

SLOVENIAN TWELVE-TONE MUSIC

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Izvleček: Zanimanje za dvanajsttonsko tehniko pri Slavku Ostercu je moral sprožiti študij pri Aloisu Hábi in nato tudi udeležbe na festivalih ISCM. Toda prvi poizkusi uporabe dvanajsttonske tehnike pred drugo svetovno vojno (okoli leta 1936) in na začetku šestdesetih let so bili še zelo previdni – skladatelji niso sledili striktni logiki in sistematiki metode. Prve razvite dvanajsttonske skladbe sta napisala Primož Ramovš in Alojz Srebotnjak leta 1961, toda tudi oba najvidnejša predstavnika dvanajsttonske tehnike sta metodo kasneje opustila – sedemdeseta leta so prinesla postserializem in postmodernizem.

Ključne besede: slovenska glasba, glasba 20. stoletja, dodekafonija, dvanajsttonska vrsta, serializem

Abstract: Slavko Osterc's studies with Alois Hába and subsequent attendance at ISCM festivals triggered his interest in twelve-tone technique. In his first attempts before the Second World War (around 1936) and at the beginning of the 1960s the technique was employed very cautiously, not following the strict logic and system of the method. The first fully developed twelve-tone compositions were written by Primož Ramovš and Alojz Srebotnjak in 1961, but these two very distinctive exponents of twelve-tone technique later abandoned the method: the 1970s were the time of post-serialism and postmodernism.
Keywords: Slovenian music, twentieth-century music, twelve-tone composition, twelve-tone set, serialism

In his book about Schoenberg's gradual development and refinement of twelve-tone technique, Ethan Haimo sharply delineates the basic dichotomy that lies at the heart of the reception of Schoenberg's technique:

The compositional method that Schoenberg thought would have such revolutionary impact achieved a degree of notoriety for a short time but slipped from public attention. [...] It would seem that in every possible dimension his ecstatic vision has been proved wrong. Yet, if one gauges the impact of the Schoenbergian revolution not in terms of its mass appeal to audiences or even to composers, but instead in terms of the value of its artistic legacy and the significance of ideas capable of further development, then one must accuse Schoenberg not of hyperbole, but of understatement.¹

In the present paper, I would like to “plant” this dichotomy in the context of Slovenian

¹ Haimo, *Schoenberg's Serial Odyssey*, 1.

music and pose some basic questions: Who accepted twelve-tone technique? Why, when and how? What were the consequences of adoption or ignorance of the technique for the development of Slovenian music in the twentieth century? Given that very little literature exists about dodecaphony in Slovenian music (Niall O’Loughlin has written about Alojz Srebotnjak’s use of twelve-tone technique;² one can find important analyses in Matjaž Barbo’s book about the composers’ group Pro Musica viva,³ but he only investigates works written in the 1960s; and there is an auto-poetic text on dodecaphony written by composer Pavle Merkù in 1961),⁴ one could assume that the technique did not play an important role in the history of Slovenian music of the twentieth century, and it is precisely this notion that forms the starting point of the present investigation.

As when examining the acceptance and influence of other stylistic features or compositional techniques, one must always observe Slovenian music in its specific cultural and geographical position, torn between its relative proximity to the most important cultural centres (e.g., Vienna) and its peripheral-provincial status. Thus, new ideas circulated quickly, but were very often met with hostility and distrust. This is true of the early reception of Schoenberg, as well. Gojmir Krek (1875–1942), who lived in Vienna and had a prosperous lawyer’s career, was also a devoted composer. He edited the music journal *Novi akordi* (1901–1914), in which he promoted instrumental music and the stylistic features of early modernism, and can therefore be regarded as a kind of spiritual “father” of Slovenian music of the twentieth century. Speaking about Schoenberg, however, he revealed his deep reservations and conservatism. In 1910 or 1911, he told art historian Izidor Cankar:

However, one must not mistake the term modernistic music with the newest music school, especially the Viennese school, of which Arnold Schoenberg is the main representative. This movement obeys no rules and holds to the maxim that everything that the artist feels is beautiful, and it is beautiful exactly because he feels it to be so. I do not doubt the honesty of these people, but I cannot approve of their compositions because I am certain that there exists no art without laws. As long as I am the editor of *Novi akordi*, it is certain that the journal will avoid this school.⁵

However, not all Slovenian musicians shared Krek’s view. At exactly the time when Krek was closing his doors to the newest developments (Schoenberg’s emancipated dissonance in 1908), Marij Kogoj (1895–1956), whose composition *Trenotek* was published by Krek in *Novi akordi* with ecstatic words and a declared conviction that it was the music of the future, was still a high school student in Gorizia, dreaming of studying composition with Schoenberg.⁶ By the time he arrived in Vienna to study at the music academy in 1914, Schoenberg was living in Berlin, having declined the offer of a professorship in Vienna. Kogoj therefore studied under Franz Schreker. Four years later, in 1918, he finally found a way to meet his role model: for one semester, he attended the courses in

² O’Loughlin, “Alojz Srebotnjak’s Use of Twelve-Tone Techniques”.

³ Barbo, *Pro musica viva*.

⁴ Merkù, “Dodekafonija”.

⁵ Cankar, *Obiski*, 93.

⁶ Klemenčič, “Začetki glasbenega ekspresionizma na Slovenskem”, 83.

instrumentation at Schoenberg's seminar for composition at the so-called Schwarzwald school.⁷ Schoenberg remained Kogoj's central compositional idol, although he was attracted more to the master's earlier works and the principles from his *Harmonielehre*.

Nevertheless, Kogoj's educational path can be compared to the route taken by Czech composer Alois Hába (1893–1973), who studied in Vienna under Schreker from 1918 to 1920. He earned a living correcting proofs at the famous Viennese publishing house Universal Edition, where he oversaw the correction of Schoenberg's monodrama *Erwartung*, op. 17.⁸ At Universal Edition, Hába befriended Schoenberg's pupil Hanns Eisler, who enabled him to attend the concerts of Schoenberg's Society for Private Musical Performances.⁹ There, he was highly impressed by the rehearsal and performance of Schoenberg's *Five Pieces for Orchestra*, op. 16, and he "joined" Kogoj in his admiration of Schoenberg, as is attested in Hába's laudation on the occasion of composer's fiftieth birthday in 1924.¹⁰ It was this year that Hába began his courses on quartertone music at the Prague conservatory,¹¹ which made a strong impression on Slovenian composer Slavko Osterc (1895–1941), who was studying in Prague at the time. Osterc was not particularly interested in quartertone music, but he was influenced by Hába's personality and his views on strictly pursuing innovation and artistic freedom.

It was probably through Hába that Osterc learned the basic characteristics of Schoenberg's music. Osterc alone explained that he used sporadically twelve-tone technique (he is actually referring to some twelve-tone harmonies) in his opera *Krog s kredo* (The Chalk Circle, 1929),¹² but analysis of the score does not reveal any twelve-tone systematic what confirms the common notion that at that time, Osterc was more interested in replacing the old expressionist model of subjective-emotional music of the nineteenth century, which was still predominant in his native country, with that of the New Objectivity, and he probably had not heard a great deal about twelve-tone technique. It was most likely at the concerts of the International Society for Contemporary Music that he came into contact with twelve-tone compositions.¹³ Osterc's compositions (*Four Poems by Gradnik*, 1929, and *Concerto for Piano and Wind Instruments*, 1933) were performed at these concerts, which were held in Florence in 1934 and Prague in 1935. At the same time, the Yugoslavian music journal *Zvuk* published an essay by Austrian musicologist Willi Reich in honour of Schoenberg's sixtieth birthday and Alban Berg's fiftieth birthday, but this text does not provide any detailed information about the twelve-tone method.¹⁴ Impressions from the aforementioned concerts may have triggered Osterc's idea to experiment with "twelve tones, which are related only with one another".¹⁵ Thus we can find some hints of twelve-tone technique in

⁷ Koter, *Slovenska glasba, 1918–1991*, 108.

⁸ Vysloužil, "Alois Hába und das moderne Wien", 476.

⁹ *Ibid.*, 477.

¹⁰ *Ibid.*, 478.

¹¹ Vysloužil, "Hába, Alois".

¹² Osterc, "Moja opera 'Krog s kredo'", 119.

¹³ The Florence concerts included performances of Alban Berg's *Lyrical Suite* as well as *Five Lyrical Songs* by Hans E. Apostel, while in Prague there were performances of Schoenberg's *Variations for Orchestra*, op. 31, Berg's *Lulu Suite* and Anton Webern's *Concerto for Nine Instruments*.

¹⁴ Reich, "Arnold Schönberg i njegova bečka škola".

¹⁵ Schoenberg, "Style and Idea", 200.

his orchestral composition *Mouvement symphonique* (1936). The composition begins with polyphonic statements of melodic lines comprising all twelve tones of the chromatic scale (see example 1): the second violins present the “twelve-tone set”, which moves, transposed a fifth higher, to the first violins, then the violas repeat the initial statement, followed by the cellos and contrabasses repeating the transposed version of the set. After this exposition, however, there are no further traces of the twelve-tone system (at the beginning of the next section, the first clarinet introduces another twelve-tone row, which has no importance for the continuation of the piece and must be therefore regarded purely as a random formation), or even motivic development of this thematic idea.

Observing these four twelve-tone statements more carefully, we notice that the accompanying polyphonic voices do not follow a twelve-tone logic and that the strict order of the twelve tones is sometimes interrupted. One is therefore inclined to interpret this beginning more as an attempt at a fugal exposition, especially in view of the succession of entries of the theme in the manner of *dux* and *comes* (the second and fourth statements appear a fifth higher). Rather than embracing twelve-tone logic, Osterc is merely trying to fill the chromatic total with the aid of the twelve-tone theme. The opening of *Mouvement symphonique* can be interpreted as an homage to Schoenberg and reflects Osterc’s characteristic attitude towards systematic procedures, which he consistently eschewed. Osterc’s only norm was avoidance of the strict, an attitude that can be associated with Hába’s influence. In his famous book *Neue Harmonielehre des diatonischen, chromatischen, Viertel-, Drittel-, Sechstel- und Zwölfteltonsystems* (1927), Hába tries to promote his “music of freedom” in theoretical discourse; he therefore does not offer any rules or prohibitions, his only guideline being the idea of not being traditional. His book is full of Schoenberg references, which can be understood as typical dichotomies, reflecting the author’s split: Hába is desperate to find clear “delimitations from Schoenberg, and at the same time also a language that would be common with Schoenberg’s”.¹⁶ This is also true of Hába’s later use of dodecaphony, which is never strict or “Schoenbergian”.¹⁷ Exactly the same attitude is also typical of Osterc: Hába’s and Osterc’s quest for freedom is somehow in stark contrast with dodecaphonic logic.

After his return from Prague, Osterc became a teacher at the state conservatoire, where he injected his logic into a whole generation of young composers, who quickly abandoned the subjectivism of late romanticism for the forms of the New Objectivity and Expressionism. Almost all of them followed Osterc’s example and went on to study in Prague. This is true of Pavel Šivic (1908–1995), who, after completing his studies with Osterc, continued his education in Prague from 1931 to 1933. Later, he became a professor at the state conservatoire, but from 1936 to 1938 he regularly visited Prague and made contact with Hába. It must have been these visits, as well as Osterc’s latest compositions, that motivated Šivic in his first attempt to compose with twelve-tone technique. In 1937, he wrote *Dvanajsttonske študije v obliki male klavirske suite* (Twelve-Tone Studies in Form of a Little Piano Suite). The title promises the conjunction of new compositional technique and old forms that was typical of Schoenberg’s early dodecaphonic pieces (e.g.,

¹⁶ Spurný, “Was ist neu an Hábas Neuer Harmonielehre?”, 325.

¹⁷ Sitsky, *Music of the Twentieth-Century Avant-garde*, 193.

Example 1
The beginning of Slavko Osterc's *Mouvement symphonique*

Moderato ♩ = 80

VI I
VI II
Vla.
Vc.
Cb.

VI I
VI II
Vla.
Vc.
Cb.

Example 1
(continued)

Musical score for Example 1 (continued), showing staves for Cor, Tr, VII, VI, Vln., Vc., and Cb. The score includes dynamic markings (mf, f) and measure numbers (1-12).

The score is arranged in two systems. The first system contains staves for Cor, Tr, VII, VI, Vln., Vc., and Cb. The second system contains staves for VII, VI, Vln., Vc., and Cb. The Vln. staff includes measure numbers 1 through 12. Dynamic markings include *mf* and *f*. The Cor and Tr parts are mostly rests. The VII, VI, Vln., Vc., and Cb parts feature melodic lines with various articulations and dynamics.

Suite, op. 25), but on analysing Šivic's short movements one cannot avoid the conclusion that with the designation "twelve-tone" the composer was referring not to the twelve-tone technique but to the simple procedure of using the chromatic total as a basic set for his miniatures. In the first piece, "March", there are not even twelve-tone fields or melodic lines, while the second piece, "Romantic Phantasy", introduces a twelve-tone melody that initially functions as the basis for a kind of passacaglia but is later retracted, only to appear again at the end of the piece to bring the tripartite form to a standard conclusion. The use of twelve-tones is, however, strictly thematic; the accompanying voices bare no connection to the presented set. Examination of the third and fourth pieces, "Intermezzo" and "Scherzo", only reaffirms the notion that there is no systematic use of twelve-tone technique, and that Šivic is only referring to the use of all twelve chromatic tones, which marks a departure from tonal harmony.

Another Hába's student, Franc Šturm (1912–1943), is sometimes brought in connection with the twelve-tone technique – Klemenčič mentions his String Quartet (written in 1935, fully revised in 1940)¹⁸ – although Katarina Bedina has already pointed out the basic Šturm's paradox: he eagerly adopted new compositional techniques, but it stays unclear why he totally avoided twelve-tone technique.¹⁹ Therefore Osterc's and Šivic's modest experiments in the twelve-tone domain in the 1930s remained without a lasting response in the period before the Second World War, which can be attributed to the overall political situation in Europe and its impact on the arts. With the advent of Nazism and Fascism, the pace of artistic innovation was severely reduced: music was forced to communicate with the people for or against the new regimes, and the economic situation was complicated. In these circumstances, the influence of Schoenberg's twelve-tone system was largely limited to his students and, in turn, to their students. The most important followers were Hanns Jelinek, Hans Erich Apostel and Ernst Křenek, as the only widely known composer outside this circle. After 1935, Paul Dessau, Luigi Dallapiccola, René Leibowitz, Roberto Gerhard, Elisabeth Lutyens and Humphrey Searle also made regular use of twelve-tone techniques. Under the regimes of Hitler and Stalin, a ban was placed on music "that what was represented as an expression of 'Jewish Bolshevism' on the one hand and 'bourgeois decadence' on the other".²⁰ Immediately after the war, however, interest rapidly arose in the work of the composers of the Second Viennese School. This renewal was reflected in two international congresses on twelve-tone music held in Milan (1949) and Darmstadt (1951),²¹ while another significant development was the acceptance of twelve-tone technique by some former neo-classical composers, such as Wolfgang Fortner and especially Igor Stravinsky from 1952 onwards: "by the end of the 1950s there remained few composers in the USA or western Europe who were not in some way influenced by the concepts of 12-note composition".²²

At that time, Slovenia was more or less part of the Eastern block, meaning that the

¹⁸ Klemenčič, *Slovenski glasbeni ekspresionizem*, 141.

¹⁹ Bedina, *List nove glasbe*, 128.

²⁰ Headlam et al., "Twelve-Note Composition".

²¹ Stephan, "Zwölftonmusik".

²² Headlam et al., "Twelve-Note Composition".

new state apparatus was attempting to control art, which was supposed to be understandable for all workers, to positively confirm the new order, and to abandon past forms developed in the time of capitalist society. In this context, it comes as no surprise that Lucijan Marija Škerjanc (1900–1973), who was the main representative of traditional music and was devoted to the extended tonality of late romanticism and the instrumental colours of Impressionism, engaged with twelve-tone technique.²³ Nonetheless, his *Sedem dvanajstonskih fragmentov* (Seven Twelve-Tone Fragments), written in 1958, is again not a fully developed dodecaphonic composition, although, compared to Šivic, it does make some decisive steps towards the twelve-tone logic applied by Schoenberg and his circle. In the first miniature, “Lento”, the twelve-tone set is comprised of two hexachords, the first of which is modelled as a series of fourths, enabling clear recourse to harmony based on fourths. Škerjanc does not, however, use the presented set as the only formative element of the composition (he uses new series for each movement – a procedure that was never applied by the composers of the Second Viennese school), and he freely deviates from it in the central section of the simple tripartite form, which concludes with a fragment of the set that is essentially treated as thematic material. In the second piece, “Tempo di valse”, Škerjanc uses both vertical and horizontal dodecaphony, enriching his method further by applying the retrograde of the prime. After each statement of the set, however, he inserts a number of “free” bars, not connected to the basic set (see example 2). The third “fragment”, “Lento”, uses a twelve-tone set that is clearly segmented into four parts consisting of three pitch classes, but this segmentation has none of the structural effects of Webern’s compositions; its function is more to open the space for traditional thematic development, with the first two segments clearly being in a sequential relationship (see example 3). This approach to devising the basic twelve-tone set is also evident in the next miniature, “Presto”, while in the fifth piece, “Allegro agitato”, the twelve-tone set is again used thematically as part of the gradual augmentation. This primarily thematic use of sets is clearly confirmed in the last miniature, “Maestoso—Moderato”, which concludes with a restatement of the twelve-tone set from the first piece, ending on a twelve-tone chord.

Rather than being linked with Western development, perhaps Škerjanc’s excursion into twelve-tone technique – he used twelve-tone themes also in *Štiri ditirambične skladbe* (Four dithyrambic pieces, 1959) – should be observed more within the context of the domestic situation. The new generation of young composers was clearly rebelling against the older generation, which had somehow suppressed information about current trends in music. According to then young composer Lojze Lebič (b. 1934), the

²³ Andrej Rijavec is claiming that already Škerjanc’s Violin Concerto from 1927 “is written in atonal-dodecaphonic technique” (*Slovenska glasbena dela*, 306), although yet again there are no traces of dodecaphony in this work. The misunderstandings were probably caused by Škerjanc himself. He alone admitted in an interview that in the time of his studies in Vienna (1922–1924) with Joseph Marx (1882–1964) he learned about Schoenberg and that he “composed a lot in this style, but later I turned away from it because I found it too intellectual, not enough primary musical, elemental” (Grabnar, “Lucijan Marija Škerjanc o svoji glasbi”, 6). In Škerjanc’s legacy we do not find such compositions from his Viennese time so he must have been referring to the years 1926 and 1927 when he wrote the pieces that can be labeled as experimental but not dodecaphonic. See Pompe, “On the Brink of Modernism”.

Example 2
Analysis of the second piece from Lucijan Škerjanc's *Seven Twelve-Tone Fragments*

The image displays a musical score for a piece titled "TEMPO DI VALSE". The score is arranged in two systems, each with five staves. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is marked "TEMPO DI VALSE". The score includes various musical notations such as notes, rests, dynamics (p, f), articulation (accents, slurs), and performance instructions like "arco" and "pizz.". Fingerings and bowings are indicated with numbers and arrows. The first system covers measures 1 through 12, and the second system covers measures 13 through 24. The score concludes with a double bar line and a fermata over the final notes.

Example 2
(continued)

Musical score for Example 2, showing staves for Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as notes, rests, and dynamics (p, pp, ppp). Fingerings are indicated by numbers 1-5. The Vln. I staff has a sequence of notes with fingerings 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Vln. II staff has a sequence of notes with fingerings 7, 8, 9, 10, 11, 12. The Vla. staff has a sequence of notes with fingerings 7, 8, 9, 10, 11, 12. The Vc. staff has a sequence of notes with fingerings 7, 8, 9, 10, 11, 12. The Cb. staff has a sequence of notes with fingerings 7, 8, 9, 10, 11, 12. Dynamics include p, pp, and ppp. The Vln. I staff has a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Vln. II staff has a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Vla. staff has a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Vc. staff has a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The Cb. staff has a sequence of notes with fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Example 3
The twelve-tone set for the third piece from Lucijan Marija Škerjanc's *Seven Twelve-Tone Fragments*

Musical notation for Example 3, showing a single staff with a sequence of notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

majority of professors at the Academy of Music were “negligent and narrow-minded; they totally concealed from us the Second Viennese School, but also Bartók, Hindemith and Stravinsky”.²⁴ In the course of the decade, Slovenian composers opened the windows towards Western music. In Vienna in 1954, Primož Ramovš met Hanns Jelinek, a pupil of Schoenberg and the author of the highly influential textbook on twelve-tone composition *Anleitung zur Zwölftonkomposition* (1952). Dane Škerl visited the electronic studio of Radio Cologne, Stockhausen’s “fortress”, and in 1958 Alojz Srebotnjak commenced his studies abroad, following a path that led him from Rome and Paris, through London to Siena. In 1957, Pavel Šivic established the society Collegium musicum, whose task was to present the contemporary music of other nations, and in 1959 Janez Matičič left for Paris, where Božidar Kantušer had already lived for a decade and where Vinko Globokar began his composition studies under René Leibowitz, the most important exponent of twelve-tone technique in France. The most significant impulses were, however, still to come: Ramovš’s visit to the festival Warsaw Autumn in 1960, the establishment of the Zagreb Music Biennale in 1961, the formation of the composers’ group Pro musica viva, and Igor Štuhec’s studies under Jelinek and Friedrich Cerha – both representatives of the twelve-tone method – in Vienna.

It is in this context that we must place the article with the very telling title and subtitle “Dodekafonija: vprašanja o govoricu in o obliki v sodobni glasbi” (Dodecaphony: Questions of Language and Form in Contemporary Music) by composer Pavle Merkù (1927–2014), published in 1961. Merkù begins his essay with the complaint that “dodecaphony is today a matter of fashion”.²⁵ He was right. In the course of just a few years, a phalanx of composers emerged who had at least experimented with twelve-tone technique: Primož Ramovš, Alojz Srebotnjak, Dane Škerl, Pavel Šivic, Igor Štuhec, Danilo Švara, Darijan Božič, Pavle Merkù and Jakob Jež. The scope and complexity of their use of basic twelve-tone principles was, however, of a very different kind and quality. Some of their methods were so loosely connected to the principles applied by Schoenberg and his students that they trigger the most essential questions about the definition of twelve-tone technique.

This is especially true of the first type (1), the use of a twelve-tone set in the manner of thematic material. We find thematic material constructed from all twelve tones of the chromatic scale in Matija Bravničar’s (1897–1977) orchestral piece *Plesne metamorfoze* (Dance Metamorphoses, 1955). The title of the piece refers to the theme, presented as the principle subject of the first movement, “Chaconne”, which uses all twelve chromatic tones and presents the basis for the motivic metamorphoses of the following movements. Bravničar’s twelve-tone combination is therefore more a twelve-tone theme than a set as a compositional tool impacting all of the structural decisions connected to melody, harmony and texture. Darja Koter’s designation of Bravničar’s “original application of dodecaphony”²⁶ in his piece is therefore clearly an exaggeration, as is Cvetko’s description of the composer’s Violin Concerto (1962) as a piece that “comes near to dodecaphony”,²⁷

²⁴ Barbo, Ogrin and Senegačnik, “Glasba, zvoneča metafizika”, 17.

²⁵ Merkù, “Dodekafonija”, 865.

²⁶ Koter, *Slovenska glasba, 1918–1991*, 283.

²⁷ Cvetko, *Stoletja slovenske glasbe*, 276.

while it is in fact more indebted to Bartók-like folklorism. Bravničar used the same type of “dodecaphony” in his piece for solo violin and orchestra *Fantasia rhapsodica* (1968), as well as in his late composition *Simfonija Faronika* (Faronika Symphony, 1974). Dane Škerl’s (1931–2002) employment of twelve-tone rows is similar to Bravničar’s thematic use. Due to his quest for the monothematic ideal, however, such themes become the composer’s central referential points. In his Second Symphony, “Monothematic” (1963) for string orchestra, Škerl used a twelve-tone theme that represents a basis for further developments and metamorphoses and therefore determines all five movements. Škerl obviously even wanted to eschew the connections with dodecaphony, therefore he described the use of the twelve-tone theme as a mere coincidence.²⁸ The harmony is nonetheless indebted more to Prokofiev’s idea of pandiatonicism than to atonal chromatic logic. The composer’s Third Symphony (1965) again contrasts twelve-tone themes with a typical neo-classical pulse and diatonic melodic ideas. This becomes one of Škerl’s main stylistic traits, and can even be found in his *Musica funebre* (1970) for trombone and orchestra (the central section of which is based on a twelve-tone theme), as well as in his Piano Trio (1973) and the late Seventh (1992) and Eight Symphonies (1995). Much like Bravničar, Vilko Ukmar (1905–1991) was often placed in the context of twelve-tone music,²⁹ although his use of twelve-tones is again more or less melodic. This dichotomic relation towards dodecaphony is clear also from his own description of his piano miniatures *Parteniji* (1957): he speaks about compositional material that is “atonal, although it is partly based on major-minor tonal system and partly on the dodecaphonic logic”.³⁰ In his Second Symphony (1961), Ukmar uses two twelve-tone themes in a thematic manner, both almost always deployed in their original, non-transposed form, although on rare occasions the composer presents them in retrograde or inversion, which, at least on the surface, brings him closer to twelve-tone technique. Darijan Božič (1933), too, understands twelve-tone sets more or less as melodic material. However, he labels his melodic treatment as “serial”, deepening thereby the terminological inconsistency in the use of both terms dodecaphony and serialism. He is convinced, that he wrote his Concerto for Trumpet and Orchestra (1961) in “serial technique, however deliberately avoiding uniformity that brings facelessness. Let me add that serial technique and dodecaphony are not the same thing”.³¹ Analysing the piece it becomes clear that under “serialism” Božič does not understand the expansion of twelve-tone logic to other music parameters but simple threading of the tone/interval series. In his *Sonatas in Cool* (1961, 1962, 1965), he presents twelve-tone themes that he uses in segments as kind of sub-motifs. The looseness of this kind of twelve-tone method can be further demonstrated in his *Pet krokijev* (Five croquiés, 1963) and First Symphony (1965), where the melodic material is subjected to a dodecaphonic logic, but the accompanying voices, which constitute the harmonic basis, are controlled by the logic

²⁸ Programme notes for a concert by the Slovenian Philharmonic Orchestra, 5th concert of green series, 8 December 1971.

²⁹ *Ibid.*, 403; Koter, *Slovenska glasba, 1918–1991*, 292

³⁰ Programme notes for a concert by the Slovenian Philharmonic Orchestra 12, no. 3, 1962/63.

³¹ Programme notes for a concert by the Slovenian Philharmonic Orchestra, 4th concert of white series, 23 October 1964.

of “vertical structures”,³² a special system that shares some similarities with Hindemith’s conception, as presented in his *Unterweisung im Tonsatz* (1937) and developed by the composer himself at the time.

The second type (2) of twelve-tone technique that can be found among Slovenian composers could be labelled as a “free type”: a twelve-tone set serves as a basic structural tool for the distribution of pitch classes, but the composers do not strictly follow the order of the set, and even incorporate sections that are not based on the set. It is therefore sometimes difficult to make a genuine distinction between twelve-tone technique and a more rudimental employment of the logic of twelve-tone aggregates. This is typical of both Pavle Merkù and Božidar Kantušer. Merkù explained his twelve-tone *credo* already in his programmatic essay where he concluded, that he “adopts the twelve-tone series as one of many possible constants that can foster musical form, however not as the only method of the future development of the music.”³³ This is typical of Merkù’s composition *Pesem in ples* (Song and Dance, 1979) where only the first movement uses a twelve-tone series as a kind of thematic material.

Božidar Kantušer’s (1921–1999) compositions are constructed with the aid of twelve-tone sets, but without twelve-tone logic being applied consistently and in all segments of the works. While still in Ljubljana, Kantušer was taught by Kogoj’s pupil Srečko Koporc (1900–1965), who lived in virtual seclusion but possessed a deep theoretical knowledge of contemporary compositional techniques. It is therefore possible that Koporc infected Kantušer with the twelve-tone idea, although it seems even more plausible that he was informed about Schoenberg’s method while studying with Olivier Messiaen in 1952 and 1953. Thus, it is not surprising that even his First String Quartet – which was written, in composer’s own words, “with certainty, conviction and ignorance”³⁴ – bares traces of the “free” dodecaphony that was later employed in many other compositions (in addition to the string quartets, also in Concerto for Flute, String Orchestra and Percussion; Concerto for Violoncello and Orchestra, etc.) before the 1980s, when Kantušer clearly adopted Messiaen’s technique of composing with modes. Šivic, too, whose opera is full of stylistic heterogeneity and who wrote several works conceived as homages or stylistic etudes, was again experimenting with twelve-tone technique in the 1960s. His approach is typified by a statement published as a programme note to his orchestral piece *Alternacije* (Alternations, 1963):

I think that the novelties brought in the stream of time by human intelligence must somehow be reflected in the work of every artist. If he is a genius, he invents them himself in a convincing manner. But if he is only an average person, he must tackle them to the best of his ability. Thus I am appealing to the composer’s conscience, to his honesty, which does not permit blind copying of the models but dictates a sensitive musical ear for novelties and an attempt to live with them. [...] Alternations accept the enrichment of our musical expression with twelve-tone technique. [...] But they have

³² See Božič, “Vertikalne strukture savremene muzike”.

³³ Merkù, “Dodekafonija”, 876.

³⁴ Engelman, “Godalni kvarteti Božidarja Kantušerja”, 270.

not fully fallen away from some traditional principles of form, such as the repeating of the thematic material, albeit in a remodelled shape.³⁵

Šivic is again torn between accepting the twelve-tone method and refusing its inherent logic: he uses a twelve-tone set, but very often only employs segments, thus making it clear that he treats the set as thematic material. He applied a somehow opposite idea in his piece *Premene – Studio variato* (Changes – Studio variato, 1964) for two pianos, which is conceived as a set of variations (A–H) on two highly chromatic themes (but not twelve-tone aggregates) that are often treated as rows. This procedure becomes very apparent in the last variation (H), with the simultaneous appearance of the theme in its original form, retrograde, inversion and retrograde inversion (see example 4): Šivic exploits the basic dodecaphonic principles – this time on a non-twelve-tone theme – but again not in a strict, “closed” manner. Even in his late piano piece *Hommage à A. Schönberg* (1989), he preserves this “split” logic.

Yet another possibility for the looser employment of twelve-tone technique is typical of Jakob Jež’s (1928) compositions from the 1960s. Jež’s compositions *Pastoralne invencije* (Pastoral Inventions, 1961), *Elegije* (Elegies, 1962) and *Stihi* (Verses, 1966) open with the presentation of a twelve-tone set, but the composer treats it as a kind of stock for small sub-motifs/segments, which he distributes freely without any order, combined also with “free” tones that cannot be attributed to the twelve-tone system or do not form part of any segment of the set. This logic can be seen at the beginning of the third *Pastoral Invention*, where the twelve-tone set is presented in groups of two tones (groups a–f; see example 5). These groups latter function as kind of small motifs, although the composer is obviously not interested in pursuing a strict system. Yet again, the composers from this second group attempt to use all twelve chromatic tones as their stock, but their actual use of twelve-tone procedures is very limited.

Of course, there were also composers who applied twelve-tone logic in a stricter manner (3), but the complexity of the applied twelve-tone techniques still varied. Danilo Švara (1902–1981) was one of the first composers to use a strict twelve-tone logic, but his method was initially limited to the simple threading of the same twelve-tone order (3a) of only one form of the set. He applied this logic in his *Tri dodekafonske etude* (Three Dodecaphonic Etudes, 1966) for solo violin, where it can be understood in connection with a single melodic line, but it can be also discerned in his *Concerto grosso dodecafono* (1961) for string orchestra, where the lines of all of the parts (in addition to the strings, the two oboes, the cor anglais, the horn and the bassoon all function as a *ripieno* group). Examination of the threading of a single twelve-tone row in the *Three Dodecaphonic Etudes* (Švara uses only the prime form of the set, without transpositions) reveals that Švara does not recognise any connection between the specifics of the set and formal logic, what was exactly the characteristic of the Schoenberg’s mature twelve-tone technique.³⁶

³⁵ Programme notes for a concert by the Slovenian Philharmonic Orchestra 13, no. 7, 1964.

³⁶ Ethan Haimo (*Schoenberg’s Serial Odyssey*, 20) reminds us: “The use of secondary set structures, created by partitioning, to foster compositional associations between different set forms, is a fundamental aspect of Schoenberg’s mature twelve-tone technique. By such means local set successions are regulated [...] the specific partitionings used can shape the direction of the development. [...]”

Example 4
The last section of Pavel Šivic's *Changes* – *Studio variatio*

The image displays a musical score for the final section of Pavel Šivic's 'Changes' (Studio variatio). The score is written for a piano and consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is in 4/4 time and features a complex, atonal harmonic language. The score includes various dynamic markings such as *p*, *pp*, *ppp*, and *sfz*. Performance instructions like *una corda* and *delta* are present. The notation includes triplets, slurs, and ties, with some notes marked with accents. A dashed line at the top of the first staff indicates a section ending at measure 15. The score concludes with a final chord in the bass clef.

Example 5

The use of a group of tones at the beginning of Jakob Jež's third *Pastoral Invention*

Allegretto comodo ♩ = 80

In *Etudes* the musical phrases run independently of the twelve-tone set (sometimes he even begins a new run of the set before all of the twelve tones have been used), with the motivic logic following its own inherent logic (see example 6).

Later, Švara attempted to refine his twelve-tone method, but without accepting the typical procedures of the Second Viennese School. He himself acknowledged:

I have not found the spiritual connection with German dodecaphony, which was for me too dogmatic. In Norway, however, I discovered in some composers a direction that was dodecaphonic and at the same time national. The idea struck me that this direction would be suitable for Slovenian music as well. The solution of the riddle was in the characteristic colouring of the twelve-tone set.³⁷

This new “solution” was applied in the cycle of compositions that Švara entitled *Dodekafonai*, which comprises concertos for various instruments (oboe, violin, clarinet) as well as an opera (*Ocean: Dodekafonai V*, 1969). These works are controlled according to a twelve-tone logic, but it is not easy to discern its inherent “rules”,³⁸ while the composer sometimes falls back on the simple threading of a single set.

Igor Štuhec (1932) must have been contemplating the idea of the twelve-tone method even before his studies with Jelinek and Cerha in Vienna, probably stimulated by other members of composers’ group Pro musica viva (Srebotnjak and Jež were experimenting with twelve-tone logic). However, there is a substantial difference between the pieces written before Vienna and after his studies with Jelinek. In *Situacija* (Situation, 1963) for violin and piano, Štuhec uses twelve-tone aggregates, which are typical of his *Silhuete II*

The large-scale form of Schoenberg’s mature twelve-tone works is related to and develops from the local partitioning.”

³⁷ Kuret, “Dr. Danilo Švara”, 11. The best matches for the Norwegian composers who could serve Švara as an example are Klaus Egge (1906–1979) and Egil Hovland (1924–2013). In the late 1950s, both adopted some twelve-tone procedures, which they combined with idioms of national folk music. See Graesvold, “Egge, Klaus”; Herresthal, “Hovland, Egil”.

³⁸ In a conversation on 26 October 2017 the composer’s son, the conductor, Igor Švara (b. 1947), explained to me that his father explained the basic logic of his twelve-tone technique to him, but unfortunately he has forgotten the system.

Example 6

The independent borders of the musical phrases (horizontal brackets) and the twelve-tone (vertical brackets) set in the first of Danilo Švara's *Three Dodecaphonic Etudes*

The image displays a musical score for the first of Danilo Švara's *Three Dodecaphonic Etudes*. The score is written in treble clef with a 4/4 time signature and a tempo marking of *Allegro* with a quarter note equal to 120 (♩ = 120). The piece begins with a dynamic marking of *f* (forte). The twelve-tone set is indicated by a vertical bracket at the top, with notes numbered 1 through 12. The notes are: 1 (Bb), 2 (Ab), 3 (G), 4 (F), 5 (Eb), 6 (D), 7 (Cb), 8 (Bb), 9 (Ab), 10 (G), 11 (F), 12 (Eb). The score consists of three staves. The first staff contains the first 12 notes of the set, with horizontal brackets indicating independent musical phrases. The second staff continues the piece, featuring a dynamic marking of *ff* (fortissimo) and further phrase boundaries. The third staff concludes the excerpt, with a dynamic marking of *mf* (mezzo-forte) and a final phrase boundary. Vertical brackets throughout the score delineate the twelve-tone set, and horizontal brackets delineate the independent musical phrases.

(Silhouettes II, 1963), as well. In 1964, however, he expanded his *Sedem anekdot* (Seven Anecdotes) with the final piece entitled “Hommage à Webern”, in which he used fully developed twelve-tone technique with symmetrical and inverse relationships that can be understood as characteristic of Webern’s procedures, while in the lied *Des Sängers Klage* (1969) he used horizontal dodecaphony for the singer’s line and vertical dodecaphony for the piano part. In describing his Variations for Violin and Chamber Ensemble (1969), however, he already began to withdraw from strict logic in favour of a more “lyrical” approach:

Notwithstanding all of the constructivist strokes, I was unable to repress my lyrical feelings, despite trying to suppress them systematically and drastically. “Variations” is a typical example of this inner struggle, in which the honesty of spiritual intention has perhaps won yet again.³⁹

Primož Ramovš’s (1921–1999) dodecaphonic phase was also short lived, but he did learn to use the method in a stricter fashion (3b). In 1960, he wrote his Variations for piano, in which the theme is constructed as nine repetitions of a single twelve-tone set, although the continuation brings free development of this material. The very next year, however, on 24 August, he finished *Kontrasti* (Contrasts, 1961) for piano trio, which is one of the first fully developed twelve-tone pieces in Slovenia. The composer’s manuscript reveals his distribution and transposition of all four forms (P, R, I, RI) of the original twelve-tone set, but one small detail – the simultaneous combination of P–6⁴⁰ and I–1 (see figure 1) – reveals that Ramovš had not studied the Schoenbergian principles of the twelve-tone method from his mature period in depth: whenever Schoenberg used two or more forms of a given set simultaneously he combined only the forms that were in a hexachordal inversive combinatorial relationship (the starting hexachords of both forms of sets consisted of pitch classes that together resulted in a combined twelve-tone aggregate: no pitch classes were repeated).⁴¹ Ramovš’s next piece, *Trije pastoralčki* (Three Small Pastorals, 1963), also uses fully developed twelve-tone technique, but in addition to the strict logic of the distribution of pitch classes, Ramovš also seems eager to present various sound effects produced by extended performing techniques, which later became one of his typical procedures. However, even before he became totally mesmerised by the “sonoristics” of the Polish School, which he heard at the Warsaw Autumn Festival, he experimented with the next logical step: serialism. His *Pentekstasis* (1963) nonetheless remained his only adventure into the realm of total organisation. He confessed that serial music sounds flat, and that “all of the calculations were hard”.⁴²

Finally, our attention must turn to Alojz Srebotnjak (1931–2010), “one of the only Slovenian composers to make consistent and thorough use of twelve-tone technique”.⁴³ In 1958, after completing the Ljubljana Academy of Music (where he studied under Škerjanc), Srebotnjak studied for another four years abroad. His educational path led him from Rome

³⁹ Rijavec, *Slovenska glasbena dela*, 326.

⁴⁰ Number 6 uses a transposition six semitones higher than the original set.

⁴¹ Haimo, *Schoenberg’s Serial Odyssey*, 9.

⁴² Loparnik, *Biti skladatelj*, 133.

⁴³ O’Loughlin, “Alojz Srebotnjak’s Use of Twelve-Tone Techniques”, 45.



Figure 1

First three systems of Primož Ramovš's manuscript for the piece *Contrasts* (the circle shows the combination of two forms of the original set)

(1958–1959) – where he studied with Boris Porena (1927), a pupil of Goffredo Petrassi, who was turning his back on serialism precisely at that time⁴⁴ – to London (1960–1961), where his mentor was Peter Racine Fricker (1920–1990), who made rare excursions into twelve-tone writing.⁴⁵ It therefore seems plausible that Srebotnjak learned the technique from certain Italian textbooks, as he reported to Matjaž Barbo.⁴⁶ Immediately after completing his studies abroad, Srebotnjak adopted fully developed twelve-tone technique. In 1961, he wrote the piano piece *Invenzione variata*, which competes with Ramovš's *Contrasts* as the first “truly” dodecaphonic composition by a Slovenian composer. It is immediately clear from this first piece that Srebotnjak was more profoundly interested

⁴⁴ Annibaldi, “Porena, Boris”.

⁴⁵ Kemp and Meckna, “Fricker, Peter Racine”.

⁴⁶ Barbo, *Pro musica viva*, 151n381.

in Schoenberg's technique: although his set is shaped so as to preserve some allusions to tonal harmony (the 2nd, 3rd and 4th pitch classes, and the 7th, 8th and 9th pitch classes, respectively, form major and minor chords, see example 7), it also reveals some abstract, "Weberian" thinking: the set is modelled symmetrically, with the second hexachord being an inversion of the first. The piece is conceived in the form of variations (A–K), the last one being a strict inversion of the first (the rhythmic values are also preserved).

Example 7

The twelve-tone set for Alojz Srebotnjak's piece *Invenzione variata*



In addition to some allusions to tonal harmonies, in the second variation (B; see example 8) Srebotnjak also alludes to imitational technique (consecutive appearances of different forms of the set preserve the same rhythmic contour), which testifies to his traditional roots.

Example 8

The second variation (B) from Alojz Srebotnjak's *Invenzione variata*

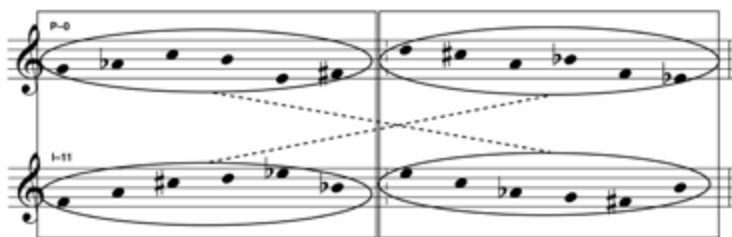
A complex musical score for piano, consisting of three systems of staves. The first system is marked 'B' and '♩ = 63'. It features a treble and bass staff with various musical notations including dynamics (f, p), articulation (accents), and fingerings. The score includes transposition labels such as P-5, R-9, P-11, R-4, and RI-8. The second system continues the piece with similar notation and includes a 'p' dynamic marking. The third system concludes the variation with further transposition labels (R-4, RI-8) and complex rhythmic patterns.

In contrast to other Slovenian composers, Srebotnjak's use of twelve-tone procedures was not limited to a small group of pieces, and he constantly tried to employ more abstract structural solutions. *Serenata* (1961) for wind trio is conceived in six movements, in each of which Srebotnjak uses two different transpositions of the original set. In the whole composition, the original set is therefore presented in all possible transpositions (6

× 2). Furthermore, the set is clearly segmented into four groups consisting of three pitch classes each. *Monologi* (Monologues, 1962) for chamber orchestra is full of symmetrical structures, while the “thoughtfully and consistently derived structure” of *Šest skladb za fagot in klavir* (Six Pieces for Bassoon and Piano, 1963) was judged by Barbo as “one of the most exemplary holistically ordered compositions of the 1960s in Slovenia”.⁴⁷ In the orchestral piece *Antifona* (Antiphon, 1964) – in which he divided the orchestra into three separate groups, which can be understood as reflecting the clear influence of Stockhausen’s *Gruppen* (1957) – Srebotnjak even employed hexachordal inversive combinatoriality, thus demonstrating his thorough knowledge of mature twelve-tone technique (see example 9).

Example 9

Hexachordal inversive combinatoriality in Alojz Srebotnjak’s *Antiphon*



The following year, Srebotnjak tackled an even more ambitious genre: *Ekstaza smrti* (Ecstasy of Death, 1965) must be understood as his contribution to the vocal-instrumental genre. The cantata does, however, contain some segments that were conceived before the 1960s, and that are therefore not controlled with the twelve-tone method. With another “older” piece, the *Kraška suita* (Karst Suite, 1964) – which was finished in a “language” that was in a way more traditional, even flirting with traditional tonality – Srebotnjak was somehow replying to a critique written by his fellow composer Ivo Petrić (1931) at the time of the first performance of *Monologues*. Petrić observed that this kind of composition was a “rather belated echo of a rather stereotyped treatment of dodecaphony”.⁴⁸ He adds that this kind of composing “has led great deal of composers to a rather impersonal style” and ends – this time himself echoing Hába’s supposed claim in a rather stereotyped fashion – that “the Slavs should avoid dodecaphony, which expresses the German spirit”.⁴⁹

Srebotnjak used more or less strict dodecaphony even in some pieces from the 1970s. *Dnevnik* (Diary, 1972) is conceived as a set of variations on a twelve-tone set, while two sets are used in the Concerto for Harp and Orchestra (1970) – a twelve-tone set for the orchestra and an eight-tone set for the basically diatonic instrument, the harp – although he eventually dropped this technique and “returned” to material derived from folk music (*Slovenica*, 1977, *Macedonian Dances*, 1978) or “advanced” to immanent improvisation of musical graphics (*Naif*, 1977). In the 1970s, the enthusiasm for twelve-tone technique and various applications of its logic (see numbers 1, 2, 3a and 3b in the text above) was

⁴⁷ Ibid., 155.

⁴⁸ Petrić, “Alojz Srebotnjak, Monologi”, 371.

⁴⁹ Ibid., 372.

definitively over, with the exception of Tomaž Svete (b. 1956), who studied with Cerha and devotes himself primarily to music theatre and whose use of twelve-tone technique has more in common with Hauer's idea of tropes than twelve-tone series.⁵⁰ The new decade brought new impulses, with the festival Warsaw Autumn being the most important inspiration for Slovenian composers. The timid experiments with twelve-tone technique were therefore substituted with sound compositions, aleatoric procedures and the application of extended performance techniques. This was the time of post-serialism (in terms of compositional technique) and postmodernism (in terms of content); to paraphrase Pierre Boulez, Schoenberg was definitively dead.⁵¹

Ramovš, Škerl, Štuhec, Srebotnjak and Svete came into contact with leading exponents of twelve-tone technique after the Second World War (e.g., Jelinek, Cerha), but the most direct contact with the twelve-tone "party" was enjoyed by Vinko Globokar (1934) while studying under René Leibowitz in Paris (1959–1963). However, already in 1968, after meeting Luciano Berio, Globokar wrote about the crisis of European music as a consequence of Webern's influence, which had led to excessive organisation of material and total abstraction, to music becoming faceless and expressionless.⁵² He therefore attempted to renew the communicative link with the listener, not with the aid of traditional musical "language" but by charging liberated sounds with conceptual meanings that can bring sociological, political or psychological insights. Globokar's example teaches us that thorough knowledge can lead to a dismissive reaction. In connection with Slovenian music and dodecaphony, understanding that the use of twelve-tone technique was limited to the rather narrow period of one short decade (the 1960s) is therefore not of central importance; more significant is the fact that the majority of composers were never truly engaged with this evolutionary phase of twentieth-century music. The consequences of this attitude resound in the contemporary musical culture.

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⁵⁰ In a conversation with the composer on 16 April 2018.

⁵¹ Boulez, "Schönberg est mort".

⁵² Globokar, "Problem instrumentalnega in glasbenega teatra", 132.

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SLOVENSKA DVANAJSTTONSKA GLASBA

Povzetek

Odnos slovenske glasbene kulture do inovacij, ki jih je prinesel Schönbergov krog, je bil značilno ambivalenten – starejši krog (Gojmir Krek in Anton Lajovic) jih je zavračal, medtem ko mlajši niso imeli teh zadržkov, Marij Kogoj je celo želel študirati pri Schönbergu. Gotovo je o delu druge dunajske šole več informacij prejel tudi Slavko Osterc v času svojega študija v Pragi pri Aloisu Hábi, ki je sicer tudi sam prisostvoval koncertom Schönbergovega Društva za privatne glasbene izvedbe. Toda bolj aktiven odnos do dodekafonije so morali sprožiti šele Osterčevi obiski festivalov ISCM v letih 1934 in 1935, kjer so izvajali tudi dela skladateljev druge dunajske šole. Kot posledico teh obiskov je mogoče razlagati krajši namig na dvanajsttonsko logiko na začetku Osterčeve skladbe *Mouvement symphonique*. V istem času se je skušal z dvanajsttonsko logiko spopasti tudi Osterčev učenec Pavel Šivic, ki pa v svojih *Dvanajsttonskih študijah v obliki male klavirske suite* (1937) ne sledi razviti dodekafonski sistematiki, temveč z naslovom bolj namiguje na dosledno izrabo vseh dvanajstih kromatičnih poltonov kot tonske zaloge.

Pred drugo svetovno vojno »izletov« v bližino dodekafonije ne beležimo več, nov zalet dobijo podobna iskanja šele po drugi svetovni vojni, ko kompozicijsko tehniko prevzamejo številni takratni vodilni skladatelji, tudi Igor Stravinski. Morda je prav slednje »popogumilo« tudi prepričanega tradicionalista Lucijana Marijo Škerjanca, da se je s tehniko spopadel v *Sedmih dvanajsttonskih fragmentih* (1958), kjer pa vrsto razume bolj v tematskem pogledu. Bolj pomembni so dvanajsttonski poizkusi skladateljev mlajše generacije, ki je konec petdesetih let, v času prve politične odjuge, odhajala na študij v tujino, kjer so srečali tudi vodilne predstavnike dvanajsttonske tehnike (René Leibowitz, Hanns Jelinek, Friedrich Cerha), pomembno vlogo pa so odigrali tudi obiski festivala Varšavska jesen in zagrebškega Bienala. V različnih oblikah in različnih stopnjah doslednosti v šestdesetih letih dodekafonijo prevzamejo Primož Ramovš, Alojz Srebotnjak, Dane Škerl, Pavel Šivic, Igor Štuhec, Danilo Švara, Darijan Božič, Pavle Merkù in Jakob Jež. Medtem ko večina tehnike ne uporablja sistematično ali pa prevzame le najelementarnejši postopek konstantnega nizanja ene oblike vrste, se do razvite oblike dokopljeta Primož Ramovš in Alojz Srebotnjak. Slednjega je sploh mogoče imeti za tistega slovenskega skladatelja, ki je dodekafonsko tehniko najboljše prečistil in uporabljal metode, značilne za Schönbergovo zrelo dodekafonsko obdobje.

Toda konec sedemdesetih let je tudi Srebotnjak dvanajsttonski »jarem« vse bolj rahljajal, medtem ko se je Ramovš že bistveno prej zapisal sonoristiki in kontrolirani aleatoriki po zgledu t. i. poljske šole. Nastopil je čas postserializma in postmodernizma, kar pomeni, da so radikalni modernistični principi in postopki slovensko glasbo le oplazili.