MAGISTRSKA DELA
M.A. WORKS

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Glasbeno delo Franca Šturma
The Music of Franc Šturm

Delo v monografski obliki očrtuje doslej premalo znanega, zgodaj umrlega slovenskega skladatelja Franca Šturma (1910-1943), nadarjenega učenca Slavka Osterca, ki je po diplomski na ljubljanskem konservatoriju (1933) nadaljeval študije pri Aloisu Hábi in Josefu Suku v Pragi, se po dveh letih vrnil v Ljubljano in se 1939 odpravil v Pariz, kjer mu je izbruh vojne onemogočil načrtovano nadaljnje študijsko izpopolnjevanje.

Razvoj Šturmovega kompozicijskega stavka sloni na estetskih in ustvarjalnih načelih evropske avantgarde med obema vojnama. Ubral je pot skladatelja, ki ga zanimajo nove smeri glasbenega mišljenja in upodabljanja zaradi višje, čiste glasbene vrednosti, brez sprenevedanja pod masko naprednih idej. Sijajen zgled in spodbudo za netradicionalno usmeritev je dobil že v Osterčevem razredu in jo plodno nadaljeval ob Hábovem novotarstvu, vendar je obema močnima vplivoma sledil kot zrela osebnost, sposobna samostojne kritične presoje in samosvojih odločitev.

Delo je zasnovano v petih poglavjih. Uvodno osvetljuje Šturmove življenjsko pot, študijske in glasbene razmere vse do tragične prekinitve v partizanih. Drugo poglavje obravnava kompozicijsko delo, ki po doslej znani zapuščini šteje 74 enot. Glede na značilnosti in dozorevanje Šturmovega kompozicijskega stavka je razdeljeno v dve zaokroženi obdobji: čas študija pri Slavku Ostercu (1930-1933) in delo med 1934-1943. Opus je obravnavan po kompozicijskih zvrsteh s težnjo analitičnega prikaza skladb v vseh parametrih, členitve ustvarjalnih značilnosti s številnimi notnimi primeri ter poskusom estetskega ovrednotenja v okviru slovenske in evropske glasbe. Analize očrtujejo predvsem zorenje Šturmovega načina izražanja, vpetega med začetno negotovostjo in iskanjem lastne poti v zunajtonalnem mišljenju. Orisana je ustvarjalna dilema našega skladatelja ob naslonitvi na novobaročni in klasicistični nazor, ki je bil zanj značilen kot za vse druge klasike 20. stoletja. V prvem obdobju je pisal naglo, med skladbami sta najpogostejši sonata in suita - kot nov vidik starih form v oblikovnem in zvočnem (harmonskem) oziru. Šturmovi skladateljski problemi tega časa so največkrat zadevali negotovo zvočno predstavo, preobložen kompozicijski stavek, pogosto melodično neokretnost. Vztrajno jih je brusil z veliko mero kritične

presoje lastnega dela ob jasno razvidni ambiciji, da bi ubiral izvirna pota ustvarjanja. To je med študijem v Pragi dobivalo vse določnejše obrise, pomenilo je začetek drugega obdobja v obravnavanem poglavju. Način mišljenja v razširjeni tonalnosti je tedaj Šturm razvil do popolne kromatike, enakovrednosti vseh poltonov, t.i. atonalnost po sistemu Hábove teorije o novi zvočni organizaciji. Stavke je postajal čistejši, oblika svobodnejša. Kompozicijo z mikrointervali je postopoma opustil, v Schönbergovi dodekafonski tehniki se ni preizkušal, četudi je imel v naziranju prenekatero stično točko z dunajskim mojstrom. Z instinktom zdravega zanesenjaštva je sledil vsem novim smerem v glasbi, odločala pa je lastna vizija o glasbi njegovega časa in vsebine. O tem govori sklepno poglavje. Sledi bibliografija Šturmovih del po kompozicijskih zvrsteh in po časovnem zaporedju.

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In a monographic form the authoress presents the musical work of France Šturm (1910-1943), a Slovene composer not as yet sufficiently known for the compositions he wrote during his short life. A gifted pupil of Slavko Osterc, Šturm graduated from the Ljubljana Conservatory in 1933 and continued his studies with Alois Hába and Josef Suk in Prague for two years and then in 1939 went, again with professional interest, to Paris, where the outbreak of the war unfortunately prevented his plans for further study.

The development of Šturm's compositional technique was based on aesthetic and creative principles of the European avant-garde during the inter-war period. His interest focused on new directions in the shaping of the musical expression seeking to achieve a higher standard but not under the disguise of would-be avant-garde ideas. A stimulation for a non-traditional orientation as well as a splendid example to be followed he got already from Osterc, then from Hába's innovatory ideas - but these two influences he followed as a mature personality, capable of critical inquiry and personal judgement.

The study contains five chapters. The first one concentrates on the composer's life and on the situation as existing in the musical sphere in Slovenia up to the composer's death as a partisan. The second chapter deals with the compositional output, which - according to what is known to date - contains 74 units. With regard to the characteristics and growing artistic value they are divided into two periods: the period when Šturm studied as a pupil of S. Osterc (1930-1933) and the period 1934-1943. His work is treated by individual kinds of compositions, with tendency analytically to present each composition from the full scope of its characteristics and exemplified from printed music as well as by the attempt aesthetically to evaluate it within the Slovene and the European musical context. The analysis is intended to outline how Šturm was maturing in his mode of expression, from the initial uncertainty towards the search for his own, extratonal orientation. Then, the creative dilemma of Šturm is outlined, as experienced through his following of the neo-baroque or classicistic trend - characteristic of him no less than of other classics of the 20th century. In his first period he wrote quickly, most frequent among his compositions

are sonata and suite - as a new form, despite tradition, of a harmonic shaping of sound. As a composer, Šturm was encountering current problems how to articulate a melodic vision, how to cope with the compositional technique, also with lack of melodic inventiveness. Persistently he pursued such problems with a high degree of personal commitment and ambition to follow up his own creative challenge. During his studies in Prague all this signalled the beginning of a new period, discussed in the chapter now. His mode of expression was now being expanded in the expanded tonality of full chromatics, to equal value of all semi-tones, to the so-called atonality in the sense of Hába's theory of the new organization of sound. Compositions, bit by bit, became more pure, their form more free. Gradually he stopped using micro-intervals in his compositions, in the technique of Schönberg's dodecaphonic technique he did not make any attempts, even he had points in common with this master from Vienna. He followed with healthy enthusiasm new trends in musical development, but determining for his own vision of what music at his time should be. Finally, the study contains the bibliographic data about Šturm's works, according to kinds of compositions and date.

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