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IN THE WORK OF MILOSLAV KABELÁČ

"Folklore is an immensely potent nourishing matter, which can supply a composer with unending protective substances. Folklore as such is extraordinarily strong and resistant in its form and the way leading to it is a sterile way, because often it slips on its exterior and is limited to the photographing of those long complete forms. Hence, limited to an attitude of exotic collectorship, which is external, mechanical and non-creative. On the other hand, if somebody succeeds in making folklore his starting point, if he manages to draw its maternal nourishment and strength from it, if he is able to go on from there, to reach the regions inaccessible to folklore, if he knows how to stretch the 'umbilical cord' connecting him with folklore, but does not sever it, then this is the right way. I do not know of a master greater than Janáček on this way. I would, therefore, advise everybody to 'stick to Janáček' rather than 'stick to folklore'".¹

This creative confession could stand for a credo of neofolklorism, or, if we take exception to such a denomination, of such syntheses of the second half of the present century, which are based on overcoming the polarity between folk and artificial musical thinking.

The notion of neofolklorism probably was derived per analogiam from the denomination of the neostylizing tendencies, which have persisted from the twenties until the second half of the present century. K. H. Wörner speaks,² besides neoclassicism, of neobaroque, neoromanticism and neofolklorism; in his opinion, synthesis is the typical feature of neofolklorism.

The concept of neoromanticism seems to be, among other concepts, much utilized in the Yugoslav musicological literature, probably in connection with the development of music in Serbia, Croatia and Slovenia, with the typical persistence of the 19th century romanticism in the twentieth century.³

¹ S Miloslavem Kabeláčem o hudbě a lidech, kteří ji tvoří (With M. Kabeláč about music and the people who create it). J. Jiránek, *Hudební rozhledy* 1959, 3, 96-8.

² K. H. Wörner: *Neue Musik in der Entscheidung*, Mainz 1957.

³ D. Cvetko: *Musikgeschichte der Südslawen*, Kassel-Maribor 1975; *Historijski razvoj muzičke kulture u Jugoslaviji* (Historical development of musical culture in Yugoslavia), Zagreb 1962.

In spite of the problematic character of Adorno's conception of neoclassicism related to the work of Igor Stravinsky,⁴ neoclassicism undoubtedly belongs to the style trends of the music of our century. The effect of these trends cannot be limited to the twenties and to the work of one or several composers; neoclassicism should be understood as one of the integrating currents permeating all European culture. We shall attempt to demonstrate that this phenomenon applies to neofolklorism as well. The neoclassicism of the twenties had expressionism for its historical opposite in the musical expression of its time. The historical continuity underlined in neoclassicism by turning back to simple forms and lucid structure, or by taking them over, was opposed to the discontinuity of development and principled negation of expressionism; the objectivity of the neoclassical musical expression stood in opposition to the extreme subjectivity of the expressionist musical language. The revival of neoclassicism and new-style trends in several people's democratic countries during the fifties was undoubtedly motivated by an emphasis on continuity, tradition and the technical aspect of composition in defence against the deforming Zhdanovist ideology. The subsequent manifestations of neoclassicism were connected with the renewed objectivity of the musical language in opposition to the sometimes exaggerated exclusiveness of the rational composition techniques.

The designation of neofolklorism may be applied to the musical works of the second half of the 20th century, or also to the works composed in its first half, in which case it would include such composers as Leoš Janáček, Béla Bartók, Karel Szymanowski, Petar Konjović, Jakov Gotovac and others.⁵ The development of the content of folklorism as a concept is analysed in several studies; that written by Rudolph Stephan, "Über die Geschichte des musikalischen Folklorismus",⁶ may be discussed more in detail. The author points out that difference must be made between the nationally shaded colourism of the romanticist and the nationally sounding music. Glinka, Smetana, Weber, Borodin, Dvořák, Tschaiikovski are the composers characterized by the national or local colour of romanticism. In the opinion of R. Stephan, the first composer actually influenced by folklore is Mussorgski (absolute non-symphonism, motives are ranged, not developed); Stephan places Mussorgski in close relation to Janáček and Bartók. He sees Bartók's basic problem in his combination of the heterogeneity of melodic orientated towards folk music and the principles of musical art; the "Music for strings, celesta and percussion" is the first real synthesis of this kind. We may disagree with R. Stephan, but the differences between the 19th century national music, folklorism and neofolklorism cannot be ignored. By neofolklorism we shall designate the music belonging to the second half of the twentieth century, bearing in mind the limitations resulting from Wörner's statement about the synthetic character of neofolklorism. It seems that the syntheses of expressive progressions are at the background of the interest in folklore as it has been professed in the second half of the twentieth century. It should be realized that music is influenced by folk cultures

⁴ T. W. Adorno: *Philosophie der Neuen Musik*, Frankfurt 1958.

⁵ R. Pejović: *The Works of L. Janáček in the Light of Czech Music Performed in Belgrad between the Two Wars*, Proc. L. Janáček et musica europea, Brno 1970, 277-8; Z. Helman: *Zur Modalität im Schaffen Szymanowskis und Janáčeks*, dtto, 201-212; L. Županović: *L. Janáček et la musique croate*, dtto, 227-234.

⁶ R. Stephan: *Aus der Geschichte des musikalischen Folklorismus*, Proc. L. Janáček et musica europea, Brno 1970, 365-77; J. Doubravová: *Metamorfózy neoklasicismu v české hudbě XX. století (Metamorphoses of neoclassicism in the Czech music of the 20th century)*, *Hudební věda* 1980, 4, 313-16.

(also extra-European) non merely through musical media, but also through the highly developed communication facilities and the high level of the present technique which allows, for example, for an authentic recording and its world-wide distribution. Hence, the influence of folklore, folklorism or neofolklorism on the musical work of some composers should be regarded more as an aspect than as neofolklorism 'an sich'. It may be conceded that the artistic interest was encouraged by the possibility to acquire better knowledge of foreign cultures, although this should not be understood as an analogy in the case of some europeanizing tendencies in, for example, the Chinese or Japanese music of the second half of the present century.

It should be stated now to which musical manifestations the designation of neofolklorism will be applied, and which is the historical and musical opposite (or opposites) to neofolklorism. Obviously, neofolklorism considered in continuation of the folklorism of the first half of the century will be spoken of only when it is represented by creative syntheses. The wave of folklore-like trends in the later forties and early fifties will remain outside the scope of this paper. Let us recall the Darmstadt proceedings, the "Musik der sechziger Jahre",⁷ in which the fifties are characterized as an era of expanded dodecaphony and serialism, and the sixties as the aleatoric artistic responses to the overdeterminism of the national composition techniques. Such a starting point may be accepted in spite of some differences in the development in the individual European countries. The dodecaphony of the fifties, however, had its predecessor in the pre-war dodecaphony. It lost its avant-garde character after the war, but its experimental character has remained. The link of historical continuity could not be established, because no connection existed with that which in the pre-war period represented the opposite to dodecaphony developed within the framework of expressionism, that is to say, neoclassicism. Here, the other reason for the revival of neoclassicism in the fifties may be observed: the effort to establish continuity. The opposite to expressionistic dodecaphony and neoclassicism was still growing out of the negation and suppression of the romanticist heritage, but folklorism existed outside this framework. It grew up artistically from the essentially non-romanticist positions, although its composers might have had a highly late-romanticist "past" (such as Bartók in his first creative period, that is, up to the twenties), and in spite of its primary basis being formed by the nationally motivated interest in folk song and folk music. When, in the fifties, dodecaphony and neoclassicism were asserting themselves, folklorism was reinstated also. Now, however, it represented the opposition to the national basis of dodecaphony and to the subjectiveness of the neoclassical musical language. Instructed by the development in the first half of the century, folklorism was able to bury its roots to a greater depth and nationalize them; this was manifested by stylization. The advance in the means of communication (broadcast, television, gramophone industry and film) probably affected its particular new feature: the interest in European folk music and extra-European musical cultures. This accentuated another substantial new feature, besides rationality: the artistic negation of European centrism.

If we wish to trace the historical predecessors in the sphere of the interest in extra-European cultures, we have to turn back to the mediaeval moresques.⁸ The beginning of musical exotism is found there. Some ethnic musicological knowledge of,

⁷ Darmstadt 1972.

⁸ P. Nettl: *Začátky hudebního exotismu* (The Beginning of Musical Exotism), *Hudební rozhledy* 1960, 16, 680-82.

for example, Chinese music, appeared in the baroque era, but the baroque chinoiseries had hardly any Chinese in them.

The popularity of the exotic subjects in classicism was very little affected by knowledge and was developing extensively by phantasy, by making use of selected instruments in the formation of Turkish, Persian, Chinese and American Indian music. Hollander, in his publication on *Jugendstil*,⁹ shows the connection between the *Jugendstil* partiality to the japaneries and aesthetic hedonism. Exotism, erotism, luxurious colourfulness, strangeness of musical forms based on the whole-tone scale, pentatonics, sounds and rhythms of the Japanese gamelang; all these elements combined in La divine arabesque and yielded the most determined expression to the aesthetized feeling of frustration and want of purpose, typical for the bourgeois *Jugendstil* revolt, according to Hollander. J. Rychlík in his remarkable paper concentrated on the connection between the new composition techniques and the exotic and folk music.¹⁰ This connection eventually motivated the development of neofolklorism together with dodecaphony, aleatorics and other new trends, and the synthesis of these historical poles (not polarities). The work of Miloslav Kabeláč represents one of these syntheses.

The work of M. Kabeláč may be characterized, bearing in mind the historical development of European music, by the continuity of the avant-garde trends of the thirties and the rational composition techniques of the fifties, the sixties and the following years on the one hand, and by the unceasing assimilation of the new stimuli evoked by the development of music (aleatorics), by the changes and development of life-style taking place in the second half of this century on the other hand. "Why should music (musical language, musical perception, instruments, performing, notation) be arrested in its progress? Why, just at the time when new scientific and technical discoveries result in new knowledge for human culture and civilization, when mankind, standing on the threshold of a new 'X', is determined to solve this 'X'".¹¹

Referring to the authorized list of compositions, attention should be given to op. 4, "Malá vánoční kantáta pro sóla a komorní orchestr na lidové texty" (Small Christmas Cantata for solo voices and chamber orchestra to folk texts — 1937, performed 1937), and, from the compositions closely preceding the war, a composition of the utmost consequence, the cantata for male chorus and orchestra to the words of folk poetry "Neustupujte!" (Do not fall back! — 1939, perf. 1939).¹² The latter composition has some features which are characteristic for the entire work of M. Kabeláč: rational composition in the sphere of tone pitches with the use of modal interval structures, and consequentiality in the formation of musical structure form this material, i.e. even harmonic consequences resulting from a chosen series.¹³ Among his post-war works, inspired by folk poetry, are op. 20, "Moravské ukolébavky pro soprán a komorní orchestr" (Moravian Lullabys for soprano and chamber orchestra — 1951, perf. 1956); "Milostné písně pro soprán, baryton a klavír" (Love songs for soprano,

⁹ H. Hollander: *Musik und Jugendstil*, Zürich 1975.

¹⁰ J. Rychlík: *Prvky novodobých skladebných metod v hudbě minulosti, v hudbě exotické a lidové* (Elements of new composition methods in the music of the past, in exotic and folk music), *Proc. Nové cesty hudby*, Praha 1964, 54-73.

¹¹ M. Kabeláč: *Nové směry v současné hudbě* (New trends in contemporary music), *Hudební rozhledy* 1969, 1, 12.

¹² *Dějiny české hudební kultury II* (History of Czech musical culture II), Prague 1981, Academia.

¹³ J. Doubravová: *K hudebnímu myšlení M. Kabeláče* (To the musical thinking of M. Kabeláč), *Hudební věda*, 1970, 2, 7-19.

baritone and piano — 1955, perf. 1955); op. 29, "6 ukolébavek pro alt, malý ženský sbor a instrumentální soubor (nebo klavír)" (Six Lullabys for alto, small female chorus and instrumental ensemble or piano — 1955, perf. 1958); op. 36, "Přírodě" — cyklus dětských sborů (To Nature — a cycle of children's choruses — 1957-8, perf. 1960); op. 37, "Myslivecké písničky pro baryton a 4 lesní rohy" (Huntsman's Songs for baritone and four corni — 1958-9, perf. 1960). The Lullabys and the Love Songs utilize some characteristics of folk music (modes, typical, particularly dotted, rhythms, variations of metre in the alternation of bars, use of rhythmic ostinatos, etc.) in the genre of artificial song with its mood-creating character. A peculiar feature of the Lullabys is the monumentalization of the genre: the framing of the song proper by a prelude and postlude, or by conceiving a musical scene (pastoral scene in No. 5, op. 20), and other artificial features (such as successive condensation of structure with other voices in No. 2, op. 20). The sound exclusivity of the Huntsman's Songs is also achieved, not only by the choice of the parts, but also by utilizing a palette of modes including the artificial fifth-modes (No. 6), alternation of bars (No. 2), and successive expansion of the melodic model (No. 4). These works exhibit two outstanding characteristics of Kabeláč's attitude towards the folk source of inspiration: rationality and stylization.

The basic stated characteristics are intensified in the "Cizokrajné motivy pro klavír", op. 38 (Exotic motives for piano — 1959, perf. 1964). They are a cycle of ten expressively differentiated piano studies: 1. American Indian (War Song), 2. Near Eastern (Pastoral), 3. Pacific (Burial Song), 4. Javanese (Feast), 5. East Asian (Flute Improvisations), 6. Eskimo (Lullaby), 7. Arabian (Dance), 8. Brazilian (Incantation), 9. Indian (Lute Improvisation), 10. Central African (Negro Drums). The entire cycle, however, shows generalized features of certain exotic elements: dynamic changes of the strength and density of structure (8), utilization of the model 1 1 3 which recurs all the time, undergoes changes and appears in various pitches and structures (7), the suggestiveness of a repeated melodic model of small span at a quick pace (1), sound stylization of lute and flute improvisations (9, 5), rhythm series of fourth-fifth chords (10), "modal" modulations into the key of the bottom whole-tone in the Eskimo lullaby, whose stylization is static and based on the oversounding of tones into each other (6), pentatonic perpetuum mobile (4), or pentatonic melodic ostinato (2), or the stylization of non-tonal sounds (3). Both the simplicity and sovereignty of these stylizations give prominence to the intellectual foundation of Kabeláč's attitude to the extra-European musical cultures. The Exotic Motives are analytic reflections.

This characteristic is felt with the same intensity in op. 47, "Ohlasy dálav" (Echoes from Far Away), five songs for alto and piano without text, dedicated to V. Soukupová (1963, perf. 1965). The magic of recurring motives, the development of structures by adding a model which expands successively (5), the modal basis of five stylizations (Hamlet, East Asian, Indian, Pacific, Mediaeval), tonal weightiness of pitch and extent, the significance of rhythms (dilution, condensation, regularity and irregularity), the symbolic quality of the piano and the "anonymity" of vocal music using various speech sounds (M....., n....., o.....), the ecstatic mood of the whole and the self-quotation (the first of the Echoes is related to the earlier opus "The Hamlet Improvisation", op. 40 — 1963-4, perf. 1965), confirm the previous statement about the analytic character of Kabeláč's attitude towards extra-European cultures.

The "8 invencí pro bicí nástroje" (Eight Inventions for percussion), op. 45 (1962-3, perf. 1965),¹⁴ were composed between the Exotic Motives and the Echoes from

¹⁴ J. Ludvová: 8 invencí M. Kabeláče (Eight Inventions by M. Kabeláč), Konfrontace, 1970, 4, 4-11.

Far Away. A direct allusion to the extra-European cultures may be found here only in the part *Lamentoso* inspired by the music of the Pacific, according to the composer, but the use of a set of percussion instruments as an "orchestra" suggests a connection with these cultures. The set of such instruments, like the one used by the first European ensemble, *Le groupe instrumental à percussion de Strasbourg (1961-2)* is bound to include Oriental instruments (Thai, Japanese and Indian), and the playing style on these and other percussion instruments and their utilization were directly influenced by the practice of exotic music. Moreover, Kabeláč's work involves a synthesis of modality and dodecaphonic principles in a horizontal-vertical exploitation of the given tone material. The principle of a rational, though not total, organization may be traced even in his work with metre and rhythm (various types of rhythmic series, retrograde progressions, rotations, augmentations and diminutions in the sphere of rhythm, etc.). One may also consider the aspect of the influence of "exotic music" on the forms of Kabeláč's compositions. They are simple, binary, variationally ternary and ternary with recapitulation. In their basis one may observe a latent structural tension between symmetry and asymmetry as well as between the dynamic and static states with a tendency towards the equilibrium of the whole (compare the concept of the French electronic school: *l'objet équilibre*) and towards a mild preference of symmetry and static state. This is a substantial feature of Kabeláč, accompanying him through his entire work, and connected with another feature which probably is related to the historical model of linearism in the development of the European music, i.e. the Gregorian Chant. It is the musical punctuation, a tendency to melodic (intervallic and awareness of finals) and formal closeness (preludes, postludes) achieved by an emphasis on the beginning and conclusion, often even by retrograde progressions. Kabeláč's form in this work is architectonic, static and remote from dramatic development. A peculiar paradox of the relation between the structure and form applies to this and other works of Kabeláč: while the complex structure, in spite of a rational composition basis, creates the effect of a free improvisation, the form makes an impression of a rational mastery of structural richness by its simple feasibility. The contradiction of the rich sensuality of live instrumental colours, fascinating musical forms and rationality are akin to magic in their effect. This, however, is also typical of oriental architecture.

This "magic" character will be observed in other works of Kabeláč, connected with word: the *Euphemias Mysterion*, op. 50, the *Seventh Symphony*, op. 52 and the *Eighth Symphony*, op. 54.

Let us turn back to another Kabeláč's composition for percussion, the "8 *ricercari*" (*Eight Ricercars*), op. 51 (1966-7, perf. 1979). They are written for one to six players. In contrast to the *Eight Inventions* they are composed as études for individual instruments or players and there is special order to be observed for a cyclic performance. Their sound is much less colourful, but their composition technique is closely linked with the *Inventions* and with other works of Kabeláč: the quotation of "*Dies irae*" in the second *ricercar* connects them with the *Seventh Symphony* in particular. The exploitation of melodic and rhythmic series (No. 3: 1 6 1 5 1 4 1 3 1 2 1), the closeness of form achieved by repeated parts of retrograde progressions (No. 7: rhythmic series beginning 6 10 3 6 5 4 3 2 1 2 3 4, and conclusion 4 3 2 1 2 3 4 5 6 7 10 3 6 8; this *ricercar* is the only one with asymmetric form), the accentuation of purely rhythmic (Nos. 1, 8), mostly melodic (No. 3), or specially "shaped" sounds of instruments (Nos. 2, 5, 6, 7), gives the work a peculiar colourfulness (dry, cool, monotonous) in contrast to the luxuriously colourful *Inventions* (No. 1: 3 bongas; No. 2: 2

triangles, 2 cymbals, 3 tam-tams, 5 gongs; No. 3: vibraphone, marimbaphone, bells, side drum; No. 4: 4 bongas, 4 cymbals, marimbaphone, temple blocks; No. 5: 1 tam-tam, 3 cymbals, vibraphone, marimbaphone, 2-3 tom-toms; No. 6: 6 gongs, bass drum, lastra; No. 7: 2 timpani, glockenspiel, vibraphone, marimbaphone, bells, xylophone; No. 8: bass drum, side drum, tenor drum, 3 tam-tams, bells, temple blocks). The use of symbolic elements, the quotations of "Dies irae", stylized choral melody in No. 8, add to the completion of the recitative character of this work. The designation "ricercari" in this case probably is used in its original sense, i.e., looking for a theme.

"Zrcadlení" (Reflections), a cycle of nine miniatures for orchestra, op. 49, also contains a part in which Kabeláč's attitude to foreign cultures (No. 6) is reflected. The work as a whole represents Kabeláč's relation to the composition techniques of the period (modal progressions, interval series, twelve-tone total, composition with the application of various modes, aleatorics), and also reflects Kabeláč's attitude to his own work, because the composition issues in a self-quotation form Six choruses to the words of J. Wolker, op. 10.

M. Kabeláč: Kázání na hoře, op. 10, č. 6

I *Meno mosso*

mp Každý má ně-kde srdce i když s sebou je ne-no-sí. *pp*

mp *pp*

p Kaž-dý má ně-kde srdce i když s sebou je neno-sí. *pp*

p Kaž - dý s se - bou srd - ce neno-sí. *pp*

Composition work with word forms a special chapter in Kabeláč's music, because it carries a special meaning connected with its pathos. The Greek words "sigé, eufemeité, eufemias mysterion" in the "Eufemias Mysterion" alleviate the musical action,¹⁵ in which the soprano chants an incantation of the orchestra; the orchestra, however, temporarily prevails by the force of its sound to become completely silent in the final catharsis after further exhortations of the soprano. The Seventh Symphony

¹⁵ J. Ludvová: Eufemias Mysterion M. Kabeláče ("Eufemias Mysterion" by M. Kabeláč), Hudební rozhledy 1970, 4, 172-6.

for orchestra and reciter to the words of St. John's Gospel and Apocalypse creates a concealed dialogue: the text contains selected words with a rich meaning (man, eternity, word, mystery, time) and opposites (light-darkness, life-death, guilt-innocence, beginning-end) so that it represents a polemic with the biblical representation: Man is the yardstick of all things.¹⁶ The Eighth Symphony, Antiphones for mixed chorus, percussion and organ (1969-70, perf. 1971) in five parts and four intermedia to the words: mene tekel ufarsin, amen, hossanah and hallelujah, expresses the apocalypse of collective horror caused by the marasmus and destruction of all human values which are the source of the victorious discovery of human dimensions for man.

Many experts on the character of music and its influence on the primitive nations underline the elementary meaning of music as an intermediary between man and the forces of nature, or between man and his gods and demons. Words of a forceful meaning, certain type of melodic and spontaneously acting rhythm together represented a magic instrument: music was the symbol of power and strength with which the magian was endowed.¹⁷ In the course of the development of music, these ancient roots obviously were civilized, which left the listener with perfected musical experience to think and live with the musical work; also the most effective means are being invented to induce these acts, and new designations of these means are found in the numerous theories on the effect of music.¹⁸ Generations of composers have rationalized the original progressions step by step, and, what is yet more important, have brought them into relation with the condition and historical progress of musical art. Music as a purifying ritual was granted its position in the line of aesthetics practised by the composers and theoreticians. From the arsenal of musical history such historical periods emerged in this connection for which the ritual, the share of the anonymous individual in the ceremony, was of paramount importance. One of the most outstanding musical historical models is the Gregorian Chant. It has also its place in Kabeláč's work: it is quoted, but it forms the background of his music above all. The "Urmotiv", the life motiv, which accompanies Kabeláč throughout his work and which we have encountered in connection with the "Reflections", is based on an interval model: 2 3 1 melodized and rhythmified in various ways. The minor third forms a sort of centre, which, further, enveloped, is the core of Kabeláč's melodic invention. A part of the sequence of Notker Balbulus, noted in the St. Gallus Codex, introduces the following verse with the typical "Kabeláč melody":¹⁹ Cf. p. 75.

The Gregorian Chant was for Kabeláč probably a historical model ritualizing his musical expression and the intensity of his musical thinking — linearism. The symbolic moments, however, found their way into his work from another source of the historical development of music, that is, from the pre-baroque and baroque expanded polyphony. The pre-baroque polyphony knew some finesses of counterpoint work:

¹⁶ J. Doubravová: *Sprache in der tschechischen Neuen Musik*, Muzikološki zbornik, 1977, 77-83.

¹⁷ J. Alwin: *Music-Therapy*, London 1975; R. W. Lundin: *An objective psychology of music*, New York 1953.

¹⁸ *Koncepce Pražského mezioborového týmu* (Concept of the Prague Inter-branch Team), Praha 1977, and the works originated by the activity of the Team, particularly, J. Jiránek: *Tajemství hudebního významu* (The secret of musical meaning), Praha 1980, and the study by I. Poledňák and J. Fukač concerning the functions of music, particularly the publication "Hudba a její pojmoslovný systém" (Music and its system of concepts), Prague 1981, Academia.

¹⁹ Notker Balbulus (840-912), the sequence "Natus ante saecula" (In nativitate Domini), in A. Schering: *Geschichte der Musik in Beispielen*, Leipzig 1931, XV.

Notker Balbulus (840-920): Natus ante saecula (In nativitate Domini)

II

a

Per - quem di - es et ho - rae la - bant
Hic cor - pus as - sum - se - rat fra - gi - le

The image shows two staves of musical notation in G-clef. The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The notes are simple, with some rests, and the lyrics are written below the notes.

M. Kabeláč: op. 32/2

Andante, Quasi improvisazione ($\text{♩} = 46$)

b

The image shows a single staff of musical notation in G-clef. The melody is more complex than the previous example, featuring many sixteenth and thirty-second notes, some beamed together. There are several slurs and a fermata over the final note. A '7' is written below the staff at the end of the piece.

cancrizans and riddle canons, etc. The baroque period accentuated the personality of the author and possibility of self-expression,²⁰ and admitted self-quotations also in other arts (including a portrait of the painter at the background of the portrayed persons), as well as further expanded symbolics, the symbolics of “pictures for the ears” in particular.²¹

The third outstanding feature of Kabeláč’s work, stylization, has also its historical and personality background. It is motivated by the continuity of Kabeláč’s musical expression, by the realization of all that which the 20th century brought with it in music and in the knowledge of music including ethnomusicology. The personality feature is motivated by the intellectualization and rationalization of the work, which with Kabeláč is indisputable and is manifested in his activities (lectures, pedagogic activity) outside his composition work.

Ritualization, symbolism, stylization are the foundations of Kabeláč’s aesthetics. Linearism, rational composition technique, the influence of ancient and foreign cultures are the principal characteristics of his musical expression. The technique of Kabeláč’s composition work has been given partial attention by now (cf. quoted literature) and a monograph is expected, hence, this, also partial, study may be concluded with the statement that the knowledge of the fundamental roots of Kabeláč’s music may be acquired by following the influences of foreign cultures. Kabeláč rediscovered and restated for the 20th century the “ars inveniendi” as the principle of the art of music.

²⁰ C. Dahlhaus: Musikästhetik, Köln 1967.

²¹ A. Schering: Das Symbol in der Musik, Leipzig 1941.

POVZETEK

Ritualizacija, simboličnost in stilizacija so osnove estetike skladatelja M. Kabeláča, vplivi starodavnih in tujih kultur pa bistvena značilnost njegovega glasbenega izraza. Ker doslej muzikologija še ni izkazala dovolj pozornosti njegovi kompozicijski tehniki, upravičeno pričakujemo o tem značilnem glasbenem ustvarjalcu ustrezno monografijo. V zvezi z nadaljnjim preučevanjem njegovega opusa je treba opozoriti, da pridemo do samih korenin njegove glasbe najbrž le, če iščemo in odkrivamo v njej vplive tujih kultur. Kabeláč je ponovno odkril in pokazal 20. stoletju „ars inveniendi“ kot načelo glasbene umetnosti.