

DISERTACIJE
DISSERTATIONS

Katarina Bedina

Vprašanje sonatne oblike v slovenski
klavirski glasbi
The Problem of the Sonata Form in Slovene
Piano Music

Osrednja pozornost raziskave je posvečena vprašanju, kako se je doslej uresničevala v slovenski klavirski glasbi močno zapoznana sonatna oblika. Razčlenitev gradiva s poskusom ovrednotenja posameznih opusov, kakor tudi umetniškega dosežka te zvrsti skozi zgodovino samobitne glasbene ustvarjalnosti na Slovenskem sloni na orisu sociološkega ozadja, pogojev in možnosti od skromnih, vendar pogumnih korenin z začetka 20. stoletja do postopnega razmaha vzporedno z rastjo poklicnega glasbenega dela na Slovenskem med svetovnimi vojnami in po letu 1945. V skladu s tem je disertacija razdeljena v devet poglavij. Uvodno govori o metodološki opredelitvi in vzrokih zanjo. Naslednje je zamišljeno kot oris klavirske preteklosti na Slovenskem ob upoštevanju večinoma neugodnih ustvarjalnih okoliščin na domačih tleh in sočasnega evropskega dogajanja v tej zvrsti.

Poglavji III. in IV. sta izoblikovani kot ekskurza v območji iz teorije glasbenih oblik in glasbene estetike. Prvo o pomenu in mnogoterosti današnjega pojmovanja oblike, drugo o sodobnem tolmačenju sonatnega načela od njenih zgodovinskih začetkov z nedefinirano strukturo do klasičnega pojma sonate in novodobnih različic forme s sonatnim spominom mimo vseh definiranih oblikovnih zgledov.

S kratkim uvodom v slovensko klavirsko sonato je vpeljana analitična obravnava dosedanje slovenske tvornosti, ki jo po naključju razmejujeta dve enostavni sonatini: Premrlova (1911) in Škerlova (1981). Med tema mejnikoma je nastalo pisano, v marsičem samohodno domače izročilo, skoraj v celoti brez zunanje spodbude, zunaj kompozicijske šole ali kroga sorodno mislečih ustvarjalcev. Razdelitev gradiva v tri skupine: na začetke pred prvo svetovno vojno, na opuse med vojnami in na čas po letu 1945 ne temelji na metodi razvojne linije. Tako delitev je narekovala omenjena raznorodnost gradiva samega, obenem pa je dala možnost primerjave z dospelostjo tujega sonatnega mišljenja, ki je v dvajsetem stoletju ob živečem izročilu začelo novo, že pozgodovinsko ero sonate. Osnovno vodilo obravnave je bila kompozicijska izvedba sonate zamisli za vsako skladbo posebej, brez načelnega ali drugačnega razlikovanja med deli, ki izrazito navezujejo na preteklost in drugimi, ki zavestno iščejo konsekventnih oblikovnih rešitev z netradicionalno organizacijo zvoka. V izboru analitičnega

prereza je skladno s temo disertacije izostala podrobnejša predstavitev skladb šolskega (oblikoslovno-študijskega) ali tipično didaktičnega značaja in seveda tiste skladbe, ki jih poznamo samo po naslovih in so v dodanem seznamu štete kot pogrešane oziroma uničene.

Sklepno poglavje se dotika predvsem vprašanja, do kod smo prišli glede na odsotnost zgodovinskega spomina in če je tvornost kratkih treh obdobj našla težišče v sami sebi, kakor ga je v vokalu izpričala že davno prej.

Obranjena 7. maja 1985 na Filozofski fakulteti v Ljubljani.

The central attention of the study is focused on the question how far in Slovene piano literature the much belated sonata form has been realized. The analysis of the material through an attempt at evaluation of individual works as well as of the artistic achievement of this genre in the course of the history of the original musical production in Slovenia is based on an outline of the sociological background, circumstance and possibilities from the modest yet courageous roots at the beginning of the 20th cent. to the gradual expansion going parallel with the growth of professional work in the inter-war period and since 1945. In accordance with this, the dissertation is divided into nine chapters. The introduction presents the methodological points of departure and the reasons for them. The next chapter is dedicated to an outline of the Slovene writing for the piano in the past - with due consideration for mostly unfavourable conditions on the native land and also for European developments in this genre at that time.

Chapters III and IV are designed as excursus into the area of the theory of musical forms and musical aesthetics. The first is about the significance and the rich variety of the current ideas concerning the form, the second about the contemporary interpretation of the sonata principle - from its historical beginnings with a non-defined structure to the classical concept of the sonata and to the more recent variants of the form with a historical memory without regard to all the defined examples of the form.

A brief introduction to the Slovene piano sonata begins the analytical treatment of the Slovene production to date; it is a matter of accident that it is delimited by two one-movement sonatas: the one by Premrl (1911), the other by Škerl (1981). During this period there was created a variegated, often indigenous tradition, almost wholly without stimulation from the outside, under no influence from a school of composition or from a circle of composers sharing similar views. The distribution of the material into three groups: into the beginnings before the first War, the works written during the inter-war period, the time since 1945, is not based on the method of the development line. This distribution was made necessary by the already mentioned heterogeneity of the material itself, while at the same time it made possible comparisons with foreign achievements in the sonata writing which in the twentieth century entered a new post historical era. The basic principle to be pursued in the present work was to study the compositional realization of the sonata concept in each composition separately, without making any difference - in principle or otherwise - between works relying on the past and others that seek consistent formal solutions through a non-traditional organization of sound. In the selection for an analytical cross-section there is - in accordance

with the subject of the dissertation - omitted a detailed presentation of compositions having an educational (study of forms) or typically didactic character, and of course those compositions that are known only by their titles and are in the appended list given as missing or destroyed.

The concluding chapter deals mostly with the question of how far have we come - in view of the absence of a historical tradition and whether the production in course of the three short periods has found a core in itself, such as already long ago displayed in vocal music.

Defended May 7, 1985, Philosophical Faculty in Ljubljana.