

КОМПОЗИТОРСЬКА ТВОРЧИСТЬ

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PIANO WORK BY TADEÁŠ SALVA

Tadeáš Salva (1937–1995) was one of the exceptional, talented, and creative composers of his generation in Slovakia. His constant search for new ways to create freely was connected with the motto – under no circumstances to create the impression of stagnation. In her publication, Zuzana Martináková [1, 206] writes about the three main sources of inspiration for Tadeáš Salva's work: rich tradition of folklore in Slovakia – tradition of folk songs of modal character, polyphonic harmony, emerging polyphony; sacred music – he knew it as occasional music; contacts to Polish music – aleatoric sound and textual compositions⁵.

Salva followed up on the neo-folkloric aesthetics of musical art with a significant connection to Western European movements, especially to the movement of the so-called «New Music». He was a representative of a distinct personal aesthetic of art, and not only musical art. He also presented himself as an artist. His paintings reflect the originality of the inner view of the contemporary world. He is similarly influenced by spiritual music. «*The sacrum in the work of Tadeáš Salva has an important position. Spiritual music was one of the sources of inspiration for Salva. Her influence was based on the fact that he himself was an organist in the church*» [6, 35].

A special chapter in the work of Tadeáš Salva is piano work. It declares the world of fantasy, creative imagination, based on strong emotional tension in contrast with deeply subtle, even intimate lyrics. He drew inspiration many times from literature, visual arts, and philosophy. The musical source of inspiration came primarily from the works of Witold Lutosławski. In the piano work, stylistic innova-

⁵ Tadeáš Salva studied composition under Boguslaw Szabelski in Katowice, Poland in the first half of the 1960 s.

tion tendencies are mainly manifested, while the model of the traditional forms of sonata, prelude, miniature, or variations is no exception. As in his large instrumental works, he also introduced the ballad form in his piano works, which has a historically permanent place in musical compositions. The interpretation of Salva's piano music should be connected with a spontaneous, even improvisational element of the pianist's speech. It is a manifestation of strong emotion with a cultured expression of the color of the wording of the instrument. He specifically approaches the realization of dynamic surfaces in connection with agogics. In terms of form, the works are a well-thought-out plan of musical construction with many asymmetrical elements. We identify the free building structure of piano compositions in almost every composition.

Piano works: Seven Drawings (1959), Piano Impressions (1960), Sonata (1972), Ballade for Duo Piano (1980), Variations RE MI MI RE LA – MI RE DO MI RE LA (1985), Four Small Preludes (1989), Small Prelude for Piano (Re do mi la [ROMAN], Be mi mi sol mi mi [BERGER] (1990), Preludes TA-AD-DE-EU-US-SA-AL-LA-AV-VA-AT (1992). Each title of Salva's piano work is original, daring, and interesting. It offers a wide spectrum of emotions and possibilities of interpretation. He was looking for the ideal connections between the sound of the piano and the singing. It is in these dimensions that the expressive and sound quality of Salva's piano works must be sought. On the other hand, through the almost contemplative depth of expression, there is an omnipresent personal statement of the author. Most of Tadeáš Salva's piano works are characterized by meticulous work. Detail sorts, systematizes, combines, and blends the principles of progressive compositional procedures. His work has an exceptional status in connection not only with the uniqueness of the external appearance of the work, but also with the internal statement. Salva presented himself most prominently in piano miniatures. *«In his case, they act as miniatures connected to larger units. Even if they are separate compositions, in most cases their connection is so obvious that it is unimaginable to interpret them separately»* [2, 52]. In them we can find a wide range of colorful sound surfaces created by a rich dynamic plan and interesting metro-rhythmic combinations. Together with the possible agogic contribution of the interpretation,

they represent the uniqueness of the statement. The musical process usually grows out of strongly profiled motivic shapes, which are supported by economical evolutionary procedures. The author prefers brevity, often with a hint of polyphony. *«Tadeáš Salva also spread his talent, ingenuity, mental and rich experience stemming from it as a teacher. He guided his students with high expertise... to creativity and compositional beginnings»* [3, 78]. He also educated future music teachers, which is also related to his interest in work for children. *«Music work for children has a relatively long tradition in Slovakia. She was a part of almost all historical milestones in the development of Slovak music...even at the time when the personality of Tadeáš Salva appeared on the scene. In his case, work for children is connected with a unique project of extended teaching of music education in Slovakia...1987/1988... in Banská Bystrica»* [5, 54].

The versatile personality of Tadeáš Salva has an important place in the history of Slovak music. We believe that his work will be re-discovered on concert stages in the coming years.

References:

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