

DISERTACIJE
DISSERTATIONS

Borut Loparnik

Slovenska glasbena moderna in Marij Kogoj
Modernism in Slovene Music and Marij Kogoj

Problematika zastavljene teme osvetljuje deset študij-poglavij. „Kogojevi ustvarjalni začetki“ raziskujejo skladateljevo večstransko nadarjenost, možnosti in obseg zgodnje glasbene izobrazbe ter prve umetniške poskuse. V razpravi „Kogojevi pogledi na slovensko narodno pesem“ so opredeljeni njegovi nazori o folklornem idiomu, ki je bistveno določal našo glasbeno moderno. Študije „Prvine melodične dikcije v Kogojevih otroških pesmih“, „Andante za violino in klavir“ ter „Dramaturška in kompozicijska zasnova Kogojeve opere, 'Kar hočete'“ so posvečene značilnostim avtorjevega mišljenja glasbe, njegovi estetiki, poetiki in dramaturgiji, s katerimi je v slovenski tonski umetnosti (tudi) uveljavil novo raven in merila, načrtal ločnice med sabo in sodobniki ter nakazal svoj slogovni razpon.

Raziskava o sporu „Lajovic contra Kogoj“ prikaže idejno nasprotje med Kogojem in slovensko moderno ob temeljnem vprašanju, kaj je glasbeno-nacionalno v 20. stoletju in kakšen bodi umetniški smoter ustvarjalca v t.i. mladih kulturah. Kot prispevek k tipologiji jugoslovanskega glasbenega dogajanja 20-ih let jo dopolnjuje pregled odnosa med „Kogojem in Slavenskim“, v katerem se razkrivata tudi nekonsistentnost avantgardnega gibanja ter Kogojev položaj med širšim krogom novotarjev. Njegov delež pri spreminjanju slovenske glasbe oz. socio-kulturno, zgodovinsko in psihološko problematiko njegovega ustvarjanja zajema razprava „Letska narodna“.

Slednjič se študija „Kogojev preboj in možnosti slovenske glasbene avantgarde“ loteva idejnih in estetskih vprašanj skladateljevega dela med dosežki in v pojmovnih okvirih domače zgodovinske avantgarde, študija „K vprašanju glasbenega ekspresionizma in avantgarde“ pa evropskega razmerja med obema fenomenoma ter širšega historičnega statusa in estetskega okvira oz. ozadja Kogojeve umetnosti.

Obranjeno dne 14. novembra 1990 na Filozofski fakulteti v Ljubljani.

This collection of essays includes a wide range of topics relating directly to M. Kogoj's growth as a composer and his impact and socio-cultural contributions within the modernism wave or the avant-garde movement in Slovene music.

The essay entitled "Kogoj's Creative Beginnings" traces and charts his early enter into music education, his first artistic efforts and the depth of his talents as a composer. The study "Kogoj's Views of the Slovene Folk Song" deals primarily with his perspective on the folklore idiom, which was the chief formative influence in mo-

dermism in Slovene music. "The Characteristics of Melodic Diction in Kogoj's Songs for Children", "Andante for Violin and Piano", and "Dramaturgical and Compositional Structure of Kogoj's Opera 'As you Like It'" are all essay pieces that probe into the composer's view of music, his aesthetic values, his poetics and dramaturgy. They also review his creation of a new standard and criteria in Slovene music, as well as the relationship between himself and his contemporaries and his style amplitude.

The essay on the dispute "Lajovic Versus Kogoj" recounts the conceptual disagreement between the composer and the modernistic movement in Slovene music. The basis for the dissension concerns the definition of what is national in the 20th century music and what the artistic goal of a composer should be in the so-called young cultures. The essay "Kogoj and Slavenski" surveys the relationship between the two composers and is a contribution to the typology of the development of Yugoslav music in 1920's. This relationship is also indicative of the inconsistencies of the avant-garde movement and provides an insight to his position within the wider circle of Slovene innovators. "Lettish Folk Song" explores the role he had in the changes in Slovene music by considering socio-cultural, historical and psychological aspects of his work.

There are two concluding essays, "Kogoj's Breakthrough and the Prospects for the Avant-garde Movement in Slovene Music" and "The Problem of Expressionism and the Avant-garde in Music". The former deals with the conceptual and aesthetic issues of Kogoj's work within the framework of achievements and concepts of the Slovene avant-garde, whereas the latter is a reflection of the European relationship between the two phenomena and focuses on a broader historical and aesthetic background of Kogoj's art.

Defended on November 14, 1990, Philosophical Faculty, Ljubljana.