DISERTACIJE
DISSERTATIONS

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Slovenski glasbeni ekspresionizem
Expressionism in Slovene Music

Ekspresionizem kot ključna slogovna smer sodobne umetnosti in posebej glasbe je kljub delni evoluciji iz romantike uveljavila daljnosežen in zahteven prehod od upodabljanja konkretnega k duhovnemu, harmoničnega k disharmoničnemu, lepotnega k resničnemu ter sploh izvedla preskok iz predmetnosti tonalnosti v abstrakcijo atonalnosti. V slovenski glasbi, kjer se uveljavlja nekako med leti 1911 in 1941, še ni bila podrobneje preučena, čeprav je že kmalu po nastanku vzbujala interes javnosti ter se je po drugi vojni krepilo prepričanje o pomenu ekspresionističnih dosežkov za slovensko glasbo.

Kot je sprva opozarjala razprava, je razvoj glasbe do prve vojne in posebej ekspresionizma na Slovenskem v vzročni zvezi z nacionalno prebujo sredi 19. stoletja. Kljub začasemu razvojnemu zaostanku in nepripravljenosti meščanske družbe pred vojno na novo glasbo, takrat novoromantično, se v tem in medvojnem času razvije prvo, čeprav nekoliko fragmentarno obdobje zgodnjega ekspresionizma, ki je možen v stilistični združitvi z romantičnim izrazom. Imperativ skladateljska izraza je v nekaterih delih Janka Ravnika in poleg poskusa Bravničarja pri Mariju Kogoju intimno introvertirana, osebnoizpovedna vsebina s prvim kompozicijskotehničnim zapuščanjem romantičnega kompozicijskega stavka.

Iz teh osnov se razvije v povojnih letih do 1927 temeljno obdobje na Slovenskem. Prvi ustvarjalni višek doseže okrog 1923 z deli Kogoja in njegovih učencev Srečka Koporca in Matije Bravničarja, ki poudarjeni subjektivizem Kogojevega predatonalnega visokega ekspresionizma kompozicijsko še presežeta, Koporc deloma v radikalnost atonalnosti. To je od 1920 intermedialno obdobje prve slovenske zgodovinske avantgarde, gibanja, kjer ima Kogoj vodilno vlogo in ki spodbuja z estetskim in nazorsko-moralnim prevrednotenjem pospešen umetnostni razvoj. Ob izvirnem snovanju harmonije, ki z akordnimi permutacijami 1919 prehiteva Hauerja in Schönberga, razvija Kogoj tudi močno publicistično dejavnost, kjer se kaže bližina Busonijevih in Schönbergovih nazorov, ter izzove zlasti v kritiki in polemiki spopad z recidivi čitalniške miselnosti, s provincialno neambicioznostjo ter z ideologijo zapoznelega nacionalizma. Drugemu podobdobju daje pečat Kogojeva opera Črne maske kot najbrž osrednje delo vsega ekspresionizma na Slovenskem. Takrat se pridružijo v svojih začetkih Vilko Ukmar, s celotnim obdobjem preseneljivo do atonalnosti radikalni L.M. Škerjanec in poleg nekaj poskusov J. Ravnika in E. Adamiča Slavko Osterc po vrnitvi s praškega študija 1927 s sprva še introvertiranim in že tudi atonalnim ekspresionizmom visoke faze.

V kritičnem letu 1927, če že ne delno prej, prihaja do preusmeritve razvoja pod vplivi evropske glasbe, ki jo v smeri idealistične nove stvarnosti podpira kritik Stanko Vurnik, še zlasti pa pod vplivi sprememb v sami duhovni in umetnostni klimi na Slovenskem. To obdobje poteka v sami duhovni in umetnostni klimi na Slovenskem. To obdobje poteka še v znamenju delovanja Marija Kogoja do izbruha duševne bolezni, izvirnega usmerjanja v objektivnejši in radikalnejši izraz v okvirih svobodne tonalnosti s svobodnimi konstruktivističnimi postopki. Gre za še razvidnejši razhod z vzornikom Schönbergom, ne le z abstrakcijo njegovega atonalizma, ki ga delno uporabi v Črnih maskah, marveč povsem z nepredmetnim konstruktivizmom njegove dvanajsttonske tehnike. Medtem ko izhaja Bravničar še iz svojega visokega ekspresionizma, se Koporc že delno približa konstruktivizmu dodekafonije. Tudi Ukmar se usmerja 1933 v objektivnost, etičnost linearne izraznosti, v objektivno disharmonični izraz pa seže občasno še E. Adamič. Vzporedno s subjektivizmom se uveljavlja čedalje izraziteje tudi pri Slavku Ostercu ob dispozicijah za objektivno racionalno umetnost čistoglasbena izraznost s humorjem in grotesko. Osterčevemu krogu od 1929 še neobaročno usmerjenih učencev se pridružuje napredno iščoči Szeklesov študent Danilo Švara.

Kot predhodnemu obdobju neoklasicizma med 1929 in 1933/34 daje ton novemu razvoju ter avantgardnemu gibanju po začetku tridesetih let Slavko Osterc, ob njem pa tudi njegov in Hábov študent Franc Štrum. Vodi ga prizadevanje po sodobnem izrazu, ki temelji na svobodnem atonalnem konstruktivizmu, v objektivni oblikovnosti z izpraznjeno tragično vsebino ter radikalizacijo v temeljni disharmonični in duhovni odnos do sveta. Od 1933 je Osterc tudi osrednja osebnost novo oblikovanega internacionalnega avantgardnega gibanja na Slovenskem, povezanega s prizadevanji Hábe in praške avantgarde ter ob zelo aktivnem sodelovanju v Société internationale de musique contemporaine. Šele Osterčevo gibanje izvede načelno prevrednotenje v nepredmetnost atonalnosti, obenem z nazorsko—moralnim in z nastavki političnega prevrednotenja. Poleg še doslednejšega in radikalnejšega Šturma z atematiko v smislu Hábovega antropozofskega kolektivizma, ki jo tik pred drugo vojno združuje s Schönbergovo dodekafonijo, se pridružujejo nekateri Osterčevi učenci, delno Pavel Šivic in Danilo Švara ter Osterčevim vplivom najbližji Karol Pahor. Med skladatelji Kogojevega kroga najbolj radikalen, čeprav ne stanovitno, je Srečko Koporc, medtem ko se Bravničar in Ukmar umirjata. Objektivizmu poznega ekspresionizma se neposredno pred drugo vojno dokončno pridruži Janko Ravnik, medtem ko segajo v ta čas začetki iracionalno usmerjenega Zvonimira Cigliča.

Sklepno poglavje se ukvarja z vprašanjem pomena ekspresionizma za slovensko glasbo. Obravnava vidik zmanjševanja razvojnega zaostanka, kompozicijskotehnične sestavine v zaostanku za domalo eno kompozicijskotehnično stopnjo za najnaprednejšo evropsko glasbo, slovensko naravnost izrazno-vsebinskih rezultatov in utemeljenost zgodnjega, visokega ter dveh obdobjih poznega ekspresionizma glede na evropski razvoj. Ko opozarja na kontinuiteto razvoja ekspresionizma ter obeh zgodovinskih avantgard ter na pomen za razvoj po drugi vojni, se razprava ustavlja tudi pri umetniškem pomenu, ki se ob komaj predstavljenem razmahu obeh generacij v dvajsetih in tridesetih letih po narodnostni prebui načelno krije z razvojnimi.

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Although it had partly evolved from romanticism, expressionism (as the key stylistic tendency of the modern art, and above all music) brought about a far-reaching and complex transition from the depiction of the concrete to the depiction of the subjective, from harmonic to disharmonic, from the depiction of beauty to the depiction of reality. Above all, it ushered in a switch-over from the objectiveness of tonality to

the abstraction of atonality. Slovene musical expressionism (approximately extending from 1911 to 1941) has not yet been studied in great detail, even though it evoked the interest of the public shortly after its emergence, and despite the fact that after the second world war the awareness of its contribution to the wealth of Slovene music has been steadily gaining ground.

Development of music before the first world war, and particularly that of expressionism in Slovenia (as pointed out at the beginning of the dissertation), was conditioned by the revival of the Slovene nationalist spirit in the mid-19th century. Despite the temporary delay in development, and the reluctance of the bourgeois society before the first world war to accept new music (neo-romantic at the time), the wartime and the inter-war period gave rise to early expressionism, which, however, was still fragmentary in its appearance, and stylistically coupled with the romantic expression. The intent of the composer's expression (in works by Marij Kogoj, some works by Janko Ravnik and Matija Bravničar) is an intimately introverted message with a marked personal note, accompanied by first indications towards abandonment of the romantic texture.

In the post-war years, up to 1927, this resulted in the central stage of expressionism in Slovenia. It rose to its first creative culmination round 1923 in works by Marij Kogoj and his pupils Srečko Koporc and Matija Bravničar, who even transcended, by means of composition, the marked subjectivism of Kogoj's pre-atonal high expressionism (Koporc partly in the direction of radical atonality). From 1920 onwards, this came to constitute the inter-artistic period of the first Slovene historical avant-garde with Kogoj as the dominating figure; through aesthetic, intellectual, and moral reevaluation he kept encouraging towards more swift artistic development. His chord permutations, found in his ingeniously designed harmony (1919), even preceded those of Hauser and Schönberg. Apart from this, Kogoj was very much active as a publicist. His views clearly manifested affinity to those of Busoni and Schönberg; soon he (particularly in his critical and polemical writings) came to grips with the residue of the reading-circles mentality, the provincial lack of ambition, and the doctrine of the late nationalism. The second subsection of this period is characterized by Kogoj's opera *Črne maske* (Black Masks), probably the central work of entire expressionism in Slovenia. The movement was then joined by Vilko Ukmar in his early phase, L.M. Škerjanec, who employed in his works surprisingly radical atonality throughout the period, J. Ravnik and E. Adamič in some of their works, and Slavko Osterc (following his return from his studies in Prague, in 1927), who kept first to the introverted, but turned then to the atonal high expressionism.

In the critical year 1927, or even before, a new tendency developed under the influence of European music. It was supported by the critic Stanko Vurnik along the lines of the idealistic new reality, and particularly by the concurrent changes occurring in the Slovene intellectual and artistic sphere. This period was still characterized by the art of Marij Kogoj (before the outbreak of his mental illness), i.e. the inventive search for a more objective, radical expression within free tonality by way of free constructivist techniques. This involved an even more apparent departure from the standard set by Schönberg, not only through the abstract atonality which Kogoj employed to some extent in his opera *Črne maske* but above all through the non-objective constructivism of his twelve-note technique. Bravničar, on the other hand, kept structuring his works in high expressionism, while Koporc began approaching the constructivism of dodecaphony. Ukmar, too, turned to the objective, ethically linear expression, while the objective disharmony was sporadically attempted by E.

Adamič. Similarly, Slavko Osterc, besides fostering subjectivism, developed a growing tendency for a purely musical expression with humour and grotesque, along with a disposition to the objective rational art. Osterc's circle of his pupils (from 1929 onwards still of neo-baroque orientation) was also joined by a pupil of Szekles, Danilo Švara, looking for new ways of art expression.

Just like that of the preceding period of neo-classicism (between 1929 and 1933/34), the general tone of the new trend and the avant-garde movement in the 1930's was set forth by Slavko Osterc, and a student of Hába's and his, Franc Šturm. Osterc strove after a modern expression based on free atonal constructivism, objective form void of tragic contents, and radicalism in the fundamental disharmonic, spiritual conception of the world. From 1933 onwards, Osterc also stands as the central figure of the newly established international avant-garde movement in Slovenia. This was closely connected with Hába and the Prague avant-garde, taking also an active part in the *Société internationale de musique contemporaine*. It was this movement lead by Osterc that brought about a theoretical transition to the non-objective atonality, along with the intellectual, moral, and rudiments of the socio-political revaluation. Franc Šturm was even more radical than Osterc: he pursued athematic treatment along the lines of Hába's anthroposophic collectivism, and combined it with Schönberg's dodecaphony shortly before the second world war. Also to join the movement were some of the students of Osterc's partly Pavel Šivic and Danilo Švara, and Karol Pahor, who was the one most strongly influenced by Osterc. Among the composers of Kogoj's circle, Srečko Koporc held the most radical position, while Bravničar and Ukmar tended to moderate themselves. Shortly before the second world war, the objective late expressionism was definitely joined by Janko Ravnik, with Zvonimir Ciglič, a pursuer of the irrational, still at his beginning then.

The last chapter considers the significance of expressionism for Slovene music. It examines various components of the compositional techniques which lagged behind the contemporary European development in music by nearly an entire stage, the reduction of this lagging behind, the Slovene purport of the form-contents combination, and the position of the Slovene expressionism (in its early, high, and both of its late phases) in relation to the European development. In pointing out the developmental continuity of expressionism and both historical avant-gardes, together with their significance for the post-war development, the study also examines their artistic significance, which (owing to the hardly imaginable expansion of both generations in the 1920's and 1930's, following the nationalist revival movement) more or less equals their historical significance.

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