio a Le Corbusier*, edited by Lionello Puppi and Gian Domenico Venezia: 1985), 122–133; Manlio Brusatin, "Il teatro per Venezia," in *Il Teatro La Fenice. I progetti, l'architettura, le decorazioni*, by Manlio Brusatin and Giuseppe Pavanello (Venezia: Albrizzi, 1987), 47–90.

21 Sartori, *Lettere*, doc. 20, 26; Venice, 14. IV 1790.

22 *Ibid.*, doc. 21, 27; Venice, 18. IV 1790.

23 According to Stevenson: "She married the Italian Francesco Saverio Todi (*d* 1803), leader of the Bairro Alto theatre orchestra in Lisbon; the next year she made her opera debut in Lisbon in Scolarini's *Il viaggiatore ridicolo*. In 1777–8 she was engaged for comic opera at the King's Theatre, London, making her first appearance in Paisiello's *Le due contesse*. Her international fame was established at the Concert Spirituel, Paris, in 1778 and confirmed by her change to serious parts; in the following years she sang in Germany and Austria, at Turin, and at the Berlin Opera. In 1784 she joined a brilliant company at St Petersburg headed by Sarti, in whose *Armida e Rinaldo* and *Castore e Polluce* she sang with enormous success in 1786. She made her last Russian appearance at Moscow in her own *fiesta teatrale, Pollinia*, in 1787. She sang in Berlin, Mainz and Hanover, 1788–9, and at the Teatro S Samuele, Venice, 1790–91, where the season was declared 'anno Todi'. In 1791–2 she appeared in Padua, Bergamo, Prague, Turin and Parma, then sang at the Madrid Opera (1792–3 and 1794–5, including comic roles) and at Lisbon in Leal Moreira's *Il natale augusto* (1793). Her last major engagement was at S Carlo, Naples, 1797–9; from 1803 she lived in retirement in Portugal. According to Choron and Fayolle, Todi's voice was 'large, noble, sonore, intéressante', with an extensive lower

massively has been contracted by some unknown fever.

Figure of lethargic city was changed by the announcement of the arrival of the viceroy of Naples. Viceroy who on 12 November 1790 due to arrival in Venice, planned to enjoy the show organized in a Theatre in San Benedetto, as well as the vocal skills of prima donna Todi who performed in the theatre San Samuel. In the theatre of San Lucca performed “new lady”, who was said to be very brave. Theatre San Moise at a time when Piero Fabris sent its report on 5 October has not worked, as in this point, would be uncertain whether to run the show even in the theatre San Martino.²⁴ This was a short summary of theatre season in 1790 of the world famous city through the centuries by every kind of spectacle, where the theatre tradition was long before other parts of Europe has become an integral part of everyday life, not only its elite, but also the wider masses. In general, winter in nineteenth-century Venice was a time when people are withdrawn in accordance with the time when nobility had more free time to spend at the theatre. In mid-December 1790, release of Venice is eagerly anticipated premieres of two operas, which are, at the same time, heralded as a true spectacle. One of them was *Ercole's Death* (*Morte di Ercole*), which was planned to be performed in the Theatre of San Benedetto, and the second was *Alexander in India* (*Alessandro nell'Indie*) in the Theatre of San Samuel.²⁵ It seems that this was a major reason for castrato Luigi Marchesi (1754–1829) to return from London to Venice. According to many respective authors, Marchesi was probably one of the finest male soprano castrato of the XVIII century.²⁶ The long-awaited arrival of the Neapolitan viceroy, King Ferdinand IV was postponed for several weeks. Fear of potential unrest rebels inspired revolutions and the difficult situation in the city did not prevent the Senate to vote 50,000 sequins for spectacle prepared in honour of the distinguished guest.²⁷ Judging by the notes of M. Foscari, Venetian nobility was more concerned about disease of world famous prima donna Luisa Todi. For leisure of nobility remaining opera performances only in the second significant theatre in Venice, San Benedetto.²⁸

Winter announced weak opera season in Venice, because it is a disease that has suffered Todi no end in sight.²⁹ Due to this, only one opera house has working. How, in his letter addressed to Marco Foscari said Giovanni Pedrana »news circulating [the city] are theatres, theatres, and nothing more«. About overall city theatre or the opera, including Venetian sources of the law do not make significant differences, evidenced by the fact that in the city there was a rivalry between “Samuelist» or supporters and visitors of theatre San Samuel, who were affected by the disease to their dive Todi. On the other hand, were “Benedetinis” (Benedettini), drew the most benefit out of this situation.³⁰

register. She was best known for her sensibility and ability to evoke tears in pathetic roles, but also acquired considerable skill in the bravura style.” Richard Stevenson, “Todi [née d’Aguiar], Luisa,” in *Grove Music Online*. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000905109?rskey=bgr6hy&result=1>.

24 Ibid., doc. 60, 74–75; Venice, 5. X 1790.

25 Ibid., doc. 73, 89; Venice, 19. XII 1790.

26 Philip H. Highfill, Kalman A. Burnim, and Edward A. Langhans, *Biographical Dictionary of Actors: Actresses, Musicians, Dancers, Managers* (Southern Illinois University Press, 1984), 90.

27 Arrival of Viceroy of Naples to Venice, scheduled for January 2 1791, again been postponed due to the illness of his wife.

28 Ibid., doc. 78, 98.

29 The disease Luisa Todi her husband, violinist Saverio Todi from Naples not prevented acquaintances works cheerfully. Ibid., doc. 80, 102.

30 Ibid., doc. 81, 103; Venice, 9. I 1790. M. V. (1791).

In mid-January 1791, Count of Artois arrived in Venice. He was one of the main commanders of the anti-revolutionary current, that became strong and suggesting the establishment of a new terror in France. Welcomed with his wife, “the King's sister”, On the first night, Count of Artois visited the theatre San Benedetto that for this occasion opened-up two podiums. The next evening, the Count of Artois went in the San Samuel Theater where they flocked many ladies to see up close the famous visitor.³¹ Afterall, according to public interest, visit of the Count of Artois remained in the shadow of the opera diva Todi and her illness, which is speculated to be unable to perform during the carnival.³² However, bad luck of San Samuel theatre with disease of prima donna, has not led a group called (*compagnia*) to crash, just as the company San Benedetto has not greatly benefited much from this situations. In letter to Marco Foscarelli, this equilibrium painter Pietro Fabris explained by the fact that the motto of the Venetians was their love for the night life: “This nation is strange, while she was busy during the day, continues to excel in the night”, with the conclusion that “there's no power in Europe lovelier, more graceful, more satisfied and more awake than this”.³³ Pietro Fabris while reporting to Foscarelli on the current events in Venice from 23 January 1791, continues, “At this point everyone talks about the revolt of the opera due to competition Banti and Dela Mara”,³⁴ and that in San Samuel theatre except some new opera singers sought to compensate absence of Todi, there were no significant news.³⁵

In mid-January 1791, there was news in the nightlife of Venice, especially for its elite; Philharmonic acquired great importance for trying to attract new (mass) audience. On January 22 in Philharmonic was prepared a grand ceremony attended by the Count of Artois.³⁶ Opera circumstances have changed in just a few days when the Venice conveyed the news that the famous Todi invented her illness. As it was assumed this news was launched by her enemies, convincing Venetian public that nothing was left of her talent.³⁷ According to evil tongues, real cause of her illness was the alleged inability to learn the text of the new opera she supposed to perform.³⁸ While in the Theatre San Samuel on February 12 was held some grand show,³⁹ at the end of the same month Todi returned in the public life of Venice. In a letter to Pietro Fabris of 20 February stated that she managed to be brilliant bringing theater San Samuel above the San Benedetto. Venetians were retold rumors about her courage. However, contrary to the repeated triumph of the *opera seria*, there was no news in comedy genre.⁴⁰

31 Ibid., doc. 82, 104; Venice, 15. I 1790. M. V. (1791).

32 Ibid., doc. 82, 105.

33 Ibid., doc. 82, 105.

34 Ibid., doc. 84, 109; Venice, 23. I 1790. M. V. (1791).

35 Ibid., doc. 85, 111; Venice, 23. I 1790. M. V. (1791).

36 Ibid., doc. 86, 112; Venice, 23. I 1790. M. V. (1791).

37 Ibid., doc. 87, 113; Venice, 26. I 1790. M. V. (1791).

38 How is contemporary of these events came to notice, in the Teatro San Benedetto are all gossiping. Ibid., doc. 87, 113. During this time, Todi was treated by eminent doctors Pellegrini and Donald, however, expectations were high, but hope small. Ibid., doc. 88, 115; Venice, 30. I 1791.

39 Ibid., doc. 92, 120; Venice, 12. II 1791.

40 The following evening after performance of Todi, in convent San Giovanni Grisostomo was given a new comedy by royalty Pepoli called *Devil in a four (Diavolo a quattro)* which was created by the young Contarini di San Trovaso. Ibid., doc. 95, 124–125; Venice, 20. II 1791.

Venice repays infamous Todi by her reception in the Great Chamber (*Maggior Consiglio*). On the same time, the Great Chamber sent compliments and explained her importance for the Republic and the fairness of its laws.⁴¹

During that period, opera and other music performances have won complete dominance over the theater pieces. Quite rarely performed, Venetian theatre pieces usually had negative reception by audience, like comedy performed in the convent of San Giovanni Grisostomo we mentioned. By contrast, sonnets, lighter variant of artistic creativity in relation to the opera, which dominates the nightlife scene of the most important Venetian theaters, have become attractive for visitors of the San Benedetto theatre. It is interesting that this type of genre have great positive reception in the time when diva Todi caused conflict and competition of theaters and made appearance co in the political life of Venice too. Popular sonnets performed in San Benedetto theatre were dedicated in honor to doge of Venice Pietro Mocenigo (1406–1476). Nice weather that prevailed led many visitors to spend their evenings in one of the theaters.⁴²

Opera in those days had other problems. Renowned opera singers had to endure the criticism of the press, which is largely created by the public mood towards certain individuals, affecting their relationship. Marchesi renowned castrato has been criticized for performance of *Orazio* and *Vigilio*, and negative criticism has not bypassed even prima donna Todi.⁴³ However, negative criticism has not clouded glory of two great artists since they appeared on coins, which were minted in Venice. Description of the coin, which is expressed in his letter to Fabris, reveals with how much love and sort of fanaticism Venetian public respect these opera artists. Marchese was even equated with the ancient heroes. In addition to regular appearances in the San Samuel theatre Todi had concerts at the Philharmonic where she performed sonnets in front of the nobility and patricians.⁴⁴

The Chamber of Ten, or the Secret Chamber, which is usually always work when they reach an assessment of that vital national interests are at stake, or country threatens by danger, decided to renew the decision of 1699, after which prohibited the wearing of masks during Easter the post office. The same decision shows that it is still in the political scene of Venice, closely related to the mechanism of functioning of the state alone, opinion that in public events, which formed an integral part of city life St. Brand, are recognized the latent threat of an increase in criminal activities. In the worst case, the same feast could be converted under certain conditions in the event of dissatisfaction with the government, reinforced by French revolutionary ideas, which was familiar, not only the Venetian but also the Italian public.

On the other hand, the Easter holiday usually coincides with the duration of the famous Venetian Carnival when in the city of St. Mark gathered a large number of foreigners. Under the pressure of events in France and throughout Europe, the Senate and the Chamber of Ten acted with additional precautions. Foreigners were accused for several times of provoking riots in the streets of Venice, and other types of criminal activity were not strange to them. Beside prominent visitors, Venice Carnival was also

⁴¹ Ibid., doc. 95, 125.

⁴² Ibid., doc. 100, 133; Venice, 6. III 1791.

⁴³ Ibid., doc. 100, 134.

⁴⁴ Ibid., doc. 101, 135; Venice, 13. III 1791.

visiting by ordinary people, some of them driven by motives completely opposite of art consumption. During the Carnival Square of St. Mark was jammed with visitors, so that through it certainly could not pass. The influx of foreign visitors was the reason that all the opera and theater, including the Philharmonic, offers rich programs. Angelo Mouton in a letter dated 10 April 1791 mentioned that with the Philharmonic, casino was opened too.⁴⁵

The status of the theater in the circumstances in which Italy finds itself is demonstrated by the case of Reggio, in which there was almost a riot. Namely, in one of the theaters of this Italian city there was an *opera seria* performed whose title, unfortunately, was not mentioned in the report of Angel Mutton on April 15, 1791. As stated by Mutoni, no *opera buffo*, or comic opera was made in this town that year. Judging by the affinity of theater visitors, the gloomy public mood, implied by new ideas and upheavals across many parts of Europe, has also been reflected in affinity for some theater opera pieces. The (dominant) opera must have inspired a section of the population to openly express their views. Frightened by these social circumstances, Duke of Modena was sent 300 soldiers to Reggio for the sake of reunite the power in this city. The other 400 soldiers with 4 cannons joined them soon. They surrounded the theater, pointing to guns in all four directions that people came to this facility. The explanation of this Mutoni was summed up in the fact that “the theater serves as an excuse for rebellion”.⁴⁶ This development of the event was disturbed by the population of this duchy, while the duke did not have enough soldiers to oppose, if there was a riot. For this reason, he addressed the German troops stationed in Mantova and Milan, but they were not enough if the people decided to rebel.⁴⁷

The signals emitted by France to the rest of the Europe reached the Apennine Peninsula too, and were accepted in different ways in some of its governing structures. The attempt of Louis XVI's flight from Paris in the night between 20 and 21 June 1791 announced his end.⁴⁸ This, on the other hand, gave his impression to the impression of the late end. A growing number of European countries have suffered a mass of refugees from France, supporters of the “*ancient regime*”. This outcome did not even circumvent Italy.

In such circumstances in Venice, the question of the construction of the New Theater was once again becoming important, as La Felice most often called in sources. By that time, his construction had taken “a huge amount of money”.⁴⁹ As Pietro Fabris commented on, all theaters in the city worked, while for the autumn performing, they prepared the performances of two opera buffets; one in San Cassiano, and the other in San Moise.⁵⁰ However, the year that was eagerly awaited, proved not to be overly successful. As Fabris reported in mid-November to Marco Foscarei, pieces performed by theatres in Padua and Treviso (Venetian poses) were terrible. In San Benedetto opera *Semiramide* was not welcomed with pleasure, as was the case with

45 Ibid., doc. 109, 150; Venice, 10. IV 1791.

46 Ibid., doc. 111, 157–158; Venice, 15. IV 1791.

47 Ibid., doc. 111, 158.

48 Френклин Л. Форд, *Европа у доба Револуција 1780–1830* (Београд: Цлио, 2005), 137.

49 Sartori, *Lettere*, doc. 139, 197; Venice, 3. X 1791.

50 Ibid., doc. 139, 197.

their performances in the autumn of 1790 in Padua. According to Fabris, the balls that were given in the city of Saint Mark in the autumn of 1791 were bluntly said by the impressions of Fabris horrible. According to his correspondence, Pietro Fabris was no longer enjoying the opera, because as he himself stated, she celebrated the dead.⁵¹ The previously described process of transforming the artistic taste of the Venetian audience probably found a reflection in the letters of Fabris, who formed his attitude toward the opera and the taste at the time when Venice's music scene was dominated by opera *buffo*.

It seems that the situation did not change much when, at the beginning of 1792, a ballet was held in the San Benedetto Theater where a new ballerina which came to London especially from that performance, with beautiful figure appeared, and who managed to get a huge applause from the audience.⁵² As Pjero Fabris stated: "In theaters, they just said-they said nonsense." At some point, a ballerina fainted, in another, a singer has cancer, and the woman has a glandular disease.⁵³

In addition to all this, the construction of La Fenice did not go far, primarily for financial reasons.⁵⁴ However, this did not prevent persistent efforts to resume work. The expectations of Pierre Fabris in relation to La Fenice, however, were extremely positive. The key place in it should have been occupied by Giovanni Paisiello, renowned in the genre of comic opera.⁵⁵

Under the pretext of the trip to Petrograd (Russia), the nobleman Nicoletto Venier, in order to secure the interest of his San Benedetto theater, designed the lease project for the next ten years.⁵⁶ In all this, Fabris was most interested in what kind of artistic program she would perform with this shift. The heroic opera representing drama, which is not serious, and not even comical "without music and without laughter", is a recapitulation of the state of the outcome of negotiations on the transfer of San Benedetto to new tenants.⁵⁷

There's no better situation in the San Fantino Theater. This theatre was issued for a year by Michiel dal Agata with revenue of one hundred and thirty thousand lire. It was busy in it, but according to Fabris did not seem to have much progress. As he stated, without money, sales and cameras, the theater could not achieve expectations.⁵⁸ As already known at that time, ballerinas and music virtuosos were supposed to appear on the Carnival in the autumn, and Angelo Mutoni hinted at a great spectacle. As one can conclude from a Mutonian letter, it is the San Fantino theatre, that is, La Felice, that appears as the main among the tenants of San Benedetto.⁵⁹ This is precisely one of the reasons investors urged to speed up the restoration of La Felice Theater. According to the description of Angel Muti, La Felice's theater should have three scenes.⁶⁰ Efforts to

51 Ibid., doc. 157, 227; Venice, 19. XI 1791.

52 Ibid., doc. 176, 253; Venice, 15. I 1792.

53 Ibid., doc. 182, 261; Venice, 5. II 1792.

54 Ibid., doc. 182, 262.

55 Ibid., doc. 188, 269; Venice, 4. III 1792.

56 Ibid., doc. 199, 283; Venice, 7. IV 1792.

57 Ibid., doc. 199, 283.

58 Ibid., doc. 204, 293; Venice, 22. IV 1792.

59 Ibid., doc. 206, 296; Venice, 29. IV 1792.

60 Ibid., doc. 212, 306; Venice, 20. V 1792.

reconstruct it proved to be successful. From the spring of 1792, La Felice becomes the most beautiful theater in Venice, where spectacular operas were performed.⁶¹

Conclusion

By the decision to execute Louis XVI, the Revolutionary regime took the final and definitive step on the road to break with the old regime. New relationships have been staged in a war-torn Europe. The coalition against revolutionary France has already been formed. Venice with the first indications of the late end (1797) could only observe further developments, hoping that it would be the worst bypass. The fate of events in France, which was first unveiled by Corsican soldier, Napoleon Bonaparte, announced the end of the independent Venetian Republic at the same time. However, the French and later Italian authorities and their culture had a lot to thank the Venetian Republic for centuries in the field of the development of opera and other forms of artistic creativity.

Only five years after construction of La Fenice and eight after the French Revolution, the Republic of Venice "La Serrenisima", according to Byzantines to symbolize this city as indicator of sovereignty, collapsed in the wake of French revolutionary expansion. Only eleven days after, on 23 May in 1797 Napoleon believed that French "liberated" Venice. Weakened city paradoxically, as Baricelli observed, "Experience first foreign domination in its thousand-year history."⁶² Opera, which will raise critical approach to Serenissima, was created later, when Giuseppe Verdi composed *Il due Foscari* (1844), about some other members of famous Foscari family. This opera was unsuitable for premiere in La Fenice, because there were thinking that this piece will be offending on Venetian history and famous family Foscari, so it was premiered in Rome. Therefore, even later, Venice is trying to stay politically and ideologically "serene" and untouchable by any kind of critique in field of opera, or to construct and preserve positive picture of her history.

In this paper, we examined local theatrical context through construction of the Theater La Fenice in the shadow of the French Revolution, and also in search for an answer on this significant question: Did and how French Revolution challenges Italian or even Venetian hegemony in opera? For this purpose, we singled out interesting and controversial years after the French Revolution and before Napoleon conquest of Venice, when famous theatre La Fenice was constructed. Construction of theatre in San Fantino was obvious example of opposition to ruling law on limiting of number of theatres in Venice that we mentioned earlier as a reflection of French revolutionary context. The operatic life in Venice according to correspondence of Fabris and Foscari proved to be hard and strong to resist the influences of French spectacular operas, as well as all other elements of the opera. Venetian opera theatres keep with their traditional attitude towards singers as the leading stars of opera and Venice too.

61 Ibid., doc. 213, 309; Venice, 20. V. 1792.

62 Baricelli, Franca R. "Making a People What It Once Was": Regenerating Civic Identity in the Revolutionary Theatre of Venice." *Eighteenth-Century Life* 23/3 (1999): 38.

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POVZETEK

Francoska revolucija je izbruhnila leta 1789 in se bliskovito širila iz Pariza v vse dele države, odmevala pa je skoraj po celi Evropi. Množice izseljencev, ki so začeli zapuščati Francijo, so predstavljale nosilce izumirajočega »starega režima«. Istočasno so se revolucionarne ideje širile med drugimi narodi, ki so njene dosežke prepoznali kot priložnost, da pridobijo lastno neodvisnost. Na apeninskem polotoku, ki je bil razdrobljen na več neodvisnih držav, vsaka s svojo zunanjo politiko, so se le-te na dogodke odzvale različno. Benetke, katerih odnosi s Francijo so skozi stoletja nihali med naklonjenostjo in sovražnostjo, so ta prevrat

doživele v drugačnem družbenem okolju, večina Apeninskega polotoka je namreč ostala zvesta tradiciji katoliške dogme s togim pogledom na svobodo ljudi in vse oblike človeške ustvarjalnosti. Prispevek temelji v prvi vrsti na korespondenci Marca Foscarija IV., člana ugledne patricijske družine, ki je med letoma 1789 in 1792 služil kot kapitan Raspa, majhne trdnjave v Istri. Njegovo dopisovanje in obvestila, ki jih je prejemal od dobrih prijateljev, neposredno razkrivajo različne priložnosti v Benetkah, kot tudi dogodke iz beneškega nočnega življenja, v katerem je imelo gledališče, skupaj z opero, glavno vlogo. Prispevek se osredotoča na raziskovanje vpliva francoske revolucije na beneško gledališče in opero.



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Liebeslyrik und politische Dichtung. Schönbergs früheste Textvertonungen am Beispiel von Ludwig Pfau

Ljubezenska lirika in politična poezija.
Schönbergovi najzgodnejši poskusi
uglasbitev na primeru Ludwiga Pfaua

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IZVLEČEK

ABSTRACT

Zgodnji razvoj skladanja Arnolda Schönberga pred Op. 1 je zaznamovan s soočenjem z literaturo. Tedaj je bil za Schönberga pomemben zlasti avtor Ludwig Pfau. Na osnovi preučitve delovnega procesa ob skladbi za klavir *Mein Schatz ist wie ein Schneck* bo prikazan postopek prisvojitve teksta in pojasnjena praksa editiranja.

Arnold Schönbergs frühe kompositorische Entwicklung vor dem Opus 1 ist geprägt durch die Auseinandersetzung mit Literatur. Ein wichtiger Autor für ihn war damals Ludwig Pfau. Am Arbeitsprozess des Klavierliedes „Mein Schatz ist wie ein Schneck“ wird die Aneignung des Textes dargestellt und die Editionspraxis diskutiert.

Arnold Schönberg ist in bescheidenen Verhältnissen in der jüdisch geprägten Wiener Leopoldstadt aufgewachsen.¹ Sein Vater Samuel, der ein Schuhgeschäft betrieb, stammte aus dem ungarischen Szécsény, die Mutter Pauline (geb. Nachod) aus einer alten Prager Familie. Sie heirateten 1872 in Wien. 1874 wurde Arnold Schönberg geboren, kam 1880 in die Volksschule² und wechselte 1885 in die k.k. Staats-Oberrealschule. Wichtigster Lehrer für ihn war hier Franz Willomitzer (1847–1910). Der aus Nordböhmen stammende Doktor der Philosophie unterrichtete bis zu seiner Pensionierung 1903 an dieser Schule. Er wurde bekannt durch seine 1879 erschienene *Deutsche Grammatik für österreichische Mittelschulen*. „Der Willomitzer“ ist ein Standardwerk, das bis in die 1930er Jahre über 20 Auflagen erlebte, jeweils durch aktuelle Lehrpläne ergänzt.³ In seinem Brahms-Vortrag⁴ von 1933 erinnerte sich Schönberg:

„Ich habe das Glück gehabt, in der Mittelschule Deutsche Sprachlehre bei einem Lehrer zu lernen, der in Alle seine Schüler den Hass gegen abgegriffene, leere, falsche, bildlose Phrasen verpflanzte: Franz Willomitzer [...].“⁵

Nach dem Tod des Vaters am 31. 12. 1889 brach Schönberg kurz vor Ende des ersten Semesters die 6. Klasse ab und begann ein Volontariat in der Privatbank Werner & Co., wo er bis 1895 arbeitete. Schönberg hatte keine akademische Musikausbildung und war als Komponist weitgehend Autodidakt. Noch vor seinem 9. Geburtstag erhielt er Geigenunterricht. Wichtig war ihm dabei nicht alleine das Erlernen des Instruments, er versuchte sogleich, seine eigene Musik dafür zu erfinden. Es waren zunächst kleine Stücke für zwei Violinen, die er mit seinem Lehrer spielte. Über die Vorbilder⁶ schrieb er:

„Deshalb sind alle Kompositionen, die ich vor meinem siebzehnten Jahr geschrieben habe, nichts als Imitationen solcher Musik, die mir zugänglich war. Die einzigen Quellen, aus denen ich schöpfen konnte, waren Violinduette und Arrangements von Opernpotpourris für zwei Violinen, wozu noch die Musik gerechnet werden darf, die ich durch Militärkapellen kennenlernte, die in öffentlichen Gärten Konzerte gaben.“⁷

1 Ich danke dem Schönberg Center, vor allem Dr. Therese Muxeneder, der Leiterin des Archivs für Auskünfte und wertvolle Hinweise.

2 Michael Winter, „Aus Schönbergs Kindheit und Schulzeit in der Leopoldstadt“, in *Der junge Schönberg in Wien. Bericht zum Symposium 4.–6. Oktober 2007 (Journal of the Arnold Schönberg Center 10)* (Wien: Arnold Schönberg Center, 2015), S. 79–98.

3 [Franz] Willomitzer, [Hans] Tschinkel, *Deutsche Sprachlehre für Mittelschulen*, 23. Aufl. „auf Grund des Lehrplanes v. J. 1928 bearbeitet von Leopold Brandl“ (Wien: Manzsche Verlags- und Universitäts-Buchhandlung, 1930).

4 Siehe: *Topographie des Gedankens. Ein systematisches Verzeichnis der Schriften Arnold Schönbergs*, hrsg. von Julia Bungart, Nikolaus Urbanek. Unter Mitarbeit von Eike Feß, Hartmut Krones, Therese Muxeneder und Manuel Strauß, in *Arnold Schönberg in seinen Schriften. Verzeichnis – Fragen – Editorisches (Schriften des Wissenschaftszentrums Arnold Schönberg 3)*, hrsg. von Hartmut Krones (Wien etc.: Böhlau, 2011), im folgenden ASSV, S. 331–614, Nr. 4.1.1.12.

5 Arnold Schönberg, „Vortrag über Brahms (1933)“, in *Journal of the Arnold Schoenberg Institute* 15, Nr. 2 (November 1992): S. 32.

6 Peter Andraschke, „Volkstümlichkeit (Länder, Walzer, Marsch) in der Wiener Klassik und in der Wiener Schule“, in *Mozart und Schönberg. Wiener Klassik und Wiener Schule (Schriften des Wissenschaftszentrums Arnold Schönberg 7)*, hrsg. von Hartmut Krones und Christian Meyer (Wien etc.: Böhlau, 2012), S. 29–56.

7 Arnold Schönberg, „Rückblick“, ASSV 3.1.1.34, in *Stimmen* 2, 1948/49, Heft 16 (September 1949): S. 433.

Rückblickend nennt Schönberg drei gleichaltrige jüdische Freunde, die ihm am Beginn seiner „musikalischen und literarischen Erziehung“⁸ unterstützten.

*„Der erste war Oscar Adler [1875-1955], dessen musikalische und wissenschaftliche Fähigkeiten einander die Waage hielten. Durch ihn erfuhr ich zum erstenmal, daß es so etwas wie eine musikalische Theorie überhaupt gibt. Er leitete nach ihren Gesetzen meine ersten Versuche, erweckte mein Interesse an Poesie und Philosophie, und besonders muß ich sagen, daß in dieser Zeit all mein Wissen von Musik vom gemeinsamen Musizieren kam, indem wir Duette und später Trios und Quartette spielten. Er war zu dieser Zeit bereits ein ausgezeichnete Violinist.“*⁹

Adler stammte aus einer wohlhabenden bürgerlichen Familie, war vielseitig begabt und erhielt eine gute private Musikausbildung. Adler gab seine Kenntnisse in Musiktheorie an Schönberg weiter und unterwies ihn auch in Gehörbildung. So war dieser bald imstande, Klavierlieder mit anspruchsvoller Begleitung zu komponieren, ohne das Instrument spielen zu können. Oskars Bruder Max (1873-1937) wurde ein bedeutender Vertreter des Austromarxismus und hatte damit möglicherweise Einfluß auf den jungen Schönberg. Oskar Adler, der später als Arzt, Musiker und wissenschaftlich als Astrologe arbeitete, mußte 1938 nach England emigrieren. Noch bis kurz vor seinem Tod korrespondierte Schönberg mit ihm.¹⁰

*„Der andere meiner damaligen Freunde war David Bach [1874-1947]: Ein Philolog, Philosoph, Literaturkenner, Mathematiker und ein ganz guter Musiker. Er hatte großen Einfluß auf die Entwicklung meines Charakters, um diesem die ethische und moralische Kraft zu verleihen, die einen Widerstand gegen Gewöhnlichkeit und Allerweltsvolkstümlichkeit begründen konnte.“*¹¹

David Josef Bach, im galizischen Lemberg geboren, kam bereits nach einem Jahr nach Wien. Er promovierte 1897 zum Dr. phil. an der Wiener Universität und begann eine erfolgreiche journalistische Laufbahn, die vor allem geprägt war durch sein Bekenntnis zu sozialdemokratischen Ideen.¹² So wurde er 1904 Redakteur der *Arbeiter Zeitung*. 1905 initiierte er die *Arbeiter-Symphonie-Konzerte* und gründete 1906 die *Wiener Freie Volksbühne*, die auch der Arbeiterschaft ein leistbares und anspruchsvolles Theater bieten wollte. Ab 1919 übernahm er die Leitung der Sozialdemokratischen Kunststelle. Wichtig ist seine Mitarbeit an der Zeitschrift *Der Merker*, die er von 1918-1922 gemeinsam mit Julius Bittner herausgab. Er hatte vor allem als Jugendlicher intensiven Kontakt mit Schönberg. Über Bach bekam Schönberg Verbindung zu Josef Scheu (1841-1904) und der

8 Ebenda.

9 Ebenda, S. 433.

10 Amy Shapiro, M. Ed., *Dr. Oskar Adler: A Complete Man (1875-1955)*, Revised Edition, Copyright by Amy Shapiro, 2012.

11 Arnold Schönberg, „Rückblick“, (Anmerkung 7), S. 433.

12 David Josef Bach, „Aus der Jugendzeit“, in *Musikblätter des Anbruch* 6, 1920, Nr. 7-8, S. 317-320; Derselbe, „A Note on Arnold Schoenberg“, in *The Musical Quarterly* 22, 1934, Nr. 1, S. 8-13; Henriette Kotlan-Werner, *Kunst und Volk. David Josef Bach 1874-1947* (Wien: Europaverlag, 1977).

Arbeitersängerbewegung.¹³ Er leitete seit 1895 verschiedene Chöre im Arbeitersängerbund, u.a. in Stockerau, Mödling und Donauefeld. 1899 wurde er Leiter des bürgerlichen MGv „Beethoven“ in Heiligenstadt. Daneben verdiente Schönberg, der in ärmlichen Verhältnissen lebte, seinen Unterhalt auch durch das Einrichten von Klavierauszügen.

„Der dritte meiner Freunde, Alexander von Zemlinsky [1871-1942], ist derjenige, dem ich fast all mein Wissen um die Technik und die Probleme des Komponierens verdanke. [...] Als ich ihn kennenlernte, war ich ausschließlich Brahmsianer. Er aber liebte Brahms und Wagner gleichermaßen, wodurch ich bald darauf ebenfalls ein glühender Anhänger beider wurde. Kein Wunder, daß die Musik aus dieser Zeit deutlich die Einflüsse dieser beiden Meister zeigte, mit einem gelegentlichen Zusatz von Liszt, Bruckner und vielleicht auch Hugo Wolf.“¹⁴

Und 1921 bekannte Schönberg: „er ist in den vielen Jahren, die seither vergangen sind, derjenige geblieben, dessen Verhalten ich mir vorzustellen versuche, wenn ich Rat brauche.“¹⁵ Geregelt Kompositionsunterricht erhielt Schönberg erst von Zemlinsky, seinem späteren Schwager, der ihn auch in wichtige Wiener Musikkreise einführte. Zemlinsky, nur drei Jahre älter, war Absolvent des Wiener Konservatoriums und in Wien bereits als begabter Komponist und Pianist angesehen. Schönberg hatte ihn im Herbst 1895 als Dirigenten des *Musikalischen Vereins Polyhymnia* kennengelernt;¹⁶ er war in diesem Amateurorchester des 2. Bezirks der einziger Cellist, wobei er sein Instrument „ebenso feurig wie falsch mißhandelte (das übrigens nichts Besseres verdiente – es war von seinem Spieler um sauer ersparte drei Gulden, am sogenannten Tandelmarkt in Wien gekauft [worden])“¹⁷. Schönberg versuchte sich hier sofort als Komponist zu profilieren. Sein *Adagio (Notturmo) für Solo-Geige, Streichorchester und Harfe*¹⁸ wurde am 2. März 1896 von der *Polyhymnia* gespielt. Es war die erste öffentliche Aufführung eines Werkes in Wien.¹⁹ Und das *Schilflied* nach Nikolaus Lenau, eines der frühesten Lieder, erhielt vom Verein einen Preis.

Wichtig für Schönbergs Entwicklung waren neben den musikalischen Anregungen durch die Freunde, das Interesse an Literatur und Philosophie und vor allem ethische Vorbilder. So urteilte er 1912 über Mahler, daß dieser – man beachte die Reihenfolge – „einer der größten Menschen und Künstler war.“²⁰

13 Durch die sozialpolitischen Interessen seines Vaters war Schönberg vorgeprägt. Siehe Therese Muxeneder, „Samuel Schönberg und die Arbeiterbewegung“, in *Der junge Schönberg in Wien* (Anmerkung 2), S. 182–192.

14 Arnold Schönberg, „Rückblick“, (Anmerkung 7), S. 433f.

15 Arnold Schönberg, „Gedanken über Zemlinsky“, in *Der Auftakt* 1, 1921, Heft 14/15, S. 228.

16 Ernst Hilmar, „Zemlinsky und Schönberg“, in *Alexander Zemlinsky. Tradition im Umkreis der Wiener Schule (Studien zur Wertungsforschung 7)* (Wien: Universal Edition, 1976), S. 55–79.

17 Alexander Zemlinsky, „Jugenderinnerungen“, in *Arnold Schönberg zum 60. Geburtstag 13. September 1934* (Wien: Universal-Edition, 1934), S. 34.

18 „Adagio (Notturmo) für Solo-Geige, Streichorchester und Harfe“, in: Arnold Schönberg, *Sämtliche Werke*, Abteilung IV, Reihe A, Bd. 9,1: *Werke für Streichorchester* I, hrsg. v. Ullrich Scheideler (Mainz-Wien: Schott Music-Universal Edition, 2006), S. 113–118; Claudio Spies, „Arnold Schoenberg's „Adagio for Strings and Harp“, in *Music History from Primary Sources. A Guide to the Moldenhauer Archives*, hrsg. von Jon Newsom u. Alfred Mann (Washington: Library of Congress, 2000), S. 375–384.

19 *Neue musikalische Presse* 5, Nr.11 (1896): S. 6.

20 Arnold Schönberg, „Mahler“, in *Stil und Gedanke. Aufsätze zur Musik*, hrsg. von Ivan Vojtěch (*Gesammelte Schriften* 1) (Frankfurt a.M.: S. Fischer Verlag, 1976), S. 7, siehe dazu ASSV 4.1.2 und 3.1.2.2.

Anfangs gingen Schönbergs kompositorische Versuche auffallend häufig von Texten aus. Sie boten ihm neben der ihn anregenden Stimmung vor allem eine organisierte Struktur, auf deren Grundlage er seine Musik erfinden konnte. Auch in der schwierigen Phase des Übergangs von der Tonalität zur Zwölftonordnung bildete Lyrik eine wichtige Basis für ihn und seine Schüler. Mit dem Aufgeben der Tonalität ab 1908 und dem Verlust der damit verbundenen musikalischen Formen, ließen sich größere Zusammenhänge nur konstruieren „indem man einem Text oder Gedicht folgte“.²¹ „Darum sind auch die einzigen umfangreicheren Werke aus dieser Zeit Werke mit Text, in welchen das Wort das zusammenhangbildende Element darstellt.“²² Aus dieser Einsicht riet er Alban Berg, als dieser Schwierigkeiten beim Komponieren hatte, am 13. 1. 1912:

*„Warum schreiben Sie nichts! Sie sollten Ihr Talent nicht solange rasten lassen. Schreiben Sie doch ein paar Lieder wenigstens. Es ist gut[,] sich von Gedichten wieder in die Musik einführen zu lassen.“*²³

Der größere Teil von Schönbergs Oeuvre ist geprägt von der Auseinandersetzung mit Texten, darunter später zahlreichen eigenen. Das umfaßt fast alle Gattungen und schließt die Programmusik ein. Schönberg hat verschiedentlich bekannt, daß ihm über das Formale hinaus der poetische Gehalt der lyrischen Sprache bestimmend für die musikalische Inspiration war. Er glaubte sogar, daß die poetische Aura ein Gedicht von seinem Anfang an festlegt, so

*„daß ich viele meiner Lieder, berauscht von dem Anfangsklang der ersten Textworte, ohne mich auch nur im geringsten um den weiteren Verlauf der poetischen Vorgänge zu kümmern [...] zu Ende geschrieben [habe]. Wobei sich dann zu meinem größten Erstaunen herausstellte, daß ich niemals dem Dichter voller gerecht worden bin, als wenn ich, geführt von der ersten unmittelbaren Berührung mit dem Anfangsklang, alles erriet, was diesem Anfangsklang eben offenbar mit Notwendigkeit folgen mußte.“*²⁴

Diese oft zitierte Aussage ist übertreibend. Eine detaillierte Analyse seiner Werke widerlegt sie, wie zu sehen sein wird. Die poetische Aura und Qualität hat aber Einfluß auf das Kompositorische, wie Schönberg gegenüber Richard Dehmel bekannte:

„Denn Ihre Gedichte haben auf meine musikalische Entwicklung entscheidenden Einfluß ausgeübt. Durch sie war ich zum erstenmal genötigt, einen neuen Ton in

21 Schönberg, „Composition with Twelve Tones (1949)“, ASSV 3.1.2.5, zitiert nach der deutschen Übersetzung *Komposition mit 12 Tönen*, in *Stil und Gedanke*, ebenda, S. 74.

22 Schönberg, „Gesinnung oder Erkenntnis? (1926)“, ASSV 3.1.1.16, in *25 Jahre Neue Musik, in Jahrbuch 1926 der Universal-Edition*, hrsg. von Hans Heinsheimer und Paul Stefan (Wien: Univedrsal-Edition, 1926), S. 21–30, zitiert nach: *Stil und Gedanke* (Anmerkung 20), S. 213.

23 *Briefwechsel Arnold Schönberg – Alban Berg*, Teilband I: 1906–1917, hrsg. von Juliane Brand, Christopher Hailey und Andreas Meyer (*Briefwechsel der Wiener Schule* 3) (Mainz etc.: Schott Music, 2007), Nr. 136, S. 169–171, Zitat S. 169.

24 Arnold Schönberg, „Das Verhältnis zum Text“, ASSV 3.1.1.4, in *Der blaue Reiter*, hrsg. von Wassily Kandinsky und Franz Marc (München: Piper & Co.1912), S. 27–33, Zitat S. 32.

*der Lyrik zu suchen. Das heißt, ich fand ihn ungesucht, indem ich musikalisch wider-spiegelte, was Ihre Verse in mir aufwühlten.*²⁵

Mit dem Einbezug von zunehmend anspruchsvollerer Lyrik entwickelte Schönberg seine Musiksprache. So schrieb er im Programmheft zur Uraufführung der George Lieder op. 15 am 14. 1. 1910 im Verein für Kunst und Kultur in Wien: „Mit den Liedern [...] ist es mir zum erstenmal gelungen einem Ausdrucks- und Form-Ideal nahezukommen, das mir seit Jahren vorschwebt.“²⁶

Es gibt nur wenige Nachrichten zu Schönbergs frühem Schaffen. Einige stammen von ihm,²⁷ andere aus dem Freundes- und Bekanntenkreis. Es sind allerdings Erinnerungen aus später Zeit. Bei Schönberg ist dabei von Vertonungen, die ihn ja damals hauptsächlich beschäftigt haben, keine Rede. Ihm war rückblickend der Weg zur Kammermusik, mit der er die ersten Erfolge verbucht hatte, wichtiger: Sein *Streichquartett D-Dur* (1897) wurde auf Empfehlung von Zemlinsky auch vom bekannten Fitzner-Quartett aufgeführt. Und nachdem Brahms die Partitur gesehen hatte, bot er Schönberg Geld an, um ihm den eventuellen Besuch des Konservatoriums zu ermöglichen. Der Erfolg der *Verklärten Nacht* op. 4 ist bis heute anhaltend. Überschaut man jedoch auch die Werke der ersten Opus-Zahlen, so finden sich darunter immer noch überwiegend Lieder sowie literaturbezogene Instrumentalkompositionen: op. 1: *Zwei Gesänge*, op. 2: *Vier Lieder*, op. 3: *Sechs Lieder*, op. 4: *Verklärte Nacht*, op. 5: *Pelleas und Melisande*, op. 6: *Acht Lieder*, op. 7: *Quartett d-Moll*, op. 8: *Sechs Orchesterlieder*, op. 9: *Kammersymphonie*, op. 10: *Zweites Streichquartett*.

Die folgende Untersuchung ist auf textbezogene Werke vor der Opuszählung begrenzt. Die zeitliche Obergrenze ist mithin etwa die Jahrhundertwende. Schönberg war damals 26 Jahre. Es gibt einige zeitliche Ausnahmen. So ist z.B. das sich auf einen Dehmel-Text beziehende Streichsextett *Verklärte Nacht* op. 4 bereits im Sommer 1899 entstanden, während eines gemeinsamen Aufenthaltes mit Zemlinsky in Payerbach. Schönberg begann sich in dieser Zeit verstärkt wichtigeren Dichtern zuzuwenden, z.B. Goethe, Hofmannsthal und vor allem Dehmel, der ihn nachhaltig zu beeinflussen begann.

Überlegungen und Zahlenspiele

Woher hatte Schönberg die Gedichte und wie kam er zu den vielen heute eher unbekanntem Dichtern? Es wäre naheliegend, daß er sich von Texten anregen ließ, die bereits Brahms oder Zemlinsky vertont hatten. Das ist jedoch kaum der Fall. Es gibt auch nur wenige gemeinsame Autoren mit Brahms: Emanuel Geibel, Goethe, Klaus Groth, Johann Gottfried Herder, Paul Heyse, Hermann Lingg und Robert Reinick. Daß Schönberg dabei keine von Brahms bereits vertonten Texte aufgegriffen hat, ist verständlich.

25 Brief vom 23. 12. 1912 aus Berlin-Zehlendorf, in: Arnold Schönberg, *Briefe*, ausgewählt und hrsg. von Erwin Stein (Mainz: Schott's Söhne, 1958), Nr. 11, S. S. 30–32, Zitat S. 30.

26 Zitat nach Jan Maegaard, *Studien zur Entwicklung des dodekaphonen Satzes bei Arnold Schönberg*, 2 Bände (Kopenhagen: Wilhelm Hansen, 1972), Bd. 2, S. 123.

27 Arnold Schönberg, „Rückblick“, in *Stil und Gedanke* (Anmerkung 20), S. 397–408, vor allem 397–399; *Bemerkungen zu den vier Streichquartetten*, ebenda, S. 409–436, vor allem S. 409f.

Am sichersten von Brahms angeregt ist die Textwahl für den gemischten Chor „Ei du lütte“. Er stammt von dem niederdeutschen Dichter Klaus Groth, mit dem Brahms befreundet war. Für einen Wiener Komponisten ist die Vertonung eines plattdeutschen Gedichts geradezu ein Exotikum. Auch mit Zemlinsky gibt es bis zur Jahrhundertwende nur sieben gemeinsame Autoren. Dabei ist auf die Entstehungszeiten zu achten. Früher als Schönberg hat Zemlinsky nur Texte von Goethe, Paul Heyse und von Nikolaus Lenau gewählt. Schönbergs *Schilflied* nach Lenau, eine seiner ersten Vertonungen, entstand allerdings 1893, also zwei Jahre bevor er Zemlinsky persönlich kennengelernt hat. Und Zemlinskys Klavierlied *Nebel* (vermutlich von 1892) blieb unvollendet. Schönberg hat 1898 ein weiteres Gedicht von Lenau aufgegriffen: für eine Fragment gebliebene symphonischen Dichtung *Frühlings Tod* für großes Orchester. Von Heyse hat Zemlinsky zehn Texte vertont. Dies zeigt das starke Interesse an diesem Dichter. Schönbergs nur zwei Klavierlieder entstanden erst 1897. Bei Jens Peter Jacobsen ist eine zeitliche Priorität nicht eindeutig zu entscheiden. Schönberg hatte jedoch, wie seine *Gurrelieder* belegen, ein starkes Interesse an dessen Gedichten. Geibel, Greif und Redwitz hat Schönberg vor Zemlinsky vertont, ebenso Dehmel. Allerdings hat Zemlinsky dessen Texte dann gleich in rascher Folge aufgegriffen, darunter das Fragment gebliebene Lied *Maiblumen* für Sopran und Streichsextett, dessen instrumentale Begleitung möglicherweise eine Anregung für Schönbergs Besetzung in der *Verklärten Nacht* war. Zemlinskys zwei Klavierlieder nach Ludwig Pfau im op. 5 entstanden erst während Schönbergs intensiver Beschäftigung mit diesem Dichter und sind sicher davon angeregt worden.

Es fällt auf, daß Schönberg die literarische Vorlieben von Brahms und Zemlinsky für sich nicht immer berücksichtigt hat. Man denke vor allem an den schlesischen Dichter Joseph Freiherr von Eichendorff, der ja eine enge Bindung zu Wien hatte. Vermutlich blieb die religiöse Komponente, die dessen Naturbilder bestimmt, Schönberg fremd.

Die Wiener Schüler Schönbergs hatten eigenständige literarische Interessen, die sich nur in einigen Bereichen mit denen des Lehrers berühren. So vertonte Webern einige Dichter, die sich bei Schönberg nicht finden (Ferdinand Avenarius, Hildegard Jone, Georg Trakl, Peter Rosegger) oder nur selten vorkommen (z.B. Hans Bethge). Bei ihm fehlt aber auch Eichendorff, den wiederum Zemlinsky häufig gewählt hat; Hölderlin-Vertonungen sind bei Schönberg nur Fragment geblieben. Gemeinsame Dichter mit Webern sind: Stefan George, Richard Dehmel, Dichtungen aus *Des Knaben Wunderhorn*, wobei Webern vor allem die religiösen Texte, auch lateinische vertont hat.

Zahlen vermitteln einen wichtigen Überblick. Den 47 uns bekannten textbezogenen Kompositionen Schönbergs vor Opus 1 (12 davon Fragmente) liegen Texte von 25 Dichtern zugrunde. Hinzu kommen 4 bislang noch anonym gebliebene Dichtungen. Das ist eine überaus große Anzahl von Autoren. Es sind überwiegend Klavierlieder. Von den 4 anonymen Texten könnten die frühesten von Schönberg oder von Personen aus seiner Umgebung stammen, etwa von David Bach, von seinem Onkel oder von seinem Schulkollegen Alfred Gold, dessen „In hellen Träumen“ er ja vertont hat. Bei den 19 Dichtern der Klavierlieder steht Pfau mit 13 Vorlagen an erster Stelle, danach folgt Dehmel in weitem Abstand mit nur 3 Vertonungen. Es gibt keine Orchesterlieder. Die Texte der insgesamt 7 Chöre stammen von ebenso vielen Dichtern, davon sind 3 gegenüber denen der Klavierlieder neu. 4 der Chöre, also fast alle,

sind Fragment geblieben, obgleich Schönberg in dieser Zeit Chordirigent war. Hier scheinen einige Chöre derzeit verschollen zu sein.²⁸ Ihre Texte könnten von Pfau oder Bach stammen. Hinzu kommen 5 textbezogene Instrumentalwerke, darunter 2 Jugendwerke vor 1890, die Schönberg in seinen Erinnerungen erwähnt, eines nach einem eigenen Text.

Schönberg hat die politische Lyrik von Pfau wenig interessiert und dann erst spät. Die einzige überlieferte Vertonung ist zugleich die letzte nach Pfau. Es ist das Chorfragment von 54 Takten „Wann weder Mond noch Stern am Himmel scheint“ für vierstimmigen Männerchor und Bläser vom Juni 1897. Ihm liegt das zweite der *Flüchtlings-sonette aus dem Jahr 1849* zugrunde. Schönberg hat nur die beiden ersten der vier Strophen vertont:

(1) „Wann weder Mond noch Stern am Himmel scheint, / Schleicht die verbannte Freiheit durch die Lande / Und setzt, gehüllten Haupts, im Leidgewande / Auf ihrer Kämpfer Hügel sich und weint.

(2) Ihr Helden, in der Kühle eingeschreint, / Daß euer Schlummern leicht sei unterm Sande, / Bis ich euch wecke mit dem Feuerbrande / Des Kampfs, der euch den Lebenden vereint.“²⁹

Auch unter Schönbergs Leitung sangen die Arbeiterchöre natürlich häufig Lieder politischen Inhalts. Er war damals von diesem Gedankengut überzeugt und schrieb an seinen Jugendfreund Bach:

„genauso wie die Bewegung der socialen Verhältnisse das Product des Kampfes der Klassen ist, muß sich die Ästhetik darstellen als Product des Kampfes der idealistischen mit der materialistischen Weltanschauung und muß die Kunst die Merkmale des Kampfes der aus diesen Anschauungen gewonnenen Kunstempfindung zeigen.“³⁰

Schönbergs Begeisterung für sozialistische Ideen war nur kurz und auch durch seine damalige Situation bestimmt. Er wuchs in bescheidenen Verhältnissen auf und lebte vor dem Ersten Weltkrieg beständig unter finanziellem Druck. Aber bereits die Übernahme des bürgerlichen Männergesangsvereins „Beethoven“ in Heiligenstadt 1899 deutet einen Wechsel in seinem ideologischen Bewußtsein an. In dieser Zeit vertonte er dann als anderes Extrem den deutsch-nationalen Text von Ottokar Kernstock *Der deutsche Michel* für Männerchor (datiert 1899-1900), in dem er das Walhall-Motiv aus Richard Wagners *Der Ring der Nibelungen* zitiert. Und zu seinem Schüler Hanns Eisler bemerkte er 1923:

„Wenn Sie zum ersten Mal in Ihrem Leben zwei anständige Mahlzeiten im Tag haben werden und drei gute Anzüge und etwas Taschengeld, dann werden Sie auch

28 Arnold Schönberg, *Gedenkausstellung 1974*, hrsg. von Ernst Hilmar (Wien: Universal-Edition, 1974), Nr. 33, S. 166f.

29 Ludwig Pfau, *Gedichte* (Stuttgart: Bonz, 1889), S. 278.

30 Zitiert nach Albrecht Dümmling, „Im Zeichen der Erkenntnis der socialen Verhältnisse“. *Der junge Schönberg und die Arbeitersängerbewegung*, S. 11-21, Zitat S. 14; gekürzte und überarbeitete Version des Aufsatzes in: *ÖMz* 36, 1981, S. 65-73.

*den Sozialismus sich abgewöhnen. Sind einfach a armer Kerl und aus diesem Grund haben Sie diese Ideen, die ich völlig ablehne.*³¹

Und am 16. Februar 1950, ein Jahr vor seinem Tod, blickte er im amerikanischen Exil auf seine frühe Wiener Zeit zurück:

„Mit Anfang zwanzig hatte ich Freunde, die mich in die marxistischen Theorien einführten. Als ich dann Tätigkeiten als Chormeister – Leiter von Männerchören – fand, nannte man mich Genosse. Und damals, als die Sozialdemokratie für eine Erweiterung des Rechtes auf freie Wahlen kämpfte, hatte ich starke Sympathie für einige ihrer Ziele.

Aber noch bevor ich 25 Jahre war [d.h. vor 1899], hatte ich schon den Unterschied zwischen mir und einem Arbeiter entdeckt; ich hatte dann herausgefunden, daß ich ein Bourgeois war und wandte mich ab von allen politischen Beziehungen.

*Ich war viel zu beschäftigt mit meiner eigenen Entwicklung als Komponist, und bin sicher, ich hätte nie die von mir entwickelte technische und ästhetische Kraft erworben, wenn ich irgendwelche Zeit für Politik verwendet hätte.*³²

Schönberg zeigte schon früh ein musikalisches Interesse an Literatur. So erwähnte er, daß er in seiner Jugend „einmal eine Art symphonischer Dichtung nach Friedrich von Schillers Drama *Die Räuber* komponierte, die ich die Räuber-Phantasie nannte“.³³ Fragment gebliebene eigene Dichtungen und Kompositionsvorlagen reichen bis um 1890 zurück,³⁴ darunter die symphonische Dichtung *Hans im Glück*.³⁵ Auch seine Begabung zur Malerei äußerte sich zunächst im Zusammenhang mit Dichtung. So sind die ersten Arbeiten Bühnenbildskizzen zu den eigenen Dramentexten *Aberglaube*³⁶ und *Die Schildbürger*³⁷ (1900/01). In den Wiener Cafés Griensteidl und später Landtmann sowie im Winter-Bierhaus traf er sich in den 1890er Jahren mit den jungen Kritikern und Literaten der Wiener Moderne und hatte auch Kontakt zu den Secessionisten, u.a. zu Carl Moll, Alfred Roller.³⁸

Schönberg ging es bei seinen frühen Vertonungen Textvorlagen nicht immer um große Dichtung. Vielleicht wagte er sich auch noch nicht an die großen Namen. Seine Auswahl der Dichter scheint zunächst wahllos und wie zufällig. Die Thematik hingegen konzentriert sich auf Liebeslyrik verschiedenster Schattierung von überschaubarem

31 Nathan Notowicz, *Gespräche mit Hanns Eisler und Gerhart Eisler*, übertragen und hrsg. von Jürgen Elsner (Berlin/DDR: Verlag Neue Musik, 1971), S. 41.

32 Arnold Schönberg, „Meine Haltung zur Politik“, in: H.H. Stuckenschmidt, *Schönberg. Leben. Umwelt. Werk* (Zürich und Freiburg i.Br.: Atlantis Verlag, 1974), S. 507. Original englisch: *My attitude towards Politics (1950)*, siehe ASSV 5.3.6.20.

33 Arnold Schönberg, „Bemerkungen zu den vier Streichquartetten“, in *Stil und Gedanke* (Anmerkung 21), S. 409, englisches original *Introduction to my four quartetts (1949)*, ASSV 5.1.1.11, Wiederabdruck unter dem Titel „Notes on the Four String Quartetts“, in *Schoenberg. Berg. Webern. Die Streichquartette. Eine Dokumentation*, hrsg. von Ursula v. Rauchhaupt (Hamburg: Deutsche Grammophon Gesellschaft mbH., 1971), S. 36.

34 ASSV, S. 376–378.

35 ASSV 1.3.2.2.

36 ASSV 1.3.2.3 und Arnold Schönberg, *Catalogue raisonné*, hrsg. von Christian Meyer und Therese Muxeneder, 2 Bde. (Wien: Arnold Schönberg Center, 2005), Nr. 156.

37 Abgeschlossen 28. Juli 1901. Siehe ASSV 1.3.2.5 und *Catalogue raisonné* Nr. 157.

38 Umfassenden Einblick in diese Zeit gibt Therese Muxeneder, *Arnold Schönberg & Jung-Wien* (Wien: Arnold Schönberg Center, 2018).

Umfang. Sie wird ergänzt durch einige volkstümlich-tänzerisch gehaltene, humoristische Inhalte. Es gibt nur wenige längere Gedichte, darunter den Balladentext: *Vergißmeinnicht* von Ludwig Pfau. Recht früh kristallisiert sich die Dominanz dieses Autors heraus. Pfaus Lyrik war für seine damaligen kompositorischen Ansprüche besonders geeignet.

Ludwig Pfau

Ludwig Pfau, 1821 als Sohn eines Gärtners im schwäbischen Heilbronn geboren und 1894 in Stuttgart gestorben, ist heute ein nahezu vergessener Autor,³⁹ trotz zahlreicher Initiativen seiner Heimatstadt. Besonders bekannt wurde Pfau wieder, wenngleich nur für kurze Zeit, in den 1970er Jahren, als innerhalb der Protestbewegungen in der linken Szene vor allem Südwestdeutschlands sein *Badisches Wiegenlied* wiederentdeckt und von Liedermachern der Folklorebewegung in West- und Ostdeutschland (u.a. Walter Moßmann, Dieter Süverkrüp) mit neuen Melodien verbreitet wurde.⁴⁰ Es war während der 1848er Revolution als Liederblatt in Straßburg vertrieben worden: „zum Besten deutscher Flüchtlinge.“⁴¹

Pfau hatte in Paris, Heidelberg und Tübingen studiert. 1848 gründete er mit dem *Eulenspiegel* das erste deutsche Karikaturblatt. Er war aktiver Teilnehmer an der süddeutschen Revolution 1848 und seit 1849 Mitglied des württembergischen Landesausschusses. Im 1851/52 u.a. gegen ihn geführten Hochverratsprozeß erhielt er eine der höchsten dort verhängten Strafen: 25 Jahre Zuchthaus. Wie viele Aktive des Aufstands floh er in die Schweiz und lebte anschließend ab 1852 als Übersetzer und Schriftsteller in Paris. Als die Urteile gegen ihn 1862 durch eine generelle Amnestie für württembergische Flüchtlinge aufgehoben wurden, kehrte er in die Heimat zurück und arbeitete als Redakteur des Stuttgarter *Beobachters* und bei verschiedenen liberalen Zeitungen.

Der größte Teil des lyrischen Schaffens entstand bis Mitte der 1850er Jahre. Es sind „schlichte, volksliedhafte, naturverbundene und unpolitische Gedichte, die der Tradition der Schwäbischen Romantik angehören.“⁴² „Naturstimmung, Idylle, Harmonie und Liebesschmerz bilden [...] die Schwerpunkte in den Liedern, Sonetten, Romanzen und Balladen.“⁴³ Liebesthematik herrscht vor. Eine erste Gedichtsammlung wurde 1842 veröffentlicht. 1847 erschien eine umfangreichere. Sie bildet die Basis der folgenden Auflagen, die nur wenig ergänzt, vor allem aber revidiert wurden. Die vierte und letzte von 1889 hat Schönberg benützt.

In zwei Briefen an Carl Mayer, der damals mit ihm in die Schweiz emigriert war und eine Rezension der Auflage von 1847 für die *Deutsche Monatsschrift für Politik*,

39 Reinald Ullmann, *Ludwig Pfau: Monographie eines vergessenen Autors* (Europäische Hochschulschriften. Reihe I: Deutsche Sprache und Literatur 1012) (Frankfurt am Main etc.: Peter Lang, 1987).

40 David Robb, „Schlaf mein Kind schlaf leis“ (Mai 2013), in *Populäre und traditionelle Lieder. Historisch-kritisches Liederlexikon*, URL: <www.liederlexikon.de>; Barbara James und Walter Moßmann, *Glasbruch 1848. Flugblätter und Dokumente einer zerbrochenen Revolution* (Darmstadt/Neuwied: Luchterhand, 1983), S. 125–136.

41 Faksimile in: *Ludwig Pfau. Ein schwäbischer Radikaler 1821–1894*, bearbeitet von Michael Kienze u. Dirk Mende (*Marbacher Magazin* 67, Sonderheft) (Marbach am Neckar: Deutsche Schillergesellschaft, 1994), S. 53–55.

42 Ullmann (Anmerkung 39), S. 45.

43 Ebenda, S. 63.

Wissenschaft, Kunst und Leben, einem Sprachrohr der Emigranten, schreiben sollte, gab Pfau vor allem zu dem „allgemeinen Teile der Gedichte, der seine Stoffe auf dem Leben, der Liebe und der Natur holt“,⁴⁴ detaillierte Hinweise über seine Intentionen. So äußerte er, daß er in seinen Gedichten

„nie nach glänzenden Bildern, phantastischen Einfällen etc. haschte, sondern daß ich, dem schwäbischen Dichtercharakter getreu, bloß der Empfindung den reinsten, einfachsten Ausdruck zu geben suchte. [...] Es darf kein Wort zu viel und keines zu wenig da sein; das ganze Gedicht muß mit Naturnotwendigkeit aus sich selbst hervowachsen. [...] Du wirst deshalb meistens kleine, in sich abgeschlossene, fest zusammengehämmerte Gedichte finden, ohne Ranken und Auswüchse. [...] Was ich als Eigentümlichkeit hervorheben muß, ist die Befreiung von aller Transzendenz. Wenn das Volkstümliche und Einfache der Form da und dort an die schwäbische Schule erinnert, so ist dagegen der Inhalt ein wesentlich verschiedener. [...] Aus ihnen ist das spezifisch Christliche ganz entfernt, und der Hintergrund ist die freie Weltanschauung, wie sie aus der neueren Philosophie hervorgegangen ist. [...] Und wenn in den schwäbischen Dichtern der Mensch immer im Kampf mit der Natur liegt, ein ewiges Sehnen nach der Natur hat, von der er sich losgerissen fühlt, [...] so ist der Mensch [bei mir] durchaus eins mit der Natur; [...] und der Kampf entsteht hier bloß aus der Berechtigung der Individualität [...]; es ist also hauptsächlich der Kampf des Menschen gegen die Menschenwelt, der Kampf der Menschheit gegen ihre Unterdrücker. Das ist der demokratische Keim, der auch in den anscheinend friedlichen Gedichten liegt, und der in den politischen etc. nur zu sichtbarer Entfaltung kommt.“⁴⁵

Wie bei den meisten seiner Zeitgenossen zeichnen sich auch Pfau's Gedichte nicht durch originelle Formfindung und Inhalte aus, sondern setzen auf Bewährtes. Über die Gedichte der Auflage von 1858 urteilte Friedrich Hebbel aber positiv, daß sie sich „in Form und Gehalt [...] hoch über das Mittelgut des Tages erheben.“, obgleich sie „nicht von einer Persönlichkeit ausgehen, die etwas ganz Neues in die Welt bringt.“ Wenn auch „die Weisen nicht neu“ wären, so würden es „aber doch die Variationen sein.“⁴⁶ Erst die letzte Ausgabe zu Lebzeiten von 1889 brachte Pfau die erhoffte breite Resonanz. So beeindruckte einen Rezensenten „die unnachahmliche Verschmelzung von Strenge und Leichtigkeit der Form“ in den Liebesliedern, die „bewußte Nachbildung“ des Volkstons, ohne „eine Spur der bloßen Nachahmung“ zu sein.⁴⁷ In die zahlreichen Rezensionen mischen sich auch einige kritische Beurteilungen, beispielsweise: „Hier ist alles Leben und Empfindung, nirgend Reflexion oder Beschreibung.“⁴⁸ Wilhelm Boelsche bewertete Pfau als „guten Dichter zweiten Ranges“, der „kulturhistorisch Wertvolles“ geschaffen habe.⁴⁹

44 *Zwei Briefe Pfau's an Carl Mayer*, in: *Ludwig Pfau Blätter* 1 (Heilbronn: Stadtbücherei, 1992), S. 12–29, Zitat S. 25.

45 Ebenda, S. 23f.

46 Rezension vom 29.1.1859, zitiert nach Ullmann (Anmerkung 39), S. 48.

47 Ludwig Laistner, Rezension in der *Allgemeinen Zeitung*, München vom 8.5.1869, zitiert nach Ullmann, ebenda, S. 50.

48 Gustav Karpeles in: *Nord und Süd*, zitiert nach Ullmann, ebenda, S. 52.

49 Wilhelm Boelsche, Rezension von 1890, zitiert nach Ullmann, ebenda, S. 52f.

In einer kurzen Zeitspanne um 1848 entstanden Gedichte revolutionären, oft agitatorisch scharfen Inhalts, die zunächst gesondert unter dem Titel *Stimmen der Zeit*⁵⁰ erschienen. Sie vor allem haben Pfau neben seinen politischen und ästhetischen Schriften bekannt gemacht. Er hat sie später in die Gesamtauflagen der Lyrik, sofern es politisch möglich war, als eigene Abteilung einbezogen. In der Auflage von 1858 fehlen sie deshalb. Sie haben meist eine überwiegend positive Resonanz erhalten, die sich vor allem auf die Inhalte bezog. Aber sie wurden im Nachhinein auch ästhetisch gut bewertet. So hob eine Rezension von 1889 hervor, daß „ihre Form“ und „der stählerne Klang“ noch einen Eindruck von dem „düsteren und unheimlichen Gepräge des Kampfzorns“ vermitteln würden.⁵¹

Pfaus Lyrik wurde überraschend häufig vertont,⁵² allerdings selten von renommierten Komponisten. So wurde von Giacomo Meyerbeer ein Festgesang mit dem Text „Wohl bist du uns geboren“ 1859 zur Feier des 100jährigen Geburtstags von Friedrich Schiller in Paris und in Wien aufgeführt. Etliche Komponisten stammen aus dem heutigen Österreich, vor allem aus dem Wiener Raum, Pfaus Lyrik war demnach auch hier verbreitet. Unter deren Vertonungen sind zahlreiche Chorwerke, die Schönberg möglicherweise während seiner Tätigkeit als Leiter diverser Gesangsvereine, also sicher erst Mitte der 1890er Jahre, kennengelernt hat, denn sie erschienen in verbreiteten Chorsammlungen.

„Mein Schatz ist wie ein Schneck“

Ludwig Pfau:

Burschenlieder IV⁵³

Schönberg, 2. Fassung

(Autograph)⁵⁴

Mein Schatz ist wie ein Schneck:

Kaum schiekt er seine Äuglein aus,
Und komm' ich sacht wie eine Maus –
Husch! Fährt er in sein Schneckenhaus:
Da trutzt er mir im Versteck,
Der Racker, und geht nicht vom Fleck.

Hörner aus
komm Maus
Schneckenhaus
Versteck
Fleck

So komm' ich nicht zum Zweck:

Thu auf, thu auf und guck heraus!
Schneck, Schneck, streck deine Hörner aus!
Sonst geh' ich weiter um ein Haus
Und werf' dich über die Heck' –
Dann such dir einen Schatz, du Schneck!

Thu'
Schneck! Schneck! schick
Sonst!
werf Heck
Schneck

50 Ludwig Pfau, *Stimmen der Zeit. Vierunddreißig alte und neue Gedichte* (Heilbronn: Verlag der C. Drecklerschen Buchhandlung, 1848).

51 Ludwig Laistner, Rezension vom 8. 5. 1869, zitiert nach Ullmann (Anmerkung 39), S. 50.

52 Günther Emig, *Vertonte Gedichte von Ludwig Pfau. Bibliographie (Pfau Blätter 3)* (Heilbronn: Stadtbücherei, 1994).

53 Ludwig Pfau, „Burschenlieder IV“, Abteilung *Stimmen*, in *Gedichte* (Stuttgart: Bonz, *1889), S. 100.

54 Der Text in den Noten der Gesamtausgabe (siehe Abbildung 3) entspricht nicht immer dem Autograph.

Das Lied bietet sich für eine Analyse an, da hier drei Belege zum Kompositionsprozeß erhalten sind: aus dem Jahr 1893 eine Skizze zur 1. Fassung⁵⁵ und die 1. Fassung⁵⁶ sowie die 2. Fassung⁵⁷ vom September 1895. Die Dokumente erfassen mithin die wichtigen zwei ersten Jahre des Liedschaffens, in denen sich der junge Schönberg, noch vor dem Unterricht bei Zemlinsky, seine kompositorische Technik selbstständig an Beispielen aus der Tradition, vor allem von Brahms, angeeignet hat.

Mein Schatz ist wie ein Schneck

Skizze

[3, 10. 11]



T. 11 1. Nz.: d' ist möglicherweise Korrekturergebnis für cis', 7–8/16: h–a sind Korrekturergebnis für a–g.

Abbildung 1: Skizze zur 1. Fassung.

1. Die Skizze zur 1. Fassung (Abbildung 1)⁵⁸ zeigt die Melodie der ganzen Singstimme ohne Text einschließlich der Hauptstimme des Zwischenspiels in den späteren Takten 14–17. Wesentliche Unterschiede zur 1. Fassung sind die noch fehlenden Punktierungen am Beginn der Takte 5, 7 und 9. In den Takten 8 und 13f. sind sie bereits notiert und betonen den tänzerischen Duktus.

2. Die 1. Fassung (Abbildung 2)⁵⁹ ist eine Niederschrift des ganzen Liedes. Im Text fehlen, wie bei Schönberg damals in einem noch nicht abgeschlossenen Kompositionsprozeß üblich, die meisten Satzzeichen. Die Musik der zweiten Strophe ist durch Wiederholungszeichen notiert.⁶⁰ Es fehlen die Dynamik bis auf ein Forte für die Zwischenspiele nach den vierten Versen und die Artikulation. Phrasierungsbögen sind erst an wenigen Stellen eingetragen. Ein viertaktiges Vorspiel leitet den Gesangsteil

55 University of North Texas, Denton, Nachod Collection S. 209, Nr. 84.

56 Ebenda, S. 210, Nr. 85.

57 Arnold Schönberg Center Wien, ASC, MS 65.

58 Arnold Schönberg, *Sämtliche Werke*, Abteilung I, Reihe B, Bd. 1,2, Teil 2: Lieder mit Klavierbegleitung, Kritischer Bericht, Fassungen, Skizzen, Fragmente, Notenteil, hrsg. v. Christian Martin Schmidt (Mainz-Wien: B. Schott's Söhne-Universal Edition AG, 1990), B. Schott's Söhne/Universaledition AG, Übertragung S. 95.

59 Übertragung: ebenda S. 95f.

60 Das erste Zeichen fehlt.

ein. Es entspricht fast tongetreu dem Zwischenspiel vor der 2. Strophe (T.22–25a) und dem Nachspiel (T.22–25b).⁶¹ Es ist in sich geschlossen: Der letzte Takt endet mit einer vollständigen Kadenz zur Tonika D-Dur mit der Folge Quartsextakkord- Dominantseptakkord und mit einer Fermate auf dem Schlußakkord der ersten Strophe; die zwei- te endet offen: ohne Fermate mit einer Achtelpause.

1. Fassung

1 **Frisch, nicht zu rasch** 2 3 4

Mein

Piano

rit.

5 6 7 8

Schatz ist wie ein Schneck Kaum schickt er sei - ne Äug - lein aus und
komm ich nicht zum Zweck: Thu' auf, thu auf - und guck her - aus! Schneck,

9 10 11 12

komm ich sacht wie ei - ne Maus Husch! fährt er in sein
Schneck streck dei - ne Hör - ner aus Sonst! geh ich wei - ter

61 Änderungen im T. 24: „rit.“ fehlt, das Intervall cis'-fis' in den Mittelstimmen ist um eine Sechszehntelpause verschoben; Änderung im T. 25b: Fermate fehlt.

Mein Schatz ist wie ein Schneck
(Ludwig Pfau)

Lebhaft, neckisch

1. Mein

Schatz ist wie ein Schneck: Kaum schickt er sei - ne Äug - lein aus, und
komm' ich nicht zum Zweck: Tu... auf, tu auf und guck her - aus! Schneck,

komm' ich sacht... wie ei - ne Maus - husch! fährt er in sein
Schneck, streck dei - ne Hör - ner aus! Sonst geh' ich wei - ter

3. Die endgültige 2. Fassung (Abbildung 3)⁶² belegt die in zwei Jahren gesammelten kompositorischen Erfahrungen. Das zeigt sogleich das Klaviervorspiel, das jetzt am Ende, auch durch die Dominante, bewegungsmäßig offener gestaltet ist. Die frühere Vortragsangabe „Frisch, nicht zu rasch“ ist durch eine Charakterisierung des humoristischen Liebesspiels im Gedicht ersetzt: „Lebhaft, neckisch“. Die Leichtigkeit des Vortrags wird durch Staccatos im Takt 1 eingefordert, die an verschiedenen Stellen des Klavierparts wiederkehren. Sie sollten meist auch dort gespielt werden, wo sie (noch) nicht stehen, beispielsweise im entsprechenden Takt 5 der Begleitung.

Die periodische Struktur von 2 + 2 Takten ist im Vorspiel der 2. Fassung stärker unterschieden. Die neue Phrasierung betont im Auftakt zum Takt 3 den Einsatz des zweiten Teils, unterstrichen durch ein Crescendo. Die Takte 3f. bilden eine deutlichere Einheit: durch die im Vortrag differenzierte Wiederholung der Melodietöne vom d' zum a' und die dagegen gesetzte aufstrebende, gebundene Baßlinie. Die konsequent mit Pausen durchsetzte Harmonik der Mittelstimmen unterstreicht die Leichtigkeit des Vortrags.

Der auftaktige Einsatz des Gesangs ist durch den Akzent in der Begleitung und die überraschend zwischengeschaltete Subdominantharmonik herausgehoben; nach der mehrfachen Dominant-Folge von der Doppeldominante über die Dominante und deren Quintsextakkord wird eigentlich die Tonika erwartet. Dies alles betont, ebenso wie die vom Hochtone d' fallende Terz der Singstimme das erste akzentuierte Wort von „**Mein** Schatz“ heraus. In der (ansonsten tongetreu wiederholten) 2. Strophe (T. 24a) fehlt der Akzent, denn hier muß das Anfangswort „So“ nicht herausgehoben werden. Entsprechend der veränderten musikalischen Situation in der Mitte des Liedes sind in dem Zwischenspiel zur 2. Strophe Artikulation und Phrasierung leicht differenziert, siehe das Staccato im Takt 23a und den verkürzten Bindebogen im Takt 24a; die Dynamik fehlt. Und das Nachspiel der Takte 23–24b hat als Abschluß einen volleren Satz, eine erneut veränderte Phrasierung und Artikulation und erst hier zur Bekräftigung der Schluß-Tonika den 6/4-Vorhalt mit sixte ajoutée und anschließendem D⁷.

Die 2. Fassung unterscheidet sich von der ersten formal und in der harmonischen Anlage. Die Melodie zum zweiten und dritten Vers (T. 7ff.) wurde bei gleichbleibendem harmonischem Verlauf um eine Quarte in die Subdominante transponiert. Das bedeutet: Der Gesang bleibt zunächst in der gleichen Stimmlage und steigt erst allmählich pro Vers an. „Husch!“ (T. 11) als Höhepunkt wird dadurch nicht mehr mit einem großen Intervall erreicht, sondern ist musikalisch vorbereitet. Anders als in der 1. Fassung setzt Schönberg auch die Dynamik und Artikulation ein. So ist „Husch!“ mit Staccato versehen und im Klavier durch ein sf mit decrescendo akzentuiert. Widersprüchlich ist die Staccato-Forderung über dem auffallend lang gehaltenen hohen e“, mit dem ein zeitlicher Raum für die tonmalerische Ausdeutung in der Begleitung geöffnet wird. Das Staccato wiederum soll das Weghuschen zeigen. Obgleich nicht zu realisieren, ist diese notationstechnische Charakterisierung Schönberg hier wichtig. Das sachte Heranschleichen wird im Takt 8f. durch den chromatischen Oktavdurchgang

62 Arnold Schönberg, *Sämtliche Werke*, Abteilung I, Reihe A, Bd. 2, Teil 2: Lieder mit Klavierbegleitung II. Unter Verwendung der Vorarbeiten von Ivan Vojtech, hrsg. v. Christian Martin Schmidt (Mainz/Wien: B. Schott's Söhne/Universaledition AG, 1988), S. 41f.

h-b-a gedeutet, der einen mehrdeutigen übermäßigen Dreiklang (T. 8) ergibt. Die neue harmonische Disposition der Takte 11–16 ermöglicht eine großflächige musikalische Darstellung des vierten Verses. Das Weghuschen wird durch die absteigende Bewegung eines artikulierten Zweiunddreißigstel-Motivs mit der sixte ajoutée verklanglicht, das bis in das Zwischenspiel hineinreicht und im Takt 12 wegen der auffallenden Tonrepetitionen im Gesang (fortgeführt mit Baßoktaven) musikalisch auffällt. Die somit abwesende Melodik deutet das Verschwinden des Schnecks.

Das Zwischenspiel (T. 14–16) ist gegenüber der 1. Fassung um einen Takt verkürzt und harmonisch neu. Es wendet sich zunächst von der s^6 zur S^6 . Den harmonischen Wechsel unterstreicht die neue Dynamik und die Unisonogestaltung. Der auftaktige Einsatz des Gesangs zum Takt 18 ist durch den vorangehenden vollen arpeggierten Akkord vorbereitet, der mit übertreibend dramatischer Geste die Aufmerksamkeit auf das kommende Bild lenken soll: „Da trutzt er mir im Versteck“. Der D⁹ im Takt 19 wird durch die Baßoktaven vorbereitet. Ihre Aufwärtsgesten und die Sechzehntelrhythmik darüber deuten tanzartig ironisierend ein momentanes Gefühl der Sicherheit im Schneckengehäuse an, das durch die nachfolgende Kadenzfolge zur Tonika gefestigt scheint.

Interessant ist die veränderte periodische Gestaltung in der 2. Fassung. Die Takte 5–10 sind in beiden Fassungen im Gesang und in der Begleitung als drei Zweitakter komponiert, die folgende Periode ist in der 1. Fassung zweitaktig, in der 2. Fassung hingegen schließt ein Dreitakter den vierten Vers ab. Ihm folgt ein dreitaktiges Zwischenspiel, dessen erster Takt melodisch den letzten des Gesangs wiederholt und damit die Singstimme der Takte 11–13 zu einem Viertakter ergänzt.

Merkwürdig und nicht zu akzeptieren ist, daß der Notentext in der Gesamtausgabe Schönbergs Änderungen am Gedicht in der 2. Fassung nicht berücksichtigt. Erst im Kritischen Bericht eines gesonderten Bandes findet sich eine Begründung:

„Die Reinschrift C [= 2. Fassung] unterscheidet sich vor allem hinsichtlich der Interpunktion von der Vorlage. Im Wortlaut finden sich zwei Differenzen T. 8 [...]: Hörner statt Äuglein, T. 9 [...]: schick statt streck. GA [= Gesamtausgabe] sieht keine dieser Änderungen [...] als intentional und sinnreich an und restituiert den Text der Vorlage.“⁶³

Der Herausgeber überlegt dabei nicht, was Schönberg zu den Änderungen bewogen hat:

Vers 2: „Kaum schickt er seine **Hörner** (statt Äuglein) aus“ entspricht dem Pfau-Text im Vers II/3 „streck deine Hörner aus“. Schönberg hat hier auch von „streck“ zu „**schick**“ geändert und greift damit auf Pfaus Formulierung im Vers I/2 zurück. Es sind bewußt vorgenommene Analogien, die Schönberg als aufmerksamer Leser vorgenommen hat. Horn, ein Synonym für den Fühler der Schnecke, an dessen Ende sich die Augen befinden, betont dabei stärker das spielerisch-anzügliche Moment in diesem Lied. Auch die Interpunktion wurde vom Herausgeber gemäß dem Pfau-Gedicht verändert. Das ist ein Fehler. Zu den Satzzeichen: Schönberg hat sie erst in der Reinschrift der 2. Fassung fast alle notiert. Offensichtlich fehlende können in einer Gesamtausgabe

63 Kritischer Bericht (Anmerkung 59), S. 268.

durchaus aus der Gedicht-Vorlage übernommen werden – jedoch mit Vermerk im Kommentar, was nicht der Fall ist. Von Schönberg geänderte Satzzeichen müssen aber ediert werden, ebenso seine Änderungen am Text.

Eine Änderung Schönbergs bei den Satzzeichen sei angeführt. „Sonst“ zu „**Sonst!**“(II, 4) setzt die Intensivierung durch das Ausrufungszeichen zuvor (Ende von II/3) fort und erklingt zudem beim gleichzeitig erklingenden „Husch!“ der ersten Strophe, das Schönberg übrigens, anders als die Gesamtausgabe, groß schreibt. Bei Pfau ist die Klein- oder Großschreibung nicht eindeutig, da das Wort am Versbeginn steht, nach einem Gedankenstrich zuvor, der möglicherweise ein Satzende anzeigt. Auch die drei Ausrufungszeichen im dritten Vers der zweiten Strophe, zweimal nach „Schneck“ (T. 8f.) und dann am Beginn des vierten Verses nach „sonst“ (T. 11), die in der Gesamtausgabe fehlen, forcieren den neckischen ironisierend-burlesken Gestus, der durch ein crescendo in den Takten 8f. und ein sf musikalisch unterstrichen ist. Schönberg hat am kompositorischen Satz nichts mehr geändert und auf diese Weise versucht, den Vortrag des Gesangs zu beeinflussen.

Es gibt ähnliche Beispiele auch in anderen Pfau-Vertonungen: So berücksichtigt der Herausgeber im Lied *Vergißmeinnicht* Schönbergs Änderung von „an“ zu „**in** ihr Herz!“ nicht. Der von Schmerz erfüllte Wunsch des Mädchens ist in dieser 6. Strophe durch das Ausrufungszeichen intensiviert: „Blümlein, Blümlein, wurzle du / Tief bis **in** ihr Herz! / Bring ihr in die Grabesruh' / Lieber Bote, meinen Gruß / Sag ihr meinen Schmerz.“ Das „in“ korrespondiert zudem mit dem im nächsten Vers „**in** die Grabesruh““. (Übrigens brauchen Wurzeln ja einen Halt, den sie in der Natur **in** einem Boden finden.) Die merkwürdige Begründung des Herausgebers ist, daß diese Änderung Schönbergs „wegen der Überschreitung der Geschmacksgrenzen, an denen sich der Gedichttext ohnehin bewegt, einer kritischen Überprüfung nicht standhält“.⁶⁴ Diese Anmerkung findet sich nicht im Kritischen Bericht sondern in einer Festschrift, also an einer entlegenen Stelle.

POVZETEK

Arnold Schönberg je bil avtodidakt. Predvsem trije judovski prijatelji so mu služili kot vzorniki za glasbeno, literarno in etično izobrazbo: Oscar Adler, David Josef Bach in Alexander Zemlinsky. Od skladb pred Opusom 1, se je večina, kar 47, naslonila na besedila. Gre zlasti za klavirske skladbe na osnovi pesnitev od skupno 25 danes skoraj pozabljenih avtorjev. Med njim je Ludwig Pfau s 13 pesnitvami in eno zborovsko pesmijo daleč na prvem mestu. Tudi Pfau je danes tako rekoč pozabljen. Aktivno

je sodeloval pri južnonemški revoluciji leta 1848, za kar so ga obsodili in izgnali. Začuda Schönberg politično agresivnih pesmi iz tega obdobja skorajda ni uporabil, čeprav se je tedaj zanimal za socialistične ideje. Uglasbil je enostavne, ljudskim pesmim podobne in z naravo povezane pesnitve, ki sodijo v krog švabske romantike in ki predstavljajo večji del liričnega ustvarjanja tega pesnika. Na primeru podrobne analize postopka nastanka skladbe *Mein Schatz ist wie ein Schneck* je predstavljen način skladanja zgodnjega Schönberga in prikazana njegova praksa editiranja.

64 Christian Martin Schmidt, „Zur Balladenkomposition Schönbergs oder Über das Verhältnis zum Text“, in *Das musikalische Kunstwerk. Geschichte, Ästhetik, Theorie. Fs. Carl Dahlhaus zum 60. Geburtstag* (Laaber: Laaber 1988), S. 674.



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The Musical Language in
Messiaen's *Catalogue d'oiseaux*:
"La Chouette hulotte"
Glasbeni jezik v Messiaenovem
Katalogu ptičev
»Lesna sova«

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IZVLEČEK

ABSTRACT

Članek predstavlja analizo skladbe *Lesna Sova* iz *Kataloga ptičev* Oliviera Messiaena. Glavna značilnost tega dela se skriva v reprezentaciji strahu sov in v 'nočni' glasbi. Messiaenov jezik *mode de valeurs*, ki reprezentira 'noč' in harmonični jezik ukanja lesne sove, je značilen za Messiaenovo glasbo.

This paper presents an analysis of Olivier Messiaen's 'La Chouette hulotte' from *Catalogue d'oiseaux*. The significance of this work lies in the representation of fear by the owls and 'night' music. Messiaen's language of *mode de valeurs* representing the 'night' and the harmonic language of the tawny owl's calls identifies Messiaen's music.

Introduction

Although short, one of the movements of the large piano cycle of thirteen-movements in the seven books of *Catalogue d'oiseaux*, 'La Chouette hulotte', in which the composer distils his emotion of fear through the owl's call, is perhaps the most dramatic. Together, 'L'Alouette lulu' and this piece comprise the two nocturnal movements in book 3. In the *Catalogue*, in comparison with his earlier birdsong works, such as *Reveil des oiseaux* (1953) and *Oiseaux exotiques* (1955-56), not only has the composition style in Messiaen's birdsong writing changed drastically but the manner in which these avian songs were structured has also been significantly altered. According to Hill and Simeone¹, 'La Chouette hulotte' was among the first six pieces Messiaen completed of his *Catalogue*, following the order 'Le Chocard des alpes', 'L'Alouette lulu', 'La Chouette hulotte', 'Le Lorient', 'L'Alouette calandrelle' and 'Le Courlis cendré'. 'L'Alouette lulu' and 'La Chouette hulotte' were first arranged to be adjacent, although their order was switched in the final version, when the thirteen works had been completed. With the delicate song of the woodlark, 'L'Alouette lulu' provides a serene nocturne that lies in total contrast to 'La Chouette hulotte'.

Catalogue highlights not only Messiaen's expertise in ornithology but also the different structures that the composer constructs from his authentic transcription of birdsong together with his musical language in each movement, which together result in the uniqueness of this piano cycle. The compositional process of the *Catalogue* might be compared to that of a documentary work, in which the composer personally went to different places to transcribe the birdsongs and the 'sound' of the habitats. Unlike other pieces in the *Catalogue*, which are structured around features such as the passing of time, using sunrise or sunset as a frame for the birdsongs, 'La Chouette hulotte' focuses only on the evocation and representation of the night (dark) and the owl's call, as dramatically seen through the medium of human emotion. As in the preface of this work,

L'appel de la Hulotte est tantôt lugubre et douloureux, tantôt vague et inquiétant (avec un tremblement étrange), tantôt vociféré dans l'épouvante comme un cri d'enfant assassiné!

(Sometimes the call of the tawny owl is lugubrious and sorrowful, sometimes it is vague and disquieting (with a strange tremor), and sometimes a terrified shriek, like the cry of a murdered child!)

The observations of the owl were made at two o'clock in the middle of the night in the woods of Saint-Germain-en-Laye and at Petichet near Grenoble. Other indications appended to each subject along with the score clearly describe the specific expression. In other words, the darkness and the 'frightful' owl's call dominate the work; thus, the subjective feelings of the composer are seemingly more substantially important here than in other pieces.

¹ Peter Hill and Nigel Simeone, *Messiaen* (New Haven: Yale University Press, 2005), 221.

Unlike other movements, the focus of this owl piece is economically drawn entirely to the composer's emotion and the darkness of night. One of the reasons why Messiaen's entire composition has its own significant 'sound' is his faithful use of his musical languages throughout, although this is combined with transformations that often disguise the original version. With the composer claiming the authenticity of his birdsong transcription together with the consideration of his expertise in ornithology, the identity of Messiaen's masterpiece lies in how the composer juxtaposes these nature calls together with his musical languages. Considering the theme of *Catalogue d'oiseaux*, the subject of this piece is undoubtedly the tawny owl's call, but the *mode de valeurs* used to represent the night music is nonetheless an important element in Messiaen's musical language. With the simplicity of the owl calls and the focus on the 'night' music, this article analyses both the *mode de valeurs* and Messiaen's transcription of the owl's call to integrate the intended emotion and narrative in this work.

The structure

As in other movements of the *Catalogue*, birdsongs and non-birdsong subjects specified by the composer are the main sources that can be used to identify each individual structure. Apart from portraying the intended subjects, these subjects, in particular the non-birdsong subjects, function to provide a framework and serve as a backbone to the piece. Despite its short length, the subjects in 'La Chouette hulotte' are used economically since, unlike other movements, the work does not involve other species of birds or broader background subjects, only a tight focus on the owl family and the darkness. Three main subjects frame the construction of this piece: the owl family, comprising the long-eared owl, the little owl and the tawny owl; the 'night' section; and the 'fear' motif. Mapped by these items, the work is structured in two main parts (Group 1 and Group 2), the second being an elaborated repetition of the first (Table 1). In other words, each section or subject in the latter part grows from its fundamental exposition in the first part.

Taking account of the nature aspects in *Catalogue*, the arrangement of the subjects is to a certain extent systematic, which explains why the distinctive architecture of each movement is so significant. In this owl piece, the ingredients are introduced in Group 1; two sections of the owls' calls occur, always preceded by the 'fear' motif. The fundamental characteristics of all three owls' calls are presented in the first owls' calls group (Ci - bar 33-37), while some development of these motifs is seen in the second group (Cii - bar 43-56), though the soloist of this piece, the tawny owl, is particularly featured.

Silences or pauses in Messiaen's *Catalogue* are nevertheless elements that should not be neglected in terms of both the quality of nature and the structure of the work. The long pauses at bar 61 mark the end of the first group and the beginning of the second group. The recurring 'night' section marks the beginning of Group 2 and is followed by the other subjects, as in Group 1. All subjects in the second group are almost twice as long as those in the first, though the order within the owls' group is altered slightly. As seen in Table 1, the three species from the same family, the long-eared owl (Cx), the little owl (Cy) and the tawny owl (Cz), are always structured together

Group	Subject/ motif	Details & Bar number	Indica- tion	Indication- Summary
Group 1	Night	Mode in chromatic rhythm: bars 1-26		A
	Fear	Single melodic line: bars 26-32		B
	Owl	Long-eared owl: bar 33	Cx	Ci
		Little owl: bar 34-36	Cy	
		Tawny owl (the dominant bird): bar 37	Cz	
Fear	Single melodic line: bars 38-42		B	
Owl	Long-eared owl: bars 43-47	Cx	Cii	
	Little owl: bars 48-50	Cy		
	Tawny owl: bars 51-56	Cz		
	codetta passage of the tawny owl : bars 57-60	Cs		
	Pause	Silence: bars 61		PAUSE

Group	Subject/ motif	Details & Bar number	Indica- tion	Indication- Summary
Group 2	Night	Mode in chromatic duration (longer): bars 62-116		A
	Fear	Varied: bars 117-122		B
	Owl	Long-eared owl: bars 123-126	Cx	Ciii
		Little owl: bars 127-128	Cy	
		Long-eared owl: bars 129-130	Cx	
Little owl: bars 131-133		Cy		
	Tawny owl (longest): bars 134 -137	Cz		
	Codetta: bar 138-143	Cs		
Coda	Owl	Tawny owl: bars 144-152	Cz	D
	Resonance	Silence: bars 153 Interval 7 th using C-A motif from the tawny owl's call: bar 154		

Table 1: The Structure of 'La Chouette hulotte'.

in a section without the interruption of any background music. Bird songs or calls arranged in the same order for different strophes in the same piece describes many works from the *Catalogue*. This applies similarly in 'La Chouette hulotte'; however, more distinctively, a unity can be seen in that the three birds are from the same family and each presents a similar characteristic – the gliding call.

After the codetta of bars 138-143, the tawny owl's strophe appears again but is magnified so that it signifies human emotion, serving more as the coda of the piece. Followed by the fading call of the tawny owl, the work ends with four resonant chords. Overall, the structure of 'La Chouette hulotte' is clear and straightforward. The climax comes at the coda, the most distinctive section, where the composer summarizes the piece by merging the tawny owl's call with his own emotion (as described by the composer in the score²).

The night music – the use of chromatic duration

Most of the non-birdsong subjects in *Catalogue* are derived and transformed from the composer's musical language, as introduced in his early works. While this provides a strong essence for the identity of Messiaen's repertoire, it is noteworthy how these languages pertain to the designated subjects in portraying the sound that he experienced through the birdsong journey. The 'night' music in 'La Chouette hulotte' bring us back to *Cantéjodjayâ* (1949) and *Mode de valeurs et d'intensités* (1949), in which the mode of a chromatic duration is highlighted. When mentioning *mode de valeurs*, much analysis and the influence of Messiaen's serialism to his descendent or pupils have been discussed in depth³. Works that involve serially oriented passages have been analysed in detail, such as in *Livre d'orgue*⁴ and *Mode de valeurs et d'intensités*⁵, although there is less discussion on the use by the composer of *mode de valeurs* in a descriptive context, as in 'La Chouette hulotte'. Through most of the *mode de valeurs* passages, it is customary for Messiaen to use a consistent 2/4 time, and this appears similarly in the 'night' music from 'La Chouette hulotte'. From the chromatically arranged pitch, value and dynamic indications, the chromatic duration of the three elements in these two 'night' passages is based on a single mode, which is constructed of one to forty-nine semiquavers, covering a range of four octaves descending chromatically from a' (Example 1). The level of attack, one of the three criteria in the mode of *Mode de valeurs et d'intensités*, however, is omitted in the mode of 'La Chouette hulotte'.

Although based on a single mode, each voice in the chromatic duration of the 'night' section uses a wider range of notes. In fact, this is contrary to the principle found in *Mode de valeurs et d'intensités*, with each voice only restricted to a twelve-note mode (Example 2). Here, it is essential to mention the precursor to *Mode de valeurs et d'intensités*,

2 *Comme un cri d'enfant assassiné*

3 Robert Sherlaw Johnson, *Messiaen* (London: J. M. Dent & Sons Ltd., 1975); Paul Griffiths, *Olivier Messiaen and the music of time* (London: Faber & Faber, 2012); Mark Delaere, "Olivier Messiaen's Analysis Seminar and the Development of Post-War Serial Music," *Music Analysis* 21, no. 1 (2002): 35–51; Allen Forte and Richard Evans, "Olivier Messiaen as Serialist," *Music Analysis* 21, no.1 (2002): 3–34; Hill and Simeone, *Messiaen*; Paul McNulty, "Messiaen's Journey towards Asceticism," in *Messiaen Studies*, ed. Robert Sholl (Cambridge: Cambridge University Press, 2007), 63–77.

4 Forte and Evans, "Olivier Messiaen as Serialist," 3–34.

5 Richard Toop, "Messiaen/Goeyvaerts, Fano/Stockhausen, Boulez," *Perspectives of New Music* 13, no. 1 (1974): 141–169.

Cantéjodjayâ, in which Gareth Healy⁶ explained the occurrence of *mode de valeurs* passages constructed using a twelve-tone method. However, by looking at another aspect of its chromatic approach, each voice in the short passage of *mode de valeurs* could be set according to an eight-note mode (Example 3). In contrast, one can see that in 'La Chouette hulotte', the top voice itself covers the first to the thirty-fifth durations from the mode; the middle voice covers the first to the forty-fourth durations, and the lowest covers the sixth to the forty-ninth durations. Therefore, while the overlapping between the voices appears to be much greater, the wider range of each voice is clearly apparent.

The musical score consists of a single bass clef staff with 49 numbered measures. The notes are chromatic, moving stepwise through various intervals and accidentals. Measures 1-11 are on a higher register, while measures 12-49 descend to a lower register. There are dashed lines below measures 37, 43, 47, and 49, indicating further continuation of the mode.

Example 1: Mode of Chromatic Duration ('Night Music').

6 Gareth Healey, "Messiaen's 'Cantéjodjayâ': A 'Missing' Link," *The Musical Times* 148, no. 1898 (2007): 59–72.

I 
 (Division I is used in the upper piano staff.)

II 
 (Division II is used in the middle piano staff.)

III 
 (Division III is used in the middle piano staff.)

Example 2: Mode de valeurs et d'intensités (from the preface of the score).



Example 3: mode de valeur of Cantéjodjayâ.

Chromatic duration in ‘La chouette hulotte’: the differences with Mode de valeurs et d’intensités

1. All three voices are based on a mode.
2. No use of a mode of attack.
3. Some notes are shared between the three voices.
4. There is a plan of dynamics (Figure 1). The piece is in a symmetrical form, and the same letter-name notes always use the same dynamic (example: all F# notes are *mf*).

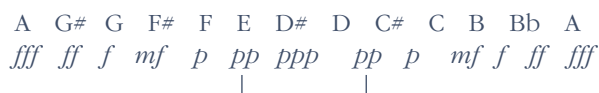


Figure 1: The symmetrical arrangement of dynamic in the 'night' music.

However, the issue of whether the increase of range in each voice will obscure the distinction between the layering of voices in this passage is worth noting. In the analysis of *Mode de valeurs et d'intensités* in Messiaen's *Traité* Tome III⁷, the composer explained that the three voices are moving as if in three different tempos; the top voice *presto* (based on demisemi-quavers), the middle *moderato* (semi-quavers) and the lowest *andante* (quavers). This description nevertheless fits in the chromatic duration passage in 'La Chouette hulotte'. Although the arrangement of the three voices follows the same mode with a greatly increased range in each voice, fewer notes (of longer duration) are increasingly used in the lower voices. The lower voice is inclined more to the lower note of the mode and functions as a bass to encapsulate the two voices above, serving to create much resonance. At the end of the second appearance of the 'night' music, the top voice concludes the section with thirty-third and thirty-fifth durations, as if allowing 'time' for the two lower voices to come to an end.

While the level of attack is not a criterion in the mode for 'La Chouette hulotte', the dynamic levels are in a way chromatically organized in the form of symmetry (Figure 1). In this system of organization, one dynamic level is shared among two different notes, except for the two pivotal notes – the softest, D#, is *ppp* and the loudest note, A, is *fff*. These dynamics are used for the notes, regardless of their register. Accordingly, the dynamic with the greatest contrast is achieved for the tritone interval A – D#. This results in a lesser dynamic being obtained when the notes are closer; in semitones, for example. In turn, the dynamic increases according to the size of the interval. Due to the symmetrical arrangement, the dynamic contrast lessens after the pivot of the tritone interval, even though the size of the intervals is greater (after the tritone interval, although the size of the interval increases, the dynamic contrast gradually lessens). For example: for the interval A to Bb (a 9th), when this interval is inverted, it becomes a 2nd, fulfilling the above statement that the closer intervals have less dynamic contrast.

Here, we can notice that Messiaen has presented his 'night' music in several ways. The use of the mode in 'La Chouette hulotte' is certainly an effective way to evoke a feeling of uneasiness and instability. The chromatic duration provides the rhythmic fluctuations and the inconsistency in the different dynamic levels of the notes. Although the mode is written in strict 2/4 time, similar to *Mode de valeurs et d'intensités* and *Cantéjodjayâ*, the effect of the time signature does not seem to be heard, but the bar lines perhaps serve as a guide to make the complicated rhythm visually more convenient. In *Catalogue*, we see some other 'night' scenes portrayed in various manners. A contrasting example is the 'pond' music in 'La Rousserolle effarvatte', which reflects a serene (though mysterious) atmosphere at night with the use of a consistent 9th

7 Olivier Messiaen, *Traité de Rythme, de Couleur, et d'Ornithologie (1949–1992): Tome III* (Paris: Alphonse Leduc, 1999), 126.

interval together with a gradual augmentation in rhythm. Another example of tranquil 'night' music is 'L'Alouette lulu', which uses a progression involving a four-chord motif in a slow tempo, which at the same time functions to support the woodlark's delicate song. What makes the chromatic duration of the 'night' passage in 'La Chouette hulotte' so remarkable is that this section is presented as an independent section that serves as the background music for the entire piece, where it does not correspond directly to the owl's call. This provides an atmospheric prelude to the work and is followed by the laconic 'fear' motif that triggers and anticipates the owl's call. The replacement of a different level of attack in the mode with the dynamic level might be compatible with what Messiaen intended to portray – the great uneasiness of the 'night' music. With the specific dynamic designated to each note, the composer probably has more control in generating a sense of unpredictability, to create a feeling of anxiety in the darkness.

The 'Fear' motif

With only a stark single line of repetitive notes, Messiaen transcribes the frightful feeling by imitating the timpani's timbre (Example 4). This short motif, which could be described as a bridge between the night music and the owl's call, uses the repetitive C as the fundamental note, occasionally with an anacrusis of Db and F#. The F# no doubt contributes to a tritone interval, which is one of Messiaen's idiosyncrasies for melodic contour⁸. The simplicity of this single melodic line, thus supplemented with inconsistent dynamic markings and articulations, contributes to the presentation of 'fear'. The effect of this is analogous to the fluctuations in the heartbeat felt in the dark and in silence. There are three appearances of this 'fear' motif throughout the whole work, and each phrase is slightly extended from the previous occurrence. The anacrusis Db becomes a new pitch the second time, although its importance becomes more apparent in its third appearance in part two. This acts as a disruption to the repetitive note, suggesting a state of worry or 'fear', as indicated by the composer. In the third phrase, its occurrence as an anacrusis appears more regular, regardless of the inconsistent rhythm in each bar, perhaps signifying an increasing uneasiness of the 'night', as expressed in an emotional state.

This 'fear' motif presents a simplicity in contrast to the dark complexity of the night music. One interesting point arises between these two background subjects. The mode for the 'night' music uses the A for the highest and lowest pitches, while the 'fear' motif focuses on C. Both notes, the main pitches of the tawny owl's call, are in fact the most important pitches for the entire work and will be discussed later in this article. Performing the role of background music, as opposed to the owls' calls groups, both the night music and fear motif are inclined to the lower register, while the owls' calls are in a higher range. Another short non-birdsong motif perhaps needs to be mentioned. Without Messiaen's indication for the release of the pedal, the last interval at the end of the piece (*laissez résonner*) is sustained, allowing the resonance to vibrate and slowly

8 Olivier Messiaen, *The Technique of My Musical Language: Text. Volume 1, Volume 2/Musical Examples* (Paris: Alphonse Leduc, 1956).

vanish into the 'night'. Interestingly, the composer does not neglect the C-A motif (Example 10), written in the inner voice, in which the thumb should mark the two notes (as indicated by Messiaen at the end of the score⁹).

Très vif (♩ = 152)
(la peur)

(très sec, percuté, comme une timbale grave)

pp 16ª b. (sourdine seule)

p

poco cresc.

mf

Example 4: 'Fear' Music.

Owls' calls

This is the only work in the *Catalogue* where Messiaen focuses solely on the owl family, and no other species (these are commonly portrayed in other movements) are observed. Although the identity of each owl's call is clearly exhibited, the piano writing of the gliding effect is a distinctive feature of the piece, considering how this can be executed effectively using the percussive nature of this instrument. Another aspect that should not be overlooked is that the gliding call is one of the most common features in the palette of birdsong characteristics, and understanding how Messiaen transcribes these owls' calls for the piano is certainly crucial. The detailed description in the composer's cahier¹⁰ undoubtedly accentuates Messiaen's emphasis on the importance of performing this transcription with full awareness of the owl that he observed.

Eagle owl: two large plumes of feathers, incorrectly called 'ears', give it the physiognomy of a great cat. Its great wingspan deployed in flight. Breeches of beige feathers. Magnificent breast, light russet and beige-grey, flecked with maroon. [...] Its eyes are marvellous: very black, shining, surrounded by an immense orange circle, they appear widened as if in terror before some vision of the beyond, like those of the Delphic Sybil (Michelangelo's ceiling of the Sistine Chapel), [...] A magnificent long-eared owl suffering horribly, almost crucified, nailed by its wing to a post.

⁹ Marquer le do et le la du pouce de main droite.

¹⁰ Hill and Simeone, *Messiaen*, 219.

The Tawny Owl: the harmonic modification of the C-A motif gliding call

Although the tawny owl is the soloist of this piece, due to its short two-chord motif, its strophe does not appear completely independently but is always positioned after the calls of the long-eared owl and the little owl. The strong dynamic and dense chords representing the tawny owl may be the reason why this call is positioned at the end of the sections - this may create a sense of momentum from the more delicate calls of its two companions. Despite the simplicity of the two-chord glides, the consistency of the quaver rest before the tawny owl's call also marks the independent, idiosyncratic call. In *The Messiaen Companion*¹¹, Hill explains how Messiaen transcribes the tawny owl's glissando into music:

[...] Messiaen managed to create in illusion by a careful judgment of pedaling allied to fading dynamics. [...] The music begins to acquire a sense of movement, first in a series of tiny variations in which the C-A is the common factor, varied in harmonization, then in a primitive development, which is simply a diminuendo. (the owl fading into the distance).

With reference to Messiaen's *Traité*¹², a notation of the tawny owl's call was made in Aube at one o'clock in the morning on 5 April 1977. According to this notation, each phrase is constructed of two slightly different calls or 'cri' (Example 5). The first (a) is a more direct glide, preceded by an anacrusis and perhaps in a faster tempo. The second type of call (b) is preceded by a few repetitive notes that gradually become louder before the glides. It is possible that glide (b) is slower, given that Messiaen was able to identify the more elaborate chromatic descending notes of the call, thus emphasizing the inner pitches between C-F# (Example 5 *x*)¹³. The description in *Traité* serves as a source of reference to show how the composer intended the gliding sound using the chromatic notes. According to his description of these two types of gliding calls¹⁴:

Gliding (a): *anacrouse, accent très fort et très clair; muette. (comme un cri terrorisé de femme ou d'enfant qu'on assassine - hurlement terrifiant!)*

Gliding (b): *l'anacrouse est sèche, piquée, comme un pizzi Bartók, les 3 notes qui précèdent l'accent sont nettement scandées et percutées - l'accent est bref - il est suivi d'une désinence tremblée, étrange, comme une gamme chromatique d'Onde, au timbre mystérieux et trémolé - comme un hoquet d'angoisse.*

11 Peter Hill, "Piano Music II" in *The Messiaen Companion*, ed. Peter Hill (London: Faber & Faber, 1994), 327

12 Messiaen, *Traité de Rythme*, Vol. 1 Tome V, 229.

13 Ibid.

14 Ibid.

Bien modéré

The image shows three staves of musical notation for a piece titled 'Tawny owl's call'. The tempo is marked 'Bien modéré'. The first staff is labeled 'a)' and the second 'b)'. The notation includes dynamic markings (<ff>, <mf>, <f>, <ff>, <pp>) and a bracket labeled 'x' over the final section of the piece. The key signature has one flat (B-flat).

Example 5: Tawny owl's call taken in 5 April 1977, Notation from Messiaen's *Traité* Vol. 5, p. 22.

Although the notation in *Traité* was made after he composed 'La Chouette hulotte', there is an extremely close resemblance between the two. Only two minor dissimilarities are found: firstly, the second glide (b) does not resolve to A but to F#, presenting instead a tritone interval; secondly, with reference to the score, the gliding call that appears as a couplet without any anacrusis (c1, c2 and so forth) is slightly different from the notation. For the following analysis, since this is not a lengthy piece, each gliding call is numbered in order; for example (a1), (b2) or (c1). For the following discussion, the harmonic relationship between the owl's calls has been described in Table 2.

Other than the two patterns of the gliding call, there is no significance in the melodic contour of the tawny owl's call. What is significant in this call is how the glides are developed in various harmonies using the C-A motif as a skeleton. In other words, the tawny owl's calls are based entirely on changes of density and harmony, particularly in developing the various 'frightful' sounds. By referring to all three owls' sections, Ci, Cii, and Ciii, it is noticed that intervals are transferred and exchanged among the sections. Similar pitches are used repeatedly to a certain extent, but they are arranged in a combination of different orders and registers.

Strophe	Types of gliding calls	Related pitches	New pitches	Description
Ci	c1: bar 37		C-A C#-Bb D-B Eb-C#	Open interval C-A, C#-Bb
Cii	a1: bar 51	C-A C# - Bb	F#-Eb Db-Bb	Closed interval C-A, C#-Bb
	b1: bar 53 b2 (octave): bar 55	C-A C# - Bb F#-Eb Db-Bb		Using the same harmony but a different gliding call pattern
	c2: bar 54	C-A F#-Eb Db-Bb	G-E F-D Eb-C	The above harmony is accumulated on the right hand, left hand added with new pitches.
	c3: bar 56	C-A Eb-C G-E F#-D#		Using the same pitches from the previous harmony
Ciii	b3: bar 134	C-A	A-F# Ab-F E-C# Bb-G	Second group - new pitches for the first gliding call in this section
	c2: bar 135 b2: bar 136			
	c4: 137	C-A Db-Bb Eb-C#	G#-F# A-G	Similar as previous chords.

Strophe	Types of gliding calls	Related pitches	New pitches	Description
Coda	a2:bar 144	C-A D#-C# G-F#	C#-B B-G	A mixture with new and previous harmony.
	b4: bar 145	C-A Db-Bb G-F# E-C#	A-G B-E	First gliding call after the second codetta (Cs), extended to more new pitches
	c5: bar 146	C-A Db-Bb A-G	Ab-F F-Db	The C-A of c5-c6-c3 is written in the same register but harmonized differently.
	c6: bar 147	C-A C#-Bb Eb-C#	D-B	
	c3: bar 148			Similar to the previous chord in Cii.

Table 2: Harmonic Development of the Tawny owl's Gliding Call.

Notes:

1. The harmony for this table is organized according to the pitches of each pair of chord.
2. The bold letters indicate that the pitch derived from the previous chords.
3. The dotted line indicate the important secondary harmony, the first is F#-Eb in group 1 -Ci and Cii; and E-C# or Eb-C# in group 2 - Ciii. Notice that the Eb-C# derived as early as the first chord (c1) at the beginning.

Chouette Hulotte

Lent (♩ = 66)

Red. *

Example 6: Tawny Owl's call, p.2 bar 37 (open interval).

The fundamental harmony of the tawny owl's call is first introduced in Ci with the C-A motif written in the inner voice (bar 37: c1) (Example 6). The wide distance of this interval in both hands contributes to the call having a thin texture. This thin texture with a wide interval can be termed as 'open' interval, as opposed to the 'closed' interval in later gliding calls. The following examination shows how the composer rearranged the same harmony in different voices to produce different timbres.

The same pitches are used to change the timbre of the original dyads. Pitches of the 'open' interval from the right hand appear again in the second owl's call group (Cii), but it can be noticed that this interval has been altered to become 'closed' in the left hand (a1 - Example 7). The closer distance between the intervals thus provides a denser texture. Apart from the 'closed' interval in the left hand, the added notes in the right hand similarly contribute greater density to the dyad. This glide, which is repeated twice, has a close resemblance to Messiaen's notation (a) in *Traité*, where it is preceded by an anacrusis. For this glide, the C-A motif is given greater emphasis, where it is doubled in both outer voices, thus making the pitch more prominent. The B-G# in the right hand functions similarly to the Db-Bb since both serve to produce a 'clashing' sound against the C-A motif. However, the F#-Eb is a pair of new pitches and should be given close attention. The reason is that, apart from the two pairs of notes (B-G# and Db-Bb) surrounding C-A, the F#-Eb provides a tritone interval (to C-A) that may even exaggerate the dissonances of the chords. From this gliding (a1), the same harmony is continued in gliding (b2) and (c2) (Example 7). Gliding (b2) is the second glide from Messiaen's notation (b), where the repeated notes precede the gliding call; the second appearance of (b2) after (c2) is written in a higher octave (Example 7 x).

Interestingly, gliding (c2) is again added with new pitches, which clearly emphasizes the increment of density along each gliding pattern. For this dyad, all the previous harmony from (b1) is gathered into the right hand, while the left hand presents a new harmony, including very much of the C and A minor chord but with added F and D (Example 7 y). Here, the composer has utilized all five fingers in both hands to obtain

a dense harmony. Although new harmonies develop in each gliding call along the different sections, the tawny owl's call remains identifiable throughout since the C-A motif is constant. Gliding (c3) marks the original idea from Ci in the same tempo *Lent* (semiquaver = 66), which is slightly slower than (a1) and (b2) - *Un peu lent* (semiquaver = 76).

Chouette Hulotte

a1 *Un peu lent* (♩ = 76)
mf < *f* > *mf* *pp* < *p* > *pp*
lugubre et douloureux *sourd.*
*Red. Red. ** *Red. **

b1 c2 *Lent* (♩ = 66)
mf *ff* *mf* *p*
sans sourd. *Red. Red. ** *Red. **

b2 c3
f *mf* *p* *ff* *mf* *ff* *f* *mf*
f *mf* *p* *ff* *mf* *ff* *f* *mf*
*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

X

Example 7: Cii: Owl's strophes p. 3.

The added value, one of Messiaen's rhythmic hallmarks, thus appears to provide an effect in terms of the nature of the call while at the same time creating intensity along (a1) to (b2): bars 51–53 apart from the added harmony. The downbeat of the first glide in (a1) is in three semiquavers; this is extended to four semiquavers in the second occurrence and to five in (b1 and b2); these glides culminate by gliding (c2) with a much slower tempo. Another interesting point is the tempo of gliding (b2) in the higher octave, in which it remained at *Lent* (semiquaver = 66) but not *Un peu lent* (semiquaver = 76). A probable reason for this is that the slower tempo may be used to provide focus to anticipate the intensity of the gliding call. Despite the glides becoming slower, the higher range and louder dynamic may represent the owl's call getting nearer to the

listener, although the gliding call (c3: bar 56) returns to the plain double notes dyad at the end of the strophe, recalling the original form. Again, the fundamental harmony has not changed, although it is arranged differently: the top three voices use the left hand pitches from the previous (c2) dyads, forming a C minor and an A minor triad superimposed on the F#-Eb (D#) in the bass (see Example 7).

Further material includes the two short passages placed after the longer strophes, the codetta of the owl's call, one of which occurs before the conclusion of the first group and the second of which occurs before the coda, denoting a type of atmospheric summary (Example 8). Here, this material is indicated as Cs (Table 1). Hill¹⁵ explains that this is an afterthought, by way of suggesting the shuddering and trembling that sometimes curdles the owl's call. This short section is more suggestive, as if to epitomize the owl's character as *vague et terrifiant*; however, more importantly, the C-A motif is maintained. Unlike the other section, B and Bb are inserted between the C to A motif to form a short chromatic line.

In Ciii, a repetition of harmony occurs in most of the dyads, where gliding calls (b2) and (c2) at bars 135 and 136 are an exact repetition of the previous strophe (Cii) (Example 9). However, as its first appearance in this section, glide (b3) introduces a slightly different harmonization (Example 9). The original C-A is placed in the bass and is accompanied by all other resonances; new pitches of Bb-G and A-G# appear where they can be used to flatten the sound of B-G# and A-F within the same chord (a very common feature of Messiaen's birdsong characteristic of either blurring the pitch or emphasizing the bird's double or triple pitches).

Example 8: Cs: p. 8 bar 138.

To begin the strophe, the interval between the notes is increased; together with a higher register in the right hand, this again contributes to a thinner texture. The intensity recurs with the previous glide (c2) and (b2). However, the occurrence of (c4) suggests a slightly new harmony (Example 9). To a certain extent, the Eb, which is sharpened to E in gliding call (b4), should be considered important for the flow of the harmony towards the ending (example 10). In drawing our attention to the final glide (b4) in the coda, there is a harmonic relationship along (b3) - (c4) - (a2) - (b4); the E from (b3) is

15 Hill, "Piano Music II," 327.

flattened in (c4) and (a2) but is raised again in (b4) (Examples 9 and 10). At this point in (b4), the combination of E, G# and B may constitute a close E major tonality. It must not be forgotten that glide (b4) is preceded by (a2) as it is a glide with an anacrusis but is slightly different from the previous strophe. Here, the anacrusis is formed by three-demisemiquaver dyads.

Chouette Hulotte

b3 *Lent* (♩ = 66)

b2 **c4**

Example 9: Tawny Owl's strophes in Ciii p. 8 bar 134–137.

Although the density of chords in this coda is incompatible with the couplets, such as those in glide (c2), it should be noted that on the basis of Messiaen's extreme indication of *comme un cri d'enfant assassiné*, together with the sharp resonance in (b4) at the highest range among the previous calls, that this is the climax of the piece. With a short silence, the climax resolves with the gliding pattern (c) three times (c5, c6, c3). All harmonies of these three gliding calls come from the previous strophes (Example 10), and interestingly, the third is gliding (c3), which is also used to conclude both strophes – Cii and Ciii. Though each call is constructed using a different harmony, the C-A motif remains in the same register for all three gliding calls, and the added value rhythm is used to extend the intensity of the call. The effect is almost similar to a written-out *ritardando*, getting softer at each appearance and slowly fading away.

a2 Un peu lent (♩ = 76)
(comme un cri d'enfant assassiné)

b4 **c5** Lent (♩ = 66)

c6 **c3** Très lent (♩ = 48)

Example 10: Coda p. 9 bar 144–150 (c7 is the same as c3).

The long-eared owl and the little owl

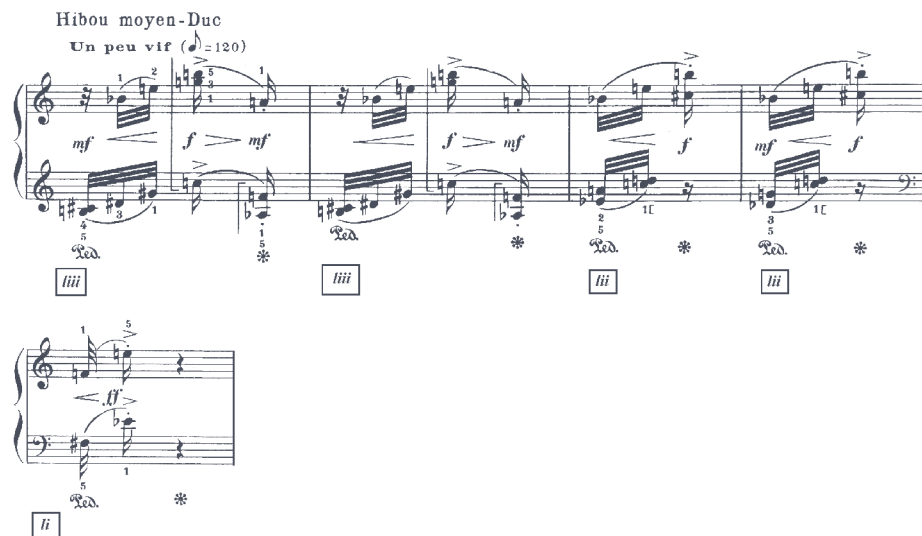
Though in the same family, both the long-eared owl and the little owl are secondary bird-calls in this piece. Structured in the same strophe with the soloist, the obvious contrasts between the secondary owls and the soloist – the tawny owl – lie in the tempo and the more agitated glides. These two secondary owl species thus contribute another expression of the frightfulness of the ‘night’; rather than the serious slow gliding call, these two calls portray a much more ‘positive’, awakening character to enliven the darkness of the night. The long-eared owl begins its entry almost immediately after the ‘fear’ motif, thus capturing the more agitated character from the strike of the ‘timpani’. Similarly, the

long-eared owl presents its three call patterns (*li lii liii*) right at the beginning of Ci, to form the fundamental material for later strophes (Example 11). The focal pitches of the long-eared owl are Bb E and B and are used throughout the three strophes. In its second appearance at Cii, while the call is extended, a retrograde pattern of the motif can be identified; the strophe begins with two bars of *liii*, followed by two bars of *lii* and one bar of *li* (Example 12). The first two bars can also be identified as a combination of *lii* and *liii* since both features are included. With the faster tempo in this strophe, the gliding call of the long-eared owl marks its significance by the bouncing effect from the lower anacrusis.



Example 11: Motif of the long-eared owl's call.

As mentioned, in group 2, the long-eared owl's call alternates with that of the little owl. Here, more elaborated glides can be seen where the glide springs from the B to E at bars 125 and 126 (Example 13a); the greater stretch thus depicts a type of development motif (over an octave). After the little owl's call, a similar pattern recurs; however, this time it is focused on the descending slurs dyad derived from the call pattern (*li*) (Example 13b). The number of calls is gradually lessened by the added rest. The last dyad ends with Bb-Eb instead of the original E, perhaps suggesting a more fulfilling ending, a perfect fourth, for the long-eared owl's call (at least in the pianist's perception). In addition, the function of the added rest may again suggest a written-out *ritardando*.



Example 12: Long-eared owl's call p. 3.

Among the calls of the three species, the little owl's is the simplest, without any development in later strophes. An example of the little owl's call notation from *Traité*¹⁶ is provided in example 16a. The two gliding patterns (gi and gii) are always repeated albeit in a different order throughout all three strophes. The first pattern (gi: example 14) is a 'gliss' in two appearances; the first starts with C-E and is transposed to the dominant G-B, though the second 'gliss' is omitted in Cii. It seems that this ascending 'gliss' gives an effect that is contrary to that of the tawny owl's descending call. This pattern has a strong resemblance to the bittern's call in 'La Rousserolle effarvatte', where the black keys are superimposed on the white keys.

Hibou moyen-Duc
Un peu vif (♩ = 120)

Example 13(a): Long-eared owl's call p. 7 bar 123–126.

Example 13(b): Long-eared Owl's call p. 7 bar 130.

16 Messiaen, *Traité de Rythme*, Vol. V, 233.

The image shows two staves of musical notation. The top staff is for 'Hibou moyen-Duc' with the tempo 'Un peu vif (♩ = 120)'. It features a glissando marked 'gi' and dynamics of *mf*, *f*, and *p*. The bottom staff is for 'Chouette Chevêche' with the tempo 'Modéré (♩ = 88) (miaulé)'. It features a glissando marked 'gii' and dynamics of *p* and *pp*. Both staves include fingering numbers and articulation marks like 'Red.' and asterisks.

Example 14: *Ci*: owls' strophes (p. 2).

The fingering in this glissando (gi) in 'La Chouette hulotte', the 'miaulé', no doubt contributes to an interesting issue. Naturally, as all the notes in the right hand use black keys and those in the left hand use white keys, there are fewer notes in the left hand than in the right hand, even though both are indicated to start and end the glissando simultaneously. Although fingerings are indicated, it is quite possible to use the finger to 'gliss' from the C up to the E in the right hand, which could provide a more balanced rhythm together with the unequal number of notes from the left hand, as the 'gliss' technique will eliminate the gap between the change of fingers within the glissando. This might not have been Messiaen's original intention, as he would have specified in the score if he had wanted the 'gliss' technique to be used. However, when Peter Hill suggested this to the composer, Messiaen apparently liked the effect¹⁷. Another consideration on fingering based on the dynamic follows: note that both glissandos are notated in a soft dynamic, but the second 'gliss' is softer, from pianissimo to *ppp*. Using different fingers for these notes may provide more control over the soft dynamic level than using the conventional 'gliss' technique.

This glissando in 'La Chouette hulotte' is similar to that in *Ile de feu 1* (Example 15), in that the right hand uses all white keys while the left hand employs all black keys; another similarity is that there are more notes in the right hand than the left. However, the most important difference between these two examples is that the number of notes and ranges in the right hand in *Ile de feu 1* are much greater than those in 'La Chouette hulotte'; the glissando in *Ile de feu 1* covers two octaves while 'La Chouette hulotte' uses only slightly more than one. This may be another reason why Messiaen chose to use a dash symbol for the

17 Peter Hill, "Interview with Yvonne Loriod" in *The Messiaen Companion*, ed. Peter Hill (London: Faber & Faber, 1994), 293.

glissando rather than writing out the notes. There would not be sufficient time to complete the glissando in *Ile de feu 1* if fingerings were used. Another point is that the example from *Ile de feu 1* is marked *forte*, which contrasts with the softer glissando from 'La Chouette hulotte'; therefore, the use of the 'gliss' technique is a better choice.

Example 15: *Ile de feu 1*.

Example 16 (a): Little owl's call, notation from Messiaen's *Traite Vol. 5*, p. 233.

Example 16(b): *gii*: little owl's call p.8 bar 131–133.

The second gliding pattern (gii) is very similar to the bouncing glide exemplified by the long-eared owl. However, the little owl's glide has a more strident timbre due to its higher range and the emphasis on the dissonance between the F and F# (Example 16b). Again, through the device of an added rest, Messiaen has created a scene where the three calls of the little owl (gii) in Ciii become increasingly distant; this may represent the idea that the owl has either ended its call or has flown to a greater distance. As explained earlier, this device occurs at the end of the tawny owl's call, where the dynamics within the three calls gradually become softer. Another description comes from Peter Hill¹⁸, who commented that the owls approach and recede through the darkness.

Conclusion

From the above analysis, we can see that the mode of chromatic duration appears to be the most significant feature, but the harmonic development from the simple interval of a third in the owl's transcribed call is equally interesting. Based on the summary in Table 2, we note that the C-A motif is maintained in every glide regardless of the changes in harmonization. While this fundamental interval of a third is recycled in the following calls, new intervals are gradually introduced, varying the texture and tone of the call. This results in the identity of the call never being disturbed. Although *Catalogue* definitely features birdsongs and subjects taken from nature, Messiaen did not neglect his musical languages but employed them ingeniously together with his birdsong transcription. The composer might have found many similarities between many of his principles and musical language and the natural elements that he observed in the birdsongs and their habitat. The economic use of simple material highlighting the dramatic sense between the owl's call and the night music undoubtedly distinguishes 'La Chouette hulotte' from other movements, but at the same time, one of the most important aspects of Messiaen's language – the *mode de valeurs* – is inherent in this piece. In other words, the use of such a 'serially oriented' method in this nature work has attracted much attention. The integration between the 'night' music and the description of the owl calls by the composer also distinguishes this piece from other movements in the *Catalogue*, with their much more complex portrayal of the many subjects. However, although both subjects are intended to depict the same emotion, both ostensibly display a total contrast in terms of the piano writing and certainly in performance technique.

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¹⁸ *Ibid.*, 327.

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POVZETEK

Od trinajstih stavkov različnih dolžin, ki so v *Katalogu ptičev*, je skladba *Lesna sova (La Chouette hulotte)* ena najkrajših. Skupaj s skladbo *L'Alouette lulu* tvori tri knjige v katalogu in zaobsega tudi reprezentacijo »noči«. Ta stavek se od drugih razlikuje po tem, kako je skladatelj pretopil lastna občutja strahu sove in »noči« v glasbo. Čeprav je v skladbi tudi solistično ptičje petje, se zdi, da ukanje lesne sove, eden od Messiaenovih najpomembnejših glasbenih jezikov – *mode de valeurs* – reprezentira noč. Študija se pri analizi naslanja na reference skla-

dateljeve poprejšnje uporabe te serialno naravnane metode. Druga pomembna značilnost tega dela je harmonični jezik ukanja lesne sove, ki ohranja samosvoj značaj tako, da je vseskozi uporabljen enak interval. Tako identiteta Messiaenove glasbe ostaja značilno jasna, čeprav se skladba naslanja na ptičje petje in živali v naravnem okolju – kakor jih je opazoval skladatelj. Vseeno velja dodati, da se splošen vtis te stvaritve o naravi brez dvoma razlikuje od skladateljevega preteklega dela; zaradi tega je dotična kongenialna transformacija teh glasbenih jezikov – skupaj s transkripcijo ptičjega petja – vredna temeljiteje raziskave.



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The Impossible Avant-garde of Vladan Radovanović*

Nemogoča avantgarda Vladana Radovanovića**

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IZVLEČEK

ABSTRACT

Izraz *nesuđena avangarda* (»nesojena avantgarda«) je skoval Milorad Belančić, da bi z njim opisal edinstveno umetniško usodo Vladana Radovanovića. Čeprav je bil Radovanović edini resnično avantgardni srbski skladatelj v Jugoslaviji po drugi svetovni vojni, je bilo njegovo delo prezrto in potisnjeno na rob. V članku obravnavam okoliščine, zaradi katerih je bila Radovanovićeava avantgarda desetletja neprepoznana, nepomembna in nevidna.

The term *nesuđena avangarda* (“undestined avant-garde”) was coined by Milorad Belančić to describe Vladan Radovanović’s unique artistic destiny. Although Radovanović was the only truly avant-garde Serbian composer in the post-World War II Yugoslavia, his output was overlooked and sidelined. In this article I discuss the circumstances that rendered Radovanović’s avant-garde unrecognised, irrelevant and invisible for many decades.

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Introduction

Vladan Radovanović (born in Belgrade in 1932) is the most erudite Serbian composer and multimedia artist of the twentieth and twenty-first centuries. Blessed with an encyclopaedic knowledge, extraordinary memory and eloquence, he is the sole Serbian composer who, as asserted by Jim Samson, “committed himself to a remarkably radical position right from the start”.¹ Radovanović’s vast and diversified output poses numerous challenges. His prolific career has spanned almost seven decades, during which he has worked in the realms of instrumental, vocal-instrumental and electro-acoustic music, metamusic, visual and tactile arts, artifugal projects, literature, recordings and drawings of his dreams, polymedial and vocovisual projects, as well as art theory. The key features of Radovanović’s art are: first of all, his self-proclaimed goal “to express himself by doing what no one else has done before”,² thus embodying the avant-garde urge for innovation and originality; second, his autoreflexivity and a constant dialogue with himself, as exhibited both in his individual artistic and theoretical works and in their interrelations within his entire output; and finally, an incredible complexity and wealth of symbolism in his music, writings and multimedia works – seemingly abstract, yet embroidered with Radovanović’s immense erudition and a quirky sense of verbal and visual humour.

The starting point for this article is the term *nesuđena avangarda* (literally translated as “undestined avant-garde”, or “avant-garde that wasn’t meant to be”), coined by Serbian philosopher Milorad Belančić (1943–2017) to describe Vladan Radovanović’s unique artistic destiny.³ My central argument is that avant-garde poetics such as Radovanović’s are “impossible” in small peripheral cultures which experienced a belated and incomplete development of cultural institutions and the “world of art” in general. If Radovanović were born in a “big” European culture, it is almost certain that he would have been recognised as one of the great artistic innovators and luminaries of the twentieth century. Moreover, it is likely that many of his artistic projects, which had been left in the conceptual or draft stage, would have been brought to completion. As it were, in the post-war socialist Yugoslavia, a majority of Radovanović’s avant-garde projects could not be performed or exhibited at the time when they were conceived, due to the lack of necessary technical means, or simply the ignorance of artistic arbiters in the country; and even when performed or showcased, his works were often misunderstood. Since his works were not publicly available or comprehensively discussed, until Mirjana Veselinović’s landmark monograph published in 1991,⁴ Radovanović’s output was not promoted to an adequate place in the history of Serbian, Yugoslav or global post-WWII art. In Serbia, this situation has changed in recent years, with a surge of new publications (special journal issues, edited books, catalogues, dissertations etc.) dedicated to this doyen of Serbian avant-garde. But while his oeuvre has finally received

1 Jim Samson, *Music in the Balkans* (Leiden and Boston: Brill, 2013), 488.

2 Ivana Janković [Medić], “Sintezijska umetnost Vladana Radovanovića,” *Muzikologija/Musicology* 3 (2003): 157.

3 Milorad Belančić, “Jedan osobeni pluralizam,” *Stvaralaštvo Vladana Radovanovića* (Beograd: Univerzitet umetnosti, 2013), 192.

4 Mirjana Veselinović, *Umetnost i izvan nje: poetika i stvaralaštvo Vladana Radovanovića* (Novi Sad: Matica srpska, 1991).

its due recognition in the homeland, Radovanović's avant-garde has remained largely unknown in the rest of the world; he is yet to be included in any major anthologies and encyclopedia of the twentieth century art.

What complicated Radovanović's earlier reception and inclusion in Serbian and Yugoslav art histories was the fact that he constantly pursued many different artistic disciplines (some of which he had invented himself), which made it impossible to pigeonhole him: critics were puzzled whether he was a composer who loved to paint, or a painter who strived to write, or a writer immersed in conceptual art... The correct answer to this (rhetorical) question would be that he is – all of that, and even more – a true Renaissance man in a non-Renaissance time. Although he was trained as a composer, it is difficult to assert that music is his primary discipline, because it is only one of the artistic “streams” that emerge from his creative “core”; instead, Radovanović is an artistic polyphonist who “composes” using all arts as parts of his multimedia polyphonic textures. Thus the central position in his entire output is occupied by the so-called *synthetic art*, which encompasses both synchronous and successive conjoining and merger of all media or stylistic features into integral art.⁵ Radovanović introduced this term not only to define and explain his unusual multifaceted activity (and thus facilitate his own pigeonholing), but also because he strived to create general models for the classification of multimedia works.

The list of Vladan Radovanović's breakthroughs and innovations in music and other arts that he has pursued since the early 1950s encompasses:

- notations and drawings of dreams (1953) – his *lifetime project*,⁶
- vocovisual syntheses of word, sound and image in two-dimensional space (1954);
- conceptual projects: stream of consciousness, visions, improvisations, projects of events that examine their own creation etc. (1954);
- synthetic projects: word-picture, word-gesture, polymedia (1955);
- (proto)-minimalist music (1956);
- working with the body as an object (1956);
- tactile art (tactisons, 1956-1958);
- vocovisual syntheses in three-dimensional space (since 1958);
- abstract-structuralist drawings (1958);
- hyperpolyphony (1959);
- music for tape and radiophonic works (1961);
- transparent pictures (1962);
- electronic music (1966),
- vocovisual syntheses of words, plastic, tactile and kinetic (1971);
- meta-art: the media explores itself: tape, paper, photography (1973);
- transmedia (1976)
- meta-musical projects, transmodalism (1979);
- computer music (1976).

5 Cf. Janković, “Sintezijska umetnost Vladana Radovanovića,” 142–43.

6 The number in the brackets indicates the year when Radovanović first started a certain artistic activity.

In order to at least partially bypass the fact that his works had been ignored by performers, curators and critics alike for the best part of the 1950s and 1960s, which led to them being excluded from the official “world of art” in Serbia and Yugoslavia, Radovanović took up the task of writing about his art himself, but also about various problems of contemporary art; in doing so, he produced an immense theoretical output consisting of monographs, articles, edited books and catalogues, which has followed his every artistic step, thus acquiring the status of autopoetics. Striving for a great terminological precision and an exact labelling of his often very unusual projects, Radovanović introduced many new terms and offered new definitions of already existing ones.⁷

In this article I argue that three main factors contributed to the “impossibility” of Radovanović’s avant-garde. First of all, his truly innovative oeuvre was at complete odds with the surrounding social and cultural environment in a country that did not yet possess institutional or discursive tools necessary to acknowledge and validate his poetics – I have dubbed this “the unrecognised avant-garde”. The second reason is that his avant-garde output was “too abstract” and could not express the desired socialist ideological values; for this tendency I have coined the term “the invisible avant-garde”. Finally, having spent his entire career in a country that was on the “wrong” side of the centre-periphery divide in the post-World War II Europe, Radovanović could not make his mark in a way that the composers and other artists who lived and worked in the great European centres did – I have dubbed this “the irrelevant avant-garde”.

The unrecognised avant-garde

My first hypothesis is that, in order for a certain artwork (or entire artistic oeuvre) to be identified as avant-garde, it must belong to an organised avant-garde formation, or initiate a new “school” or “-ism”; furthermore, it must be publicly visible, promoted as something groundbreaking, and accompanied by an appropriate critical discourse. In the case of Vladan Radovanović, this miraculous loner of Yugoslav art, it did not happen. It had to do, first and foremost, with the fact that only a negligible percentage of his opus was published, exhibited, performed or reproduced at the time when it was created. In spite of his fantastic erudition, Radovanović was never offered a teaching position at the Belgrade Faculty of Music, and only found institutional support at the Radio Belgrade, where he founded the Electronic Studio of Radio Belgrade 3 in 1972. The museums of contemporary art rarely included Radovanović’s works in their exhibitions because, as a painter, he was an autodidact and hence dismissed as a dilettante. Moreover, as observed by Milorad Belančić:

In Vladan Radovanović’s oeuvre one finds some entirely unexpected, never-before-seen artistic innovation, not only in local, but in wider, European and global coordinates (visions, voco-visual, tactile art, minimalist music, metamusic etc.) In the 1950s their originality must have been so surprising, that they could not be

7 Cf. Katarina Tomašević, “Prolegomena za raspravu o teorijskom diskursu o muzici Vladana Radovanovića – povodom knjige *Muzika i elektroakustička muzika*,” *Treći program* 155–156 (2012): 230–231; 237.

*understood, therefore they were not taken seriously. These works were 'untimely', 'un-contemporary' in Nietzschean sense, because they presented such an unforeseen broadening of an artistic field. His avant-garde appeared too early, both in the local and global artistic scenes. Yet, this undestined avant-garde (or: undestined signpost) played a truly liberating role, although it was completely confusing and incomprehensible for the conventional understanding of art.*⁸

In other words, this avant-garde was so *ahead* of its time and place, that it could not immediately anticipate, or precede any artistic movement or school, thus remaining isolated, “infertile”, without direct successors, only to be retroactively recognised as a forerunner of many artistic movements that appeared much later. Art historian Đorđe Kadrijević has suggested that Radovanović did not even attempt to attract artistic “offspring”: “His unique works seem unrepeatable. To put it simply, Radovanović does not allow himself to ‘resemble’ anyone else, but he has also done everything in his power to prevent anyone else from starting to resemble him (...) Radovanović does not only wish to be the first one [to do something], but also the only one.”⁹ Furthermore, Kadrijević asserts that Radovanović was never interested in drawing attention to himself by a typically avant-garde outrageous posturing: “If the originality of someone’s avant-garde is confirmed by arbitrary voluntarism, transgression, incidents, provocations, excess behaviour and a tendency to scandalise, then Radovanović really does not belong in such company.”¹⁰

It is even more striking that an oeuvre such as Radovanović’s emerged in the conservative environment of the post-WWII Serbia. The generation of Serbian composers educated in Prague in the late 1920s and early 1930s, mostly in the class of Alois Hába (commonly referred to as “The Prague Group”),¹¹ failed to establish an avant-garde musical scene upon their return to Belgrade in the mid-1930s, due to the general underdevelopment of Serbian musical life and its institutions. As observed by Melita Milin, “The negation of tradition, which is one of [avant-garde’s] main positions, [...] was too radical for a young musical culture which had been trying to establish its own tradition during the last century with a lot of enthusiasm and effort”.¹² The most outspoken member of the Prague Group, Vojislav Vučković, initially advocated for an equation of radical avant-garde music with the radical political left. However, a few years before his tragic death in 1942, Vučković realised that the maxim “left in music – left in politics” could not be applied adequately in Serbia of that time; thus, he started promoting the ideology of socialist realism, “imported” from the USSR. After the war had ended, the doctrine of socialist realism became – albeit only for a brief period of time – the official cultural norm in the newly established Federal People’s Republic of Yugoslavia (later Socialist Federal Republic of Yugoslavia). Although Yugoslav artists escaped the harsh

8 Belančić, “Jedan osobeni pluralizam,” 192.

9 Đorđe Kadrijević, “O originalnosti,” *Koraci* 3-4 (2006): 11.

10 *Ibid.*, 12.

11 This group consisted of composers Ljubica Marić (1909–2003), Stanojlo Rajičić (1910–2000), Vojislav Vučković (1910–1942), Dragutin Čolić (1907–1987) et al.

12 Melita Milin, *Tradicionalno i novo u srpskoj muzici posle Drugog svetskog rata (1945–1965)* (Beograd: Muzikološki institut SANU, 1998), 84.

denunciations that their peers in the countries of the Eastern Bloc were subjected to, the composers were still expected to write accessible, tonal music, loosely based upon “national” musical premises. The late 1940s and early 1950s saw the emergence of the first generation of composers educated at the Belgrade Music Academy (nowadays Faculty of Music), which had only been established in 1937. Its professors were fearful of dilettantism and insisted that students should master traditional forms of European classical music. Radovanović himself used the term *academic classicism* in his writings to describe the rigid canon that the young composers were subjected to.

Since the late 1950s, Yugoslav composers and critics started to have regular contacts with the West, and it was chiefly after the Biennial of Contemporary Music was founded in Zagreb in 1961 that the composers were encouraged to assimilate at least some of the latest avant-garde techniques (for example aleatorics, micropolyphony and, to a lesser extent, serialism); however, by that time, Radovanović had already made far more advanced breakthroughs. Thanks to the Biennale in Zagreb, Croatian and Slovenian composers were in a closer contact with the European avant-garde; Radovanović was probably the only Serbian composer advanced enough to actually ‘fit the bill’. However, not a single Serbian composer ever had a concert dedicated to his or her works at the Biennale, unlike some Croatian and Slovenian avant-garde composers such as Milko Kelemen (1924–2918), Ivo Malec (1925–), Vinko Globokar (1934–), Dubravko Detoni (1937–) and others. Thus, Radovanović was sidelined in Zagreb due to being an outsider, while in Belgrade he was mostly ignored because he was at odds with the moderately modernist (and, later, moderately postmodernist) environment. Being an introspective, auto-reflexive and introverted man, Radovanović did not aggressively campaign for his works to become publicly visible; thus, the first and only Belgrade concert dedicated solely to his music was organised as a celebration of his 80th birthday, in 2012!

When it comes to his output in visual arts, in the mid-1950s, frustrated by his isolation and desperate to find kindred spirits, Radovanović joined the artistic group *Mediala*, formed by painters Miro Glavurtić (1932–), Leonid Šejka (1932–1970) and Olja Ivanjicki (1931–2009). These artists aimed for the new art built on the basis of the merger of tradition (middle ages, Byzantium, renaissance and classicism) with contemporary techniques. Members of *Mediala* wanted to use all past experiences and all artistic breakthroughs from the past that would enable them to answer ontological questions. Radovanović joined this group of esoteric traditionalists because he thought that they shared his interest in multimedia artistic syntheses (hence the name *Mediala*). However, this collaboration did not work out, as the majority of *Mediala* members were only interested in painting; and in its striving for the archaic, metaphysical and mystical, as well as free interpretations and reinventions of past styles, *Mediala* was actually analogous to the neo-mystical (neo-medieval) stream of moderated modernism in music, which Radovanović despised. Thus, he left *Mediala* as soon as he realised that its artistic mission was incompatible with his own. Miro Glavurtić himself and the art historian Irina Subotić have recalled *Mediala*’s very first exhibition in June 1958, where Radovanović exhibited his *ideograms*, a model of his polymedia project *Tactisone – Movement – Sound*, as well as his tactile art, aptly named *Pipazoni* (literally translated as “touchings” or “touching zones”). Glavurtić and Subotić testify that during the exhibition *Pipazoni* were the talk of

the day, yet they provoked nothing but confusion, ridicule and mockery. Both critics and audiences were baffled, but unwilling to engage with this new, challenging art, and after the exhibition, the entire Mediala group was given a derogatory nickname “Pipazoni”!¹³

The fact that Radovanović’s artistic breakthroughs were mostly ignored in Serbia of that time is confirmed by Slobodan Pavićević, who testified that in 1980 he was one of only three authors from central Serbia (out of total 70 authors from the entire Yugoslavia) who was included in Radovanović’s exhibition “Verbo-voco-visual in Yugoslavia 1950–1980.”¹⁴ Another testimony, by Đorđe Savić, is even more illustrative: “I saw Vladan Radovanović’s great retrospective exhibition in the National Museum three times – completely alone, in an empty gallery, filled with magnificent art. It was great that I was not disturbed by anybody; yet, it was crushing to realise that other people needed to see this exhibition, one of those that must not be missed – and yet, they missed it.”¹⁵ Art historian Borka Božović lists the following reasons for this neglect of Radovanović’s work:

... lack of information, indifference, ignorance, fascination with foreign artists and with the latest fads, misunderstanding (...) In isolation he created his own world and built a sophisticated art system. (...) There were no critics that could explain, observe, promulgate or support Radovanović’s experiments, innovations, ideas, drawings, objects, photographic works, video works. Even when some institutions for new art practice were formed, Radovanović was rarely invited to present his work...¹⁶

Thus Božović is rightfully fascinated with the fact that, even in such an environment, Radovanović retained his incredibly strong urge to express himself and a persevering will to continue with his research and work up to this day.

The invisible avant-garde

An interesting definition on socialist realism in Serbian post-WWII music is given by Mirjana Veselinović-Hofman, who described it as a “simplified type of musical neoclassicism”¹⁷ and aptly asserted that neoclassicism, with its ability to assimilate elements of any musical tradition, underwent a deviation in Serbian music immediately after WWII: “We could almost say that this deviation came into being by means of ‘socializing’ and politicizing the aforementioned aesthetical characteristics of neoclassicism, by limiting them to the demand for simplification of all parameters of a musical work, both extramusical and musical, actually to the superficial and wrong projection

13 Cf. Žarko Rošulj, “Ideogrami Vladana Radovanovića – Za um(et)nikov osamdeseti rođendan,” *Stvaralaštvo Vladana Radovanovića* (Beograd: Univerzitet umetnosti, 2013), 160–177.

14 Slobodan Pavićević, “Sintezijska umetnost Vladana Radovanovića,” *Koraci* 3–4 (2006): 5.

15 Đorđe Savić, “Ka metafizički Vladana Radovanovića: pogled sa balkona na zakrivljenje u ništa,” *Koraci* 3–4 (2006): 22.

16 Borka Božović, “Recepcija stvaralaštva Vladana Radovanovića,” *Koraci* 4–6 (2014): 126–27.

17 Mirjana Veselinović-Hofman, “Muzika u drugoj polovini XX veka,” *Istorija srpske muzike – Srpska muzika i evropsko nasleđe* (Beograd: Zavod za udžbenike i nastavna sredstva, 2007), 108.

of a presupposition of intelligibility and accessibility of music.”¹⁸ The dogma of socialist realism was abandoned as soon as Yugoslavia parted ways with the USSR and Eastern Bloc in 1948, after which this simplified neoclassicism easily transformed into slightly more advanced, yet by no means daring *socialist modernism*¹⁹ or *moderated modernism*.²⁰ The official ideological stance was the determination to open up towards Europe and “modernize” Yugoslav cultural life, but not at the cost of destroying the existing institutions of musical and cultural life, and without calling for the radical denial of tradition.²¹ Hence a prevailing opinion among Serbian music professionals in the early 1950s was that composers should seek novelty, but without discarding traditional artistic means and their communicativeness; also, that gradual and continuous introduction of new techniques was more desirable than an abrupt break with the past.²²

Unlike the majority of his peers, young Vladan Radovanović flatly rejected academic classicism and moderated modernism; he refused to combine traditional and contemporary techniques with (pseudo)national tradition and dismissed all (neo)conservatism. As a cosmopolitan and somewhat esoteric artist, Radovanović could never adopt predictable, superficial mimesis that was routinely employed to create musical works that embodied the ideologies of socialist modernism, moderated modernism or defensive integrationism. When asked to provide a label for his own musical style, Radovanović offered a syntagm *cosmic–sacral polyphony*.²³ Ever since the beginning of his professional career, Radovanović strived to merge the oneiric and real worlds, to penetrate the realms for which humans do not have suitable receptors, to discover the unique core of all creation, either by contemplating the vastness of space or by immersing himself into the depths of his own being. Even when they contain text, his musical works are abstract and esoteric; moreover, Radovanović invested a great deal of time and effort in raising and solving internal, meta-musical problems of the discipline. In his choral or vocal-instrumental or radiophonic works, the verbal layer is chosen for its sound qualities rather than “meaning”. Moreover, he often works at the meta-level of discourse, where musical language “deconstructs” itself right before the listeners. Serbian moderately modernistic art music scene in the 1950s, 1960s and even 1970s had absolutely no use of Radovanović’s nonconformist, “cosmic–sacral” works, which is why they were marginalised and rarely performed.

18 Ibid., 109.

19 Ješa Denegri coined the term *socialist modernism* to point to the specific position of the Socialist Federal Republic of Yugoslavia “between East and West” during the Cold War; he defined it as a “unique formation that emerged at the crossroads of the features of Eastern and Western cultural models”. Ješa Denegri, *Pedesete – teme srpske umetnosti* (Novi Sad: Svetovi, 1995), 12–13; 17–18.

20 On various implications of moderated modernism in Serbian post-WWII music and musicology, see: Ivana Medić, “The Ideology of Moderated Modernism in Serbian Music and Musicology,” *Muzikologija/Musicology* 7 (2007): 279–94; Ivana Medić, “In the Orbit of Shostakovich: Vasilije Mokranjac’s Symphonies,” *Music and Society in Eastern Europe* 8 (2013): 1–22; Ivana Medić, “Simfonijsko stvaralaštvo Rudolfa Bručija između socijalističkog estetizma i umerenog modernizma,” in *Život i delo Rudolfa Bručija: kompozitor u precpu između estetika i ideologija*, eds. Bogdan Đaković, Nenad Ostojčić and Nemanja Sovtić (Novi Sad: Matica srpska/Akademija umetnosti, 2018), 125–45; Jelena Janković-Beguš, “Between East and West: Socialist Modernism as the Official Paradigm of Serbian art music in the Socialist Federal Republic of Yugoslavia,” *Musicologist – International Journal of Music Studies*, 1, no. 1 (2017): 141–163.

21 György Peteri has labelled this position *defensive integrationism*. Cf. György Peteri, “Transnational and Transsystemic Tendencies in Hungary in 1960s,” *Slavonica* 10, no. 2 (2004): 119–20.

22 The word “new” here has a relative meaning, since in the post-war Serbia even neoclassicism could be perceived as new, because that style had barely existed in the local pre-war musical scene.

23 Katarina Tomašević, “Inovativan i autentičan stvaralac: Vladan Radovanović,” *Muzikologija/Musicology* 23 (2017): 300.

As to Radovanović's works in the domains of visual arts, literature and multimedia, in spite of their immense complexity, they are never hermetic and cerebral, but magically attractive, fascinating, even beautiful. Their sublime "artness" is precisely what makes them so enchanting; and while, outwardly, they appear more mimetic than his musical pieces, they never engage with the socialist "optimal projection", but instead depict an imaginary, hidden, invisible, surreal world. Since Yugoslav critics lacked the discursive tools to analyse and discuss his art, Radovanović undertook the task to analyse and discuss it himself. In 1957 he began to sketch his theoretical position, which he would constantly adapt and modify throughout his career. In the beginning he separated his numerous activities from one another – e.g. drawings of dreams, vocovisual art, performance art, polymedia; gradually, he discovered and affirmed the "unity in diversity" of his multifaceted art and established the theory and practice of *synthesic art*. Although Radovanović's systematisations are inevitably personally biased, his very need to establish the discursive environment simultaneously with his artistic work separates him from almost all of his Serbian contemporaries and makes him practically the only exponent of genuinely avant-garde art in the post-World War II socialist Serbia. And while, with hindsight, his theory of synthesic art seemingly shares several traits with postmodernism, mostly with respect to the affirmation of pluralism, it is clearly separated from postmodernism by Radovanović's continuous insistence on originality, innovation, individual authorship, as well as the rejection of incoherence and his striving for the artworks, even the most complex ones, to emerge from a single core.

The irrelevant avant-garde

As remarked by Melita Milin, the question of who gets included in histories of music is always a political one.²⁴ With respect to Radovanović, my third argument is that, in order for someone's original creative invention to be recognised as such in a broad (global) framework, that work must be created in a "big", "central" culture. Those poetics that emerge in small, peripheral cultures have very slight chances of entering museums, art histories or encyclopedia worldwide, not only because of the obvious detrimental factors such as the lack of promotion and agency and the language barrier. Mirjana Veselinović-Hofman observes that countries such as Serbia (or, previously, Yugoslavia), which have built their professional cultures under the influence of a (Western) "centre" or "centres" will forever be marginalised, due to the ever-present imbalance of power: "the (sub)conscious of that centre contains some psychological reminder of its professional-historical value, which always justified the centre's conviction that such an advantage gained it the natural right to the status of an arbitrator – in spite of the fact that the periphery was often musically more creative and innovative than the centre".²⁵ This is confirmed by Jim Samson's observation:

²⁴ Melita Milin, "General Histories of Music and the Place of the European Periphery," *Muzikologija/Musicology* 1 (2001): 142–45.

²⁵ Mirjana Veselinović-Hofman, "Music at the Periphery Under Conditions of Degraded Hierarchy Between the Centre and the Margins in the Space of the Internet," in *Identities: The World of Music in Relation to Itself*, eds. Tilman Seebass, Mirjana Veselinović-Hofman and Tijana Popović-Mladenović (Belgrade: Faculty of Music, 2012), 25.

Composers of an older generation such as Xenakis and Ligeti would probably not have made the mark they did on the new music had they remained in Greece and Hungary respectively. There was a rather clear sense of centre and periphery in the 1960s, and for these composers the charismatic centres of new music in Europe and North America proved to be the gateways to international acclaim. (...) Arriving at the centres did not guarantee visibility, of course; they were nothing if not competitive arenas. But avoiding the centres all but guaranteed invisibility.²⁶

An illustrative example of such treatment of peripheral cultures is provided by Italian composer and musicologist Luca Cossetini who, in his essay on Radovanović's electroacoustic works, remarked:

Very little is known in Italy of the musical production of Vladan Radovanović, as goes for almost all the rest of Serbian and former Yugoslav artistic music of the twentieth century. Former Yugoslav composers are exceptions in the Italian books on history of music. The only composers cited are the ones who worked in the big West European centres (e.g. Ivo Malec). Italian publications about electronic music are focused on a canonical view of music creation that implies a West-Eurocentric idea of culture, thus ignoring those realities that do not fit the schemas that German, French and – to a lesser extent – Italian composers and musicologists had developed in the last fifty years.²⁷

Cossetini argues that the main reason for this occurrence is the language barrier, which in the past had made access to primary and secondary sources on Serbian and former Yugoslav music very difficult. But although nowadays this issue has largely been bypassed thanks to the internet and Google Translate, this does not solve the problem of the still prevailing imbalance of power between the 'centre' and the 'periphery', between the rich and the poor, the large and the small.

Due to this neglect of peripheral cultures, many of Radovanović's artistic enterprises which, had they been created in big centres such as Paris and New York would have certainly entered the anthologies of contemporary art, were simply not registered (or registered too belatedly to make any impact). For example, Radovanović's *Pričinjavanja (Visions)* from 1955 and other projects which work with an idea as a material substance, accentuating the mental images and the non-literal use of language – predate the conceptual artworks by the likes of Henry Flynt (1940–) or Joseph Kosuth (1945–). Since the *Visions* are performed by the author himself, that work can also be said to represent an early (proto)form of performance art. *Making One's Body* (1957) was created ten years before the official manifestos of physical art in Europe and America (by Vito Acconci, John Baldessari, Gina Pane). Radovanović's unclassifiable projects from 1956–1957 predate Fluxus and post-Duchampian neo-Dada (e.g. the work of artists such as Joseph Beuys, Wolf Vostell, George Brecht or Ben Vautier); etc.

²⁶ Samson, *Music in the Balkans*, 567–68.

²⁷ Luca Cossetini, "Beyond the mix. On Vladan Radovanović's mixed electronic music," *Stvaralaštvo Vladana Radovanovića* (Beograd: Univerzitet umetnosti, 2013), 39.

In the domain of music, as soon as he graduated in 1956, Radovanović wrote *Six Two-Part Chorales*, very simple, proto-minimalist works, characterised by radical reductionism in terms of duration, rhythmical organisation and tempo, without specific instrumentation. While Radovanović's *Chorales* certainly bear resemblance to the first proto-minimalist works such as *Octet for Brass* (1957) by LaMonte Young (1935–), at that time Radovanović knew nothing about these new tendencies. The actual minimalism in Serbia only happened two decades later, in the 1970s, so one can hardly speak of a direct influence of Radovanović's *Chorales*.²⁸ If we recall the aforementioned Belančić's statement about a novelty which was so innovative at the moment of its creation that it could not produce direct successors, it is clear that such a novelty can only retroactively be identified as an anticipation of a certain artistic movement or school. Radovanović's motivation for the decision to pursue a radically reductionist style at the very beginning of his professional career were threefold:²⁹ first of all, he wanted to liberate himself from the petrified academic style that was forced upon composition students at the Belgrade Music Academy, to purify himself from all conventions and to reach the essence of music. His second reason was the already mentioned artistic credo "to do what nobody else had done before", and yet remain within the realm of music. The final reason was that *Chorales* were created in the mentalistic project *Visions (Pričinjavanja)*, an example of *artifugal art*; this is Radovanović's term for "the departure from what was once considered art"³⁰ – an art that springs from somewhere among the previously recognised media and genres. Thus *Visions* and the complementary *Chorales* anticipated phenomena that would become crucial for Radovanović's entire output: the polyphony of media, metalanguage, and *a degree of mentality* that his poetics would share with the much later conceptual art.³¹

Another Radovanović's innovation is what Melita Milin has called *meta-musical projects*.³² These projects explore music as such; their means of expression are primarily visual, verbal and theatrical. Radovanović has created many metamusical projects known as *Transmodalisms*, which represent phases of creation of a musical work, its progression through various modalities, from an idea to its transcription and sound realisation to the listener's experience of the work. They often contain witty verbal description of the performing process as an indispensable part in the trans(cription) modality.

Due to the fact that "big" cultures had long overlooked and ignored artistic oeuvres from the small, peripheral ones, many of Radovanović's creative and theoretical pursuits that were novel not only in local, but also in international coordinates, were neither registered nor included in the anthologies of contemporary art. Even when Radovanović arrived at some novel concepts or techniques simultaneously with artists from other

28 Cf. Dragana Stojanović-Novičić, "Stvorenost u svedenosti – Šest dvoglasnih korala Vladana Radovanovića," *Treći program* 155–156 (2013): 221.

29 From my conversation with Vladan Radovanović in Belgrade, 8 February 2014.

30 Konstantin Stefanović, "Istraživanje medijskog postupka u sintezijskoj umetnosti Vladana Radovanovića," *Treći program* 155–156 (2012): 286.

31 From my conversation with Vladan Radovanović in Belgrade, 8 February 2014.

32 Melita Milin, "Meta-muzika i muzika Vladana Radovanovića," *Vladan Radovanović – Sintezijska umetnost. Jednomedijsko i višemedijsko stvaralaštvo Vladana Radovanovića* (Kragujevac: Narodni muzej, 2006), 126–37.

parts of the globe, we cannot speak of an influence, because information on new artistic practices only reached Yugoslavia selectively and belatedly. Being isolated from the academia and, during the first decades of his career deprived of financial support, Radovanović could not attend festivals and seminars on avant-garde music, where he could have promoted his ideas, compared his discoveries with others and received feedback. Instead, he was relegated to working in solitude, and only finding out much later that something had also been done before by someone at another part of the world – or even, that someone did something after him, but was credited with being the first one. However, what is surprising is the unpreparedness of Serbian musicologists and art critics to believe in Radovanović's claims that he arrived at many of his artistic discoveries, which are similar or analogous to similar things happening simultaneously in the wider world, entirely independently. Radovanović was often forced to counteract the critics' claims that he had been influenced, for example, by György Ligeti (1923–2006) and the Polish composers when he conceived his concept of *hyperpolyphony*. In a recent interview Radovanović provided a detailed chronology of events and specified when exactly he became acquainted with works by the likes of Henryk Górecki (1933–2010), Witold Lutosławski (1913–1994) and Ligeti.³³ The analysis of Radovanović's hyperpolyphonic works confirms that his technique is indeed quite different from, say, Ligeti's micropolyphony. Namely, Radovanović has early exhibited a preference for something that could be labelled as serialism, but very different from serialism of the Darmstadt school. His works from the late 1950s reveal Radovanović's desire to control all parameters of a work and a "great density of personal decisions", as stated by the composer himself.³⁴ The next step was the introduction of his concept of *hyperpolyphony* where one finds multiple parts in the same or similar orchestral colour (e.g. 59 parts in his electroacoustic work *Sferoon*); however, these parts preserve clear interval relations. These are not Ligetian clusters, or glissandos, or canons, just an incredibly dense polyphony³⁵ (similar to what Alfred Schnittke would do in his symphonies a few decades later).³⁶

The aforementioned Ligeti, or Iannis Xenakis (both of them previously singled out by Jim Samson) may actually serve as the poster boys for all composers "from the periphery" who would not have made a significant impact on the European avant-garde music had they not emigrated westward and been endorsed by the Western avant-garde luminaries. Without the institutional and financial support that they received in West Germany or France, where they also had the opportunities to promote their compositional techniques and to have them instantly theoretically elaborated and disseminated, they would have probably shared the destiny of countless internationally obscure Hungarian, Romanian, Greek, or Yugoslav composers. As remarked by Melita Milin: "Nowadays we can only assume what could have happened if Radovanović had had the opportunity to participate in international festivals of avant-garde music and showcase his original

33 Tomašević, "Inovativan i autentičan stvaralac," 294–96.

34 Ibid., 296–97.

35 Cf. Ivana Neimarević, "Radiofonska dela Vladana Radovanovića," *Treći program* 155–156 (2012): 248.

36 Cf. Ivana Medić, *From Polystylism to Meta-Pluralism: Essays on Late Soviet Symphonic Music* (Belgrade: Institute of Musicology SASA, 2017): chapters on Schnittke's Symphonies Nos. 1 and 3, pp. 43–66; 149–185; Ivana Medić, "Crucifixus etiam pro nobis: representations of the cross in Alfred Schnittke's Symphony No. 2, 'St. Florian'," in *Schnittke Studies*, ed. Gavin Dixon (Abingdon: Routledge, 2016): 3–29.

ideas. Instead, he shared the destiny of his colleagues from Eastern Europe who only received belated and incomplete information about these events.”³⁷

In the domain of visual arts, Vladan Radovanović was, as pointed out by Đorđe Savić, the first artist who photographed a photograph of the photographic paper and exhibited it (in 1977).³⁸ Aside from the already mentioned innovations such as proto-minimalism, hyperpolyphony and proto-conceptual “mentalist” projects, which certainly belonged to the anthologies of European post-World War II avant-garde, several other domains of Radovanović’s output were novel in Yugoslavia. For example, already in 1956 Radovanović completed his *Inventions*, one of the first electroacoustic works in the country; in 1976 he wrote *Computoria*, the first computer music piece in Yugoslavia; in the early 1970s he initiated the foundation of the technologically advanced Electronic Studio within Radio Belgrade 3; furthermore, he is one of the pioneers of the radiophonic art in Yugoslavia and the recipient of numerous awards for his radiophonic works.³⁹ As explained by Cossettini, “From the technological point of view, Radio Beograd Electronic Studio began as a third-generation studio, which is to say that it used a digital-analogue technology, when at the time all the other older European studios only had analogical equipment. The vision of Vladan Radovanović – to give to the composers a ‘state of the art’ technology – made the Beograd Studio one of the most advanced studios in Europe, opening this way a field of new opportunities for musical creation.”⁴⁰

Finally, Radovanović’s theory and practice of synthesesic art also belongs among his original inventions, although it is reliant upon the ancient tradition of syncretism.⁴¹ This is in line with Radovanović’s understanding of artistic innovation which does not presume creation *ex nihilo*, but only new breakthroughs on the basis of something that has already been there: or, as Belančić put it, “creation is repetition governed by difference.”⁴² Since there is no absolute innovation, “every innovation is a merger of the old and the new (...) The new predominantly reveals itself as the extension of the artistic field.”⁴³ He has also observed that “every innovation loses its actuality in time, in other words it gets old. Still, it retains its essence *in its own time*. The key reason for its ageing is the very process of decoding that makes any innovation legible.”⁴⁴ In spite of this, Radovanović has rejected postmodernist dismissal of progress and its relativist “anything goes” ideology. He has said: “To create is to bring something new into the world. Since the absolute creation of something out of nothing is unachievable, we can only strive towards it. Thus, for me innovation is the governing norm.”⁴⁵

Instead of a definitive conclusion, which would probably turn into a lament on the decades-long irrelevance, invisibility and a lack of recognition of Radovanović’s total

37 Melita Milin, “Vokalnoinstrumentalna muzika Vladana Radovanovića,” *Stvaralaštvo Vladana Radovanovića* (Beograd: Univerzitet umetnosti, 2013), 14.

38 Savić, “Ka metafizičci Vladana Radovanovića: pogled sa balkona na zakrivljenje u ništa,” 26.

39 Cf. Biljana Srećković, “Oživljavanje trećeg sveta: elektroakustička muzika Vladana Radovanovića,” *Stvaralaštvo Vladana Radovanovića* (Beograd: Univerzitet umetnosti, 2013), 23; Cossettini, “Beyond the Mix: On Vladan Radovanović’s mixed electroacoustic music,” 35–37; Neimarević, “Radiofonska dela Vladana Radovanovića,” 245–247.

40 Cossettini, “Beyond the Mix: On Vladan Radovanović’s mixed electroacoustic music,” 35.

41 Cf. Janković, “Sintezijska umetnost Vladana Radovanovića,” 141–146; 155–161.

42 Belančić, “Jedan osobeni pluralizam,” 194.

43 *Ibid.*, 196.

44 Belančić, “Jedan osobeni pluralizam,” 195.

45 Vladan Radovanović, *Samopredstavljanje umetnika* (Niš: Studentski kulturni centar – Naissus Records, 1990), 5.

oeuvre both in the Yugoslav and international contexts, I will instead express my hope that someday soon, preferably while Radovanović is still alive (he is 87 years old now), he will be (re)discovered and (re)appraised globally as one of the most original artistic visionaries of the twentieth century. In fact, now might be the right time for this: as remarked by Belančić, “the inner subtlety, multifacetedness and variety of Vladan’s opus only became *contemporary* in the present day, much too belatedly. This late timeliness of the early ‘non-timeliness’ of Radovanović’s endeavours shines a peculiar genealogical and heuristic light on the important question of the philosophy of art in the twentieth and twenty-first centuries.”⁴⁶

Figures

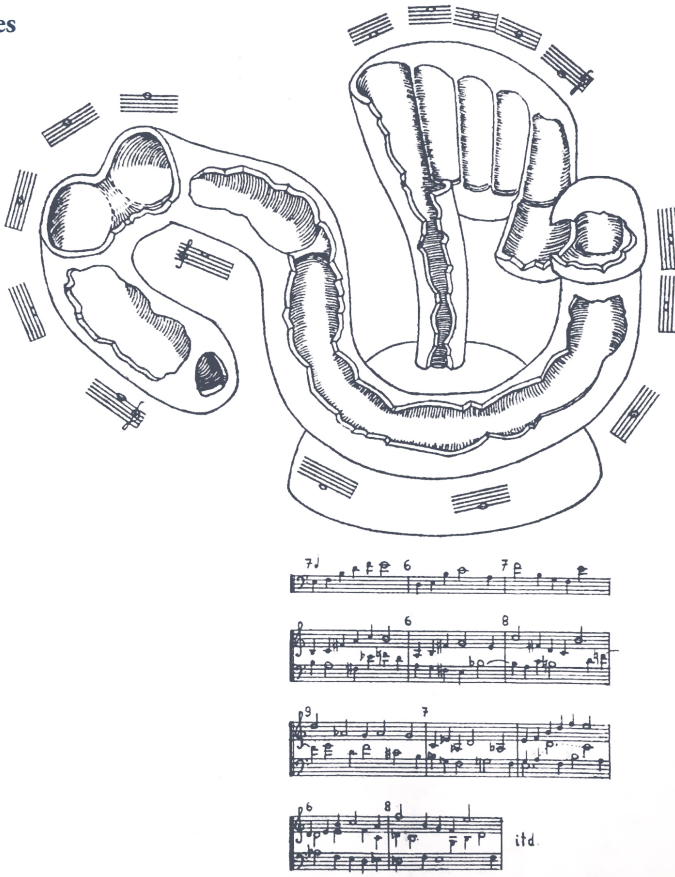


Figure 1: *Tactison—Movement—Sound (Polym 1)*, 1957, ballpoint-pen, verbal text and score
 Reproduced from the catalogue for the exhibition Vladan Radovanović — Synthesic Art, Kragujevac, 2006.

46 Belančić, “Jedan osobeni pluralizam,” 192.

KORALI

I koral



II koral



III koral



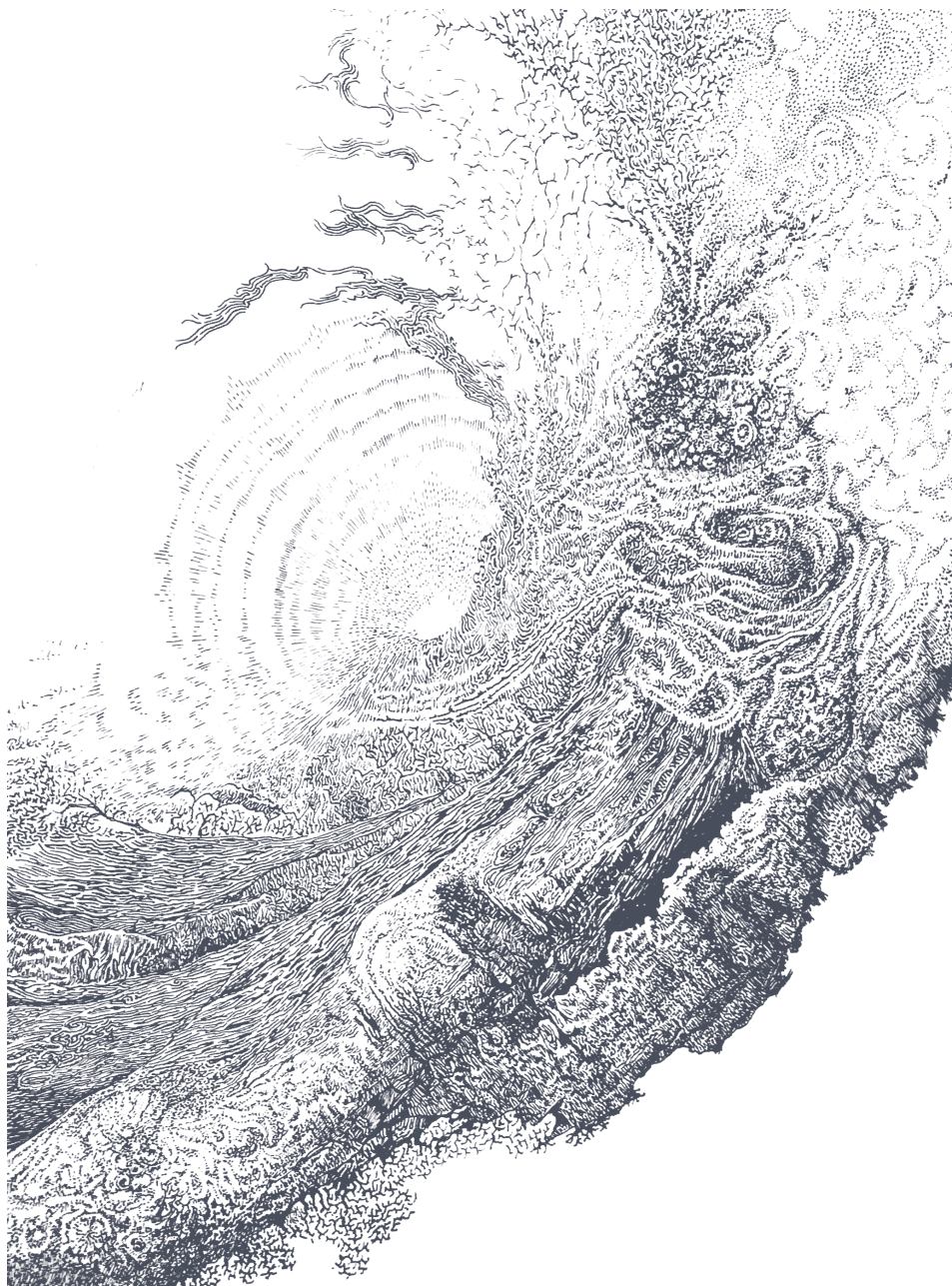
VI koral



Figure 2: Six Two-Part Chorales, 1956, excerpt from the score
Reproduced from the catalogue for the exhibition Vladan Radovanović – Synthesic Art, Kragujevac, 2006.



Figure 3: Pustolina (The Desert), 1956–1962, collaged words
 Published as a book: Pustolina, Belgrade, Nolit, 1968, p. 96.



*Figure 4: Heavenly Plants, 1956, indian ink
Reproduced from the catalogue for the exhibition Vladan Radovanović – Synthesic Art,
Kragujevac, 2006.*

DRACO ZMAJ

The image shows a musical score for the piece 'DRACO ZMAJ'. It consists of 12 vocal parts (soprano 1-3, alto 1-3, tenore 1-3, basso 1-3) and 4 electronic music parts (electr 1-4). The score is divided into measures 78-83. Below the score, there is a section labeled 'messa in scena' and 'proiezione' (projection). The projection is a constellation diagram showing a pattern of stars in a rectangular frame, with a dark rectangular area below it.

Figure 5: Sazvežđa (Constellations), 1993–1997, excerpt from the score
 Published as: Sazvežđa, special issue of the journal Muzički talas (Musical Wave), No
 3–6, 1997, p. 66 (constellation Draco).

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POVZETEK

Vladan Radovanović (rojen v Beogradu leta 1932) je najbolj eruditski srbski avantgardni skladatelj in multimedijiski umetnik dvajsetega in enaindvajsetega stoletja, ki je slovel po enciklopedičnem znanju, izrednem spominu in elokvenci. Izhodišče tega članka je izraz *nesudena avangarda* (v dobesednem prevodu »nesojena avangarda«), ki ga je skoval srbski filozof Milorad Belančić, da bi opisal edinstveno umetniško usodo Vladana Radovanovića. Moj osrednji argument je, da so avantgardne poetike, kakršna je bila Radovanovićeve, »nemogoče« v majhnih perifernih kulturah, ki so doživele zapoznel in nepopoln razvoj kulturnih institucij in »umetniškega sveta« nasploh.

V članku zagovarjam tezo, da so k »nemogočosti« Radovanovićeve avangarde prispevali trije glav-

ni dejavniki. Prvič, njegov resnično inovativen opus je bil v popolnem nasprotju z družbenim in kulturnim okoljem v državi, ki še ni posedovala potrebnih institucionalnih ali diskurzivnih orodij, da bi priznala in ovrednotila njegovo poetiko – to sem poimenovala »neprepoznana avangarda«. Drugi razlog je, da je bilo njegovo avantgardno delo »preveč abstraktno« in ni moglo izraziti zaželenih socialističnih ideoloških vrednot; za to težnjo sem skovala izraz »nevidna avangarda«. Nazadnje, glede na to, da je vse svoje poklicno življenje preživel v državi, ki je bila na »napačni« strani delitve center – periferija v povojni Evropi, Radovanović ni mogel pustiti pečata, kot so ga lahko skladatelji in drugi umetniki, ki so živeli in delovali v velikih evropskih središčih – to sem poimenovala »nepomembna avangarda«.



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Time Models in Myth and Music of the 20th Century

Časovni modeli v mitih in glasbi 20. stoletja

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IZVLEČEK

Pripravek se ukvarja z vezjo med mitom in glasbo 20. stoletja. Mit je strukturni princip, ki vpliva na glasbo z re-mitologizacijo. Avtor analizira časovne modele v mitološkem mišljenju v primerjavi z novimi modeli časa v glasbi. Mit in glasba vsebujeta vertikalno in ne-linearno dimenzijo z določenimi manifestacijami.

ABSTRACT

The study deals with the relationship between myth and music of the 20th century. Myth is a structuring principle affecting music by remythologisation. The author analyses time models in mythological thinking in confrontation with new models of time in music. Myth and music contain a vertical and non-linear dimension with specific manifestation.

Mythologisation of Art

20th century music uses new methods of work with time in music. The so far suppressed category of music structures has come to the foreground of composers' interest, in some cases becoming the dominant moment of music structuring. The new models of time in music, its structuring and articulation¹, reflect the transformation of musical thinking from the past to the current century. The composition categories of

1 The term time articulation of music is taken from the work of the Czech music theorist Jaroslav Volek (1923–1989). See Jaroslav Volek. "K základním pojmoslovným distinkcím v oblasti časové artikulace hudby," in *Čas v hudbě* (Prague: SČSKU, 1984), 103–131.

time and space in music can be explained as a consequence of development of style in music, effects on changed expression of the different art styles,² the denial or development of the traditional procedures of music structuring, contact with and influence by non-European cultures³ in processes of globalisation and glocalisation⁴ etc. Can a suitable model for interpretation of the new models of time in music be found using the hermeneutic approach with an interdisciplinary combination of outputs of music theory, music aesthetics, anthropology, psychology or philosophy?⁵ A possible inspiration can be found in mythic thinking, despite its difference from the rationalised thinking of the present-day man. Mythological thinking, narration and symbols continue to play an important role in the current development of art (music) culture. This is a transformed, intermediated and shifted functioning of the myth in terms of meaning and function. Identification of a potential mythological background of contemporary music phenomena permits finding their models (archetypes, symbols) in the myth and pointing out the ways of their transformation. The described approach to the transformations of time in music and mythological thinking is purely interpretative, based on the assumption of permanent effect of the myth on the present-day man and continuous revival of mythological structures and symbols in art. The results of this interpretation method are not mutually exclusive with the development of style features of music orientations and individual composer personalities. The interpreted relationship between myth and music structure is based on free relation, indirect analogy, symbolisation, metaphor, suggestion or semantic resonance. The process of mythologisation (remythologisation, neomythologism) runs consciously on the one hand, represented by aware and absolutely rational work with the mythological element and its inclusion into a music composition, but on the other hand, unconscious processes of intuition, personal and collective unconsciousness, etc., cannot be excluded. Terminology used describing these phenomena is then based on a particular theoretical starting point.⁶

The history of art culture includes a continuous process of demythologisation culminating in the period of Enlightenment of the 18th century or the positivist science of the 19th century. Art culture of the 20th century is characterised by a revival of interest in myths. In that period, mythologisation was perceived as a specific creative

2 Compare also development of non-figurative painting, abstract art, new methods of work with space and time, development of non-linear narration, etc.

3 New models of time in music for European music can be interpreted as a specific type of Orientalism in music. Comp. Malgorzata Grajter, ed., *The Orient in Music – Music of the Orient* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2017).

4 See David Hebert and Mikolaj Rykowski, eds., *Music Glocalization: Heritage and Innovation in a Digital Age* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2018).

5 Time as a philosophical category is a subject of research for example for Henri Bergson, Edmund Husserl, Martin Heidegger, Suzanne Langer, Maurice Merleau-Ponty, Gilles Deleuze and others, but also of classical and post-classical narratology. Interdisciplinary study of time was performed by Julius Thomas Fraser (1923–2010), whose theory of time is based on the assumption of hierarchy and conflict. Please note also the establishment of *The International Society for the Study of Time (ISST)* in 1966 and the published proceedings from their conferences. The following monograph is a substantial work in musicology: Jonathan D. Kramer, *The Time of Music* (New York and London: Schirmer Books, 1988). See also the special issue of the journal *Indiana Theory Review* (1996, vol. 17, no. 2), devoted to theoretical reflections of time. The theme of time in music is intensely analysed in phenomenology and its applications on music art. Compare for example Martina Stratilková, "Husserlian Tradition in the Conceptions of Musical Time," *Acta Universitatis Palackianae Olomucensis. Facultas Philosophica. Philosophica - Aesthetica. Musicologica Olomucensia* 10 (2009): 169–180.

6 Compare the different starting points and terminology of deep psychology, analytic psychology, (post)structuralism, post-modernist thinking (deconstruction), etc.

art poetics turning to mythology at the thematic or structural level. The accompanying phenomenon is reinterpretation of the mythological symbols traditionally passed from generation to generation. Let me remind selectively of the effect of the mythological archetypes of Carl Gustav Jung on 20th century art, the effect of mythological forms on music and literature in Claude Lévi-Strauss, ideological use of mythological forms in different in content political, social or art messages in Roland Barthes, mythological archetypes of narration in literature according to Northrop Frye, or revival of myth in novel and novella works by 20th century writers according to Eleazar M. Meletinsky.⁷ When looking for potential effects of myth on music, a possible starting point may be the ideas of the diversified the Tartu-Moscow School of Semiotics, represented by works of Yuri Lotman (1922–1993), Boris A. Uspenski (b. 1927), Zara Minz (1927–1987), Vladimir Toporov (1928–2005), Vyacheslav Ivanov (1929–2017) and others.⁸ Lotman and the whole school viewed culture as a multilayer complex of sign relations, the semiosphere, a semiotic universe. An interdisciplinary approach affecting all possible cultural manifestations was the characteristic feature of their semiotic theory. The evident spread of mythic symbols across 20th century culture is interpreted as a qualitatively new characteristic of thinking. However, the relationship to mythological contents is conscious (even though the authors include the effect of intuition, imaginative processes, symbolisation), as a consequence of interpretation of the myth by the contemporary person, no longer primarily affected by the mythological thinking in its original form. The structural and content inspiration of art with myth, according to the representatives of the school, is a feature of external consciousness symbolism (non-mythological consciousness, a conscious interpretative approach to mythological contents in culture) in relation to the original myth. This methodological assumption is based on the fact that the mythic state of mind cannot be restored in the non-intermediated form any more.⁹

In the interpretative approach outlined above, myth became a structural principle, a model of part of art thinking. The mythological principles, in a transformed form, like in the case of literature and visual art, also entered music, while preserving the peculiar principles and rules of music expression. The structural effect of myth on music has been successfully studied by musicologists on several occasions. A good example may be the monograph by Eero Tarasti *Myth and Music*, based on semiotic theories and music narratology.¹⁰ Direct impact of neomythologism on 20th century music is studied by Victoria Adamenko in *Neo-Mythologism in Music*, where she identifies certain fundamental mythological principles and symbols such as repetition, binary

7 See Carl Gustav Jung et al., *Man and His Symbols* (New York: Dell Pub., 1968); Claude Lévi-Strauss, *The Raw and the Cooked* (New York: Harper & Row, 1969); Roland Barthes, *Mythologies* (Paris: Éditions du Seuil. Points, 1970); Northrop Frye, *Anatomy Of Criticism: Four Essays* (Princeton: Princeton University Press, 1957); Eleazar M. Meletinsky, *The Poetics of Myth* (New York: Routledge, 2000).

8 See, for example, Boris A. Uspenskij, Vyacheslav Ivanov, Vladimir N. Toporov, Alexandr Pjatigorskij and Juri M. Lotman, "Theses on the semiotic study of cultures (as applied to Slavic texts)," in: Jan van der Eng and Mojmir Grygar, eds., *Structure of Texts and Semiotics of Culture* (The Hague, Paris: Mouton, 1973), 1–28.

9 Compare also Juri M. Lotman, *Universe of the Mind* (London, New York: Tauris, 2001).

10 Eero Tarasti, *Myth and Music: A Semiotic Approach to the Aesthetics of Myth in Music: Especially that of Wagner, Sibelius and Stravinsky* (Helsinki: Suomen musiikkiteoreettinen Seura, 1978).

opposition, cosmology, numerical symbols, circle symbols, etc.¹¹ Last but not least, there is the significant contribution of Byron Almén *A Theory of Musical Narrative*, implementing the narrative archetypes from literature (myth) according to N. Frye and James J. Liszka to the narrative theory of music.¹²

The traditional (meaning European classical) music, like the classical myth, is based on the linear principle. Both myth and music need the time dimension for their existence, articulated in a linear manner by a sequence of events running one after another. In terms of narration, myth is based on a linear orientation. The existing tradition of tonal music is also based on the principle of teleological orientation within the harmonic system and its rules. The transformation of musical thinking in the 20th century and its categories is generally linked to the breakdown of the tonal centre of composition and tonality (the tonal centre as a paradigm of musical thinking) as the dominant structuring principle. As a consequence of that, composers began to focus on the other components of music and their new structuring. The music of the 20th century found new ways of relativisation of the traditional linear dimension of temporality. This gave birth to non-linear concepts of time in music, static music layers denying linearity and the teleological development of music composition. The vertical dimension of music time and space has come to the foreground of listeners' experience. This has led to employment of various composition means based on the principles of repetition, discontinuity, stasis (drones, stasis in music). But let me return to myth: can a vertical dimension, a non-linear organisation of time, be found in mythological thinking? If yes, then these mythological models might be used as the starting point for interpretation of the described transformations in musical thinking on the basis of wider relations and links to the tradition.

Time Models in Mythological Thinking

The original Greek word *mythos* demotes, inter alia, narration or the process of listening. Temporality of myth is given by the progress of narration in time as well as an inner, specific mythic time *per se*. The myth brings an experience of time different from ordinary life. Whereas the empirical (historic) time is linear and runs as a sequence of events, the time of mythic narration is outside this linearity. Understanding a myth is realised through insight (in the sense of viewing the truths of the myth), experience, living the symbolic meaning and sense of the mythic narration in ritual activities. The process outlined is characterised by continual or leap detachment from linear narration towards holistic experience, the synchronous dimension of the myth, the mythic timelessness without any link to the present. A myth can be understood as a means of detachment from linear time, although it is unable to get rid of this natural dimension completely. If you interpret the myth as a psychic image of mental activity of man, then it implicitly

11 Victoria Adamenko, *Neo-Mythologism in Music: From Scriabin and Schoenberg to Schmitke and Crumb* (Hillsdale, NY: Pendragon Press, 2007).

12 Byron Almén, *A Theory of Musical Narrative: Musical Meaning and Interpretation* (Bloomington: Indiana University Press, 2008).

symbolises models and experience of the time horizons of human existence. The multivalent meaning of the time models in myth is reflected, for example, by the Ancient Greek terms *chaos* and *cosmos* (the chaotic origin of the non-structured world and the introduction of order into phenomena and principles), as well as *chronos* (the linear, quantitative time) and *kairos* (the time of the well-timed moment, inner quality). The mythological and philosophical symbol of time in the Ancient Greece was the sphere – the perfect circular (spatial) constant static three-dimensional shape. In addition to the linear dimension of mythic narration mentioned above, another characteristic time model is the cycle – repetition of the mythic act of hierophany, creation and their presentation in periodic cycles. An event described by a myth (ritual) keeps repeating, thus returning us to the sacred origin. This leads to the distinction between profane and sacred time and space. In addition to the linear dimension of mythic narration there is also the linear concept of time, connected with the historic awareness of historic events. This is an example of the Jewish-Christian paradigm of thinking, entered by the linear time of narration, the historically particularised interventions of God in human history and redemption. The presentation of a mythic event by narration or by a ritual act, on the other hand, is a manifestation of the non-linear dimension of myth. The empirical profane time is stopped and replaced with the mythic timelessness of a sacral nature, in which the categories of the past – the present – the future do not exist. The summarising of the temporal dimension of the myth mentioned above will now be precised with particular theoretical reflections from the areas of religion studies, anthropology, philosophy and art studies.

Ernst Cassirer understands mythic thinking as a self-contained symbolic form.¹³ The subject of his research includes the three categories of the mythic world defined by Kant: space, time and number: “What we have found to be true of mythical space applies also to mythical time; – its form depends on the characteristic mythical-religious accentuation, the distribution of the accents of the sacred and profane.”¹⁴ The time category is related to the space category. Cassirer characterises historic time as a linear sequence of points allowing for *ad finitum* returns from the present to the past. In contrast to that, achievement of the mythic time (for example through a ritual) is a permanent state in which the connection of the present to the future and to the past is absent, as the mythic time forms an uncrossable (irreversible) barrier separating “the empirical present from the mythical origin”.¹⁵ The mythic time paradigmatically separates us from the empirically experienced time with its causal and linear relations, denying it. The mythic conscience is typically described by Casirrer as “a timeless consciousness” or “primordial time”, the state of duration without anchoring in time with a qualitative and emotional nature.¹⁶ Mythic time is characterised by particularity and quality. Casirrer also mentions the music element of the mythic consciousness, based on a rhythimisation of religious ritual activities of passage and initiation, cosmic stages, biological

13 Ernst Cassirer, *The Philosophy of Symbolic Form. Volume Two: Mythical Thought*, transl. by Ralph Manheim (New Have: Yale University Press, 1955).

14 *Ibid.*, 118–119. For the issue of time in myth, see chapters “The Mythical Concept of Time” and “The Formation of Time in the Mythical and Religious Consciousness”.

15 *Ibid.*, 106.

16 *Ibid.*

actions: "Thus, time as a whole is divided by certain boundaries akin to musical bars. But at first its 'beats' are not measured or counted but immediately felt. Above all, man's religious activities show a rhythmic articulation of this sort."¹⁷

The time dimension of myth is etiological. The syncretic mythological narration describes the origin and functioning of the world in an original mythic time, which is different from the present and which can be returned to through the myth (ritualised action). In this respect, Meletinsky points out the principle of identity: "(...) the fundamental characteristic of myth consists in linking the essence of events and objects to their origins. In myth, to explain the structure of something means narrating the manner in which it was formed."¹⁸ The specific "mytho-logic" that he mentions talks about the original cause, and the mythic time is characterised as "the proto-time (*Urzeit*), the time of origin", as it exists before the empirical time.¹⁹ Although mythic thinking can be characterised as cyclic from the temporal point of view, an important role is also played by the paradigmatic distinction between the empirical (profane) and mythic (sacral) time and space. According to Meletinsky, the mythic past is a sort of co-existing alternative reality at the synchronous level.²⁰ This idea is important for our theme of mythic time. The myth narration proceeds in a linear manner within the empirical time, but the presentation of the myth leads to a denial of this time dimension into a non-linear time where the known temporal and spatial categories do not work and a significant role is played by timelessness and the synchronous aspect instead. In this context, Meletinsky notes that the linear concept of time described above applies to the dichotomy of the mythic and the empirical time.²¹ The cyclic oscillation of the two time paradigms permits a differentiation between the mythical past (creative past, origin of things) and the present (which, as a consequence of the non-creative repetition of cycles, can be understood as static in contrast to the mobile – creative – mythical past).²² The models of mythic time include the cyclic element (based on repetition), subordinated to the binary dimension of the present and the past time (repetition, stasis versus mobility, creativeness).²³

The distinction between the sacred and the profane space and time from the viewpoint of comparative religion studies is described by Mircea Eliade.²⁴ The non-homogeneity of the space for religious man, in his opinion, is manifested by a distinction of sacral places interfering with the profane world. The acts of religious events connect us to the mythic time at the points of contact between the sacred and the profane space. Repetition of these archetypal events²⁵ endlessly repeats the creative actions of gods, revered

17 Ibid., 108. Cassirer's concept of myth was followed, inter alia, by Susanne Langer, for example in her *The Philosophy in a New Key* (1942). See for example William Schultz, *Cassirer and Langer on Myth: An Introduction* (New York and London: Routledge, 2000).

18 Meletinsky, *Poetics of Myth*, 159.

19 Ibid..

20 Ibid., 161.

21 Ibid., 162.

22 Ibid..

23 "In primitive societies, the cyclical conception of time is in any case subordinate to the view of time as two dimensions, the past and the present." Ibid..

24 Viz Mircea Eliade, *Cosmos and History. The Myth of the Eternal Return* (New York: Harper & Brothers, 1959); Mircea Eliade, *The Sacred and the Profane: The Nature of Religion* (San Diego [Calif.]: Harcourt Brace Jovanovich, 1987).

25 Eliade uses the term archetype in the sense of a sacred model, prototype, paradigm. Compare to the meaning of archetype in the analytical psychology of C. G. Jung. Examples of the sacred space archetypes include *axis mundi*, archetypes of the heavenly space, the symbolism of the centre, etc.

heroes and their deeds. Event archetypes are defined as models for repetition, imitation. "Their meaning, their value, are not connected with their crude psychological datum but with their property of reproducing a primordial act, of repeating a mythical example."²⁶ Myths represent models of the sacred time. The Latin phrase *in illo tempore* ("in those days") points towards the time existing before the world we know, the time of gods, the original time of myth. Eliade sees the importance of axiology in the rendering of these models of time (repetitions of a sacred event versus the profane time). The profane time is understood as valueless, useless, mediocre. For the purpose of contact with gods, there is the periodic regeneration of the sacred time in contrast to the profane dimension of our existence. The cyclic time is non-progressive (it is regenerative but *de facto* static). The cyclic time can regenerate *ad infinitum*. This type of time is opposed by Eliade with the linear time of the Jewish religion and later of Christianity with their monotheism, whose eschatology is oriented towards the future (final regeneration of time). Following Eliade one can summarise as follows: while the mythic sacred time can be renewed in cycles, the historic profane time cannot be renewed.

The synchronous aspect of the myth and music has become one of the determining methodological procedures of structural anthropology of C. Lévi-Strauss.²⁷ In this respect, let me mention the iconic quotation from his work *The Raw and the Cooked*: "Both [myth and music], indeed, are instruments of the obliteration of time."²⁸ The diachronic dimension of myth is transformed into a synchronous time, a self-enclosing structure containing an understanding of the myth in its invariant basis (the invariant *langue* identified by the manifestations of the *parole*).²⁹ According to Lévi-Strauss, the synchronous dimension of the myth is detemporalised on the basis of action of two grids of a bipolar approach to nature and culture: the physiological and the cultural dimension.³⁰ Another methodological principle of understanding myth is myth reading, adopted from music, as a score in both the horizontal and vertical direction: "Were we to *tell* the myth, we would disregard the columns and read the rows from left to right and from top to bottom. But if we want to *understand* the myth, then we will have to disregard one half of the diachronic dimension (top to bottom) and read from left to right, column after column, each one being considered as a unit."³¹ Rituals played an important role in the lives of the primitive peoples. According to Lévi-Strauss, the function of ritual is connected with the properties of savage thinking (*la pensée sauvage*) characterised by the mythic time as timelessness, enclosure from the historic time, the effort to eliminate the flow of historic time by presentation of the mythic time through ritual.³² Ritual acts through the mythic past, the periodic repetition of events is an entry of the synchronous dimension of time to the diachronic time flow. Lévi-Strauss further defines three types of rituals with regard to the maintenance (continuity) of the mythic

26 Eliade, *Cosmos and History*, 4.

27 See for example Pandora Hopkins, "The Homology of Music and Myth: Views of Lévi-Strauss on Musical Structure," *Ethnomusicology* 21, no. 2 (1977), 247–261.

28 Claude Lévi-Strauss, *The Raw and the Cooked, Mythologiques, vol. 1* (Chicago: University of Chicago Press, 1983), 16.

29 These theses are documented by the structuralist analyses by Lévi-Strauss concerning the Oedipus myth or the music composition *Bolero* by Maurice Ravel.

30 Viz *Ibid.*, 16–17.

31 Claude Lévi-Strauss, *Structural Anthropology* (New York: Basic Books, 1963), 214.

32 Claude Lévi-Strauss, *The Savage Mind* (London: Weidenfeld and Nicolson, 1966), 236, and others.

time: the rites of control (periodicity of rituals and life, the synchronous aspect), the historical rites (bringing the mythic history to the present) and the mourning rites (preserving the continuity of the present and the past).³³ The characteristics of time models in myth and rite by Lévi-Strauss is documented by the following quotation: “It can thus be seen that the function of the system of ritual is to overcome and integrate three oppositions: that of diachrony and synchrony; that of the periodic or non-periodic features which either may exhibit; and, finally, within diachrony, that of reversible and irreversible time (...).”³⁴

Mythologisation of Time Models by Music

The traditional idea of time in music in European artificial music is based on the principle of succession, movement and continuity of musical events, the logic of development of music expression, heading towards a certain target, i.e., the teleological and linear time models. Time in music understood in this way, in connection with tonality as the unifying, organising and hierarchic system,³⁵ permits connections of music events within the past-present-future horizons. The music tectonics are traditionally characterised by the successive alternations of the climax and the anticlimax.³⁶ The accompanying phenomenon of this method of composition is that the given moment in music can be filled with sense in the expected manner and orientation in the music structure can thus be found. The supporting point is the memory, permitting connection and explanation of what has already happened in the composition, what is derived from the past, and what is likely to follow according to the music logic of the music paradigm and the given style expression. In this sense, the time in music as an anthropological phenomenon can be studied theoretically not only with regard to properties of music structures but, above all, from the psychological and aesthetic points of view – how the given music structure acts during listening experience (what its effect and impact on experience is).

Twentieth century music features increasingly non-linear organisation of the music structures and non-teleological concepts of time in music.³⁷ The music temporality is stopped by the composer, music becomes static, and the music stream continuity is disturbed with the aim to explore new ways of listening to and composing music. One can also say that these procedures disrupt the continuity and linearity of the traditional music time in favour of evoking mythological time models. The listening strategies of the traditional linear and teleological music composition are no longer sufficient for understanding of and orientation in the new music structures. Music events in

33 Ibid., 236–237.

34 Ibid., 237.

35 The above mentioned also applies to modal music composed in the traditional linear, teleological model of time in music.

36 Markéta Štefková, a Slovak theorist of music, speaks about the conditions of meaningful interpretative grasp of time progressions in music, the “inner unity of their progress in time”, the process of development of tension, its culmination and relief, accompanying interpretation of the meaningful music content. Markéta Štefková, *O hudobnom čase* (Bratislava: The Institute of Musicology, Slovak Academy of Science, 2011), 31.

37 The non-teleological composition method was already used by Richard Wagner in some of his compositions (*Tristan und Isolde*, *Der Ring des Nibelungen*): his music is linear but not always teleological. It could continue without a clearly audible target of final accomplishment. Compare his concept of the endless melody.

compositions are no longer confined to references to the past and the future in the given music structure, and the very moment of the heard music is not composed of coherent music elements and principles of the existing logic of musical thinking. As mentioned by London: "In music of the 20th century we find explorations of discontinuity, non-linearity, fragmentation and chaos."³⁸ The non-linear temporality is a feature of music and the contemporary multimedia and intermedia art. The linear temporality, on the other hand, remains an important model of time in art, only losing its dominant role. On the other hand, we cannot claim that non-linear and non-teleological composing completely dominated in the 20th-century music. These originally mythological principles of mythological thinking found their use in the 20th-century music in varying degree across the stylistic and compositional focus of the music. Here it is a chosen approach to the interpretation: the mentioned composition procedures are characteristic of some authors to varying degrees (see examples below); similarly, some compositions do not always have to dominantly use the mentioned temporal models of the myth but can just significantly appear in certain parts. In the 20th-century music, mythological models appear contextually and together with them, the traditional (i.e. linear, teleological, dominating in the quantity) musical creation continues.

According to Jonathan D. Kramer³⁹, time in music can be divided into two main principles of linearity and non-linearity. Linearity is based on development: "the temporal continuum [is] characterised by [the] principle of composition and of listening under which events are understood as outgrowths or consequences of earlier events."⁴⁰ Unlike linearity, non-linearity is the opposite of development: "it is the determination of some characteristic(s) of music in accordance with implications that arise from principles or tendencies governing an entire piece or section."⁴¹ Kramer notes that the processes of continuity and discontinuity are not necessarily related to these two terms, since discontinuity can be found in both linear and non-linear music layers. With regard to the development of musical thinking, discontinuity of the music stream is a means of denial or disruption of linearity.⁴² There is a transitory space between linearity and non-linearity. Kramer defines the following five categories. The traditional time of European artificial music is the directional linear time. Non-directional linear time is based on the sequence of music events with the absence of a clear direction and target of the music stream flow. Multiple time (multiply-directed time) corresponds to a music composition with a linear orientation of music events in a sequence with a clear beginning and end but not in any specified sequence and deductible logic of further orientation.⁴³ This music heads forward but can develop in multiple directions

38 Justin London, "Time," *Grove Music Online*, accessed September 19, 2018, <http://www.oxfordmusiconline.com/>.

39 This is primarily described in Kramer's monograph *The Time of Music*. Further, see for example Jonathan D. Kramer, "New Temporalities in Music," *Critical Inquiry* 7 (1981-2): 539-556; Jonathan D. Kramer, "Moment Form in Twentieth Century Music," *The Musical Quarterly* 64, no. 2 (1978): 177-194; Jonathan D. Kramer, "Postmodern Concepts of Musical Time," *Indiana Theory Review* 17, no. 2 (1996): 21-61.

40 Kramer, *The Time of Music*, 453.

41 *Ibid.*, 20.

42 Kramer refers to the impact of non-European music cultures, where non-linear time models are inherent, as well as the technological factor of the recording technology and manipulations with the sound and its layers. Kramer, *New Temporalities in Music*, 543.

43 Kramer refers in his already quoted works to Claude Debussy: *String Quartet* (1893) and *Jeux* (1913). *Symphonies of Wind Instruments* (1920) by Igor Stravinsky is for him an example of an expression of discontinuity and non-linear procedures in music.

according to the logic of musical thinking. Its target can be at its beginning, depending on the organisation of the music events. Moment time in music is characterised by a series of isolated and particular music events with total importance – each moment of this form is all-inclusive. The beginning and the end of the composition is not clearly defined by a gesture. Finally, vertical time is music with the horizontal dimension absolutely suppressed. This is the equivalent of timelessness in music, music stasis, with no temporal relations between the individual music moments. The phrases of music ideas – the typical feature of linearity – are absent. This music is non-teleological, the listener cannot rely on the memory of the previous music development in anticipation of the future development.⁴⁴ Another important finding presented by Kramer is that music often combines more of these time categories which manifest themselves in different scope and strength. Music compositions do not present any “pure” type of a particular music time model. All depends on the music structure hierarchisation and the way of listening to it.⁴⁵

An important role in 20th century music was performed by non-linearity and non-teleological music composition.⁴⁶ The radically new requirements for listening strategies opened new methods of music structuring and narrative forms of contemporary music.⁴⁷ Coping with these demands is described in an uncompromising manner by Kramer as follows: “We become overloaded with unfulfilled expectations, and we face a choice: either give up expectation and enter the vertical time of the composition—where expectation, implication, cause, effect, antecedents, and consequents do not exist—or become bored.”⁴⁸ Mythologisation of time models in music is most closely connected with moment time (moment form) and vertical time, updating the verticality of the time of the myth and the ritual, the mythic stasis and timelessness. It needs to be remembered that there is no direct equivalence between the time models in mythic thinking and the time models in music, there is only the interpretation of the possible symbolic meaning of the properties of the mythological and the music structures in the context of myth revival in 20th century and present culture.

The composition *Kontakte* (1959–1960) by K. Stockhausen is explained by the composer in the following quotation; please note the terms referring to the vertical dimension of music (myth) and timelessness here: “This concentration on the present moment – on every present moment – can make a vertical cut, as it were, across horizontal

⁴⁴ Kramer, *New Temporalities in Music*, 555.

⁴⁵ The text of this study follows a systemic theoretical approach to the theme of interest. Particular examples of the individual types of music time in 20th century compositions are shown in the quoted literature references. See also Footnote 40. In the case of the non-directional linear time, these examples include compositions by Arnold Schoenberg, Erik Satie, Charles Ives, Alban Berg, Iannis Xenakis, Aaron Copland, Luciano Berio, and George Crumb. Multiple time is used in compositions of A. Schoenberg, Harrison Birtwistle. Moment time is terminologically connected with the achievement of Karlheinz Stockhausen, as well as Anton Webern, Igor Stravinsky, and Olivier Messiaen. Vertical time can be found in compositions by C. Stockhausen, John Cage and Steve Reich.

⁴⁶ Kramer refers to the terminology used in the work of Leonard B. Meyer, and defining the music of Stockhausen or Cage as “directionless, unkinetic”, “anti-teleological”. See Leonard B. Meyer, *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture* (Chicago: University of Chicago Press, 1967), 72, 81. Quoted from Kramer, *The Time of Music*, 4.

⁴⁷ Comp. Vincent Meelberg, *New Sounds, New Stories: Narrativity in Contemporary Music* (Leiden: Leiden University Press, 2006); Jann Pasler, “Narrative and Narrativity in Music,” in *Time and Mind: Interdisciplinary Issues. The Study of Time*, vol. 6, Julius Thomas Fraser, ed. (Madison: International Universities Press, 1989), 232–257.

⁴⁸ Kramer, *New Temporalities in Music*, 550.

time perception, extending out to a timelessness I call eternity. This is not an eternity that begins at the end of time, but an eternity that is present in every moment.”⁴⁹ What are the means of creation of this music form? in the moment form, linearity is of no essence, pushed to the background by discontinuity, supported with the absence of defined beginnings or ends of composition sections. The composition sections are not interconnected by any linear logic, but what remains is the music continuum of the individual events (blocks, moments).⁵⁰

Another Kramer’s analytic example of the temporal form and temporality in music is the orchestral composition *Chronochromie (Time-Colour)* (1959–1960) by Olivier Messiaen where the moment temporality is intensively present. The composition is divided into seven parts: 1 Introduction, 2 Strophe I, 3 Antistrophe I, 4 Strophe II, 5 Antistrophe II, 6 Epôde, 7 Coda. However, this division is not functional absolutely; the individual parts are played in succession without divides. The composition is characterized by its emphasis on the colour quality of the chords, application of a compositional system of symmetric permutations and incorporation of birds singing into the musical structure, but as regards the pursued theme, it is also a specific work with music temporality. The complexity of the composition is indicated by application of all three compositional techniques in a systematic unity. Messiaen evokes the moment temporality by various means, most importantly probably by the discontinuity in the music stream, which separates the individual musical moments. Kramer points out that the individual moments in the composition are put side by side as individual units without transitory or connecting parts. The dissimilarity of the individual moments is supported by the complexity of musical textures, instrumental colours, and compositional techniques. There is also the role of different proportions of the individual parts and the related musical moments as well as the irregular representation of the moments and their lengths in the individual parts of the composition.⁵¹ Kramer identifies another means of creation of the moment temporality by Messiaen, which is avoiding the traditional climax in the composition that would evoke the drama or the narrative procedures. In this context, Kramer philosophically comments: »Of course the dramatic curve is peculiar to Western art; it is not a universal of mankind, as Eastern music readily demonstrates.«⁵² The final incorporation of the bird song by the composer differs from the existing musical tradition: the different musical textures negate the principles of musical cadence and structures based on phrases or tectonic finish of the music.⁵³

The vertical time in music abandons the element of linearity in favour of non-linearity as the main constituting principle. The static character of the composition cannot be associated with the traditional narrative interpretation of music. Kramer notes: “The result is a single present stretched out into an enormous duration, a potentially infinite

49 Karlheinz Stockhausen, *Texte I*, trans. Seppo Heikinheimo. *The Electronic Music of Karlheinz Stockhausen* (Helsinki, 1972), 120–121. Quoted according to Kramer, *Moment Form in Twentieth Century Music*, 179.

50 Kramer refers in his quoted works to next compositions: Olivier Messiaen: *Chronochromie* (1960) and *Oiseaux exotiques* (1955); Anton Webern: *Symphony* (1928); Witold Lutoslawski: *String Quartet* (1964); Frank Zappa: *Lumpy Gravy* (1967), etc.

51 Kramer, *Moment Form in Twentieth Century Music*, 190–191.

52 *Ibid.*, 191.

53 *Ibid.*, 191–192.

'now' that nonetheless feels like an instant."⁵⁴ The listener's leap to the vertical dimension of music brings about different listening strategies, compared by Kramer to viewing a statue in time, when the object can be seen from all sides, angles, in detail or as a whole, from different distances, or from outside the room...⁵⁵ Good examples are represented by minimalist compositions (Steve Reich, Philip Glass, Le Monte Young), the semantically open compositions by John Cage, as well as the extensive compositions with the principle of contrast suppressed by Morton Feldman.⁵⁶ Non-linearity is the structural composition technique of 20th century music. Non-linear procedures result from weakening or denial of the relations between music elements and events which are perceived as distinctive and self-sufficient in terms of content. The way of listening is not based on the traditional search for relations between the past – the present – the future but focuses on the current moment of the music structure. Non-linearity is achieved by disturbance of the continuity of music and its compositional material. Vickery⁵⁷ identifies non-linear procedures in music on the basis of various levels of music structure properties: integration, contingency, compressibility and determinacy.

An example of musical minimalism⁵⁸ that creates musical non-temporality and verticalises the musical temporality by application of specific musical means is *Music for 18 Musicians* (1974–1976) by Steve Reich. The variety of the instruments used in the piece includes pianos, marimbas, vibraphones, violins, cellos, Bb and bass clarinet as well as human voices. Reich's aesthetic credo emphasises gradualism of the musical process allowing the listeners not only to enjoy detail elements of the musical changes in their musical experience but also the sum of all musical elements in their entirety in the light of the overall form. The roughly one hour long piece examines various levels of texture, harmony and colour of the music through multi-dimensional musical processes. *Music for 18 Musicians* combines several mythological principles, which found their musical expression. The verticality of the musical temporality is conditioned by the creation of a musical stasis. The fundamental principle of the myth – repetition – is elevated here to the form-making principle. The music stream is in constant motion (regular pulsating move of the instruments in repetitive patterns); the music is void of a teleological direction. Despite the gradual nature of the musical processes, the listener has to assume a vertical approach due to the extreme length of the individual repetitions. The principle of repetition and the permanence of the musical motion also negate the listener's ability of dramaturgic reference of the music to the horizons of the past, present or anticipated musical events. In connection with compositions by Steve Reich and Frederic Rzewski, Kramer argues that the musical motion in these cases is gradual and constant; because of the absence of hierarchy in the structure of the individual phrases, the temporality is more vertical than linear.⁵⁹ The lack of hierarchy in the musical structure of the composition can be explained by the psychological terms of foreground – background. Our

54 Kramer, *New Temporalities in Music*, 549.

55 *Ibid.*, 551.

56 Kramer (see *New Temporalities in Music*) gives several analysed examples of vertical time in music: John Cage: *Variations V* (1965); Steve Reich: *Come Out* (1966), Frederic Rzewski: *Les Moutons de Panurge* (1969).

57 Lindsay Vickery, "The Evaluation of Nonlinear Musical Structures," in *Sound Scripts: Proceedings of the 2009 Totally Huge New Music Conference*, Vol. 3 (2011), 74–84.

58 Cf. e.g. Robert Fink, *Repeating Ourselves: American Minimal Music as Cultural Practise* (Berkeley: University of California Press, 2005).

59 Kramer, *New Temporalities in Music*, 551–552.

hearing focuses on musical features that emanate from the musical stream and attract our attention. The musical background is on the other hand perceived as the continuum from which significant elements emanate into the foreground. Reich applies this principle in the mentioned composition: the regular pulse of the music stream is non-hierarchical, but the exposed instruments and voices emanate from it into the foreground and again merge with the pulse of the music stream. In this case, the musical temporality is non-hierarchical. The composition is characterized by another mythological element: cyclicity. Reich explains in his comment on this composition that it is based on the cycle of eleven chords, which are played at the beginning and at the end.⁶⁰ The individual chords pass through repetitive pulses of all instruments and voices and are the musical content of the individual sections of the composition.

Moment time and vertical time can be linked to musical expression of the static impression of time by means of expression. The static effect is paradoxically encountered at first sight for example in minimalist music, i.e., music with a process-based structure. The listening experience of these compositions (especially the early and radical phase of American minimalism) does not accentuate structural hierarchy, the temporality is strongly vertical and focused on the present moment. Thanks to the length of the repeated model (pattern) and its shifts, our ability to listen only referentially to the previous or future development of the music layer is reduced. The music time created is static, vertical, formed by the continuous cyclical movements of the music. The key element of minimalism in music is mythic thinking in the form of cyclic repetition. The cyclic repetition of a music pattern evokes timelessness, stasis. Tarasti relativises the narrative limits of minimalist music, even calling it anti-narrative, as it is based on a series of the current “now” moments without any clear temporal articulation.⁶¹ Tarasti links the temporal segmentation in minimalist music with the thesis of Lévi-Strauss on the effect of music (and myth) as an instrument of stopping time: “Minimalist music rejects temporal segmentation and traditional functions of musical time: in this music one can no longer distinguish among beginning, end, introduction, or other temporal functions of music. Here music really has become a machine that stops time (...).”⁶² The principle of repetition is connected with the ritual aspect taken from the time models of non-European cultures, and the mythological symbol of the circle and the sphere. Interpreting the manifestations of the mythologem of the circle and mandala in 20th century music, Adamenko notes the issue of renaissance of circular notation, manifested not only by the structure and notation of music but also in certain architectural and acoustic requirements for live performance of this music.⁶³ She analyses minimalist compositions by Terry Riley, Le Monte Young, Philip Glass, and the manifestations of the symbol of the circle in K. Stockhausen and George Crumb. Inspiring is also her interpretation of the phenomenology of time and space in the ideas of Gaston Bachelard (*La Poétique de l'Espace*, 1957), whose terms “phenomenology of roundness”

60 Steve Reich, “*Music for 18 Musicians. Composer’s Notes*,” accessed February 15, 2019, <https://www.boosey.com/cr/music/Steve-Reich-Music-for-18-Musicians/548>.

61 Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington and Indianapolis: Indiana University Press, 1994), 285.

62 *Ibid.*, 284.

63 See chapter 7 of *Where Time Turns into Space: The Mythologem of a Circle* in the monograph by Adamenko, *Neo-Mythologism in Music*.

and “vertical time” are put in a direct relation with the moment form of K. Stockhausen, “suspended time” of G. Crumb, as well as the ritual dimension of minimalism in music: “Bachelard’s vertical time comes to mind when comparing minimalist music to archaic ritual, through which its participants have experienced mythic time.”⁶⁴

Music exploration of vertical and non-linear narration is also represented by use of simultaneous layers of music and libretto in scenic music forms.⁶⁵ As noted by Everett: “The decades of the 1970s and ‘80s bear witness to the most radical and avantgarde transformation of opera and theatre; nonlinear or anti-narrative orientations replaced linear, goal-directed forms of narrative.”⁶⁶ Various music areas use various means to accentuate the vertical, static dimension of music and myth. For example: Grabócz thinks about the relationships between archetypal structures, initiation rituals and manifestations of stasis in opera, where the central character is newly symbolised through an initiation ritual, not by the classical narrative description.⁶⁷ The music means of expression of stasis include the principle of repetition, drones, static harmony, enumeration, and additive tectonic procedures. “Since Cage, Stravinsky, and Messiaen, we have known that the representation of an Indivisible Whole, devoid of duality (Cage) of ontological time as opposed to psychological time (Stravinsky), and of the desire to present „the theological rainbow (Messiaen) tend to create a kind of ‘zero’ time, a circular of cyclic time juxtaposing or superimposing stasis and directionality.”⁶⁸ Further manifestations of stasis in music are represented by compositions by Olivier Messiaen. Koozin⁶⁹ interprets stasis in the works of this composer as a metaphor of eternity. The means of evocation of music stasis in Messiaen are based on limited hierarchy of the rhythmic and melodic elements, use of isorhythmia, non-retrograde rhythms, modes with limited numbers of transpositions, generally means of liberation from the causal relations of the music structure and abandonment of linear temporality. The search for new dimensions of music time also takes place in electro-acoustic music, deflecting from the linear models of the music narrative with its specific use of acoustic material without traditional semantic references to the existing sound universe of music. Typical consequences of this aesthetic approach are responded to by Grabócz emphasising characteristics of current electro-acoustic music such as stasis, plurality, time suspension and time stopping: “This period is marked by a musical atmosphere of stasis, of oblivion, of unreasonableness and non-narrativity.”⁷⁰

64 Ibid., 239.

65 See, for example, the non-linear narratives and multiple temporalities in the opera by Philip Glass *Einstein on the Beach* (1976), with the independent coexistence of the music and the libretto; or the classical example of the post-modern deconstruction of the simultaneous layers of the myth about Orpheus in *The Masks of Orpheus* (1986) by Harrison Birtwistle (music) and Peter Zinovieff (libretto).

66 Yayoi Uno Everett, *Reconfiguring Myth and Narrative in Contemporary Opera* (Indianapolis: Indiana University Press, 2015), 7. Everett analyses operatic works by Osvaldo Golijov, Kaija Saariaho, John Adams, and Tan Dun as examples of revival of mythic structures by fragmentation, non-linear and anti-narrative procedures.

67 Márta Grabócz. “Archetypes of Initiation and Static Composition in Contemporary Opera.” In *Music and Narrative since 1900*, edited by Michael L. Klein and Nicholas Reyland. Bloomington: Indiana University Press, 2013, 101–124. The analysed compositions include works by François-Bernard Mache, Pascal Dusapin, and Gualtiero Dazzi.

68 Ibid., 107.

69 Timothy Koozin, “Spiritual-temporal imagery in music of Olivier Messiaen and Toru Takemitsu,” *Contemporary Music Review* 7, no. 2 (1993): 185–202.

70 Márta Grabócz, “Narrativity and Electroacoustic Music,” in: Eero Tarasti, ed., *Musical Signification: Essays in the Semiotic Theory and Analysis of Music* (New York: Mouton de Gruyter, 1995), 544.

Conclusions

Pearsall summarises the semantic theoretical approach of L. B. Meyer and J. Kramer to application of non-linearity in music in the hands of the music avant-garde, with the aim “to assimilate cyclical conceptions of time characteristic of many non-European cultures.”⁷¹ The analysis of time model types in mythic thinking mainly focused on the cyclic concept. This time model, connected in mythic thinking with the phases of gods, nature and man, is materialised by ritual activity, periodically presenting the mythic time. The consequence of application of mythic time as a different paradigm with its rules is a stopping of the flow of historic (empirical, linear) time. This results in a vertical leap to a different temporal and spatial dimension. Profane time is replaced with sacral time. Mythic time aims towards the vertical dimension of the world, connecting man with the transcendental space. The principles described are specifically represented in music by the “discovery” of the vertical dimension of music time, compositional means of time stopping, music stasis, and non-linear composition procedures of a non-teleological nature. All of that is governed by specific music style rules but the potential source of these time models lies in the myth. Consistent application of the cyclical concept of myth and ritual and their music extension (maximisation of the cyclic principle in music, music minimalism, the principles of discontinuity, moment forms) resulted in the penetration of timelessness and vertical time into music thinking. The implementation of mythic models of time in 20th century music is primarily supported by the structure or form of mythical thinking. Here we are confronted with myth as the structuring principle on an archetype basis whose invariant form is repeatedly filled with new content.⁷² Non-linear thinking and vertical time require new music listening strategies whose presence can certainly be explained by the effects of exotic cultures, music technological and reproduction capabilities, style development rules, effects of other art forms (...),⁷³ but also manifestations of neomythologism as one of the possible ways of interpreting these phenomena. I hereby do not identify any direct link between mythic thinking and the different awareness of 20th century man and his music, but I find here a revival of mythological symbols in new contexts and contents. Mythological symbols and patterns cannot be projected on any arbitrary cultural expressions of the new time, just as exotic expressions of music cultures cannot be projected on European (Euro-American) music. Without prejudice to the generality of the foregoing, it remains

71 Edward Pearsall, “Anti-Teleological Art: Articulating Meaning through Silence,” in: Almén Byron, ed., *Approaches to Meaning of Music* (Bloomington and Indianapolis: Indiana University Press, 2006), 41.

72 Compare the theory of archetypes by Carl Gustav Jung. In this case, there is a psychologising approach of activation of conscious as well as unconscious processes in art creation. Compare, for example, the term correla(c)tivity by Július Fújak, denoting multilevel perception. Július Fújak, *Musical Correla(c)tivity: Notes on Unconventional Music Aesthetics* (Nitra, Slovakia: University of Constantine the Philosopher, 2005).

73 Music minimalism is related to the more general minimalist principle in visual art (minimal art). Synthesizing, integrating, syncretic or multisensorily oriented art is a return to the syncretic perception of the world by mythological thinking. Hermeneutic principles of interpretation of the relationship between music and other arts in relation to intermediality and integration are studied by the Slovak theorist of music and aesthetics Slávka Kopčáková: Slávka Kopčáková, “K súvzťažnosti a interpretácii hudby a iných umeleckých médií,” in *HUDBA A UMENIA. Vzájomné vzťahy a prieniky v kontexte intermediality a integrácie. Studia Scientiae Artis I. Acta Facultatis Philosophicae Universitatis Prešovensis*, Slávka Kopčáková, ed. (Prešov: Faculty of Arts, Prešov University, 2011), 37–89.

a crucial finding that myth reveals some universal principles manifested in various ways in the course of the history of culture and art, including music.

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POVZETEK

Mit je razumljen kot simbol in strukturni princip tega, kako umetnost vpliva na ustvarjanje na zavedni in nezavedni ravni. Umetnost in glasba 20. stoletja sta zaznamovana s ponovnim zanimanjem za mite v različnih oblikah. Neo-mitologizem je postopek oživljanja in reinterpreteriranja mitov v umetnostni sferi s pomočjo kulturne zavesti o mitoloških vsebinah. Muzikologija preučuje učinke mitov na glasbo, kot nam npr. prikazujejo dela Clauda Lévi-Straussa, Eera Tarastija, Byrona Alména ali Victorie Adamenko. Linearni teleološki model, povezan s tonalnostjo – kot glasbeno paradigmo –, je tradicionalni model časa v glasbi. Mitološki način mišljenja vsebuje več različnih tipov časa. Najpomembnejši med njimi je ciklični čas, a imamo tudi vertikalni čas mitološke brezčasnosti. Mitološki čas je sakralni čas in tako drugačen od profanega časa. Modele mitološkega časa so preučevali raziskovalci kot, denimo, Ernst Cassirer, Eleazar M. Meletinsky, Mircea Eliade ali Claude Lévi-Strauss. Refleksija o glasbi 20. stoletja je odkrila nove modele glasbenega časa in prostora. V tem kontekstu ni pomembno zgolj, kako je glasba strukturirana, temveč tudi

akustični vtis skladbe, strategija poslušanja in izkustvo. To vključuje uporabo nelinearnih tehnik skladanja – kot zanikanja teleološkega, linearnega modela. Analiza časa v glasbi temelji na delu Jonathana D. Kramerja, ki je razlikoval med usmerjenim linearnim časom, neusmerjenim linearnim časom, večkratnim časom, momentanim časom in vertikalnim časom. V študiji je poseben poudarek na principih momentane forme, minimalizma v glasbi in na principu ponavljanja, kakor tudi na načinih ustvarjanja glasbenih zastojev (*stasis*) in na vlogi ritualov v glasbi 20. stoletja. Maksimiranje originalnosti mitološkega principa ponavljanja vodi k ustvarjanju brezčasnosti v skladbah. Nadaljnje metode vzbujanja mitološkega časa vključujejo diskontinuiteto, nereferenčne glasbene strukture in poudarjanje vertikalnih komponent glasbe. Podobno kot mit je tudi glasba sposobna negirati linearni čas s poudarkom na vertikalnih dimenzijah in z zaustavljanjem ali ukinjanjem glasbene linearosti. Metode glasbenega in mitološkega izražanja so različne v svojih manifestacijah, toda mitološko mišljenje vsebuje modele in predloge, ki so uporabljani v novejših glasbenih kompozicijah kot tudi v sodobnih strategijah poslušanja glasbe.



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Primary Music School Education in Slovenia and Montenegro

Osnovno glasbeno šolstvo v Sloveniji in Črni gori

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IZVLEČEK

ABSTRACT

Primerjava slovenskega in črnogorskega osnovnega glasbenega šolstva kaže raznolik zgodovinski razvoj. V slovenskem prostoru poteka sodobno izobraževanje 10 let, v črnogorskem prostoru 9 let. V slovensko glasbeno šolo se lahko vpišejo 5-letniki, v črnogorsko šolo 6-letniki. Oba predmetnika obsegata glasbenoteoretične in instrumentalne predmete, slovenski koncept vključuje več instrumentalnih področij.

Comparison of primary music school education in Slovenia and Montenegro showed distinctive historical development. Contemporary education lasts for 10 years in Slovenia, 9 years in Montenegro. Enrolment in Slovene system is available for 5-year-olds, in Montenegro, for 6-year-olds. Curricula encompass music-theoretical and instrumental subjects, Slovene concept includes more instrumental areas.

Introduction

The entire vertical of the contemporary Slovene public music school education – from primary through secondary to higher level – is systemically well organised and regulated by law. With its long tradition, primary music education, carried out by primary music schools, is oriented towards identifying musical and dance talents among pre-school

and primary school children, encouraging their artistic expression, developing musical abilities, skills and knowledge necessary to participate in various amateur musical groups and directing children into further music education at the secondary level. Positive effects of elementary music education in the pre-school and primary-school period are supported by numerous contemporary studies proving positive influence on holistic (musical) development.¹ In the European territory, we can observe a variety of legal, systemic and organisational aspects of primary level music school education, as well as different didactic concepts and their integration in the national curricula. Contrary to Slovenia which has a quality music school system, in some European countries we can observe several contradictions in terms of legislation and organisation, as well as existence of national curricula for music schools. According to European Music School Union's statistical data (2015), some of their members, e.g. Estonia, France, Croatia,² the Netherlands and Sweden, as well as some regions in Germany, Italy and Serbia do not have any regulated education at the level of primary music school. The 2015 data also show disparities in terms of elaboration of the curricula and existence of syllabi at the national level. In some European countries, e.g. Denmark, Estonia, some regions of Italy, Liechtenstein, the Netherlands, Norway, Sweden and Switzerland, education at the level of primary music schools is not set out by the national curricula³ which would gradually and systematically steer towards a process-oriented treatment of contents at all educational levels.⁴ Differences in the legal, systemic, organisational and curricular settings of elementary music schools stem from the past and present cultural, artistic, performing and social development of various European local, regional and national environments. The present paper focuses on the concept of contemporary music school education in Slovenia and Montenegro, two former Yugoslav republics. Even though the two countries used to pertain to a common geopolitical area, the development of their music education system differed considerably. From the second half of the 19th century and until World War II, the Montenegrin system followed the Russian school,⁵ while, in the second half of 19th century until World War I, the Italian and German influences dominating Slovenian music in the past, thus slowly began to be replaced predominantly with Czech musicians who worked as music reproducers, composers, publicists and also as music teachers. Most of them gained their musical knowledge at the leading music institutions of Czech universities. Numerous

1 Barbara Smolej Fritz, "Razvoj vidikov glasbenih sposobnosti, ki jih meri Bentleyev test," *Psihološka obzorja* 9, št. 1 (2000): 92-95. Barbara Sicherl Kafol, *Celostna glasbena vzgoja. Srce, um, telo* (Ljubljana: Debora, 2001), 162-210.

Olga Denac, *Glasba pri celostnem razvoju glasbene osebnosti* (Ljubljana: Zavod RS za šolstvo, 2002), 98-108.

Katarina Zadnik, "Razvoj ritmičnega in melodičnega posluha pri 8-letnih učencih v glasbeni šoli," (Dok. dis., Univerza v Ljubljani, Akademija za glasbo, 2011), 10, 261-268.

Barbara Kopačin, "Medsebojna povezanost inteligentnosti, glasbenih aktivnosti in družinskega okolja pri devetošolcih," *Revija za elementarno izobraževanje* 7, št. 2 (2014): 82-85. http://www.pef.um.si/content/Zalozba/clanki_2014_letnik7%20_stev_2/REI%207%202%20web%20cl%205.pdf.

2 Statistical data for 2010.

3 Analysis shows that music schools system lacks regulatory and national curriculum basis in Estonia, Ireland, Italy, the Netherlands and Sweden.

4 "Statistical information about the European Music School Union," EMU 2015, accessed October 25, 2018, <http://www.musicschoolunion.eu/wp-content/uploads/2017/09/EMU-Statistics-2015-08.09.2017.pdf>.

5 Jelena Bogojević Martinović, "Views on the Elementary Music Education in Montenegro and Slovenia," *Javno glasbeno šolstvo na Slovenskem. Pogledi ob 200-letnici*, 25 (2016): 306.

Czech musicians, who were active in the field of music education, applied their highly applicable musical and didactic knowledge in to learning process within the new established of the most important music institutions in Slovene territory.⁶

After World War II, during the period of the common state, there were some influences by the Croatian and Serbian music educationalists, and in Montenegro we can also trace influences by some Slovene music educationalists who worked there. Influences of the Slovene systemic organisation of primary music schools and music-education doctrine can still be found in Montenegro today. The shift from an eight- to a nine-year primary school in Slovenia was followed in Montenegro as a quality sample model of a primary school system reform.⁷ The process of the first curricular reform in the Montenegrin general school system, introduced after Montenegro gained its independence in 2006,⁸ was carried out with professional support of and in international cooperation with the Republic of Slovenia which steered the structure and content of the changes made in the field of primary school education. As a result of this cooperation, the Slovene music didactics concept, with activity-based approach as its fundamental orientation, is reflected in the Montenegrin national curriculum for the subject called *Music Culture (Muzička kultura)* in their nine-year primary school.

The present paper focuses on and compares the contemporary Slovene and Montenegrin concepts of music education in primary music schools, comparing also their courses of development from the 19th century to the present day. It gives an overview of similarities and differences in the educational structure of the two systems. It compares an enrolment conditions at the preschool and primary level, duration of education and structure of curricula in both countries, with emphasis on areas of instrumental and music-theoretical subjects. The paper is devised on theoretical and historical backgrounds, and it is based on descriptive, analytical, comparative methodological research approach.

Development of Music School Education: Comparison between Slovenia and Montenegro

The modern music school systems have their roots in the traditions of individual countries' musical, cultural and artistic tradition, as well as societal and social circumstances and needs at the national, regional and local level. In order to understand the current state of music schools, it is necessary to look back into the course of events and tendencies which (co-)influenced the establishment of music institutions as important milestones in the development of music education. The system of music schools in Slovenia has got a rich, 200-year-long tradition. The origins of institutionalised music education go back to the beginning of the 19th century, more precisely to the year 1816 when the first

6 Jernej Weiss, "Slovenian music history' or 'History of music in Slovenia'," *Muzikološki zbornik* 45, št. 1 (2009):78, 79. <http://www.dlib.si/?URN=URN:NBN:SI:DOC-V3DCAODM>.

7 Bogojević Martinovič, "Views," 309.

8 Until 2006 Montenegro, together with Serbia, was part of the Federal Republic of Yugoslavia. "Principles and general objectives of education. Montenegro," World Data on Education 6th edition (2006/07), accessed October 25, 2018. http://www.ibe.unesco.org/Countries/WDE/2006/CENTRAL_and_EASTERN_EUROPE/Montenegro/Montenegro.pdf.

public music school was established in Ljubljana in the framework of a primary school then called *normalka*. In 1875 the music school became part of the German Philharmonic Society and this enhanced the tendencies and endeavours to establish a music society which would promote the development of Slovene music creativity and performance. These initiatives matured in 1872 with the establishment of the Slovene music society *Glasbena matica* in Ljubljana. The society encouraged the development of Slovene music education, creativity and performance, it was in charge of collecting folk songs, music publishing, libraries and schools. Since its very beginning, the society was aware of the importance of music education at all levels. Thus, in 1882, the *Glasbena matica* society established a lower music school in Ljubljana. Following its example, music schools began emerging in other Slovene towns as well.⁹ As we have already mentioned, in the second half of the 19th century numerous Czech musicians left their traces in the field of music education in the Slovene territory.¹⁰ Most of them were active at the music school *Glasbena matica* in Ljubljana and other Slovene towns and they also collaborated with other institutions¹¹ that offered music-education programmes.¹²

After years of efforts and hard work, the *Glasbena matica* Conservatory was founded in 1919. It was a secondary-level education institution which was nationalised in 1926 in the then Kingdom of Serbs, Croats and Slovenes, thus becoming the first Yugoslav conservatory. It laid the foundation for a music academy which was established just before World War II, in 1939. Up until World War II, music education was also provided by societies and private music schools, the latter contributing significantly to the development of music education in the Slovene territory.¹³ After World War II, in 1950's, state music schools were increasingly being opened, following the model of Eastern European countries and the Soviet Union (today's Russia), while the development of private music schools was brought to a halt, in line with the social order and political regime of the time. With Slovene independence in 1991, the network of public as well as private music schools began to spread. Currently, there are 54 public and 15 private music schools.¹⁴

The beginnings of music education in Montenegro go back to the first half of the 19th century, when a military band and the first singing society *Jedinstvo* (1839) were established in Boka Kotorska, a territory which at the time was part of the Habsburg

9 Nataša Cigoj Krstulović, *Zgodovina, spomin, dediščina: ljubljanska Glasbena matica do konca druge svetovne vojne* (Ljubljana: Založba ZRC SAZU, 2015), 29.

Darja Koter, *Slovenska glasba 1848–1918* (Ljubljana: Študentska založba, 2012), 152–153.

10 The activities of predominantly well-educated Czech musicians were already of utmost importance in the music culture and education of the first half of the 19th century in Slovenia (Josef Mikš, Franc Sokol, Jan Slavik). Weiss, "Slovenian music history," 80.

11 Anton Nedvěd (1829–1896), Czech conductor, composer and music teacher, lived in Ljubljana since 1856. He was Director of the Philharmonic Society (1858–1883), a teacher at the public music school (from 1859), and also taught at a secondary school and a seminary. Anton Foerster (1837–1926), Czech composer, organist and pianist, studied law and music in Prague. Since 1876 he worked in Ljubljana. As a choirmaster of the National reading society in Ljubljana, he felt a lack of musical knowledge of choir singers, what was an incentive for publishing of a textbook *Kratek navod za pouk v petji* (1867, 1869). He also established the Organ School in Ljubljana in 1877. Darja Koter, *Slovenska glasba 1848–1918*, 91–92, 96–98.

12 Jernej Weiss, *Češki glasbeniki v 19. in na začetku 20. stoletja na Slovenskem* (Maribor: Litera: Pedagoška fakulteta Maribor, 2012), 424–468.

13 Maruša Zupančič, *Razvoj violinske pedagogike in šolstva na Slovenskem od začetka 19. stoletja do začetka druge svetovne vojne* (Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani, 2013), 49–50, <https://www.dlib.si/stream/URN:NBN:SI:DOC-Q7AZJ2DJ/324e5af4-62dd-4660-8f4b-3f500e78e165/PDF>.

14 "Glasbeno izobraževanje," Ministrstvo za izobraževanje, znanost in šport, accessed October 25, 2018, http://www.mizs.gov.si/si/delovna_podrocja/direktorat_za_predsolsko_vzgojo_in_osnovno_solstvo/glasbeno_izobrazevanje/.

Monarchy. The society, which three decades later also founded an orchestra, played an important role in the musical life of the broader environment. The first important milestone in the development of music education was the creation of the first school-type institution, the *Russian Emperor Maria Alexandrovna Girls Institute (Djevojački institut ruske carice Marije Aleksandrove)* in Cetinje, the then capital of Montenegro. The Institute was intended for the general education of girls. However, music education, which focused on acquisition of abilities, skills and knowledge in singing, music theory, violin and piano, had an important role in it. As the institute operated under the patronage of Maria Alexandrovna, the Empress of Russia (1824–1880), until 1913, its programmes and syllabi were in line with those of the publically recognised Russian institutions of the period. The first public music school in Montenegro was established in 1936 in the then capital Cetinje. Only after World War II, a secondary music school was opened there as well. However, its seat was then transferred to Kotor in 1947. Here, a private music school, the *Vida Matjan Music School*, established in 1945, operated alongside the public one. In 1947, the private music school was merged with the newly established state music school which was managed by the Slovene musician and teacher Vida Matjan until she retired in 1969.¹⁵ Vida Matjan, born Hribar (1896 – 1993), studied piano with the Slovene concert pianist and piano teacher Anton Trost at the *Glasbena matica* in Ljubljana where she concluded her studies in 1914. She continued at the music academy in Vienna. However, with the breakout of World War I, she was forced to interrupt her studies and returned to Ljubljana. In 1930 she moved to Belgrade with her husband. There she continued with her studies with professor and composer Emil Hajek and concluded in 1935. However, she could only obtain a higher-education diploma, as there was no academy in the region at that time. Vida Matjan spent the first part of her professional life in Belgrade. With the beginning of World War II, in 1941, she moved to Kotor permanently, together with her husband. With her musical and pedagogic talent, enthusiasm and vigour, she left a deep and lasting impression in the Montenegrin music education. She passed her versatile talent on to her students, skilfully combining the spheres of music, ballet and acting. For the purposes of the music school, she created eight musical tales, the most successful of which was *A Frantic Night in the Woods (Besana šumska noč)*, to a text by Miloš Milošević. Her work was already recognised during her lifetime, while today the music school in Kotor is named after her.¹⁶

In 1946, a music school also opened in Podgorica.¹⁷ A decade later, in 1958, it was followed by the Secondary Music School, which in 2005 changed its name into *Vasa Pavić Artistic School for Music and Ballet (Umjetnička škola za muziko i balet Vasa Pavić)*, under which it still operates today. It provides primary and secondary music education and primary-level ballet. For many years, a Slovene music teacher Rudolf Zakrajšek (1915–1994),¹⁸ was the principal, and under his leadership the school achieved many

15 Bogojević Martinovič, "Views," 307.

16 Irena Gantar Godina, "Žensko znanstveno delo je za človeško družbo namreč brez vsake koristi...: slovenske izobraženke in umetnice med ožjo in širšo domovino (do 1921)," *Dve domovini*, 30 (2009): 166–167.

17 After WWII, in 1946, Podgorica was renamed Titograd and assumed the role of the capital city which it took over from Cetinje. In 1992, following a referendum, the city's name was changed back to Podgorica.

18 Rudolf Zakrajšek, a Slovene pedagogue and conductor, was born in Trebnje. After his study of composition, conducting and

results and successes. Compared to the Ljubljana Music Academy (1939), the Music Academy in Montenegro, an equivalent institution with the purpose of educating home musicians and developing higher-level music education, was established rather late, in 1980. Until then, future professional musicians from Montenegro studied in the broader region of former Yugoslavia, particularly in Belgrade, Zagreb and Sarajevo. According to Bogojević Martinović, there are currently 14 state-owned music schools in Montenegro and 1 private.¹⁹

A historical overview shows that in the two countries, music education within music schools occurred at different points in history. In Slovenia, the first public music school was established in 1816. In Montenegro, on the other hand, an equivalent one opened its doors in 1936, while before that period, music education was provided as part of the general education programmes. Analysis proved that two Slovene musicians and teachers worked in Montenegro and made considerable contributions to the development of education in the Montenegrin music schools. There are many aspects of their work as music teachers still to be researched. The same goes for the potential influence of their own musical qualifications on the development of didactic concepts in Montenegro. The fact that Vida Matjan received her elementary music education in the *Glasbena matica* in Ljubljana, opens up the question whether the Slovene concept of music education was perhaps transferred into the Montenegrin environment, and if so, how.

Contemporary Music School Education in Slovenia and Montenegro

In Slovenia and in Montenegro, the music education systems in place include all educational levels – primary, secondary and tertiary. In both systems, the duration of educational programmes coincides at the secondary (4 years) and tertiary (5 years: 3+2) levels, while primary-level education lasts 10 years in Slovenia and 9 years in Montenegro.

In both countries, primary music schools are included in the broader context of elementary general education.²⁰ Both systems also include music as well as dance programmes. In the following paragraphs, this paper focuses on music programmes in primary music schools, making comparisons between the two countries. Enrolment in music schools is available to all children and teenagers who wish to learn an instrument

double bass at the Music academy in Belgrade, he was a professor at the Secondary music school *Stanković* in Belgrade. He continued his 40-years-long pedagogic activity in Montenegro at the Secondary music school in Kotor, where he taught harmony and contrapunct, as a director of the *Vasa Pavić* Primary Music School in the then capital Titograd and lectured music education methods at the Academy of Music. He was the founder of the Society of music school in Montenegro, one of the founder of Association of music pedagogues and a president of the Society of composers in Montenegro. He strived for the application of the contemporary principles in music education and he contributed to a higher quality of the overall development of music school education in Montenegro. Osebni arhiv Zorana Zakrajška, "*Crnogorski Slovenac*," accessed September 27, 2018.

19 Bogojević Martinović, "Views," 308.

20 "Zakon o osnovnom obrazovanju i vaspitanju v Crni Gori," Službeni list Republike Crne Gore, br 64/2002, 49/2007, Sl. list CG, br. 45/2010, 40/2011 – dr. zakon i 39/2013, accessed October 25, 2018, <https://www.google.com/search?q=ZAKON+O+OSNOVNO+NOM+OBRAZOVANJU+I+VASPITANJU&ie=utf-8&oe=utf-8&client=firefox-b>.

"Osnovno šolstvo v Sloveniji," Ministrstvo za izobraževanje, znanost in šport, accessed September 10, 2018.

http://www.mizs.gov.si/si/delovna_podrocja/direktorat_za_predsolsko_vzgojo_in_osnovno_solstvo/osnovno_solstvo/.

"Glasbeno izobraževanje," Ministrstvo za izobraževanje, znanost in šport, accessed October 25, 2018, http://www.mizs.gov.si/si/delovna_podrocja/direktorat_za_predsolsko_vzgojo_in_osnovno_solstvo/glasbeno_izobrazevanje/.

and successfully pass an entrance exam, showing an adequate level of development of elementary musical abilities. The main objectives in both systems are to impart positive attitude towards music and culture to children and develop their musical abilities, skills and knowledge to a level necessary for a quality amateur musical activity or to proceed to secondary music education. In both countries, music school fees are subsidised from the state budget, while parents must cover the material costs of the education. The Slovene primary music school system is regulated by the Music Schools Act,²¹ implementing regulations and rules, and has as a broader legal basis also the UN Convention on the Rights of the Child as well as the Weimar Declaration, adopted by the EMU members in 1999.²² Elementary music school education in Montenegro, on the other hand, has not been regulated so far. This lack of regulation and the situation caused by it manifested the need for the Music Schools Rules, which is currently still under preparation and will clearly determine the pursuit of activities in primary music schools.

Even though music school education is not compulsory in either country, as opposed to general primary schools, it is still part of the broader primary education framework, which is reflected in the matching organisation and structure. Consequently, bigger changes in the general primary school system cause changes and tendencies to adapt in music schools as well. In both countries, it is possible to observe how the latest curricular reforms in the general education system (carried out in the 1990s in Slovenia and in the 2000s in Montenegro) triggered changes also in music schools. The shift from an eight- to a nine-year primary school in Slovenia was followed also in Montenegro as an example of a quality primary school system reform. The process of the first curricular reform in the Montenegrin general school system, introduced after Montenegro gained its independence in 2006, was carried out with professional support of and in international cooperation with the Republic of Slovenia which steered the structure and content of the changes made in the field of music education in primary school. In line with the changed structure and content of primary education, which also moved the age limit at which children enter primary school one year ahead, to 6, several systemic, organisational and content-related changes were introduced in music schools as well. In Slovenia, the reformed music programmes were implemented in two stages: the pre-school programmes in the school year 2002/03 and music and dance programmes in the school year 2003/04,²³ while in Montenegro, adapted and reformed curricula for elementary music and ballet education were prepared in 2007.²⁴ The Slovene curricular reform introduced three new programmes to primary music school: Preschool Music Education (a 1-year programme for 5-year-old children), Music Preparatory (a 1-year programme for 6-year-old children) and Dance Preparatory (a 3-year programme enrolling children at the age of 6). After the reform, the Music and Dance programmes are structurally and organisationally divided into two parts: lower

21 "Zakon o glasbenih šolah," Uradni list RS, št. 81/2006, accessed October 25, 2018, <https://www.uradni-list.si/glasilo-uradni-list-rs/vsebina?urlid=200681&stevilka=3536>.

22 Franci Okorn, *Izobraževanje v Sloveniji za 21. stoletje. Konceptija razvoja glasbenega in baletnega izobraževanja* (Ljubljana: Zavod Republike Slovenije za šolstvo in šport, 1991), 37–39.

23 Branka Rotar Pance, "Slovenian Music Education between Tradition and Challenges, in *New Perspectives in Music Education in Slovenia*, ed. Olga Denac (New York: Nova Science, 2012), 5–8.

24 Bogojević Martinović, "Views," 309.

level (6 years) and upper level (2 years). The curriculum of the *Music* programme has been enriched with several new instruments, such as the organ and folk instruments (zither, diatonic button accordion and tambura). The subject Music Theory was also upgraded with a new subject Solfeggio. Another new subject introduced as a result of the reform was the Chamber Music.²⁵

One major change the curricular reform in Montenegro brought about was the prolongation of primary music school education from 7 to 9 years. The syllabi for individual instrument lessons as well as for group lessons, prepared in 2007, were adapted for younger children, so that after the reform they can enrol already at the age of 6. The structure of the Montenegrin primary music school education matches that of the general primary school education and arranged into trienniums. Confirmation of the syllabi was gradual, with the last of them confirmed only in 2016, which caused many dilemmas in the teaching practice as to whether to plan and implement the contents according to the previous (old) programme or the new one. As the choice between the two programmes was up to each individual school, the new programmes, introduced by the Montenegrin curricular reform, have never really come to life. In the school year 2018/19, new syllabi have become effective and all Montenegrin music schools have to implement their programmes, general and operational objectives accordingly.

Contrary to Montenegro, in Slovenia evaluation of the newly introduced programmes and syllabi took place during this intermediary period. Monitoring and reviewing the situation after the introduction of novelties continued until 2010, when the curriculum and syllabi were complemented in line with the analysis carried out and its findings, as well as with the needs expressed by the pedagogic practice. With some instruments, namely flute, clarinet, oboe, bassoon, saxophone, viola, brass instruments and percussions, the education was extended from 6 to 8 years.

As regards the orchestras, guitar and jazz orchestras and Orff groups were added to the already existing string, symphonic, accordion and tambura orchestras. Furthermore, Choir was reintroduced as a subject and children can attend it from the first year on.²⁶

In 2017, preparations of new proposals for improvements of the programme Music and Dance have started in connection with the preparation of descriptive assessment criteria and minimum standards. The efforts to give meaning to numeric marks are oriented towards the creation of assessment scales from 1 to 5. In musical projects which became well established and permanent part of Slovene music schools, the need arose to monitor and evaluate students' musical progress at various stages of planning, preparation and implementation of the projects. Project activities support the possibility to evaluate the motivation level and the development of students in the creative process and in the final execution of the planned project.²⁷

25 Martina Valant, "Pouk v glasbeni šoli po šolski prenovi," in *Javno glasbeno šolstvo na Slovenskem. Pogledi ob 200-letnici*. Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani 25 (2016): 219–225.

26 Valant, "Pouk," 223–225.

27 "RPS za pripravo izvedbenih modelov za preverjanje in ocenjevanje ustvarjalnosti na glasbenih šolah," *Posodobitve učnih načrtov v glasbenih šolah*, Letni delovni načrt Zavoda za šolstvo RS, 2018.

Slovene and Montenegrin Music School Curricula

This chapter presents the primary music school curricula in Slovenia and Montenegro. It gives an overview of similarities and differences in the educational structure of the two systems.

In Slovenia, students start with individual instrumental lessons and group lessons of Music Theory at the age of 7. Enrolment in primary music school is of a selective nature, i.e. students have to pass an entrance exam, while the two preschool programmes are not selective and are open to everybody. The Music programme consists of individual instrumental lessons and group lessons of Music Theory and Solfeggio. The programme can last for 4, 6 or 8 years, depending on the chosen instrument and the student's age at enrolment, and is divided into two levels: lower and upper. At the lower level, students have two 30-minute individual instrumental lessons per week, while students of the upper level have two 45-minute lessons per week. Once a week students also have to attend Music Theory (lower level) or Solfeggio (upper level), which lasts 45, 60 or 90 minutes, depending on the number of students in the class. The reform introduced a new compulsory subject – Chamber Music, which is held once a week and lasts 60 minutes. In general, students start attending Chamber Music in the 5th class; however, students of harp and guitar start in the 7th class, students of singing in the 3rd and students of the organ in the 4th. All students have to attend either a choir or an orchestra. Music schools can have various kinds of orchestras: string, wind, symphonic, accordion, tambura, and, since 2010, also guitar or jazz orchestras. The subject Orchestra is held once a week for 90 minutes, except in the case of symphonic, jazz and guitar orchestras, where each lesson lasts for 135 minutes. Students start playing in orchestras in the 4th (students of woodwinds, brass, percussions, tamburas and double base) or 5th (students of violin, viola, cello, harp, guitar, accordion) class. With harp and tambura, the subject is compulsory only if there is a suitable orchestra for the respective instrument in the school. In 2010, choir was reintroduced as a subject. It is scheduled twice a week, and is intended for all children from the 1st class on who cannot participate in an orchestra due to the specifics of their chosen instrument.²⁸

In the Montenegrin system, students enrol in music school at the age of 6, when they attend the first class of *Music Preparatory – Orff Instruments (Muzička početnica – Orffov instrumentarij)* which offers intense and systematic development of abilities, skills and knowledge, directs and motivates for further education in connection with the chosen instrument.²⁹ In terms of general and operational objectives and knowledge standards, the subject Music Preparatory – Orff Instruments corresponds to the Slovene programme Music Preparatory which is also intended for 6-year olds. Contrary to the Slovene programme, enrolment to the Montenegrin Music Preparatory is subject to a successfully passed entrance exam. Thus, in Montenegro access to music school is selective right from the beginning, while the Slovene system offers the possibility of a year of education and preparation for the entrance exam for the Music programme. In

28 Valant, "Pouk," 222–224.

29 "Muzička početnica – Orffov instrumentarijum. Nastavni program za prvi razred reformisane muzičke škole (2009)," Podgorica: Ministarstvo prosvjete i nauke, Nacionalni savjet obrazovanja.

the Montenegrin system, 7-year-old students who finish the 1st class of Music Preparatory, continue with their education uninterrupted. They proceed to the 2nd class of the group subject called *Solfeggio with Music Theory* (*Solfeđo sa teorijom muzike*) and start learning the instrument of their choice. The structure of the Montenegrin primary music school education coincides with that of their 9-year general primary school and is divided into triennia. Students who start their education at 6, receive their leaving certificate after having concluded the second triennium, i.e. after 6 years of education. Highly talented students continue go on to the third triennium as potential candidates for further music education at the secondary school level. At all levels of music education, instrumental lessons are carried out individually, as 45-minute lessons which are held twice a week. Solfeggio with Music Theory starts in the 2nd class where it is taught once a week for 45 minutes, while from the 3rd to the 9th class students have 45-minute Solfeggio lessons twice a week. In the second triennium, students attend a choir or orchestra, to which two 45-minute lessons are dedicated a week. Adopted in 2016, the syllabi for the third triennium of the Montenegrin music schools focus on preparing students for further education at the secondary level. In the third triennium the number of choir or orchestra lessons increases from two to three per week, and an optional subject is added once a week. The functioning of orchestras of various types or choirs is connected with the number of students and personnel available at individual schools; based on these conditions, these group subjects can either be carried out or not. The introduction of additional lessons into the third triennium gave rise to many questions about positive influence of a high number of weekly lessons (8) on an individual's musical development on one hand and the effects of the burden of music school in relation to other obligations. Consequently, these questions showed the need for a revision of the curriculum which went on until the school year 2018/19.³⁰ Table 1 shows the number of years of study per individual instruments and group theoretical subjects in primary music school in Slovenia and Montenegro.

As it is evident from Table 1, there is a difference between the Slovene and Montenegrin systems in the lower and upper level cycles. While in Montenegro, the lower-level education comprises 3 to 5 study years and the upper-level 3 years, in Slovenia, the lower level can last from 4 to 6 (2 years in case of the organ, with students previously studying piano for 4 years) and the upper level 2 years. The upper level comprises 2 years of study in Slovenia and 3 years in Montenegro. In both countries, the upper level offers students the possibility to prepare for entrance exams and continue their music education in secondary schools, which leads towards a professional career. In this respect, the Montenegrin highly talented students are in advantage over their Slovene counterparts, since their preparation is a year longer. Another difference is the fact that the lower level education in Slovenia is one year longer than in Montenegro. Each of the two organisational structures described brings advantages as well as disadvantages: the Slovene concept is oriented towards attracting the primary school population to and keeping it in primary music education for a longer period of time, while the Montenegrin systems focuses more on highly talented students, encouraging and

³⁰ Bogojević Martinović, "Views," 309.

Curriculum	Number of study years	
	Slovenia	Montenegro
Preschool education		
Preschool music education	1 year (5-year-olds)	/
Music Preparatory	1 year (6-year-olds)	1 year (6-year-olds)
Individual instrumental lessons/ Music Theory/Solfeggio/ Solfeggio with Music Theory	Lower/upper level, together	Lower/upper level, together
Piano, violin, cello	6 + 2 = 8	5 + 3 = 8
Viola	6 + 2 = 8	3 + 3 = 6
Double Bass	4 + 2 = 6	3 + 3 = 6
Woodwinds (flute, clarinet, saxophone, oboe, bassoon)	6 + 2 = 8	3 + 3 = 6
Recorder	6 + 2 = 8	/
Brass instruments (trumpet, trombone, horn)	6 + 2 = 8	3 + 3 = 6
Baritone, tuba, other conical instruments	6 + 2 = 8	/
Percussion	6 + 2 = 8	3 + 3 = 6
Harp	6 + 2 = 8	5 + 3 = 8
Guitar	6 + 2 = 8	5 + 3 = 8
Accordion	6 + 2 = 8	5 + 3 = 8
Singing	4 + 2 = 6	3 years (3rd triennium)
Organ	2 + 2 = 4	3 years (3rd triennium)
Folk instruments (zither, diatonic accordion)	4 + 2 = 6	/
Tambura/Mandolin	4 + 2 = 6	3 + 3 = 6
Music Theory+Solfeggio/Solfeggio with Music Theory	6 + 2 = 8	5 + 3 = 8

Table 1: Duration of education in preschool programs, instruments and musical-theoretical subjects in Slovenia and Montenegro.

steering them to further music education with the aim of fostering professional career in music. As regards the total years of study, the comparison between the two concept shows that students can study for 6 to 8 years. Table 1 shows that the Slovene system offers one pre-school programme for young children more than the Montenegrin, accepting students already at the age of 5.

In Montenegro, there have been many polemics and discussion about how to keep the motivation of students who cannot pass directly from the Music Preparatory to instrumental lessons due to specific characteristics of some instruments which require a higher level of development of physical abilities than those in 7-year olds. These gaps are evident also in Table 1 at viola, woodwinds, brass instruments and percussions. With these instruments, students have to wait for two years before they can start learning them. Teachers in Montenegro have been looking for suitable solutions for the disadvantaged students and ways to keep their interest and motivation to stay in music school.³¹ In Slovenia, the described problem is solved by using smaller versions of the instruments concerned. The music industry market offers instruments ergonomically adapted to the physical characteristics of younger children, which enables them to start learning those instruments already at the age of 6.³²

The new Slovene music school programmes provide two versions of the subject Music Theory: version A for students between 7 and 9, and version B for students from 10 years on. Until the school year 2018/19 the problem of including older and younger students in the Montenegrin system was solved by using the previous (old) programme from 1998,³³ for students who started learning an instrument at the age of 8 or 9, and the new programmes, which were gradually confirmed from 2009 to 2016, for younger students. The results of the ten-year evaluation of the new curricula have become effective with the school year 2018/19.

Conclusion

Contemporary concepts of primary music school education are linked to the recent and farther past developments in the national systems. Even though Montenegro and Slovenia used to pertain to a common geopolitical area, their systems of primary music school education show distinctive characteristics in their past and present development. The origins of institutionalised music education appeared in the beginning of the 19th century in the Slovene territory, with the first public music school near the Ljubljana normal school, in year 1816, while the first public music school in Montenegro was established in the first half of the 20th century, in 1936, in the then capital Cetinje. After World War II, the influences of the then Croatian and Serbian music teachers are found in both regions, in the former common state Yugoslavia. In the same period,

31 "Okrogla miza," *Muzičko obrazovanje u Crnoj Gori: Perspektive i izazovi*, Cetinje: Ministarstvo za kulturo, 9. 11. 2017.

32 Igor Krivokapič, "Novi helikoni in nove možnosti," *Glasba v šoli in vrtcu* 18, št. 1/2 (2014): 43–44.

Špela Ramšak, "Dejavniki izbire instrumenta v glasbeni šoli," (mag.delo, Univerza v Ljubljani, Akademija za glasbo, 2017), 6–13.

33 "Program za nastavu solfeda u osnovnim muzičkim školama u Crnoj Gori. Pripremni razred, 1. do 6. razred, 1998." Podgorica Ministarstvo prosvjete i nauke Crne Gore, Odjelenje za razvoj i programiranje.

there are also found some influences of the Slovene music teachers in Montenegro who left considerable contributions to the development of education in the Montenegrin music schools. Regarding of their musical qualifications, also received within the Slovene concept, there is a question of the potential implementation of Slovene music didactic concept in the Montenegrin music-school education.

Contemporary music-school education at the primary level lasts for 10 years in Slovenia, and 9 years in Montenegro. The Slovene primary music school in its structure supports music education in the earliest life period, by 5-year-olds, in the Montenegrin music school system the enrolment is enabled for 6-year-olds. In the Slovene system, children can develop musical abilities, skills and knowledge during two years, while in the Montenegrin system only one year. In both systems, the aim of the preschool programmes is to prepare children for the further music education – playing the instrument. In both curricula, there are similarities at the primary level education regarding instrumental subjects, while the Slovene curricula includes some more woodwind (recorder) and brass instruments (baritone, tuba, other conical instruments). Last curricular reform in both countries encouraged the implementation of folk instruments. This novelty is a reflection on the recent increasing trend of globalization. Both countries are aware of its culture's roots and musical heritage as a basic starting point in music teaching and learning. The comparison of structure of both systems shows differences in duration in the lower and upper level. While the Slovene concept is oriented to keeping primary school population in primary music school in longer period of time, the Montenegrin concept focuses more on talented students. The observation in the Slovene music-school practice, although the mentioned aspect, shows on a greater tendencies to discover and encourage musical talented students, instead of stimulating a positive attitude towards music in young population in general. Due to the constantly changing society, music school education in both systems is in front of a challenge how to encourage a development of a creative and holistic (musical) personality as a response on the current needs of the contemporary society. This issue is already in a focus of discussion for improvement of instrumental and Music Theory lessons in Slovenia. Preparations of new proposals for improvement of the programme Music and Dance have started in connection with formulation of descriptive assessment criteria and minimum standards as well as implementation models for planning and realisation of creativity in music school.³⁴ In Montenegro, the evaluations of the new syllabi for group and instrumental lessons have recently been concluded and the syllabi have come into effect in the school year 2018/2019. The Montenegrin music-school system is in front of the monitoring and observation of the prepared syllabi in the school practice and its quality responses on needs of the society, culture and art.

In conclusion, we would like to point out that the common view of experts from both systems who, besides quality curricula and musical programmes, underlined the important role of the teacher, who must be able, based on their own strong competences and creativity, to stimulate and keep a student motivation to learn music, and

³⁴ "RPS za pripravo izvedbenih modelov za preverjanje in ocenjevanje ustvarjalnost na glasbenih šolah," *Posodobitve učnih načrtov v glasbenih šolah*, Letni delovni načrt Zavoda za šolstvo RS, 2018.
"Okrogla miza," 9. 11. 2017.

create a stimulated environment with encouragements that will maintain a positive attitude towards music, and contribute to holistic personality in general.

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POVZETEK

V evropskem prostoru sledimo raznolikim zakonskim, sistemskim in organizacijskim vidikom urejenosti na osnovni ravni glasbenega šolstva. Komparativna analiza slovenskega in črnogorskega koncepta glasbenega šolstva je pokazala na njune svojstvene razvojne poti od 19. stoletja do sodobnosti. Prva slovenska javna glasbena šola začne delovati na začetku 19. stoletja, formalno glasbeno izobraževanje v črnogorskem prostoru pa izhaja iz 2. polovice 19. stoletja. V času po drugi svetovni vojni so bili prisotni v nekdanji skupni državi vplivi tedanjih hrvaških in srbskih glasbenih pedagogov, medtem ko sledimo v Črni gori tudi vplivom nekaterih slovenskih glasbenih pedagogov, ki so delovali na tem ozemlju. Temeljni cilj obeh sodobnih sistemov je vzgojiti pozitiven odnos do glasbene umetnosti in kulture in razviti funkcionalno glas-

beno pismenost pri individualnem instrumentalnem pouku in skupinskih glasbeno-teoretičnih predmetih. Zadnja kurikularna prenova, po letu 2000, je vnesla sistemske in vsebinske spremembe na ravni predmetnikov in učnih načrtov. Izrazita sprememba se je pojavila v obsegu trajanja glasbenega izobraževanja: v slovenskem prostoru ta traja 10 let, v črnogorskem prostoru pa 9 let. Slovenski sistem glasbenega izobraževanja omogoča vstop v glasbeno izobraževanje pri 5-ih letih, črnogorski sistem pri 6-ih letih. V predmetnikih obeh glasbeno-izobraževalnih sistemov so vključeni glasbeno-teoretični predmeti, ki potekajo v skupinski učni obliki, in predmeti različnih instrumentov, ki potekajo v individualni učni obliki. Z razliko od črnogorskega koncepta so v predmetnik slovenske glasbene šole vključeni še nekateri instrumenti iz skupine pihal (kljunasta flavta) in trobil (bariton, basovska krilovka/tuba, druga konična trobila).

Recenziji • Reviews

Ankica Petrović

Umetnost petja gange: kulturna tradicija dinarskega območja

Ankica Petrović. *Umetnost pjevanja gange: kulturna tradicija Dinarske zone* [Umetnost petja gange: kulturna tradicija dinarskega območja]. Livno, Zagreb in Sarajevo: Franjevački muzej in galerija Gorica in Synopsis, 2018. 288 strani + CD-ROM. 23 €. ISBN: 978-9958-01-060-6 (Synopsis, Sarajevo) 978-953-7968-54-0 (Synopsis, Zagreb) 978-9926-8173-1-2 (Franjevački muzej in galerija Gorica).

Ganga je trenutno najbolj priljubljena zvrst tradicionalnega petja na območju Dinarskega gorovja, ki se razteza preko Hrvaške in Bosne in Hercegovine. To je eden izmed zadnjih primerov arhaičnega sloga ustvarjanja glasbe, ki je povsem drugačen od drugih tradicionalnih slogov petja, kakršen je npr. petje »klapa«, ki temelji na tradicijah glasbe Zahodne Evrope. Ta slog tradicionalnega ustvarjanja glasbe še danes – tako kot nekdaj – predstavlja pomembno prepoznavno značilnost dinarskih skupnosti v Jugovzhodni Evropi. Avtorica recenzirane knjige, sarajevska etnomuzikologinja Ankica Petrović, ostaja največja glasnica fenomena glasbe *ganga* v znanstvenih krogih zunaj nekdanje Jugoslavije.

Knjiga Ankice Petrović temelji na terenskih raziskavah, ki jih je izvajala v zgodnjih 1970-ih in na osnovi katerih je napisala doktorsko disertacijo, ki jo je zagovarjala leta 1977 na Kraljičini univerzi v Belfastu. To je bila celovita študija, ki je analizirala *gango* kot prevladujoči žanr v kontekstu drugih tradicionalnih glasbenih žanrov na območju Dinarskega gorovja – kot kulturno prakso, ki obenem odraža in kroji lokalne, regionalne, spolne in etnične identifikacije. Avtorica poudarja, da je bila že sama odločitev za temo precejšnja preizkušnja, saj se je pričakovalo, da bo izbrala nekoliko manj »primitivno« obliko glasbe, kot je *ganga*; tudi v tem oziru si je avtorica prizadevala za kritično soočenje s tovrstnimi pričakovanji družbe, v kateri je delovala (str. 13). Vpliv mentorja Johna Blackinga je razširil njene poglede na tradicionalno glasbo, še posebej glede kulturnih in antropoloških pristopov do »*gange* kot kulture«, vključno s celostnimi strukturnimi in performativnimi značilnostmi tega sloga. Takšno razmišljanje je bilo v jugoslovanski etnomuzikologiji 1970-ih let novo in še danes ostaja aktualno. Ankica Petrović je prav tako sprejela nov teoretsko-metodološki pristop, ki se ukvarja s pomenom in funkcijo glasbe v družbi, s koncepti in praksami t. i. »nosilec tradicije«, dinamiko spola, etničnimi in regionalnimi identifikacijami ter z refleksijo glasbene prakse v dejanskem kontekstu njenega izvajanja, ne samo na odru, temveč tudi v vsakdanjem življenju.

Knjigo sestavlja pet obsežnih poglavij – »*Ganga* v času in družbi«, »Procesi preučevanja *gange*«, »Transkripcija glasbenih primerov«, »Analiza glasbenega sloga« in »Estetska obravnava *gange*« –, ki so umeščena med predgovor, uvod in zaključek. Knjigi je priložen tudi CD s petintridesetimi posnetki *gange* s terena. Posnetki so slabe kakovosti, saj so bili večkrat sinhronizirani in shranjeni na različnih neprimernih medijih, kot priznava Petrovičeva, ki pa na te dejavnike ni imela vpliva.

Avtoričina začetna premisa je, da osnovnih značilnosti strukture tradicionalnega petja in plesa oz. glasbenega sloga ni mogoče analizirati brez preučevanja socialnih in kulturnih odnosov, v katerih je ta glasba nastala. Njen vizionarski in še danes relevanten pionirski pristop je *gango* skupaj s sodobnimi žanri utemeljil kot pomemben dejavnik oblikovanja lokalnih glasbenih kultur, kulturno-antropološki pristop k etnomuzikološkimi raziskavam pa ostaja še dandanes veljaven. Kar njeni raziskavi manjka, je boljši uvid v sodobni raziskovalni kontekst, saj se je v desetletjih od nastanka raziskave dojetanje koncepta, glasbenega sloga in novih vlog *gange* v marsikaterem pogledu spremenilo. V tem oziru bi knjigi koristilo soočenje z delom drugih, bolj nedavnih študij na tem področju.¹

Ob opisovanju *gange* Petrovičeva opaza, da gre za glasbeni fenomen, ki izzove bodisi popolnoma navdušene ali izjemno odklonile reakcije: za urbane posameznike je *ganga* groba in neuravnovešena, blizu kričanju ali joku. Med mestnim prebivalstvom po avtoričinem mnenju prevladuje prepričanje, da je ta vrsta glasbe »primitivna« in da bi jo morale zamenjati bolj primerne glasbene oblike, kot npr. *bečarac*. Kljub takšnim mnenjem ostaja *ganga* avtentičen in prominenten glasbeni izraz, ki ohranja svoj delež v regionalnem glasbenem vokabularju, obenem pa si je utrl pot tudi v urbana okolja, kar utrjuje socialno komponento *gange* kot sredstva glasbene komunikacije med člani iste skupnosti, specifično pa med ruralnimi in urbanimi sloji družbe. *Ganga* se izvaja kot prostočasna glasbena dejavnost, pri čemer jo še zlasti mlade in srednje generacije izvajalcev *gange* v primerjavi z drugimi zvrstmi, kot so *bečarac*, sevdalinka in »petje na bas« (»*pjevanje na bas*«), pojmujejo kot najlepšo. Anketiranci Ankice Petrovič trdijo, da izvajanje *gange* zahteva odlične vokalne sposobnosti, primerljive z ostalimi pomembnimi veščinami, kot sta ples in igranje.

Terenske raziskave za knjigo so obrodile tehtno »zbirko« avdio podatkov. Posnete pesmi *gange* so bile sicer transkribirane v zahodnoevropsko notacijo, toda posnetki kot temeljni značilnosti tega glasbenega žanra izpostavljajo majhne intervale in netemperirani sistem uglasitve (mikrotonalnost). V nasprotju z običajnimi metodami zbiranja pesmi in transkribiranja v tistem času je Petrovičeva preučevala tudi način poučevanja pesmi, družbeno ozadje glasbenega izvajanja ter uporabo in funkcijo *gange* in drugih starih pevskih slogov nasploh. Prav tako so jo zanimali procesi, ki *gango* spreminjajo

1 Anne-Florence Borneuf, »Plaisir partagé et frissons individuels. Chanter et écouter les chants ganga (Croatie/Bosnie-Herzégovine)«, *Cahiers d'Ethnomusicologie* 23 (2010): 73–84. Dostop 14. 3. 2018, <http://ethnomusicologie.revues.org/971>; Dieter Christensen, »Agents of change: Musical practices in a village of the Hercegovina, 1957–1974«, Velika Stojkova, ur., *Proceedings: First Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe* (Skopje: COKOM, 2008), 89–101; Joško Čaleta, »Trends and Processes in the Music Culture of the Dalmatian Hinterland«, v *Music & Anthropology: Journal of Musical Anthropology of the Mediterranean* 6 (2001) dostopano 14. marec 2018, https://www.umbc.edu/MA/index/number6/caleta/jos_0.htm in »Ganga party, *Let iznad gangina gnizda* iliti multimedijsko predstavljanje (ne)odbačene tradicije«, *Kazalište* 12/39–40 (2009): 134–43. Dostop 14. 3. 2018, https://www.umbc.edu/MA/index/number6/caleta/jos_0.htm.

in prilagajajo v družbenopolitičnih in specifičnih kulturnih okoljih, pri čemer je lahko razločila različne sloge *gange*. V tem procesu je izpostavila tako kakovosti lokalnega prenosa znanja kot tudi dragocene »starejše« elemente žanrov, ki so bili predhodniki *gange*. Po drugi strani je avtoričin analitični fokus usmerjen na glasbeno-slogovne značilnosti *gange* in njena monografija je vzorčna etnomuzikološka študija, in sicer v smislu združevanja glasbenih, kulturnih in antropoloških pristopov, saj upošteva tako glasbene kot kulturne vidike *gange*. Transkribirani korpus pesmi je razdeljen na podlagi regionalne geografije, kakor so jo ohranili prebivalci glede na posebne slogovne značilnosti različnih vrst *gange*. Subkulturne besedilne in glasbene značilnosti niso predstavljene znotraj ustaljenih glasbenih norm, ampak so opredeljene skozi oči izvajalcev in občinstva. Petrovičeva uporablja terminologijo lokalnih skupnosti, ki jih je preučevala – to je glasbeni svet, v katerem je »glasba« (kot koncept) opisana s petjem, igranjem, plesom in s pomočjo različnih interaktivnih situacij med samim petjem, v katerih se glasbeni akterji med seboj sporazumevajo z določenimi dejavnostmi, kot so »goniti«, »jecati«, »spuštati«, »dizati« itd. Z ozirom na terminologijo se avtorica izogiba izraza »glasba«, saj ta označuje umetnost organiziranja zvoka po načelih Zahoda, njen razširjeni terminološki vokabular pa želi nadalje razširiti koncept glasbene izkušnje.

Razlike v izgovorjavi pri petju, do katerih pride med različnimi etničnimi skupinami v regiji, so razumljene kot različice, ki imajo skupen izvor, čeprav sestavni deli pripadajo različnim etničnim skupinam. Avtoričin demokratični nazor glede *gange*, ki naj bi bila enakopravna glasbena stvaritev vseh, ki živijo na tem območju, kot tudi njeno poudarjanje nacionalističnih vidikov petja *gange* pri Hrvatih med domovinsko vojno, so prispevali k negativni recepciji njenega raziskovalnega dela o tem glasbenem žanru. V tem pogledu se zgodovina ponavlja: podobna usoda je doletela enega zgodnejših preučevalcev *gange*, Branka Marića, katoliškega duhovnika, ki je emigriral iz Bosne in Hercegovine po drugi svetovni vojni in čigar delo v socialistični Jugoslaviji ni bilo nikoli priznано zaradi njegove politične neprimernosti.

Če povzamem, velja poudariti, da Petrovičeva opredeli nekatere skupne značilnosti, ki zaznamujejo ta nenavadni slog, in sicer strukturo vzorcev *gange* in principe organizacije. Ker gre pri tej glasbi za ustno tradicijo, za nezapisano kulturno dejavnost, to pomeni, da izvajanje terja veliko zbranosti, kar obenem dokazuje, da se posamezniki sloga učijo od drugih članov istega družbenokulturnega okolja. Dejstvo, da večina avtoričinih rezultatov v veliki meri temelji na izsledkih 70. in 80. let prejšnjega stoletja, študiji v bistvu dodatno vrednost, saj popisuje preteklost, ki bi sicer ostala nedokumentirana. V tem smislu lahko knjiga služi kot zgled za mlajše generacije etnomuzikologov, ki – vsaj kar se tiče današnje Hrvaške – sicer večinoma prezrejo dragocene pretekle pristope zbiranja pesmi, transkripcije in analize, ustaljene pred zadnjim desetletjem prejšnjega stoletja. Ta primer bi lahko celo pripomogel k temu, da bi se predstavili in okrepili vpogledi s področja kulturne antropologije: kakor je bila monografija Ankice Petrović pred štiridesetimi leti zastavljena s tezo, ki se je uprla »primitivnim« pogledom na *gango* in dinarske skupnosti, tako še danes na podoben način nasprotuje današnjim prizadevanjem, da se s pomočjo *gange* začrtavajo etnične in nacionalne meje. Vsi ti dejavniki pričajo o pomembnosti tako znanstvenega kot tudi širšega družbenega prispevka tega dela. Po drugi strani je največja šibkost knjige ta, da ji primanjkuje informacij o spreminjajočih se glasbenih in

slogovnih značilnostih ter referenc o sodobnem razumevanju *gange*, še zlasti ključnih za mlajše generacije raziskovalcev.

Za zaključek naj dodam: kot je Petrovićeva pred štiridesetimi leti uporabila svojo disertacijo zato, da je pod vprašaj postavila primitivnost, pripisano *gangi* in skupnostim, ki so to dediščino ohranjale, tako še danes kljubuje sodobnim poskusom, da bi z *gango* začrtavali etnične in nacionalne meje. Kot táko delo ni samo rezultat pomembnih znanstvenih izsledkov, temveč ponuja tudi širši vpogled v kulturo in družbo. Obenem pa – kar je morda še bolj pomembno – po vzoru tega, kako je delo uvedlo in razširilo področje kulturne antropologije pred štiridesetimi leti, tudi danes v podobnem duhu opominja mlajše raziskovalce, kako nujna je »prizemljitev« dela v glasbenem raziskovanju. Knjigo tako priporočam študentom glasbenih ved, še posebej etnomuzikologom, ki bodo v njej našli temeljno študijo o specifičnem glasbenem ustvarjanju *gange*, kot tudi širšemu bralstvu in vsem, ki so povezani z dinarsko regijo, slovečo po svoji *gangi*.

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Ankica Petrović

The Art of Ganga Singing: Cultural Tradition of the Dinaric Area

Ankica Petrović. *Umjetnost pjevanja gange: kulturna tradicija Dinarske zone* [The Art of Ganga Singing: Cultural Tradition of the Dinaric Area]. Livno, Zagreb and Sarajevo: Franjevački muzej i galerija Gorica and Synopsis, 2018. 288 pages + CD-ROM. 23 €. ISBN: 978-9958-01-060-6 (Synopsis, Sarajevo) 978-953-7968-54-0 (Synopsis, Zagreb) 978-9926-8173-1-2 (Franjevački muzej i galerija Gorica).

Ganga, currently the most popular traditional vocal genre of the Dinaric area (stretching across Croatia and Bosnia and Herzegovina), is one of the last examples of the archaic style of music making, entirely different from traditional styles and genres based on the heritage of Western European music, such as “klapa” singing. This style of traditional music making serves as an important identification marker of Dinaric communities in Southeastern Europe, both past and present. The author of the proposed book, the Sarajevo ethnomusicologist Ankica Petrović, remains the greatest proponent of the *ganga* music phenomenon in scholarly circles outside former Yugoslavia.

Petrović’s book is based on her fieldwork research undertaken in the early 1970s, which resulted in her doctoral thesis awarded in 1977, at Queen’s University Belfast. This was the first comprehensive study to analyze *ganga* as a leading genre in the context of other traditional music genres in the Dinaric area – a cultural practice that simultaneously reflects and shapes local, regional, gender and ethnic identifications. The author points out that her choice of topic was a challenge in itself, given that, in Petrović’s own words, there was an expectation that she would choose a less “primitive” form of music than *ganga*, but also that she wanted to confront those very perceptions in the society in which she worked (Petrović 2018, 13). The influence of her mentor, John Blacking, expanded her views on traditional music, and specifically cultural and anthropological approaches to “*ganga* as culture,” along with its overarching structural and performance characteristics – a line of thought that was a novelty in Yugoslav ethnomusicology in the 1970s, and that remains relevant today. Petrović has also embraced a new theoretical-methodological approach concerned with the meaning and function of music in society, the concepts and practices of “tradition bearers,” the dynamics of gender, ethnic and regional identifications, and consideration of music practice in the real contexts of its performance – not on stage but as part of everyday life.

The book comprises five substantial chapters – “*Ganga* in Time and Society,” “Processes of Studying *ganga*,” “Transcriptions of Musical Examples,” “Music Style Analysis” and “Aesthetic Evaluation of *ganga*” – framed by a preface, introduction and conclusion. The book also includes a CD with thirty-five fieldwork recordings of *ganga*,

which according to Petrović are of poor quality due to multiple dubbing and storage on various inadequate media, circumstances beyond her control.

Petrović's starting premise is that the basic characteristics of the structure of the traditional song and dance/musical style cannot be analyzed without addressing the social and cultural relations in which they are created. Ahead of its time yet still relevant today, Petrović's pioneering approach places *ganga* alongside contemporary genres as an important factor in the formation of local musical cultures, and her cultural-anthropological approach to ethnomusicological research remains current today. What is lacking in her study, however, is a better insight into the contemporary scholarly context, given that there have been numerous changes in the understanding of the concept of *ganga*, its musical style and its new roles and functions compared to the 1970s, when the author carried out her research. In this sense the book would benefit from engaging with the work by other, more recent scholars in the field.¹

Describing *ganga*, Petrović observes that it is a musical phenomenon that invokes either completely agreeable or utterly unpleasant reactions: for urban individuals *ganga* is crude and unbalanced, closer to shouting or crying. She argues that amongst the urban population there is a belief that this music is "primitive" and should be replaced by other more acceptable musical forms, such as *bećarac*. Yet despite such opinions, *ganga* remains an authentic and prominent musical expression that not only continues to be a part of regional musical vocabulary, but has also made inroads into the urban environments, which reinforces the social component of *ganga* as musical communication among members of the same community, and specifically between rural and urban layers of society. *Ganga* functions as leisure-time musical activity, regarded as the most beautiful compared to other songs such as *bećarac*, *sevdalinke* and "singing over the bass" (*pjevanje na bas*), especially according to the younger and middle-aged generation of *ganga* performers. Petrović's informants claim that performing *ganga* requires great vocal skills, comparable with other important skills, such as dancing and playing.

The fieldwork for this book resulted in the substantial collecting of audio data. The recorded *gangas* were transcribed in Western European notation, though the recording emphasizes narrow intervals and the untempered system (microtonality) as a fundamental feature of this music genre. In contrast to the usual method of song collecting and transcription common at that time, Petrović also studied how the songs are taught, the social background of musical performance, the use and function of *ganga* and other ancient singing styles in general. She was also interested in processes that modify and adapt *ganga* in the socio-political and specific cultural environments, recognizing different *ganga* styles – a process through which she highlighted the qualities of local knowledge transfer, as well as the valuable "older" musical elements of genres

1 Anne-Florence Borneuf, "Plaisir partagé et frissons individuels: Chanter et écouter les chants *ganga* (Croatie / Bosnie-Herzégovine)," *Cahiers d'Ethnomusicologie* 23 (2010), 73–84 (accessed March 14, 2018, <http://ethnomusicologie.revues.org/971>); Dieter Christensen, "Agents of change: Musical practices in a village of the Hercegovina, 1957–1974," in Velika Stojkova, ed., *Proceedings: First Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe* (Skopje: COKOM, 2008), 89–101; Joško Čaleta, "Trends and Processes in the Music Culture of the Dalmatian Hinterland", *Music & Anthropology: Journal of Musical Anthropology of the Mediterranean* 6 (2001) accessed March 14, 2018, https://www.umbc.edu/MA/index/number6/caleta/jos_0.htm, and "Ganga party, Let iznad gangina gnizda iliti multimedijalno predstavljanje (ne)odbačene tradicije", *Kazalište* 12/39–40 (2009), 134–43.

that were precursors to *ganga*. On the other hand, the author's analytical focus is on the musical-stylistic features of *ganga*, and her monograph is an exemplary ethnomusicological study in the sense that it blends musical, cultural and anthropological approaches, namely the consideration of musical and cultural aspects of the *ganga*. The transcribed corpus of songs was divided according to a regional-geographic basis, preserved by the inhabitants according to special stylistic characteristics of the given *ganga*s. The subcultural textual and musical characteristics are not conceived within established musical norms, but defined by the performers and the audience. Petrović uses the terminology of the local communities that she studies, a musical world in which "music" (as a concept) is described through singing, playing, dancing and various interactive situations during singing, in which musical actors communicate through specific actions, such as "goniti", "jecati", "spuštati", "dizati", etc. In terms of terminology, Petrović avoids the word music, which defines the art of organized sound in the Western world, and her extended terminological vocabulary further extends the concept of *ganga* musical experience.

Pronounced differences in singing, which emerge between different ethnic groups in the region, are seen as variants that have the same origins, although comprising elements pertaining to different ethnic groups. Her democratic attitude towards *ganga*, as the equal musical creation of all the people who live in this region, as well as her emphasis on the war-time nationalistic aspect of singing *ganga* by Croats during the Homeland War, have contributed to the negative reception of Petrović's research on *ganga*. In this sense, history is repeating itself: a similar fate followed the earlier *ganga* scholar Branko Marić, a Catholic priest who emigrated from Herzegovina after the Second World War, and whose work was never acknowledged in Socialist Yugoslavia due to his political unsuitability.

In summary, Petrović recognises some of the common characteristics that mark the conspicuous *ganga* style, namely the structure of *ganga* patterns and the principles of the organization. Given that this music is an oral tradition, an unwritten cultural activity, it means that a great concentration is needed in performance, which at the same time is proof that it is learned from others in the same socio-cultural environment. The fact that Petrović's analysis was largely based on insights gained during her fieldwork research during the 1970s and 1980s actually adds value to this study, testifying to a past that would otherwise be undocumented. In that sense, this book can serve as an example to younger generations of ethnomusicologists who, as far as the Croatian environment is concerned today, largely ignore the valuable earlier approaches of song collecting, transcription and analysis, as was common practice before the 1990s. This example could, in turn, serve to introduce and promote insights from the field of cultural anthropology: as Petrović's monograph was compiled forty years ago, with a thesis that opposed the "primitive" association of the *ganga* and Dinaric communities, it similarly contests modern-day views about drawing ethnic and national boundaries through *ganga*. All these factors attest to the importance of both the scientific and wider social contribution of this work. The main weakness of this study, however, is the lack of information about changing musical and stylistic characteristics, as well as the absence of reference to the contemporary understanding of *ganga*, especially pertinent for new generations of scholars.

To conclude, just as Petrović forty years ago used her dissertation to contest the notion of primitiveness associated with *ganga* and the communities who upheld this heritage, with her book today she counters contemporary attempts to draw ethnic and national boundaries through *ganga*. As such, this work offers not only an important scientific but a wider socio-cultural contribution. In addition, and perhaps more importantly, just as this work introduced and broadened the field of cultural anthropology forty years ago, today it similarly reminds younger scholars about the necessity of grounding their research in musical enquiry. I therefore recommend this book to music students, especially those of ethnomusicology, who will find a foundational study about music-making specific to *ganga*, as well as a wider readership who are connected to the Dinaric region famous for *ganga*.

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Jurij Snoj

Gregorijanski koral v srednjeveških rokopisih na Slovenskem

Jurij Snoj. *Gregorijanski koral v srednjeveških rokopisih na Slovenskem*. Ljubljana: ZRC SAZU, Založba ZRC, 2018. 480 strani. 29 €. ISBN 978-961-05-0098-8.

Slovenski muzikolog Jurij Snoj je kot pronicljiv raziskovalec glasbenega izročila v srednjeveških kodeksih v eni knjigi strnil svoje življensko delo, ki ga je službeno in osebeno zaposlovalo na Muzikološkem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti v Ljubljani od leta 1980 pa do 2018. Osem let po službenem nastopu raziskovalnega dela je doktoriral (1988) z razpravo s področja gregorijanskega koral: o fragmentarno ohranjenih srednjeveških kodeksih v Ljubljani. Temu raziskovalnemu področju je ostal zavezan vse do danes, le razširjal ga je iz leta v leto ob poglobljenih kodikoloških analizah virov znotraj slovenskega narodnega in kulturnega prostora, sočasno pa tudi ob iskanju uvidov in povezav z glasbenimi izročili sosednjih narodov, predvsem tistih italijanskega in germanskega izvora. Ni zanemarljiv podatek, da je avtor že preko dvajset let aktivno prisoten na simpozijih skupine Cantus Planus. Ta študijska skupina Mednarodnega muzikološkega društva se specialistično posveča vprašanju srednjeveške latinske monodije.

Z ozirom na vsebinsko stran knjige in z ozirom na slovenski raziskovalni in kulturni prostor je *Gregorijanski koral v srednjeveških rokopisih na Slovenskem* Jurija Snoja v več ozirih zelo dragoceno izvirno muzikološko znanstveno delo. Poleg uvodnega poglavja, poglavja o splošnem prikazu hranišč gregorijanskega koral na Slovenskem in kataloga rokopisov je knjiga sestavljena iz dvaindvajsetih tematsko zaokroženih in v ohlapnem kronološkem redu nanizanih poglavij, dopolnjuje pa jo še imensko in stvarno kazalo. Posamezna poglavja so razprave o koralnih rokopisih in fragmentih iz slovenskih hranišč: od teh so bile nekatere predstavljene v tujih jezikih v obliki referatov in so bile za objavo v knjigi preoblikovane v članke in posodobljene, ali pa gre za predelane in posodobljene starejše avtorjeve slovenske razprave. Tako knjiga zaokroža dosedanjo avtorjevo tehtno bibliografijo na področju srednjeveških glasbenih rokopisov, ki so se ohranili v slovenskih bibliotekah in arhivih. Slovenski nacionalni prostor je posejan z rokopisi srednjeveške latinske monodije (t. i. koral), ki po svoji naravi zaposlujejo več specifičnih disciplin, hkrati pa zahtevajo pri obravnavi tudi sintezo dognanj muzikologiji sorodnih ved (kodikologija, paleografija, umetnostna in obča zgodovina). Ta meddisciplinskost, ki ponuja bralcu-raziskovalcu širjenje in poglobljanje uvidov na druga z monografijo tesno povezana raziskovalna področja, daje Snojevi monografiji dodatno dodano vrednost.

Dejstvo je, da je Jurij Snoj z dosedanjimi raziskavami, ki jih je tu strnil v knjigo, zapolnil vrzel v slovenskem prostoru, saj so se tega pomembnega področja doslej ustrezno

dotaknili le redki (Janez Höfler, tudi Nataša Golob zlasti v umetnostnem segmentu). Avtor se nanje nasloni, kjer so dognanja preverjeno trdna, jih ustrezno citira, hkrati pa v svoji monografiji prinaša obilo svojih novih dognanj in spoznanj. V slovenščini se tako prvič pojavijo opisi redkih virov, ki so predolgo čakali na ustrezno obravnavo. Ob boku doslej le enega znanega tovrstnega dokumenta je tako npr. opisan dragocen redek fragment glagolskega koralnega rokopisa iz NUK, prvič je obravnavan štiridelni antifonarij iz Izole in podan opis doslej neznanega oficija za god Mavra Poreškega. Deloma pa Snój posrečeno nadaljuje delo predhodnika oz. predhodnikov; tako npr. pri rekonstrukciji repertoarja sekvenc zelo smiselno nadaljuje zgodnejše delo Janeza Höflerja. Z eno besedo: v knjigi strnjene razprave prinašajo tako znana in na novo pretehtana kakor številna povsem nova spoznanja iz obsežnega glasbenega področja srednjeveškega rokopisja, ki ga hranimo na Slovenskem.

Z metodološkega vidika je znanstvena monografija *Gregorijanski koral v srednjeveških rokopisih na Slovenskem* Jurija Snoja napisana v skladu z vsemi sodobnimi pristopi, ki jih zahteva znanstveno ukvarjanje z najstarejšo evropsko glasbeno zgodovino. Avtor pokaže in dokaže, da je seznanjen z vsemi raziskovalnimi prijemi, ki so se izoblikovali na tem področju od prvih resnih začetkov v drugi polovici devetnajstega stoletja pa do danes. To bolj očitno pokažejo poglavja »Semiotika zgodnjega glasbenega pismenstva«, »Posebni nevmatski znaki v brezimnem fragmentu graduala« in »Poznogotska notacija kot znakovni sistem«. Drobcji za to področje tako samoumevnih semiotičnih uvidov pa so smiselno prisotni skoraj na vsaki strani te monografije. Posebej dragoceno je poglavje »Katalog srednjeveških glasbenih rokopisov v slovenskih hraniščih«, ki deluje kot svojevrstno stvarno kazalo k posameznim poglavjem monografije in jih po eni strani na strnjen način dopolnjuje, po drugi strani pa bralca napoti na raziskovalno pot do vsebin rokopisa.

Potrebno je tudi vsaj omeniti posebej dragocen dopolnjeni slovenski terminološki nabor poslovenjenih in tudi novih izrazov. S tem avtor zapolnjuje še eno vrzel v slovenskem muzikološkem in kulturnem prostoru. Obenem pa v polnosti izpolnjuje nalogo, ki mu jo nalaga slovenska zakonodaja o skrbi za slovenski terminološki zaklad.

Tako lahko povzamemo: Snojeva vsebinsko bogata knjiga je na svojih štiristoosemdesetih straneh zastavljena kot muzikološka '*meta-fiziká*' celotnega danes znanega slovenskega srednjeveškega rokopisnega izročila. Knjiga namreč popelje bralca preko skrbne in s strogo znanstveno poštenostjo izpeljane raziskave snovnih ostankov - '*ta fiziká*' - tudi na raziskovalna polja izza fizičnih kodikoloških rokopisnih virov, v svet poglobljenih uvidov in pomenov, ki so onstran oz. z one strani fizične pojavnosti posameznega vira ali njihovih raznolikih medsebojnih sorodstvenih vezi. Ta Snojeva muzikološka '*meta-fiziká*' skuša biti namreč most in to do tiste točke, ki nam pove, »do kam je z raziskovalnim mišljenjem mogoče priti in kje so meje spoznavnega« (str. 7). Dragocenost Snojevega razpravljanja je njegova nenehna izrecna ali latentna zavest, da je srednjeveško koralno rokopisje, čeprav je fizično oprijemljivo, vendar le nema in krhka sled do »nečesa nematerialnega« (ibid.), kar je živelo znotraj vsakodnevne bogoslužnega ritma v moči enega in edinega glasbila - človeškega glasu, ki je kot slišna *musica instrumentalis* skušal omogočiti fizični dostop do neslišnih *musica mundana* in *musica humana*.

Snojeva knjiga bo zagotovo močnejše prebudila zavest o srednjeveški glasbeni dediščini na Slovenskem in to v celotnem slovenskem kulturnem prostoru znotraj in onstran državnih meja. Knjiga bo namreč dobrodošel priročnik raziskovalcem, zgodovinopiscem in umetnostnim zgodovinarjem, ki bodo v prihodnosti raziskovali v monografiji opisane vire in nadalje osvetljevali temna področja. S tem delom je Jurij Snoj namreč široko odprl pot mlajši generaciji raziskovalcev, ki jih čaka poglobljanje v tej knjigi prikazanih vsebin. Predvsem pa bo Snojevo delo koristno in tudi praktično zelo uporabno glasbenikom. Vsa glasba objavljenih virov, ki je obravnavana v monografiji, je praktično izvedljiva, in Snojeva monografija bo z izbranimi transkribiranimi odlomki gotovo opozorila na bogastvo celotnega repertoarja tako potencialne izvajalce kakor tudi skladatelje, ki iščejo navdih v glasbi srednjega veka na Slovenskem.

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Jurij Snoj

Gregorian Chant in Medieval Manuscripts in the Slovenian Lands

Jurij Snoj. *Gregorijanski koral v srednjeveških rokopisih na Slovenskem (Gregorian Chant in Medieval Manuscripts in the Slovenian Lands)*. Ljubljana: ZRC SAZU, Založba ZRC, 2018. 480 pages. 29 €. ISBN 978-961-05-0098-8.

As an astute researcher of the musical heritage in medieval codices, the Slovenian musicologist Jurij Snoj condensed in one book his life's work, which he pursued both professionally (as well as privately) at the Institute for Musicology of the Research Centre of the Slovenian Academy of Arts and Sciences, Ljubljana, between 1980 and 2018. Eight years after commencing his research, in 1988, he received his doctorate in the field of Gregorian chant with a discussion of partially preserved medieval codices in Ljubljana. He remained faithful to this field of expertise until today, but has deepened his knowledge consistently through codicological analyses of sources within the Slovenian national and cultural space, yet simultaneously looking for answers and connections to the musical traditions of neighbouring countries, especially those of Italian and Germanic origin. It is of no small importance that the author has been attending the symposia of the group Cantus Planus for more than twenty years: a study group of the International Musicological Society that concentrates on specialist questions about medieval Latin monody.

As to the content of the book, and regarding the Slovenian research and cultural space more broadly, Snoj's *Gregorian Chant in Medieval Manuscripts in the Slovenian Lands* is in many ways a precious original study in musicology. Besides the introductory chapter, the chapter on the general presentation of the depositories of Gregorian plainchants across Slovenia and the catalogue of manuscripts, the book comprises twenty-two thematic chapters, organised in a loosely chronological fashion. The individual chapters are studies about plainchant manuscripts from Slovenian depositories. Some of these were earlier given as presentations in foreign languages and were reworked and updated for the publication of this book, while others are the author's revised and refreshed older Slovenian studies. Thus the book consolidates the author's important bibliography in the field of medieval musical manuscripts that were preserved in Slovenian libraries and archives. The Slovenian national space is replete with manuscripts containing medieval Latin monody (i.e. plainchant), which by their very nature occupy numerous specific disciplines their study also demands a synthesis of findings from sciences related to musicology, including codicology, palaeography, art history and history. This interdisciplinarity, which enables the reader and/or researcher to deepen and widen their insights to include other research disciplines, is central to this monograph, and adds to its value.

Certainly, with his collected studies compiled into a single book, Jurij Snoj has filled a research gap in the Slovenian space, given that only a few scholars had adequately covered this important topic before him, namely Janez Höfler, as well as Nataša Golob in the field of the arts. The author refers to them and cites them accordingly where their findings are well-founded, but his book also brings plenty of new insights. For the first time in Slovenian, there are descriptions of rare sources that had been waiting too long for a suitable form of publication. Alongside only one other known document of this kind, there is, for example, a first description of a precious and rare fragment of a Glagolitic plainchant manuscript from the Slovenian National and University Library (NUK), the four-part antiphonary from Izola, and also a discussion of the previously unknown divine office for the name day of Maurus of Parentium. Partially, Snoj successfully continues the work of his predecessors, for instance in the reconstruction of the sequence repertoire, where he very reasonably continues the earlier work by Janez Höfler. In short: the studies collected in the book offer both a summary of well-known and newly conceptualized insights. What is more, the book also brings brand new findings from the vast musical field of medieval manuscripts, stored in Slovenia.

From the methodological standpoint, Snoj's monograph is consistent with relevant contemporary approaches that are necessary while researching the oldest European musical history. The author shows and proves that he is familiar with all the research methods developed in this field from the second half of the nineteenth century to the present. This is especially evident in the chapters "Semiotics of Early Music Literacy/Character Use," "Special Neumatic Signs in the Nameless Fragment of the Gradual" and "Late Gothic Notation as a Sign System." However, semiotic insights are logically inserted in almost every page of this book. The chapter "Catalogue of Medieval Musical Manuscripts in Slovenian Locations" is especially valuable as it functions as a unique subject index for individual chapters of the monograph, and acts as both a compact supplement as well as a springboard for further research into the contents of the manuscript.

It is also necessary to at least mention the highly valuable refreshed Slovenian collection of terms that were either well translated or newly added. With this, the author fills another gap in the Slovenian musicological and cultural space, and at the same time undertakes the task set by national legislation regarding preservation of the Slovenian terminological vocabulary.

To conclude, Snoj's content-rich book with its 480 pages is conceived as a musicological "*metaphysics*" of the extant heritage of Slovenian medieval manuscripts. Namely, the book guides the reader with the help of a meticulously and comprehensively researched and written survey of material sources, and extends to research fields beyond the codicological hand-written sources, into the world of deep insights and meanings beyond the physical appearance of individual manuscripts. The aim of Snoj's "*metaphysics*" are to act as a bridge, which in Snoj's own words is "where scientific thinking can carry us to the limits of the known" (p. 7). The value of Snoj's research is precisely in his demonstrable latent consciousness that the handwritten medieval plainchants, although physically tangible, are only silent and futile traces of "something immaterial" (*ibid.*), which has lived within the daily rhythm of worship in the power of the human

voice, and as an audible *musica instrumentalis*, offers “physical access” to the inaudible *musica mundana* and *musica humana*.

Snoj’s book will definitely further stimulate the perception of the importance of the musical heritage in the Slovenian lands, that is in the whole of the Slovenian cultural space, both within its national borders and beyond. The book will function as a welcome manual for researchers, historiographers and art historians who will in the future study the sources described in the monograph, and who will further enlighten these underresearched areas. With this work, Snój has illuminated the field of research for the younger generation of researchers, keen to embark on the presented topics. But foremost, Snój’s book will prove very useful and be of practical value for musicians. All the music of the published sources, elaborated and printed in the book, can indeed be performed, and the monograph with its transcribed parts will surely point out the richness of the entire repertoire to potential performers as well as composers who search for inspiration in Slovenian music from the Middle Ages.

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Disertacija • Dissertation

Anita Prelovšek

Glasba na pogrebnih slovesnostih v današnji Sloveniji

Doktorska disertacija Anite Prelovšek ponuja vpogled v pogrebno glasbo in jo obravnava kot etnomuzikološki, antropološki, ekonomski in kulturni fenomen, ki doslej v Sloveniji še ni pritegnil ustrezne znanstvene pozornosti. Osredotoča se na vlogo in pomen glasbe na pogrebnih v kontekstu simbolike, povezane s smrtjo, in išče vzroke za različne glasbene podobe pogrebnih slovesnosti v povezavi z vidiki zgodovinske, družbene in kulturne raznolikosti.

Glasba spremlja pogrebne obrede v različnih zgodovinskih obdobjih in okoljih, pri čemer se povsod odraža kulturno pogojeno dožemanje smrti. Vloga glasbe v ritualu slovesa je večplastna: spodbuja izražanje čustev in olajša njihovo dramatizacijo, kar pomaga pri razbremenitvi napetosti in bolečine ob izgubi; daje slovesnosti simbolni pomen in obogati obred v estetskem smislu.

Po uvodnem pregledu glasbe v pogrebnem kontekstu v različnih obdobjih in okoljih z vsega sveta sledi kratka predstavitev glasbenih praks na pogrebnih na Slovenskem v preteklosti. V Sloveniji je bila prisotna navada petja obsmrtnih pesmi, verskih, spominskih in pripovednih pesmi, medtem, ko je pokojnik ležal doma pred pogrebom. Dandanes je z institucioniranjem smrti in umiranja ta običaj bdenja pri mrliču skoraj popolnoma izginil. Etnomuzikologinja Zmaga Kumer je v knjigi z naslovom *Ena urca bo prišla* (2003) zbrala pesmi, ki so jih peli ob bdenju pri mrliču.

Podatke o pogrebni glasbi v današnji Sloveniji je avtorica zbrala z etnografskim delom v letih 2014–2017, s posebnim poudarkom na empiričnem raziskovanju na 18 pokopališčih, ki spadajo pod Pogrebno podjetje Žale v Ljubljani, in na 11 naključno izbranih pokopališčih v različnih slovenskih regijah. Poleg opazovanja z udeležbo je bila empirična metoda zbiranja podatkov tudi polstrukturirani intervju odprtega tipa z zaposlenimi v pogrebnih podjetjih, sodelujočimi glasbeniki na pogrebnih in svojci. To je prva empirična raziskava pogrebne glasbe v sodobni Sloveniji.

V disertaciji je opisana vloga pogrebne glasbe in njena umestitev v pogrebnem obredu. Pojasnjen je sodobni trend hitrega pogreba, ki je posledica stigmatizacije smrti, in se odraža na dejstvu, da se več kot tretjina pogrebov odvija brez glasbe v živo. V disertaciji so predstavljeni glasbeniki, ki pogosto nastopajo na pokopališčih v Sloveniji. Avtorica opazuje, da je tradicionalna praksa petja moških zasedb in trobente še vedno v veliki meri prisotna, jo pa v zadnjih letih vse pogosteje zamenjujejo različne vokalne in instrumentalne zasedbe ter solo instrumenti. Gre za tržno nišo v ponudbi pogrebne glasbe.

Pri izbiri glasbe takorekoč ni omejitev: pogrebna glasba je lahko katera koli skladba, ki je povezana s pokojnikom in spominom nanj. Še vedno prevladujejo ljudske pesmi, sledijo jim pesmi iz zvrsti popularne glasbe, najmanj pa je primerov iz klasične glasbe. Najpogosteje izvedene skladbe na ljubljanskih pokopališčih leta 2016 so bile 'Gozdič je že zelen', 'Lipa zelenela je' in 'K tebi želim, moj Bog'; solo trobenta pa je najpogosteje izvajala 'Tišino'. Na slovenskih pogrebih so zelo priljubljene tudi skladbe Lojzeta Slaka in Slavka Avsenika.

Glasba na pogrebih v različnih slovenskih regijah odraža tudi lokalne značilnosti posameznih območij. Na Primorskem tako na primer izvajajo pesmi s tematiko morja in pesmi v italijanščini, jeziku tamkaj živeče manjšine.

Pogrebe lahko spremlja tudi posneta glasba, ki jo predvajajo po zvočnikih. V sodobnem času ni nobena izjema predvajanje glasbe na tabličnih računalnikih, mp3 predvajalnikih in pametnih telefonih. Po svetu in v manjši meri pri nas se takšna praksa glasbene spremljave pogrebnih obredov počasi, a vztrajno širi.

Lovski in protokolarni pogrebi potekajo po posebnem protokolu, kjer pa se pri izbiri glasbe upoštevajo tudi želje svojcev.

Pri najemanju glasbenikov, ki igrajo na pogrebih, obstajajo razlike med pokopališči. Ljubljana je poseben primer, saj osrednje pogrebno podjetje Žale sodeluje z glasbeniki le na podlagi pogodb, vendar lahko svojci za igranje na pogrebu angažirajo katerega koli drugega glasbenika, a se najpogosteje odločijo za ponudbo pogrebnega podjetja. Drugod v Sloveniji pa večinoma velja načelo prostega trga.

Hipotezo, da glasba na pogrebih v različnih delih Slovenije odraža njeno geografsko, kulturno in dialektološko raznolikost, lahko potrdimo samo deloma, saj je, z nekaterimi izjemami, izbira glasbe na pogrebih izrazito individualizirana in odraža želje sorodnikov, pa tudi umrlega, njegova verska in politična prepričanja, značaj, poklic, hobije in podobno. Vse to se odraža tako pri izbiri glasbe kot pri podobi celotne pogrebne slovesnosti.

Obranjeno 12. junija 2018 na Filozofski fakulteti Univerze v Ljubljani.

Anita Prelovšek

Music at Funeral Ceremonies in Today's Slovenia

This doctoral dissertation provides an insight into funeral music as an ethnomusicological, anthropological, economic and cultural phenomenon, which has so far in Slovenia not attracted appropriate scholarly attention. It focuses on the role and importance of music at funerals in the context of the symbolism associated with death, departure and the concept of transience, and on the causes of different choices of music as an integral part of the leave-taking of the deceased, in conjunction with aspects of historical, social and cultural diversity.

Music has been used to accompany funeral ceremonies in various historical periods and environments, reflecting different culturally conditioned perceptions of death. The role of music in a ritual of farewell for the deceased is multi-layered: it stimulates the expression of emotions and sometimes facilitates their culturally conditioned dramatization, helping to relieve tension and torment; it gives meaning to the symbolic and memorial side of the ceremony and at the same time enriches the ritual in aesthetic terms.

*After an introductory review of music in the funeral context in different ages and places from all over the world, follows a short presentation of musical practices at funerals in Slovenia in the past. In Slovenia, there was a tradition of singing specific death songs, religious, memory and narrative songs, while protecting the deceased's body in his or her house. Nowadays, dying and death have been transferred to institutions, and so far this habit has also almost completely been lost. Slovenian ethnomusicologist Zmaga Kumer has published those songs in a book with the title *Ena urca bo prišla* (2003).*

The main data on funeral music in today's Slovenia was collected by ethnographic observation of musical practice in the years 2014–2017, with particular reference to the author's empirical research at 18 cemeteries owned by the Žale Funeral Company in Ljubljana and at 11 other chosen cemeteries in different regions in Slovenia. Empirical data is derived from the author's attendance at numerous funerals as well as on semi-structured interviews with employees of funeral companies, participating musicians and relatives of the deceased. This is the first empirical study of funeral music in modern Slovenia.

The thesis describes the organizational context of funeral music and its role in the planning of the funeral service. It explains the modern trend towards a rapid funeral, which is a result of the stigmatization of death, and it reflects on the fact that more than a third of funerals take place without live music. The thesis represents musicians who often perform in cemeteries in Slovenia. The traditional practice of male vocal ensembles or a trumpeter is still largely maintained, but this has tended to be replaced over the past year by different vocal and instrumental ensembles and solo instruments. It is a commercial niche, concerning the economic aspect of funeral music, which is dealt with in the thesis.

There are no restrictions regarding the choice of music, which can be any music, associated with the deceased. Folk songs are still predominant, followed by songs from the domain of popular music, classical music being requested least. The most frequently performed songs in Ljubljana's cemeteries in 2016 were 'Gozdič je že zelen', 'Lipa zelena je' and 'Nearer, my God, to Thee'; for a trumpet solo the most common piece is 'Silence'. At Slovene funerals, the songs from Lojze Slak and Slavko Avsenik are also very popular.

Music at funerals in various Slovenian regions also reflects local characteristics of individual regions. For example, in the Primorska region, they also perform songs with the sea theme and songs in Italian, the language of the Italian minority from the area.

Some funerals, especially in Ljubljana's Žale, can also be accompanied by recorded music, played from the loudspeakers. In modern times, it's no exception to play music on tablets, mp3 players and smartphones. Such a practice of musical accompaniment of funeral rites is slowly but steadily spreading in the world.

Funerals of hunters and state protocol funeral are held according to the special protocol, where are also considered wishes about music of the deceased's relatives.

There is a significant difference in the hiring of musicians to perform at funerals. Ljubljana is a special case, since the central funeral company collaborates with musicians only on the basis of contracts, which does not mean that relatives of the deceased cannot hire any other musician, but most often they decide for the offer of the cemetery. In Slovenia, however, for music at funerals, with some exceptions, exist the principle of free market.

The hypothesis that music at funerals in different parts of Slovenia reflects its geographical, cultural and dialectological diversity, can be confirmed only in part, since with some exceptions, the choice of music at funerals is clearly personalized or individualized, reflecting the wishes of the relatives, as well as the deceased and his religious and other beliefs, character, profession, hobbies, etc. This is the case, as I have realised, both for the choice of music as well as for the whole funeral ceremony.

Defended on 12 June 2018, Faculty of Arts, University of Ljubljana.

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Peter ANDRASCHKE (p.andraschke@kabsi.at) je študiral glasbeno pedagogiko, muzikologijo, germanistiko in etnografijo v Münchnu, Berlinu ter opravil državni izpit, doktorat in bil habilitiran v Freiburgu im Breisgau. Do leta 2005 je bil profesor glasbene zgodovine na Univerzi Justusa Liebiga v Gießnu. Od leta 2005 do leta 2008 je bil gostujoči profesor na Znanstvenem centru Arnolda Schönberga Univerze za glasbo in upodabljajočo umetnost na Dunaju. V tujini je bil večkrat gostujoči profesor, predaval in poučeval. Objavil je številna dela o glasbeni zgodovini po letu 1750 s težiščem na glasbi 19. in 20. stoletja, glasbi v vzhodni Evropi, glasbeni analizi, glasbeni folklori, kot tudi na odnosu med pesništvom, upodabljajočo umetnostjo in glasbo.

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Marija KOCIĆ (marija.kocic@f.bg.ac.rs) se je vpisala na Oddelek za zgodovino na Filozofski fakulteti Univerze v Nišu leta 1999. Kot najboljša diplomantka leta je končala šolanje v šolskem letu 2003–2004 in se 2004 vpisala na podiplomski študij na Univerzi v Beogradu, in sicer na Filozofski fakulteti, Oddelek za Splošno zgodovino med 16. in 18. stoletjem. Od leta 2006 sodeluje pri projektu *Modernizacija Zahodnega Balkana* kot znanstvenica Ministrstva za znanost in tehnični razvoj Republike Srbije. Od leta 2011 je na isti fakulteti tudi zaposlena. Doktorsko disertacijo na temo Benetk in 'hajdukov' v obdobju morejske vojne je zagovarjala februarja 2012. Marca 2014 je bila izvoljena za znanstveno sodelavko, pravkar pa je v postopku izbora za višjo znanstveno sodelavko. Njeno pravo monografijo *Orientalizacija materialne kulture na Balkanu. Otomansko obdobje 15.–19. stoletja* je Urad za kulturo mesta Beograd leta 2010 razglasil za glavni projekt na področju znanosti. Ista monografija je aprila naslednjega leta na 23. mednarodnem sejmu knjig in učbenikov v Sarajevu (Bosna in Hercegovina) prejela posebno nagrado.

Marija KOCIĆ (marija.kocic@f.bg.ac.rs) enrolled University of Niš, Faculty of Philosophy, Department of history, in 1999. Graduated in 2004 as the best graduate in school year 2003/4. In the same year she enrolled postgraduate studies at University of Belgrade, Faculty of Philosophy, Division of General history of 16th-18th century. Since January 2006 engaged as a scholar of Ministry of science and technological development of Republic of Serbia on the project Modernization of the Western Balkans. Since January 2011 employed by the same institution. Her PhD thesis Venice and hayduks at the time of Morean War defended in February 2012. In March 2014 elected for a scientific

associate at Faculty of Philosophy, University of Belgrade. Now is in process election for a senior research associate. The first monograph of Marija Kocić *Orientalization of material culture in the Balkans. Ottoman period 15th-19th century, the Secretariat of culture of city of Belgrade* declared 2010. capital publishing project in science. In the April of the following year, at the 23rd International Book and Educational Equipment Fair in Sarajevo (Bosnia and Herzegovina), that monograph received Special Award.

David KOZEL (david.kozel@osu.cz) je od leta 2012 docent na Oddelku za glasbeno pedagogiko na Pedagoški fakulteti (Univerza v Ostravi) in uči glasbeno teorijo in glasbeno estetiko. Znanstveno se osredinja na tematike, kot so povezava med mitologijo in glasbo, glasbeni arhetipi, Jungova psihologija, glasbena naratologija in metodologije glasbene analize. **David KOZEL** (david.kozel@osu.cz) has been since 2012 an Assistant Professor at the Department of Music Education of the Faculty of Education (University of Ostrava) and teaches music theory and music aesthetics. As a scholar, he focuses on issues such as the relationship between mythology and music, musical archetypes, Jungian psychology, musical narratology, and musical analysis methodologies.

Fung Chiat LOO (fungchiat@hotmail.com/lfc@upm.edu.my) je izredna profesorica in predstojnica Oddelka za glasbo na Univerzi Putra Malaysia (1999). Stopnjo BA je končala iz glasbe (klavir) na Univerzi Putra Malaysia, glasbeni MA-študij je zaključila na univerzi Royal Welsh College of Music and Drama (2001), doktorirala pa je iz klavirskih nastopov in praks nastopanja na Univerzi v Sheffieldu (VB, 2005). Njena raziskovalna dejavnost se osredinja okrog praks nastopanja, glasbenega gledališča in kitajske glasbe. Od leta 2007 naprej predstavlja raziskave tako na domačih kot mednarodnih konferencah in objavlja članke v odmevnih publikacijah, kot so *Asian Theatre Journal*, *Pertanika Social Sciences and Humanities* (JSSH) in *Medical Problems of Performing Artists* (MPPA). Med njene publikacije sodita *Butterfly Lovers: score and music* (2013) in *An Analysis of Schoenberg's and Messiaen's Selected Solo Piano Pieces* (2012) v soavtorstvu.

Fung Chiat LOO (fungchiat@hotmail.com/lfc@upm.edu.my) is Associate Professor and the head of music department at University Putra Malaysia. She graduated with a Bachelor of Music (Piano Performance) from Universiti Putra Malaysia (1999), Master of Music from Royal Welsh College of Music and Drama (2001), Ph.D in piano performance and performance practice at University of Sheffield, U.K. (2005). Her research focuses issues in performance practice, musical theatre and Chinese music. Since 2007, Loo has presented research papers in both national and international conferences, and has published articles in reputable journals such as *Asian Theatre Journal*, *Pertanika Social Sciences and Humanities* (JSSH) and *Medical Problems of Performing Artists* (MPPA). Her book publication includes 'Butterfly Lovers: score and music' (2013) and as co-editor for 'An Analysis of Schoenberg's and Messiaen's Selected Solo Piano Pieces' (2012).

Fung Ying LOO (loofy@um.edu.my) je izredna profesorica, etnomuzikologinja in skladateljica na Univerzi v Malaji. Akademske naslove je pridobila na naslednjih univerzah: Univerza Putra Malaysia (BA), Royal Welsh College of Music and Drama, VB (MA) in Univerza v Sheffieldu, VB (doktorat). Tematike, s katerimi se znanstveno ukvarja, so

malajsko-kitajska glasba, glasbeno gledališče, *tai chi* kot sestavni del fizikalnosti klavirskega nastopa. Kot skladateljica je sodelovala z večkrat nagrajenim orkestrom Dama, in sicer pri več kot 20 produkcijah, petih albumih in treh razprodanih muzikalih: *Empress Wu*, *I Have a Date with Spring* in *Butterfly Lovers*. Osem let je bila namestnica direktorja Kulturnega centra Univerze v Malaji za Doktorski študij in raziskovanje, prav tako je bila vodja Sveta za akreditacijo akademskih programov (Malaysian Qualifications Agency), notranja revizorka pri ocenjevanju raziskovalne dejavnosti MYRA (Malaysia Research Assessment, Ministrstvo za visoko šolstvo) in soizdajateljica revije *Malaysian Journal of Performing and Visual Arts*.

Fung Ying LOO (loofy@um.edu.my) is Associate Professor and an ethnomusicologist and composer at the University of Malaya. Her academic degrees are from the Universiti Putra Malaysia, Malaysia (BMus), Royal Welsh College of Music and Drama, UK (MMus) and University of Sheffield, UK (PhD). The themes of her scholarly studies include Malaysian Chinese music, musical theatre and Tai Chi in application to the physicality of piano performance. As a composer, she worked with the multiple award-winning Dama Orchestra with over twenty productions to date, five albums and three sold-out musicals: *Empress Wu*, *I Have a Date with Spring* and *Butterfly Lovers*. Former Deputy Director of Universiti Malaya Cultural Centre Postgraduate Studies and Research for a duration of 8 years, she has held positions such as Chair of Academic Programmes Accreditation Panel (Malaysian Qualifications Agency), Internal Auditor of MYRA (Malaysia Research Assessment, Ministry of Higher Education), and Associate Editor of Malaysian Journal of Performing and Visual Arts.

Ivana MEDIC (ivana.medic@music.sanu.ac.rs) je višja znanstvena sodelavka na Inštitutu za muzikologijo Srbske akademije znanosti in umetnosti. Je vodja glavnega projekta Inštituta, *Identitete srbske glasbe od lokalnih do globalnih okvirov: tradicije, spremembe in izzivi* in glavna urednica mednarodne revije *Muzikologija/Musicology*. Je tudi gostujoča raziskovalka na Centru za rusko glasbo (Goldsmiths, Univerza v Londonu) in podpredsednica Srbskega muzikološkega društva. Objavila je štiri monografije in več kot 70 člankov, uredila ali souredila štiri knjige, od katerih je najnovejša *Contemporary Popular Music Studies* (z Marijo Dumnić Vilotijević; Wiesbaden, Springer VS, 2019).

Ivana MEDIC (ivana.medic@music.sanu.ac.rs) is a Senior Research Associate with the Institute of Musicology, Serbian Academy of Sciences and Arts. She is Head of the main project of the Institute, *Identities of Serbian Music Within Local and Global Frameworks: Traditions, Changes, Challenges* and Editor-in-Chief of the International journal *Muzikologija/Musicology*. She is also Visiting Research Fellow with the Centre for Russian Music (Goldsmiths, University of London), and Vice President of the Serbian Musicological Society. She has published four monographs and over 70 articles, edited or co-edited four books, the most recent of which is *Contemporary Popular Music Studies* (with Marija Dumnić Vilotijević; Wiesbaden, Springer VS, 2019).

Aleš NAGODE (a.nagode@ff.uni-lj.si) je diplomiral, magistriral in doktoriral iz muzikologije na oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Po kratkem delovanju v Slovenskem komornem zboru je leta 1993 postal mladi raziskovalec

na Muzikološkem inštitutu Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti. Od 1995 deluje na Oddelku za muzkologijo Filozofske fakultete Univerze v Ljubljani. Pri raziskovalnem delu se posveča predvsem zgodovini glasbe na Slovenskem v predzgodovini in antiki, cerkveni glasbi na Slovenskem v drugi polovici 18. in 19. st. ter vprašanjem odmeva etnogeneze Slovencev v glasbenem življenju poznega 18. in 19. st. na Slovenskem.

Aleš NAGODE (a.nagode@ff.uni-lj.si) graduated, completed his master's degree and received his PhD at the Faculty of Arts in Ljubljana. In 1993, he started working as a fellow researcher at the Institute of Musicology at the Scientific Research Centre of SASA. Since 1995 has been working at the Department of Musicology, Faculty of Arts, University of Ljubljana. The focus of his research work is music history of Slovenes and the antiquity, church music in Slovenia in the second half of the 18th and 19th centuries and the question of ethnogenesis of Slovene music life in late 18th and 19th centuries.

Niall O'LOUGHLIN (N.Oloughlin@lboro.ac.uk) je študiral na univerzah v Edinburgu (magisterij) in Leicesteru (doktorat), posveča pa se predvsem slovenski, britanski in poljski glasbi 20. stoletja. Njegovo delo *Novejša glasba v Sloveniji: osebnosti in razvoj* je leta 2000 izšla v Ljubljani. Napisal je prispevke za Muzikološki zbornik (vključujoč tri o Ivu Petriču), za Slovenske glasbene dneve, *The Musical Times*, *Tempo*, poglavij knjig in številnih prispevkov za različna Grovova referenčna dela. Leta 2007 je bil izvoljen za dopisnega člana Slovenske akademije znanosti in umetnosti.

Niall O'LOUGHLIN (N.Oloughlin@lboro.ac.uk) studied at the Universities of Edinburgh (MA) and Leicester (PhD) and has specialised in the music of 20th- and 21st-century Slovenia, the United Kingdom, and Poland. His book *Novejši glasba v Sloveniji* was published in Ljubljana in 2000. His many articles have appeared in *Muzikološki zbornik* (including three on Ivo Petrič), the proceedings of Slovene Music Days, *The Musical Times*, *Tempo*, chapters in books and in various editions of the *New Grove Dictionaries of Music*. In 2007 he was elected Corresponding Member of the Slovenian Academy of Sciences and Arts.

Jelena PANIČ GRAZIO (jelenagrazio@gmail.com) se je po končani Umetniški gimnaziji na Konservatoriju za glasbo in balet v Ljubljani vpisala na Filozofsko fakulteto Univerze v Ljubljani, kjer je leta 2011 diplomirala in pridobila strokovni naslov univerzitetna diplomirana hrvatistka, srbistka in makedonistka in muzikologinja. Na isti fakulteti se je kmalu zatem vpisala na doktorski študijski program Humanistika in družboslovje. Doktorsko disertacijo z naslovom »Terminologija v slovenskih glasbenih učbenikih od leta 1867 do danes« (mentorja: red. prof. dr. Leon Stefanija in red. prof. dr. Špela Vintar) je uspešno zagovarjala junija 2017. Do sedaj je objavila več člankov v Muzikološkem zborniku, s svojimi prispevki pa je sodelovala na znanstvenih simpozijih v Ljubljani, Gradcu in Zagrebu. Zaposlena je v Mediateki, digitalnem arhivu RTV Slovenija, kjer skrbi za ustvarjanje kataloga avdio posnetkov klasične glasbe.

Jelena PANIČ GRAZIO (jelenagrazio@gmail.com), after finishing her Art Gymnasium at the Conservatorium for Music and Ballet in Ljubljana, enrolled in the Faculty of Arts, University of Ljubljana. She graduated in 2011 and received her university diploma in

Croatian, Serbian und Macedonian, as well as Musicology. Soon after, she enrolled in the PhD study programme Humanities and Social Studies at the Faculty of Arts. She successfully defended her thesis with the title "Terminology in Slovene Music Textbooks from the Year 1867 until the Present" (mentors: Full Prof. Dr. Leon Stefanija and Full Prof. Dr. Špela Vintar) in June 2017. So far, she has published numerous articles in the *Musico-logical Annual* and presented her work at symposia in Ljubljana, Graz and Zagreb. She is currently employed at Mediateka, the digital archive of RTV Slovenia, where she is responsible for the creation of the catalogue of classical music audio recordings.

Karmen SALMIČ KOVAČIČ (karmen.salmic@um.si) je muzikologinja in skrbnica Glasbene in filmske zbirke v Univerzitetni knjižnici Maribor. Doktorski študij je zaključila na Oddelku za muzikologijo Filozofske fakultete v Ljubljani. Je avtorica *Glasbe za orkester Demetrija Žebreta* (2017), raziskuje pa predvsem slovensko glasbo 20. stoletja. **Karmen SALMIČ KOVAČIČ** (karmen.salmic@um.si) is a musicologist and the curator of the Music and Film Collection at the University of Maribor Library. She completed her doctoral studies at the Department of Musicology at the Faculty of Arts in Ljubljana. She is the author of *Music for Orchestra of Demetrij Žebèr* (2017). She investigates mainly Slovenian music of the 20th century.

Pavel SÝKORA (sykora@jamu.cz) je študiral na Masarykovi univerzi v Brnu, kjer je leta 2001 doktoriral. Je docent glasbe na Janáčkovi Akademiji za glasbo in uprizoritvene umetnosti in uči tudi na Inštitutu za muzikologijo na Filozofski fakulteti na Masarykovi univerzi. Njegovo glavno raziskovalno področje je glasba okrog leta 1600, zlasti Claudio Monteverdi, Carlo Gesualdo da Venosa in Jakob Petelin Gallus. Pisal je tudi o Igorju Stravinskem in Bohuslavu Martinůju.

Pavel SÝKORA (sykora@jamu.cz) studied at the Masaryk University in Brno (Ph.D. 2001). He is senior lecturer in music at the Janáček Academy of Music and Performing Arts and he also teaches at the Institute of Musicology of the Masaryk University (Faculty of Arts). The main field of his research is music around the year 1600, especially Claudio Monteverdi, Carlo Gesualdo da Venosa and Jacobus Handl-Gallus. He has also written articles on Igor Stravinsky and Bohuslav Martinů.

Maja VASILJEVIĆ (majda2112@yahoo.com) muzikologinja in sociologinja, dela kot znanstvena sodelavka na Oddelku za zgodovino Filozofske fakultete Univerze v Beogradu. Od leta 2003 je glasbena kritičarka in napovedovalka na Radiu Beograd 2 in strokovna svetovalka za zgodovinska vprašanja na Oddelku za kulturo in izobraževanje pri Radioteleviziji Srbije. Leta 2016 je izdala knjigo *Filmska muzika u SFRJ: Između politike i poetike (Filmska glasba v SFRJ: med politiko in poetiko)* in je poprej objavljala članke o glasbi in kulturi med prvo in drugo svetovno vojno, v SFRJ, med hladno vojno, o judovski skupnosti od Osmanskega cesarstva do holokavsta in o socialnih gibanjih.

Maja VASILJEVIĆ (majda2112@yahoo.com), musicologist and sociologist, Research Fellow at the Faculty of Philosophy in University of Belgrade, Department of History. As of 2003, active Music Critic and Broadcaster at the Radio Belgrade 2 and Expert consultant for history issues at the Department of Culture and Education Programme

on National Radio Television of Serbia. In 2016 she published book *Film music in SFRY: Between Poetics and Politics*, and authored several papers on music and culture during the WWI, WWII, and SFRY, Cold War, Jewish community from Ottoman Empire to Holocaust, social movements

Katarina ZADNIK (katarina.zadnik@ag.uni-lj.si) je docentka na Oddelku za glasbeno pedagogiko na Akademiji za glasbo, Univerza v Ljubljani. Raziskovalno delo usmerja na področje solfeggia in glasbene teorije v glasbeni šoli. Leta 2019 je izdala znanstveno monografijo *Nauk o glasbi v slovenski glasbeni šoli – med preteklostjo, sedanjostjo in prihodnostjo*.

Katarina ZADNIK (katarina.zadnik@ag.uni-lj.si) is assistant professor at the Department of Music Education at the Academy of Music, University of Ljubljana. Focus of her scientific research are subjects Music Theory and Solfeggio in music school. In 2019, she published *Music Theory in the Slovenian Music School – between the Past, Present and Future*.

