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Simfonije Lucijana M. Škerjanca
The Symphonies of Lucijan M. Škerjanc

Magistrsko delo Simfonije Lucijana M. Škerjanca je razdeljeno na pet poglavij: Uvod (1-8), Analizo (8-98), Sklep (98-128) in Vire z literaturo (128-134).

V uvodu so na kratko prikazana najvažnejša Škerjančeva dela, napisana za simfonični ali godalni orkester, nastala med obema vojnama in po Drugi svetovni vojni. Po obravnavi štirih uvertur je natančneje opisano prvo večje skladateljevo delo Mařenka, koreografska simfonična pesnitev iz leta 1940, ki je nastala na pobudo plesalke Marte Paulinove. Delo je ob petih simfonijah najobširnejše, vendar v stilnem pogledu ne presega ostalih skladb. Leta 1950 je nastala najboljša Škerjančeva orkestralna skladba po vojni, Gazele. Sestavljene so iz sedmih pesnitev za orkester, ki so v bistvu suitega značaja. S pesniško obliko gazel imajo to skupnost, da se tematika deloma ponavlja v vsaki posamezni skladbi ter ima poleg tega dotikališče s skupno tematiko vseh skladb. Pobudo za svojstveno oblikovanje suite je skladatelj črpal iz Prešernovih Gazel. Po krajšem orisu dela z naslovom Problemi se razpravljanje ustavi pri skladbah za godalni orkester, kjer so po predstavitvi treh suit iz let 1934, 1939 in 1954, nakazani še problemi, ki se pojavljajo v Sedmih dodekafonskih fragmentih iz leta 1958. Gre za povojno obdobje, v katerem se je Škerjanc koncem petdesetih let ukvarjal tudi z novejšimi kompozicijskimi prijemi, ki pa v njegovem opusu pomenijo bolj zanimivost kot pa značilnost. Skladatelj te tehnike ni razumel v pomenu zvočnega

prestrukturiranja, ampak kot določeno tehniko, racionalno pot za oblikovanje melodičnega gradiva, pri čemer pa se ni ognil določenim ekspresivnim razsežnostim. V Sedmih dodekafonskih fragmentih dvanajesttonska tehnika torej ni speljana strogo in dosledno, temveč jo skladatelj obravnava svobodneje. Ob tem tudi zvok oblikuje po zgledu svojih prejšnjih skladb. Vsak od fragmentov vsebuje določeno temo, ki pa je v smislu zaporedja dvanajestih tonov pisana v bistvu bližje tonalnemu svetu kot pa atonalnosti.

Po pregledu orkestralnih del naloga preide k analizam petih simfonij. Tako kot so si vse razmeroma blizu po nastanku, so si tudi po kompozicijskih značilnostih v glavnem močno sorodne. Kot v opusu vsakega skladatelja, so nekatere med njimi bolj dognane, zlasti Prva in Četrta, medtem ko so nekatere v svojem izrazu in tehniki šibkejše: predvsem Druga in Tretja, pa tudi Peta.

Po analizi vseh petih simfonij sledi sklep. V njem je najprej govor o vseh najvažnejših elementih, tako melodiki, ritmu, harmoniji, formi, instrumentaciji. Ker je instrumentacija ena od najznačilnejših in najvažnejših prvin Škerjančevega kompozicijskega stavka, se razpravljanje najprej ustavi pri njenih značilnostih. Tako je v nalogi govor o skladateljevem tretiranju godalnih instrumentov s posebnim poudarkom na Četrtri simfoniji, saj je taka instrumentacija Škerjanca očitno močno privlačevala. V nadaljevanju teče beseda o ostalih zanimivejših medsebojnih instrumentalnih povezavah, tako na primer o oboi in harfi in o najpogostejši kombinaciji - o spajanju pihal in godal. Govor je tudi o vlogi harfe in še o oboi kot nosilki pomembnejših melodičnih linij zlasti v počasnih stavkih. Sledi zaključek, v katerem je povzeto dejstvo, da je Škerjanc nedvomno dober poznavalec instrumentacije.

V nadaljevanju teče beseda o Škerjančevi melodiki. V gradnji melodičnih linij lahko večkrat zasledimo določeno kratkosapnost; gre za to, da skladatelj določenih motivov v poteku dogajanja ne razširja v večje celote, temveč jih pušča razdrobljene na začetku njihovega razvoja. Rad jih izpolnjuje z manjšimi notnimi vrednostmi, pogosto jih obrača. Ne glede na to in ono je Škerjančeva melodika spevna, v svojem bistvu lirična, bolje rečeno lirično melanholična. Kar zadeva ritem, kaže, da je bil ta element za Škerjanca najmanj zanimiv, vsaj v simfonijah. V njih skoraj ni mogoče najti zanimivejših ritmičnih pasusov; glede ritma delujejo dela prej umirjeno kot živahno. V okviru harmonske gradnje se je Škerjanc gibal pretežno v homofonem svetu. Gradi v glavnem na terčni osnovi. Ob vseh obrnitvah trizvokov še posebno rad operira s septakordi, nonakordi in njihovimi obrnitvami. Če se drži tonalnega okvira, gradi harmonski stavek še najraje na dominantni harmonski podlagi. Seveda pa posega tudi po izventonalnih načinih, čeprav manj kot po tonalnih. Tu si še najraje pomaga s številnimi kromatičnimi in enharmoničnimi toni in morda ga prav ta način, vsaj v smislu tonskega barvanja, približuje impresionističnemu glasbenemu izražanju.

Za tem teče beseda še o formalni zgradbi simfonij. Iz predhodnih analiz je razvidno, da se je Škerjanc še najraje gibal v okviru sonatne forme, s tem da jo je večkrat močno razširjal. Srednji, počasni stavki so dosledno tridelni, medtem ko je določitev forme zaključnih stavkov bolj komplicirana. Znotraj osnovne sheme je tematsko in motivično gradivo v

glavnem močno razdrobljeno, periodika je razmeroma redka. Motiviko rad ritmično spreminja, jo obrača, figurativno bogati ter izpolnjuje z manjšimi notnimi vrednostmi.

Ob zaključku naloge sledi še sklep, v katerem je L.M. Škerjanc postavljen v slovenski prostor ob primerjavi njegovih pomembnejših sodobnikov med obema vojnama, Blaža Arnič, Slavka Osterca, Marija Kogoja, Marjana Kozine. Pri tem ni mogoče mimo dejstva, da je Škerjanc vse življenje ostal tradicionalist, usidran v glavnem v poznoromantično sfero. Simfonije sicer ne sodijo v vrh njegove ustvarjalnosti, kajti izrazno mnogo močnejši je bil v manjših formah. Pač pa je temeljna vrednost drugje. Slovenci smo take literature imeli v času med obema vojnama malo in je že zaradi tega bilo vsako delo s tega področja dobrodošlo. Ne glede na to, da so se mnogi drugi skladatelji v dvajsetih in tridesetih letih, zlasti Osterc in Kogoj, že vključevali v glasbene tokove, ki so prevladovali v zahodnoevropski glasbi, je bil Škerjančev prispevek v slovensko orkestralno oziroma simfonično glasbo vreden.

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The post-graduate study of the Symphonies of Lucijan M. Škerjanc is organized in four chapters. Introduction (1-8), Analysis (8-98), Conclusion (98-128), and References (128-134).

The introduction briefly outlines the more important works by Škerjanc, written for the symphony orchestra or for strings since the first War. First, four overtures are briefly discussed and then attention is focused on the composer's first bigger work, Mařenka, a choreographic symphonic poem written in 1940 on the initiative of the ballet-dancer Marta Paulinova. This work is comparable to the five Symphonies, but in stylistic respect it does not reach up to the same standard. In 1950 Škerjanec wrote his best orchestral composition after the second War - Gazele. This work is composed of seven poems for the orchestra, all of them of an essentially suite-like character. With the poetic form of the ghazel it shares the overall characteristic that basic themes are reemerging in each of them. The stimulation for his personal shaping of the suite is derived from Prešeren's poems. After a brief discussion of the work entitled Problemi, the author deals with the compositions for strings, the three Suites written in 1934, 1939, and in 1954, and with the problems of the Seven Dodecaphonic Fragments from 1958. This was a post-war period, in the fifties, when Škerjanc took interest in the more recent compositional means - even if that represents merely an interesting but not a characteristic aspect of his work. He did not understand that technique in terms of a restructuring of sound - but only as a certain technique, as a rational way of shaping the melodic material, including certain expressive dimensions. In the Seven Dodecaphonic Fragments the dodecaphonic technique is not worked out consistently, but carried out in a simpler, freer manner. Thus, the sound is shaped also as in previous compositions. Each of the fragments contains a particular theme, which, however, is in respect of the sequence of twelve tones written with an approach closer to the tonal than to the atonal idiom.

Having presented a survey of the composer's orchestral works, the author presents an analysis of the five Symphonies.

Just as they are all from a considerable short span of time, so they are in their compositional characteristics closely interrelated. Like with any other composer, some of them are of higher artistic merit, thus the First and the Fourth, while some are in expression and technique weaker, thus the Second and the Third, and also the Fifth.

The analysis of the five Symphonies is followed by the Conclusion. Here the author first discusses the most important elements: melodics, rhythm, harmonics, form, and scoring. Since the scoring is one of the most characteristic and important elements of Škerjanc's creative work, it comes in the discussion first. Thus the study deals with the composer's handling of strings, with special reference to the Fourth Symphony, for scoring of this kind evidently attracted Škerjanc greatly. In the continuation attention is drawn to other more interesting combinations of instruments, dealing thus with the oboe and the harp and especially with the most frequent combination - the blending of winds and strings. Also the role of harp is discussed as well as that of oboe as exponent of the more important melodic lines, particularly in the slower movements. The concluding words sum up that Škerjanc was doubtlessly an expert in scoring. In the continuation Škerjanc's melodics is treated. In the construction of melodic lines one can often sense that he seems to be losing breath: the point is certain that his motifs do not get in the course of the entire work expanded into broader unified wholes but, such as they are, remain scattered at the beginning of their development. He tends to fill them in with smaller time values, often he reverses them. In spite of one thing or another the melodics of Škerjanc is melodious, in its essence lyrical - or rather lyrical-melancholical. As regards the rhythm it seems that Škerjanc found this element comparatively least interesting, at least in the Symphonies. Here one can hardly find any more interesting rhythmic passages; as regards the rhythm they strike the listener as temperate rather than vivid. Within the context of harmonic construction Škerjanc belonged predominantly to the homophonic world. His construction is based mainly on the third. With all the inversions of triads he particularly likes to operate with the seventh chord and the ninth chord and inversions thereof. When sticking to the tonal framework, he prefers for his compositions a dominant harmonic basis. Of course he is interested also in non-tonal ways of composing but less so than in tonal ones. Here he often resorts to numerous chromatic and enharmonic tones - and it may be this approach, at least in the sense of tonal colouring, that brings him close to the impressionistic musical expression.

Finally, the formal construction of the Symphonies is dealt with. From the preceding analyses it is clear that Škerjanc's preference was for the sonata form, which he often considerably expanded. The middle, slow movements are consistently tri-partite, whereas the defining of the form of the concluding movements is rather more complicated. Within the basis scheme the thematic and motivic material is mostly very loosely organized, the periodics is comparatively rare. Motivics is often in rhythmic sense varied, inverted, figuratively changed, and filled in with smaller time values.

At the end of the study comes a more concise conclusion, in which L.M. Škerjanc is presented in the Slovene area together, in comparative terms, with his more important contemporaries in

the inter-war period: Blaž Arnič, Slavko Osterc, Marij Kogoj, Marjan Kozina. Here it is impossible to ignore the fact that Škerjanc remained throughout his life a traditionalist, anchored mainly in the late-Romantic musical sphere. The Symphonies do not rank among his best achievements, for he was in expression much stronger in smaller forms. But their basic value lies elsewhere. Between the two Wars Slovenes did not have much literature of that kind, and for this reason alone any work from this field was welcome. Despite the fact that in 1920s and 1930s many other composers, notably Osterc and Kogoj, were already in musical trends predominating in Europe at that time, Škerjanc's contribution to the Slovene orchestral, thus also symphonic, music remains valuable.

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