

## Magistrsko delo • M. A. Work

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## Slovenska solistična literatura za obooo

V slovenskem prostoru imamo pester izbor literature za obooo, ki so jo skozi čas ustvarjali slovenski umetniki. Oboooist ima več možnosti za glasbeno poustvarjanje; lahko se izkaže kot solist z orkestrom ali poustvarja v različnih komornih sestavih od zanimivih duetov z violoo, klavirjem, fagotom, do triov, kvartetov, kvintetov ali večjih komornih zasedb.

Namen naloge je bil raziskati in oceniti ter analizirati obstoječo slovensko solistično literaturo za obooo. Prve kompozicije, ki so obooo dvignile na solistični piedestal, so bile večinoma komorne skladbe oziroma skladbe za različne komorne zasedbe v drugi polovici 20. stoletja. Sprva so to bila krajša dela ob spremljavi klavirja. Prve takšne skladbe so ustvarjali tržaški rojak Pavle Merku, Primož Ramovš in Ivo Petrić. Če so v šestdesetih letih nastajala dela, posvečena Dragu Golobu, je v naslednji dekadi vodilno solistično vlogo prevzel Božo Rogelja. Slednja umetnika sta zaslužna za številne prazvedbe del domačih avtorjev, s prefinjeno muzikalno izravnanostjo ter tehnično preciznostjo pa sta spodbudila nastanek mnogih novih skladb. V sedemdesetih letih so se glasbeni snovalci pričeli posvečati iskanju novih tehničnih in zvočnih zmožnosti instrumentov ter iskali nove interpretacijske realizacije, ki vključujejo inovativne efekte igranja. Skladatelje je tako pritegnil solistični medij, kjer se najbolje izražajo novi načini izražanja ter sveža zvočna barva instrumenta. Prav tedaj je nastalo največ kompozicij za obooo solo. Med temi so Krekova *Sonatino* za obooo solo iz leta 1971, drzni ter improvizacijsko naravnani *Chorus I* skladatelja Pavla Mihelčiča in delo za angleški rog solo Pavla Merkuja, ki je nastalo leto kasneje in vsebuje ljudske idiome.

Če je dekada osemdesetih prinesla malo del, pa je tedaj nastalo eno najtehtnejših slovenskih sodobnih del v kategoriji solističnih skladb za obooo. Gre za delo Lojzeta Lebiča iz leta 1986. V skladbi z naslovom *Per obooo (chalumeau II)* se prepleta več različnih kompozicijskih tehnik. Delo predstavlja velik izziv glasbenim poustvarjalcem predvsem z nenavadnimi tehničnimi prvini in interpretacijsko zahtevnostjo.

Z razglasitvijo samostojnosti je v slovenski družbeno-kulturni prostor vstopil tudi nov rod raznolikih in močnih glasbenih ustvarjalcev. Skladateljska generacija Uroša Rojka, Bora Turela, Alda Kumarja, Tomaža Sveta, Marka Mihevcva in drugih, je bila vsekakor razvidneje razpeta med modernizmom in postmodernizmom.

V novem tisočletju se med skladatelji znova prebuja zanimanje za pihalni instrument nosljajočega zvoka, predvsem pri najmlajši generaciji skladateljev kot so denimo Črt Sojar Voglar, Jaka Pucihar, Nina Šenk in drugi.

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## Slovene Solo Literature for Oboe

*The small size of our country, with a historical experience of intimidation by other countries, resulted in an especially abounding musical literature, which have over time create Slovenian artists. Slovenian literature for the oboe is relatively large. Thus, the oboists have more opportunities for music creativeness, may prove as soloist with orchestra or in a different chamber assembly such as interesting duets with viola, piano, bassoon, up to trios, quartets, quintet, or as a soloist in chamber orchestra.*

*The purpose of the discussion was to explore, evaluate and analyze the existing Slovenian literature for the solo oboe. A significant change occurred in the second half of the 20th century, when Slovenian composers have shown interest for oboe as a solo instrument. The first compositions were shorter works with piano accompaniment which were created by Paule Merku, Primož Ramovš and Ivo Petrič. In the sixties they were dedicated to Drago Golob, but in the next decade the leading role as solo oboist was taken over by Božo Rogelja. These artists goes all the credit for a number of premiere works by local authors and a sophisticated musical balance and technical precision which promoted the emergence of the new ones. In the seventies, however, the composers started to pay attention in search for new technical and acoustic instruments, and attempted to find new interpretative implementation, which include innovative play effects. Composers, were mainly attracted by solo compositions in which new ways of expression can become visible including fresh acoustic color of the instrument. They then created a maximum set for oboe solo. Among these are Sonatina for oboe solo composed by Uroš Krek in 1971, the adventurous and improvisational adjusted Chorus I from composer Pavel Mihelčič and work for English horn solo composed by Paule Merku, which and contains the Slovenian folk idiom.*

*Although the eighties brought a little contribution to the extent of work for oboe solo, none the less it was in this decade when one of the most significant modern composition was created. In 1986 Lojze Lebič achieved real postmodern work, by mixing the various unusual techniques in interpretationally demanding composition Per oboe (Chalumeau II) which represents a major challenge for music performers.*

*New power of diverse and strong musical composers entered into social and cultural area after the independence was declared in 1991. Among this were Uroš Rojko, Bor Turel, Aldo Kumar, Tomaž Svete, Marko Mihevc. There work of art was oriented to post-modern and modern era.*

*In the new millennium is again enhance interest for this special sounded woodwind instrument, particularly in the youngest generation of composers such as Črt Sojar Voglar, Jaka Pucihar, Nina Šenk and others.*

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