Klemenčič Ivan: KOMPOZICIJSKI STAVEK V KLAVIRSKIH
SKLADBAH MARIJA KOGOJA

The Structure of Marij Kogoj's Piano Works

Razprava sodi k začetnim raziskavam življenja in dela skladatelja Marija Kogoja. Med neobdelanimi področji tega opusa je tudi klavirski stavek, ki omogoča že po svoji naravi najbolj neposreden vpogled v kompozicijsko tehnično gradnjo, pri čemer daje organski pregled v vsa skladateljeva ustvarjalna obdobja. Kljub svoji zgradbi in posebnostim, ki jih je obravnavala, upoštevala, dovoljuje tudi posplošitve in sklepe o potezih celotnega skladateljevega opusa. Vzporedno s takšnim izborom je šlo v zasnovi razprave za prizadevanje po večji jasnosti in zanesljivosti rezultatov in odtod interpretacije na podlagi analitične širine, česar raziskava celotnega opusa ne bi dovoljevala.

Posebno vprašanje je sprožilo večidel v rokopisu ohranjeno kompozicijsko gradivo zaradi nepopolnih podatkov in tudi dokaj skromnih virov in literature. Potrebna je bila rekonstrukcija provenience skladb, da se je zatem lahko obravnavala usmerila v razčlenitev temeljnih sestavin klavirskega kompozicijskega stavka. S harmonskega vidika je upoštevala razvojne oblike Kogojeve tonalnosti in ustrezajoči še konkretni način izražanja, načine vezave akordov ter njihovo zgradbo (terčno, kvartno in s sekundami). Pri melodiki se je usmerila v horizontalno in vertikalno izhodišče polimelodike, v obravnavo vloge in oblik same melodične ter v intervalno analizo v luči kompozicijskega razvoja. Kogojevo razmerje med metriko in ritmiko je pojasnilo tudi v praksi neformalno mesto ritma ter njegove oblike vključno s poliritmiko, pa tudi v razmerju do tempa, agogike in dinamike. Vloga vseh teh elementov glasbenega izraza se je potrdila v Kogojevem pojmovanju glasbene oblike in v razčlenitvi gradbenih načel v skladbah ter posebej v analizi motivičnega dela, kjer je Kogoj zelo izviren. To, kot tudi vprašanje celotne kompozicijske tehnike in posebej klavirske instrumentalne, je znova opozorilo na primarnost vsebinskega in izraznega pri Kogoju. Nakazano razmerje je skušalo posebej osvetliti poglavje o vsebini in izrazu, najprej s pomensko razmejitev terminov in obravnavo nekaterih izhodišč Kogojevega estetskega nazora. Večji del je bil namenjen vsebinski razčlembi klavirskih skladb in skladateljevemu notranjemu razvoju. Upoštevano je bilo vprašanje ustvarjalne izvornosti, vzorov in spodbud, kar je omogočilo strnitev raziskave v značilnosti Kogojevega glasbenega izraza, še posebej v razmerju lepota — resnica. Odtod je sledila slo-

govna razvrstitev in označitev klavirskih skladb in obdobj; segla je od novoromantičnih začetkov prek izvirnega ekspresionizma do odklona proti novi stvarnosti in je potrdila samostojnost Kogojeve poti kot take in posebej do dunajskega ekspresionizma.

Številne nedokončane skladbe in skladbe iz obdobja bolezni po l. 1932 so bile kronološko obravnavane v dodatku. Tudi te so bile ilustrirane z več glasbenimi primeri ter vključene v bibliografski popis ob končanih delih. V sklepu je bilo zatem označeno po Kogojevih besedah »evolucijsko revolucionarno« mesto njegove glasbe, razmerje posameznih kompozicijskih sredstev ter estetskih implikacij do naprednih prizadevanj in tradicije, kar je še oboje navzoče v kompozicijskem stavku. Prav tako je bilo ugotovljeno, da je umetniški pomen klavirskih del vsaj enakovreden zgodovinskemu, kar jih uvršča med najvidnejše dosežke slovenske klavirske glasbe ter v evropsko glasbeno kulturo.

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The treatise deals with initial research in the life and work of the composer Marij Kogoj. Among the unexplored areas are also his piano works which, due to their nature, enable most direct insight into the compositional structure permitting an organic survey of all of the composer's creative periods. In spite of inherent peculiarities which the treatise had to take account of, generalizations and conclusions regarding the characteristics of the complete opus were possible as well. Parallel with such a selection the research has striven for greater clarity and reliability of the results; hence interpretations on the basis of analytical breadth, which would not have been possible if the complete opus had been dealt with.

A special problem was the compositional material itself, mostly in manuscript and incomplete in its particulars together with rather modest sources and literature. The provenance of the compositions had to be reconstructed, only after which an analysis of the compositional structure was made possible. From the harmonic point of view, characteristics regarding the development of Kogoj's tonality were treated as well as the corresponding concrete means of expression, ways of chordal progressions and structure (by thirds, fourths and seconds). As regards melodies, the horizontal and vertical points of departure of polymelodies were dealt with, so as were the role and forms of melodies themselves and the interval analysis in the light of Kogoj's compositional development. The relation between metrics and rhythmic explained also in practice the informal position of rhythm and the forms of the latter, including polyrhythmics, as well as its relation to tempo, agogics and dynamics. The role of all these elements of musical expression received its proof in Kogoj's concepts of musical form, in analyzing the fundamentals of construction and that of motivic work, in which Kogoj appears to be rather original. This as well as the question of the entire compositional technique, particularly that for piano, has repeatedly drawn attention to the primary role of contents and expressiveness with Kogoj. The cited relationship was treated separately in the chapter on contents and expression, starting from terminological delimitations and from some of Kogoj's aesthetic points of departure. The

greatest part was dedicated to analysing the piano works with regard to the contents and the composer's inner development. The problem of originality, models and stimuli was discussed too, leading to a synthesis of Kogoj's musical expression, especially as regards the relation beauty — truth. This was followed by a stylistic classification and characterization of individual compositions and periods; stretching from neoromantic beginnings through original expressionism to deviations towards Neue Sachlichkeit and proving the independence of Kogoj's development as such and particularly in regard to the Viennese expressionism.

A number of unfinished compositions as well as compositions from the period of Kogoj's mental illness after 1932 were dealt with in the supplement. These too were furnished with a number of musical examples and included in the bibliographical list together with finished works. The conclusion points out the position of, in the composer's own words, his »evolutionarily revolutionary« music, the relationship between individual compositional means as well as aesthetic implications regarding progressive trends and tradition, which is both present in the compositional texture. The treatise establishes the artistic value of the piano compositions as being in keeping with their historical value, a fact which places them among the most prominent achievements in Slovene piano music and as such into European musical culture.

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