DISERTACIJE
DISSERTATIONS

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Prepletanje tradicionalnega in novega v povojni srbski
glasbi
The Interplay of Traditional and New Elements in
Post-War Serbian Music

Problemska nit disertacije je vsebovana v vprašanju, kako so se odvijali inovacijski procesi v srbski glasbi izbranega obdobja, pri čemer se je zastavljeno vprašanje vilo v problematiko "zamudništva" srbske glasbe glede na vodilne tokove evropskega razvoja in na možen, objektivni prispevek t.i. "obrobnih" glasbenih kultur tradiciji oziroma avantgarde kot nosilca novih prizadevanj in kvalitet.

Prvi del disertacije predstavlja kulturološki in estetski okvir za drugi, obsežnejši del, v katerem je obdelan razvojni proces srbske glasbe od 1945 do 1965 na konkretnih kompozicijskih primerih. Prvi del zaobsega tri različno dolga obdobja, ki se časovno vežejo drug na drugega: 1945 do okoli 1950, 1950-1960 in 1961-1965. Posebna pozornost je posvečena fenomenu socialističnega realizma kot oteževalnega dejavnika pri modernizaciji domače glasbe, še zlasti glede na njegove negativne postulate odklanjanja vsega modernega in avantgardnega kot uvoza z "buržoaznega" Zahoda, ki naj bi bil tuj "ljudskim množicam". Tako je, paradoksalno, predvojno "novo" tja do šestdesetih let bilo vse preveč "moderno", da bi bilo sprejemljivo, medtem ko je bilo novo, "aktualno" in "angažirano" ustvarjanje v bistvu staro, to je tradicionalno in konservativno. Drugi del disertacije sledi - skozi dvajset let - inovacijskim procesom srbske glasbe v kontekstu vzporednih dogajanj v svetu, pri čemer so bili glede na splošno tradicijo in aktualno umetniško klimo zagovorniki radikalne prekinitev s preteklostjo v manjšini.

Avtorica sintetizira tri tipe inovacij v srbski umetni glasbi od 1945 do 1965, ki so se ji izključili ob podrobni primerjalni analizi, in sicer kot

- 1) neoekspresionizem in neoklasicizem, 2) kot arhaizacija glasbenega izraza in
- 3) kot inovacije na ravni avantgardnih tehnik.

Zaključek sklone ugotovitev, da se je srbska glasba ob koncu navedenega obdobja sicer vzporedila z evropskimi stilnimi tokovi, pa čeprav v relativno majhnem številu kompozicij.

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The gist of the problem to which the dissertation addresses itself is contained in the question of how innovation processes were unfolding themselves in the Serbian music of the period under consideration; the question to be pursued forked into the problems of belatedness in Serbian music in view of the predominant trends in European development and into possible, objective contribution of the so-called "fringe" musical cultures to the tradition or rather to the avant-garde as the exponent of new endeavours and new quality.

The first part of the dissertation presents a cultural and aesthetic framework for the second, larger part dealing with the post-war developmental process in Serbian music from 1945 to 1965 on concrete compositional examples. The first part comprises three shorter periods different in length but each related to the following one in time: 1945 to around 1950, 1950-1960 and 1960-1965. Particular attention is paid to the phenomenon of socialist realism as an aggravating factor in the modernization of native music, in particular with regard to its negative postulates to reject anything modern and avant-gardistic as import from the 'bourgeois' West would be alien to 'people's masses'. Thus, paradoxically, what was before the War "new" was down to the 'sixties' all too "modern" to be acceptable, whereas new, "topical" and "socially committed" creativity was in essence old, i.e. traditional and conservative. The second part of the dissertation traces - through the twenty-year period - innovation processes in Serbian music in the context of parallel development in the broader world, and here in view of the overall tradition and the artistic climate of the day, those urging a radical discontinuation with the past were in minority.

The author synthesizes three types of innovations in Serbian art music during 1945-1965 that have unraveled themselves to her through the detailed comparative analysis, specifically as: (1) neo-expressionism and neo-classicism, (2) as archaising of musical expression, and (3) as innovations at the level of musical techniques.

In the conclusion the author finds that towards the end of the period under scrutiny Serbian music nevertheless began keeping pace with European stylistic trends, even if in a relatively small number of compositions.

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