

SYMPHONIETTAS BY KLEMENT SLAVICKÝ

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The orchestral work of Klement Slavický isn't very extensive. It includes four symphoniettas, his Moravian Dance Fantasy and Rhapsodic Variations.¹ The first and the fourth symphoniettas are separated by a period of over 40 years. In the 40's, Slavický expressed his intention to dedicate himself to extensive composition: "My dream is to work with large forms, which suit me because of their big breathing space and great progressive possibilities."² He began to work on his first symphonietta while studying with Josef Suk at the Master's School of the Prague Conservatory. In his second year there, 1932–3, he considered writing a symphony as his graduation work. Therefore the first two movements were created.³ He didn't manage to finish the third, because he was forced to enter military service in Olomouc. It seemed that the planned first symphony was therefore destined to remain incomplete. After his return to Prague in 1936, Slavický began to work as a musical director for a Prague radio station. The impulse for finishing the first symphony appeared in the form of the initiative of a former school-mate and current radio colleague – Miloslav Kabeláč, who knew about Slavický's aims and, together with the then director of musical broadcasting at Czech radio, Mirko Očadlík, convinced Slavický to complete the work. The as of that moment still incomplete composition was put into the dramaturgic plan of the Czech Radio Symphony Orchestra (further CRSO) for the season of 1939–40. Slavický therefore returned to his first symphony, reworked the first two movements, added the third and the named the composition, with a view to the brevity of its first movement, a symphonietta.⁴ Its premier the 27th of November, 1940, was conducted by Otakar Jeremiáš of CRSO. When in the following year, 1941, the score of the 1st symphonietta was published in Musical League for Discussion of Art, it bore a dedication to the composer's father, Klement Slavický (who died in 1941) and the subtitle *Impetus*. During the war, the symphonietta was performed twice in Prague by the Czech Philharmonic (in 1942 directed by Šejn, in 1943 directed by Vogel), after the war it was played by many other orchestras, including some in other countries.⁵

The First Symphonietta is, therefore, in three parts: The first movement – *Marziale – Allegro ma non troppo*, the second of *Sostenuto-molto tranquillo*, and the third, *Allegro energico*. The expressive content of these three movements remains traditional: the outside movements have quick tempos with energetic, attacking underlying allusions, the middle one provides a contrasting slow tempo. From the

point of view of the period in which it was created (1939–40), the characteristics of this symphonietta are usually seen as being connected with a post-Munich Diktat atmosphere in Bohemia. More proof of this is to be found in the subtitle *Impetus*, which underscores the attributes “dramatic” for the first and third movements and “funeral music” for the second.⁶

Example No. 1

The first movement is motivically united by a brass fanfare motif, which actually opens the whole symphonietta (see example 1) and afterwards goes into a number of variations and instrumental modifications of the entire first movement. Dramatic expression is the responsibility of the violins, which, supported by the other instrument groups, form three great progressive waves. The first of them (pages 10–12 of the score) is based on the mutual combination of triple and dotted rhythms, mostly in quadruple meter, the second (page 20, last beat – page 28, the second beat) slowly rises from pianissimo, takes turn among 5/4, 4/4 3/4 and even 2/4 meter, the third (from page 29) stays in 3/4 meter, is built upon a base of traditional motif work with a 2-bar motif. Tonally, the first movement is without an anchor, the only chord based on thirds is *e flat*, *g flat*, *b flat* and *d flat* in code. One's attention is more drawn to the intervallic composition of the brass fanfare, especially the descending minor sixth *e* to *g sharp* or the minor seventh *a flat* to *b flat* with a concluding joining of the codes. On progressive surfaces the minor second is the interval most often worked with.

The second movement is worked out by variable technique. Two different melodic lines vary themselves here in a way similar to that of the variations of the two themes (A B A1 B1). The movement flows in 3-beat meter marked by the genre intonation of a funeral march. An unusual element appears as the insertion of a fast part in the middle (*Poco vivo*), when we take a closer look we find out that it is only a further, if

more distant, variation of the already known melodic line (violins No. 1). The instrumentation of the 1st symphony is for a traditional symphony orchestra. In particular the second movement, however, has a few characteristics, which were used by Slavický later, especially in the 3rd and 4th symphoniettas. On the one hand it's a matter of solo use of some instruments—here is the viola whose timbre (it plays *con sordino*) perhaps corresponds best to the expressive atmosphere of the second movement. On the other hand, it's impossible to overlook several interesting combinations of sound coloring. One of variations (page 51 of the score) is given to the solo violin, French horn and celeste accompanied by deep strings. Taking advantage of these color possibilities anticipates the work with timbre found in Slavický's later compositions. The most typical characteristics of this period of Slavický's creativity are, however, represented in the third movement. The composer characterizes them as "dual movement Scherzo and Finale". *Allegro energico* actually contains two expressive poles, formally, of course, it has three parts (A B A'). Part A (A') corresponds to the modern three-voice fugue on an 8-bar theme (see example 2), the middle part B is made up of a lightened scherzo.

Example No. 2

The musical score for Example No. 2 is presented in two systems. The first system includes staves for Clarinet (Cl), Viola (Vle), Violoncello (Vcl), and Contrabass (Cb). The tempo is marked "Allegro energico (♩ 120)". The Clarinet part begins with a melodic line, followed by the Viola and Violoncello parts, which play a rhythmic pattern. The Contrabass part provides a steady bass line. The second system continues the same instrumentation, with the Viola part marked "mp" (mezzo-piano). The score is written in 3/4 time and features various musical notations such as slurs, ties, and dynamic markings.

It has been said that the first movement was without a tonal anchor and the same is true of the following movements. The third movement, of course, is accompanied by long fermatas in the bass. The entire exposition of the fugue is supported by a fermata on F sharp and nearly the entire scherzo by a fermata on C. All three movements are also accompanied by a closing on one of the chords of the closed fifth chord *e flat, g flat and b flat*. In the first movement we find a sixth chord *e, g flat, b flat, d flat*, at the conclusion of the second movement *e flat, g flat, b flat* and *d* and in the code of the third movement *e flat, g flat, b flat, d* and *f sharp*. In the third movement, a chord built of thirds appears, and also in other locations and particularly important are parallel six-four chords (page 73 and 128 of the score) or combinations of diminished fifth chords (page 106 of the score). The most convincing and nearest expression of inaccessibility and battling is the closing *Allegro energico*, which Slavický put in as the subtitle of his 1st symphonietta. In this way it could have become one of the most important developmental markers of the beginning phase of his work.

Slavický did not return to the symphonic form until the 60's, which represent a period of transition from one creative phase – the so-called “Moravian” period to a new phase. The composer apparently had the intention to continue along the path marked especially by the piano sonata *Zamyšlení nad životem* (Thinking About Life 1957–8), when, in 1963, he started to work on his 2nd symphonietta. He did not, however, complete the opus he had in mind, settling instead for a mere *Allegro impetuoso/Tardissimo*.⁷ As time went by Slavický began to include his *Rhapsodic Variations* (1953) in his list of compositions instead of his 2nd symphonietta.⁸

Starting in 1963, when Slavický gave up on finishing the 2nd symphonietta, 15 years went by before he once again turned back to symphonic music. In the decade 1970–80, Slavický dedicated himself to chamber music for a wide variety of instrumental combinations⁹ and it wasn't until the turn of the seventieth and eightieth decade that he began to work on his 3rd symphonietta. The first two movements were written in 1979 and then – as a two movement symphonietta – turned over to the Czech Music Foundation. It wasn't until the following year that the third movement was added – *Allegro sinfonico* (the printed score, of course, leaves out the division into movements). The premiere took place within the framework of the 26th Week of New Works of Czech Composers, the 18th of March, 1982 in Dvořák's hall in the House of Artists in Prague. The Czech Philharmonic played it under the direction of Z. Košler and the new composition was unusually well-received. The 3rd symphonietta represents, from the point of view of style, something completely different from both the 1st symphonietta and the *Rhapsodic Variations*. Slavický says: “A lot of time has passed between the finishing of the big orchestral scores of the folklore period and the composition of the 3rd symphonietta. Every human being, every artist matures in a unique way. I did a lot of thinking over that period of time, considered many things, was interested in everything new and the result is a different orientation.”¹⁰ What is exactly meant by “different orientation”? In the 70's, many composers took advantage of compositional processes leading to rhythmic emancipation and accentuation of

Example No. 3

This musical score, titled "Example No. 3", is a full orchestral arrangement. It is divided into three main systems of staves. The first system includes the woodwind section: Piccolo (Picc.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), Clarinets I and II (Cl. I, II), Bassoon (Bsc.), and Timpani (Timp.). The second system includes the percussion section: Timpani (Timp.), Piccolo (T. picc.), Snare Drum (T. rull.), Xylophone (Xyl.), and Harp (Phi.). The third system includes the string section: Violins I and II (Viol. I, II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in 4/4 time. The woodwinds and strings play a sustained harmonic background, while the percussion section features a rhythmic pattern of eighth and sixteenth notes. The harp part is marked "c. Bach" and "estimo". The string section plays a complex, flowing melody with many slurs and ties.

timbre and sonic elements of musical speech. It is similar in the case of Slavický's 3rd symphonietta, in which the composer on the basis of his own invention expands on these very concepts.¹¹

The 3rd symphonietta is a one-part whole nearly 30 minutes in length (25'). Its internal composition includes an introduction, a fast part, a slow middle part and a conclusive energetic finale. In the introduction we are basically looking at a timbre surface, created from three "murmuring" waves in the strings. The rhythmic arrangement is determined by the tympani in eight blows. In this was two determining principles of the construction of the symphonietta – timbre and rhythm are introduced. A basic impulse for the development of the first part (*Impetuoso e drammatico*) is the opposite of the colorful surfaces of the strings and winds and a 2-beat rhythmic model in the percussion section. (see example 3)

The flow of the music is divided into three respectively four layers, which are rhythmically independent and form a many-layered rhythmic polyphony. This entire section is gradated to the *Senza metro regolare* (*Tranquillo*), which brings with it a static sound surface without metric organization and with expressive solos in the bassoons and English horn. In tempo principale, *ma poco tranquillo* again introduces a metric order with concurrent switching back and forth among 6, 5, 4 or 3/4 meters. The violin solo reminds us of the section *Senza metro regolare*, as the meter is not indicated. From No. 13 the tympani has a unifying effect, which without consideration of the changes in meter (3/2, 2/2 and 5/4) repeats a rhythmic model for 15 counts first over a *C* fermata, then over an *E* fermata. A definite contribution to the timbre is made by the string instruments (especially in the introductory tremolos over the fermata) and drums in combination with the harp. The further sonoristic surface of the strings "*sempre in tempo, ma poco tranquillo*" fulfills the function of a connector, preparing the shortened reprise *Impetuoso e drammatico*, concentrated on a humongous gradation.

The slow part *Largo* also has its own introduction, which is gradually formed by the construction of the sounding together of *D, Gsharp, B, c sharp, g, b, d', b', c flat', e flat', a'', d''* (and at the end a mere *D-c sharp*) divided among the strings. The basic thought behind the *Largo* itself is an emphasis on the free development of solo entrances above a static colourful surface. The timbre base is once again created by the strings together with the soft sound of the harp. In the solo parts the violin, alto flute, French horn, oboe and bassoon progressively take turns. At the end a melodic element crosses over to the strings, originating as a variant of the first part of the slow part progressing in both tempo and dynamics. The code of this part is, of course *Molto tranquillo*, once again without a certain meter. The solo flute plays above the colourful pianissimo of the strings, vibraphone and tam tam.

Against the internal structuring progress of the previous two movements, the third one is set up as a monolith. First of all, the composer works with block instrumentation. These blocks are built "above each other" in independent rhythmic layers.

Each of these layers has its own detailed internal structure. The closing gradation is set up not only from mere simple increase of the volume, but also from the feeling that there is an increase in speed caused by the effect of the switching between groups, entering the flow of the music in ever shorter intervals. The entire symphonietta is characterised by extreme difficulty of the individual parts, what's more, space is created for several soloists especially in the free parts. For these reasons the work is sometimes referred to as Concert for Orchestra.

One year after the premier of the 3rd symphonietta, a study by P. Skála was published in *Hudební rozhledy* about the work. In his conclusion he mentions that a fourth symphonietta has already been completed. It is remarkable, that Slavický literally dove into work on a further challenging orchestral project within such a short period of time (1980–3). In the year 1983 he was actually already working on the 4th symphonietta, he did not, however, finish it until the 23rd of November, 1984.¹² The premiere took place the 19th of May 1986 at Prague Spring under the direction of J. Bělohlávek (it was played by FOK, soprano B. Šulcová, organ – V. Rabas, recitation – O. Brousek). In the subtitle of the work can be seen the words *Pax hominibus in orbi universo*, the composition is dedicated to the 40th anniversary of the founding of the United Nations. In the year 1985, Slavický received the Memorial Medal of the United Nations with a personal letter from the General Secretary Javier Perez de Cuellar. In it is expressed the wish, that the work should inspire “all those who strive to realize the United Nation’s ideals of universal peace, justice and human dignity”.¹³ The word “peace” was thoroughly profaned by socialist propaganda. Early after February '48 all kinds of peace manifests, cantatas, marches and mass songs began to appear at podiums. The call to a so-called “war for peace” rang out from nearly every engaged work. At that time Slavický didn't intend to pay any attention to this ideology. In the first part of the 80's a different social situation developed. Slavický's motivation to turn back to the idea of peace flowed from other springs. The atmosphere of the cold war caused many creative people to fear a global conflict, many of them felt the need to express themselves on the issue. Slavický puts the words of A. Schweitzer into the mouth of his reciter: “I call humanity to the ethics of respect for life”.¹⁴ Besides that, for Slavický as a believer, the word peace also had a Christian, spiritual sense. The text “*Pax hominibus in orbi universo*” can be understood also in the sense, “peace to all peoples throughout the world”.

From the point of view of his previous compositional development we find a spiritual connection with several earlier works. It's a matter of serious thoughts and humanistic orientation as in the piano sonata *Thinking About Life*, the violin sonata *Friendship* and above all the *Psalms*. The 4th symphonietta (31') isn't divided into movements, although it's internal structure has three parts. (The first part goes up to No. 16, the second lasts from 16–27, and the third from No. 28–45). The score shows a more chamber instrumentation than in any previous Slavický orchestral work. The composer chose a string orchestra this time, keyboard instruments and a rich percussion section. For the first time, he adds a human voice to his symphonietta in the form of a reciter and in the demanding soprano part.¹⁵ A short time distance

between the third and fourth symphoniettas also has an effect on the similarity of expressive means, especially in the sense of utilising rhythmic and sonic elements a basic construction principles. Let's have a look at the application of these principles in individual parts of the symphonietta.

Part 1

Before the first tones of the symphonietta sound, the reciter calls out a motto in Czech, German or English.¹⁶ After it has rung out, the first part of the symphonietta starts to rise gradually from pianissimo, increasing as a long gradation over the entire surface. The greatest task in the gradated increase is given to the strings, whose sound is constantly present over the entire surface of the first 48 pages of the score in the most varied forms. They bring in the introduction (similarly as in the 3rd symphonietta) with a timbre surface of quivering trills, from which crystallizes gradually a melodic line of a rhapsodic character, which is then passed around among individual instruments of the string orchestra. They stay in the background, however, when they leave room for the solo piano, which, at the beginning plays the role of a mere orchestra member whose importance, however, continues to gradually rise until it acquires concert characteristics. (No. 7 *Molto vivo, barbaro*). A very important role, not only rhythmic, but also sonic, is played here by percussion (it is this way throughout the entire symphonietta). The expressively rhythmic percussion model breaks into the rhythmically unstructured stream of sound of the strings (see page 2 and further). From No. 3 the timpani take over the function of a kind of issuer of time in regular fourth blows independent of the changes in the marked meter. From No. 4, when the gradation begins to take on intensity and even the tempo increases, the movement of the rhythmic figures of the drums increases. New sound combinations and a new timbre can be felt in No. 12 in the glissandos of cellos, contrabasses, harps, celestes, bass electric guitar, which are added to the score along with the traditional acoustical orchestral instruments – this is unusual, to say the least. Now we will turn our attention to the choice of tonal material. The most often used interval here is the minor second and its opposite, the major seventh, and that in the horizontal as well as vertical lines. A task is also performed by the triton (cello, page 4) in some places the sounds approach being clusters (piano page 27, 28 or piano plus strings page 47). The composer avoids central collocations with the exception of the fermata of the bass *C* and *E flat* in the introduction.

Part 2

The middle and only moderately dynamically wavy part, fulfils de facto the function of a free movement (tempos: *Molto tranquillo*, No. 26 *Allegro*, from No. 27 *Largo*). A significant role is also played here by the timbre element. There are, on one hand, various means of articulation in the stringed instruments (flautando, trills, tremola, pizzicato, arco) and on the other hand a wide variety of combinations of instruments. The introductory part of the 2nd part is expressively differentiated by an unchanging tone colour in the combination of strings, cembalo and vibraphone. From this group depart the solo violin and cembalo (page 64) among which over the

background of tremolos of divided strings a kind of fragmented dialogue takes place (see example 4).

Example No. 4

Molto tranquillo ♩ = 60

Vno solo

Vni 1.

Vni 2.

Vle

Vc Ili

Cb.

Cemb.

Space is quite opened up for the drums in the Cadenza per la percussione (No. 22). The cadence is given to 8 instruments, of which each has its own rhythmic model. Compositionally it is therefore based on a combination of these 8 basic timbre-rhythmic units. The instruments enter progressively, all 8 models do not sound together therefore until the second half of the cadence. This way of working with patterns that repeat themselves, leading to a final result of polyrhythmic, reminds one of the compositions of minimalists. At the end of the cadence with the increasing hugeness of the sound the drums are finally joined by the organ. It is a surprising moment, which is at the same time a conclusion of the instrumental part and a hint of the new element to come – the entrance of a soprano in Planctus (No. 23) and in Nenie (No. 1 24–27). Planctus and Nenie are placed in the centre of the composition and attract attention to themselves by their way of grasping the vocal part (a very technically and expressively developed part is sung in the vocal) and its mutual effect

together with the other orchestral groups. In the expressive Planctus only the well filled-out percussion section joins the soprano. The very cloudy and sad picture of Nenie (Lugubre) is given to the soprano in plaintive minor seconds, the drums freely evoke the rhythm of a funeral march, and the clashing of bells and tremolos in the strings fills out the resulting sounds.

Part 3

Similar to the introduction to part 2, part 3 is also begun with the words of the reciter. This time it is a matter of a small modification of the text of the subtitle of the symphonietta. While in the introduction the voice of the reciter sounded lonely, now it is accompanied by the quiet sound of the strings. In the course of the final part of the symphonietta the reciter then takes turns with the soprano in the interpretation of the words "Pax hominibus in universa terra". From No. 30 (Dramatico, *agressivo*) the reprise of the 1st part evolves in a shortened variant form. The gradation is led into the full sound of the whole orchestra including the drums and the organ, the peak of the gradation, of course, does not form the end of the symphonietta. The following *Molto tranquillo* (No. 38) brings a quieting and calming and a few sudden screams with a dynamic level of *fff*. The dynamic contrasts also have certain characteristics of timbre. On one side there is the trembling sound of trills in the strings, broken chords in the harp, short entrances of the organ and bells, on the other side drums piano and strings in aggressive forte attacks. As we move towards the code the entire musical flow is constantly calming itself down, so that in reminiscence of the mournful melodic line of Nenie the symphonietta can reach its conclusion. There can be no doubt of the fact that the 4th symphonietta is supposed to grab its listeners, shock them and cause them to think and not only thanks to the moral appeal in the text of the reciter. This symphonietta has the effect of being the peak, synthesising point of Slavický's work. He used all of his previous experience here, not leaving anything out, but he also tried new approaches with tone colour and combinations of rhythm and meter.

Slavický called his orchestral compositions symphoniettas, thanks to their size and the importance of the thoughts in them, however, it is possible to consider them as belonging to the symphonic genre. All his symphoniettas also correspond to the parameters of being cyclic. In spite of the fact that only the 1st symphonietta is divided into three movements officially, the 3rd and 4th ones although they are monolithic also can be divided into sections, the length of which correspond to movements of cyclic forms. From the point of view of the appearance of standard form types, the early 1st symphonietta is most typical. In its third movement Slavický utilised a polyphonic form of the fugue, which forms the first and third parts of the closing movement. Between these two parts Slavický placed a scherzo, which caused the form, which fulfils the function of the finale of the symphonietta, to be constructional atypical. Some curiosities are brought in the form of solution of the two final one-movement symphoniettas, so that in the 30-minute whole of the 4th symphonietta it is possible to clearly recognise a division into three parts, we could, however, perceive the whole

symphonietta as a free application of the one-movement sonata form, or even as a very free application of the variation principle.¹⁷

From the point of view of Slavický's work as a whole, each symphonietta seems to be a significant marker of his development. The 1st symphonietta symbolises the beginning phase of the 30's and 40's, the Rhapsodic Variations represent the peak of the folklore period of the 50's. In the 3rd symphonietta, a new style period is crystallises, peaking in the synthesising 4th symphonietta.

ENDNOTES

1. During the period of study at the Prague Conservatory the Fantasy for Piano and Orchestra was also written, also as a graduate work (1931).
2. Slavický, Klement: Authors about themselves, in *Rytmus* 1941/2, page 46.
3. "In the second year with Suk I tried to write a symphony. Once again a series of instruction in world literature and consultation at every lesson, when I carried my experiments there piece by piece. The third movement was not quite completed while I was with Suk, but I was not able to continue..." (Memoirs of Klement Slavický, manuscript, undated).
4. "The basis of the first two movements is the symphony I worked on with Suk – the 1st movement is quite worked over, the 2nd up until the reprise is nearly unchanged. Nearly completely new is the second half of the work, that is the 3rd movement, including within itself the Scherzo and Finale". (List of the compositions of Klement Slavický, manuscript, undated).
5. 1948, Czech Radio Symphony Orchestra, K. Ančerl, Prague Spring.
1960 Janáček's Philharmonic Ostrava, M. Konvalinka.
1970 FOK, V. Smetáček.
1977 Bramberger Symphoniker, R. Alberth.
6. In: introductory text to the publication of the score HMUB 1948, the author of the text is not mentioned.
7. "It remained at two movements, I lost interest and discontinued working on it". (List of compositions of Klement Slavický, manuscript, undated).
8. We have to respect the opinion of it's author, but Rhapsodic Variations are so different form the symphonietas and that is why we leave them in their original independent position among Slavický's orchestral works.
9. Suite for piano with 4 hands (1969), Song of Home and Furiant for Piano with 4 hands (1971), the 2nd string quartet (1972), Musica monologica (1973), Sonata of Friendship for violin and piano (1974), I call to you, little sun (1974), Sentenze per tromba e pianoforte (1976).
10. Skála, Pavel: The 3rd symphonietta by Klement Slavický, in *Hudební rozhledy* 1983, No. 3, page 126.
11. According to J. Havlik (Czech Symphony 1945–80, Prague 1989).
12. A list of the compositions of Klement Slavický, manuscript, undated.
13. From a letter written by Javier Perez de Cuellar, the 25th of November, 1985.
14. Smolka, Jaroslav: Klement Slavický's 4th symphony Pax hominibus in orbi universo, in *Hudební rozhledy* 1995, No. 8, page 4.
15. Composition of the orchestra: violino I 16–14, violino II 14–12, viola 12–10, violoncello 12–10, contrabasso 10–8, arpa, pianoforte, cembalo, organo, chitarra el. bassa, celesta, campane, silofono, vibrafono, blochi di legno (templ. bl.), wood block, tamburo rull., tamburo picc., piatti, tam-tam, timpani.
16. The exact original words of the motto: "Never before has this beautiful but much tried planet been closer to total annihilation than today. Never before has the call for peace been more justified or pressing – than today. Therefor in the spirit of Albert Schweitzer's words – "I CALL UPON HUMANITY TO ADOPT THE ETICS OF RESPECT FOR LIFE" – I also raise my voice to express the elemental desire for the fulfilment of the lovely word-PEACE." (The score of the 4-th symphonietta, Editio Supraphon, Prague 1992).
17. Smolka, Jaroslav . . .

SINFONIETTEN VON KLEMENT SLAVICKÝ

Zusammenfassung

Die Autorin der Studie beschäftigt sich seit dem Jahre 1997 mit der Persönlichkeit und mit dem Schaffen des tschechischen Komponist Klement Slavický (22. 9. 1910 – 4. 9. 1999), wobei sie in ihrer Diplomarbeit „Erscheinungen von Mährischem in dem Schaffen von Klement Slavický“ einen Teil des Schaffens des Komponisten – die folkloristische Periode in den fünfziger Jahren – behandelte. Dieser Beitrag, der Sinfonietten von Slavický als Entwicklungsmarksteine von einzelnen Perioden seines Schaffens erfasst, ist ein Bestandteil der Arbeit an einer vorbereiteten Monographie des Komponisten.

Das orchestrale Werk von Slavický ist nicht zu umfangreich (es umfasst vier Sinfonietten aus den Jahren 1940–1984, Mährische Tanzfantasien 1951 und Rhapsodische Variationen 1953), für das Verständnis der Entwicklung der Handschrift des Komponisten ist es aber von wesentlicher Bedeutung.

Die I. Sinfonietta (1940) repräsentiert das frühe Schaffen von Slavický. Sie entstand schrittweise noch in der Zeit der Studien bei Josef Suk (1932–1933) bis zum Jahre 1940. Die II. Sinfonietta blieb unvollendet. Ihre Position nahmen die Rhapsodischen Variationen ein, die den durch die mährische Folklore inspirierten Zeitraum vollendet haben.

Die Repräsentanten der Abschlussphase des Werks von Slavický sind III. (1979–1980) und IV. (1984) Sinfonietten. Der Autor nutzte in diesen Opera Kompositionsmethoden, die zur Emanzipation des Rhythmus und zur Akzentuierung der Timbre- und Sone – Komponenten der Musiksprache führten, was eigentlich nicht nur eine neue Lösung dieser Orchestralform, sondern auch eine wesentliche Änderung der Ausdrucksmittel des Komponisten bedeutete.

SYMFONIETY KLEMENTA SLAVICKÉHO

Shrnutí

Autorka studie se zabývá osobností a dílem českého skladatele Klementa Slavického (2. 2. 1910 – 4. 9. 1999) od roku 1997, kdy se v diplomové práci „Moravizmy v tvorbě Klementa Slavického“ věnovala dílčímu úseku skladatelova díla – folkloristickému období 50. let. Tento příspěvek, zachycující Slavického symfoniety jako vývojové mezníky jednotlivých etap jeho tvorby, je součástí práce na připravované monografii skladatele.

Orchestrální dílo Slavického není příliš rozsáhlé (zahrnuje 4 symfoniety 1940–84, Moravské taneční fantazie 1951 a Rapsodické variace 1953), pro pochopení vývoje skladatelova rukopisu je však podstatné.

I. symfonieta (1940) reprezentuje rannou Slavického tvorbu, vznikala postupně ještě v době studií u Josefa Suka (1932–33) až do roku 1940. II. symfonieta zůstala nedokončena, její místo zaujaly Rapsodické variace završující období inspirované moravským folklorem. Představiteli závěrečné etapy Slavického díla se staly III. (1979–80) a IV. (1984) symfonieta. Autor v těchto opusech využil skladebné postupy vedoucí k emancipaci rytmu a akcentaci témbrové a sónické složky hudební řeči, což ve svém důsledku znamenalo nejen nové řešení této orchestrální formy, ale také významnou proměnu skladatelových vyjadřovacích prostředků.