

DISERTACIJE — DISSERTATIONS

UTICAJ FOLKLORNIH ELEMENATA NA STRUKTURU ROMANTIZMA U SRPSKOJ MUZICI

The Influence of Folkloric Elements on the Structure of Romanticism
in Serbian Music

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Delo obsega uvod in štiri poglavja, že sam naslov disertacije pa vsebuje zelo komplicirano vprašanje odnosa med ljudsko in umetno glasbo. Avtorica izhaja najprej iz zahodno evropske in nato slovanske, v prvi vrsti ruske glasbe, in predstavlja gradivo na dva načina, ki se medsebojno prepletata: zgodovinsko in analitično. Primerjalne študije glasbe pri Hrvatih, Rusih in drugih slovanskih narodih ter končno Srbih vodijo do ugotovitve, da je pojav romantike, romantične mentalitete, klime in občutja pripeljal do hotenja ustvariti umetno glasbo nacionalne smeri, to je oblikovanja romantike ruskega, češkega ali srbskega tipa. S tem se je hotelo pokazati, da romantika ni en, vseobsegajoči stil. Prav tako dokazuje na primerih avtorica, da nacionalna glasba, nacionalne šole in nacionalni skladatelji niso nekakšen eksotičen, periferen odrastek romantike 19. stoletja. Tak postopek jo pripelje do bolj pozitivnega vrednotenja ruske glasbe, kot je to primer v večini glasbenih zgodovin in študij na Zahodu, kakor tudi do odkrivanja novih, doslej neugotovljenih vrednot v srbski glasbi. Avtorica teze je mnenja, da je vrednotenje važna komponenta vsakega dela še zlasti, ko gre za neprečiščene pojme v zvezi z glasbo nacionalne smeri, razen tega pa že na začetku postavlja vprašanje, kaj je sploh originalno; kateri so skladatelji originalne invencije za razliko od onih, katerih ustvarjanje se opira na folkloro. Po njenem mnenju se lahko kvečjemu govori o skladateljih, ki ne uporabljajo folklore v svojih delih, in o tistih, katerih kreativna baza je ljudski melos, pri čemer so lahko eni in drugi tako originalni kot neoriginalni eklektiki.

Iz nadaljnje obravnave ključnih vprašanj teze je treba izdvojiti nekaj ugotovitev: o uvajanju harmonije, ki sloni na modalnosti, in njenem pozvovanju z dosežki zahodne romantike, o tem, da je modalnost ruske glasbe 19. stoletja, ki je slonela na folklori in pravoslavni cerkveni glasbi, postala podlaga moderne glasbe, in o tem, kako je uporaba ljudske ritmike razbila okove dvo- in trodelnega takta zahodne glasbe. V tej zvezi in na podlagi opravljenih analiz se v tezi postavlja trditev, da je od različnih elementov ljudskega melosa, melodične, ritmične in harmonijske, slednji bil odločilnega pomena za oblikovanje nacionalnih smeri skoraj vseh slovanskih narodov, pri čemer je pri Srbih v 19. stoletju eklatanten primer pojav Stevana Mokranjca. Srbska glasba seveda ni mogla iti v korak z bolj razviti glasbenimi kulturami, vendar se je v posameznih etapah uspela

približati estetiki in glasbenemu jeziku romantičnega in postromantičnega obdobja. Njeno izhodišče je bilo pionirsko delo Kornelija Stankovića, a eden od viškov nacionalnega izraza je bil Mokranjčev opus, na katerem sloni celotna srbska nacionalna glasba.

Poseben problem predstavlja v tezi podrobnejša periodizacija srbske glasbene romantike oziroma nacionalne romantike. Avtorica je razdelila romantiko na tisto, do prve svetovne vojne, in ono po njej. Kot primer, kako težko je razdeliti srbsko glasbo na obdobja, naj pokazeta dve, po zgodovinski in umetniški vrednosti zelo pomembni srbski operi, ki sta komponirani na libreta iz Vojnovičevih odrskih del; to je tudi edino kar imata skupnega. Ena je Konjovićeva »Otadžbina«, ki pripada nacionalni glasbi in je nastala v šestdesetih letih 20. stoletja, druga pa Hrističev »Suton«, ustvarjen takoj po prvi svetovni vojni in brez vsakršnih »nacionalnih« elementov.

Za vse slovanske narode je značilno, da se je romantična usmerjenost zavlekla globoko v 20. stoletje, še zlasti pri Srbih. Nacionalna glasbena usmeritev se ni izživela v 19. stoletju zato, ker ni dovolj, da se manifestira samo v zborovski glasbi in drugih malih formah, ampak v velikih, vokalno-instrumentalnih skladbah. To področje se je v srbski glasbi le polagoma osvajalo, tako da se je popolnoma razvilo šele v tridesetih letih tega stoletja. Ekspanzija k večjim glasbenim formam je bila izrazita pri generaciji, ki je prišla kmalu za Mokranjcem. Le-ta se ni odvrčala od tradicije, ampak je v skladu z njo stremela za oblikovanjem sodobnega srbskega glasbenega izraza, ki v svojem bistvu ni bil ozko vezan samo na srbski ljudski melos. Mokranjčeve kompozicije že popolnoma določeno vsebujejo širše stilne značilnosti ljudske glasbe balkanskega področja, kar kasneje razvijajo Konjović, Milojević in Hristić.

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The work comprises an introduction and four chapters. The title of the thesis already contains the complicated question of the relation between folk and art music. The author starts from West European music and then moves on to Slavonic, especially Russian music, introducing the material in two interrelated ways: historical and analytical. The comparison of the music of Croats, Russians and other Slavonic nations, including Serbs, leads to the conclusion that the phenomenon of Romanticism, Romantic mentality, climate and feeling led to the creation of art music of a national character, i. e. to the creation of Russian, Czech or Serbian Romanticism. This shows that Romanticism is not an all-embracing style. Through her examples the author proves that national music, national schools and national composers are not some kind of exotic and peripheral phenomenon of 19th-century Romanticism. This brings the author to a more positive appreciation of Russian music than is the case with most histories (& studies) of music in the West, as well as to the discovery of new and until now unknown qualities in Serbian music. The author maintains that evaluation is a most important element of every work especially when considering unclarified ideas, in connection with nationally oriented music. At the same time the question of originality is also dealt with: which are the composers with inventive originality as compared to those whose work is based on folklore. It is the author's contention that one can only speak of composers who do not make use of folklore in their works and those who do; both however can be either original or nonoriginal eclectics.

A few points in connection with the key problems of the thesis should be mentioned: the introduction of modal harmony and its combination with characteristics of western Romanticism, the modality of Russian music of the 19th century — founded on folklore and Orthodox church music — as the basis of modern music, and the collapse of the duple and triple metre of western music through the influence of national rhythms. The analysis of different elements such as melodics, rhythmic and harmonics reveals that the latter was of essential importance to the forming of national »schools« of nearly all Slavonic nations; in the 19th century and to the most typical and brilliant example in Serbia — Stevan Mokranjac. Naturally, Serbian music could not keep abreast of more developed musical cultures. Still, in some stages it succeeded in approaching the aesthetics and musical language of the Romantic and post-Romantic epochs. Its starting point was the pioneer work of Kornelije Stanković, with Mokranjac's work representing one of the high points, on which the whole of Serbian national music is founded.

A special problem in the thesis appears to be a more detailed periodization of Serbian musical Romanticism or rather national Romanticism. The author makes a general division of Romanticism into the period up to the 1st World War and after. How difficult it is to divide Serbian music into periods can be illustrated by two historically and artistically important Serbian operas composed on plays by Vojnović, the only characteristic they have in common. The one is Konjović's »Otadžbina«, which belongs to national music of the 1960's, the other Hristić's »Suton«, written immediately after the 1st World War and not displaying any »national« elements.

It is characteristic of all Slavonic nations that Romanticism survived far into the 20th century. This is especially true of Serbia. National trends were not fully exploited in the 19th century, for it was not sufficient for them to be manifested only in choral music and other small forms. They also had to find expression in big vocal-instrumental works, a field which was conquered step by step in the 1930's. The expansion towards big musical forms was explicit in the generation which came after Mokranjac. This generation was not opposed to tradition. On the contrary, it attempted to develop a modern Serbian musical expression in accordance with a tradition which in its essence was not narrowly bound to Serbian folklore. Mokranjac's works already contain wider stylistic characteristics of Balkan folklore further developed by Konjović, Milojević and Hristić.

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