

Magistrsko delo • M. A. Work

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## Klavirski opus Janeza Matičiča do leta 1960

Časovno zamejitev magistrske naloge je narekoval skladateljev »izreden stilni premik« od prejšnjih del, ki ga je po letu 1960 uresničil v klavirskem delu *Resonance* (1963), eni svojih najbolj avantgardnih skladb, kot pravi sam. Vključitvi najstarejšega opusa, *Preludijev* iz leta 1947, v analitično obravnavo je botroval natis tega dela, ki priča o skladateljevem javnem vstopu v slovensko glasbeno ustvarjalno okolje in najverjetneje tudi o njegovem stališču, da gre že za izoblikovano umetniško stvaritev, pred katero je že nastala kopica klavirskih del. V tem zamejenem trinajstletnem ustvarjalnem obdobju se je zvrstilo 10 opusov, od katerih so vsi, razen tretjega, ciklični: *Preludiji* (1947), *Tri skladbe* (1951), *Nokturno* (1952), *Tri etude za levo roko* (1956), *Miniaturne variacije* (1957), *Suita št. 2* (1957, rev. 1984), *Dvanajst etud* (1958), *Groteskni plesi* (1959), *Sonata* (1960), *Suita* (1960).

Naloga je zasnovana tako, da so na začetku obravnave poleg nekaterih osnovnih življenjskih podatkov navedena izhodišča, ki jih skladatelj razkriva v različnih pričevanjih. V njih sem videl orientir pri iskanju vzporednic iz svetovne, v tem primeru klavirske literature. Osrednji analitični del podrobno razkriva tako na verbalni kot tudi vizualni ravni imanentne značilnosti Matičičevih klavirskih del. V sklepnem poglavju so prikazane poteze glasbenega stavka, ki potrjuje (ali ovržejo) in osvetlijo skladateljeve ustvarjalne teze in dosežke do leta 1960. Glavni namen naloge je bil, z natančnim kronološkim opazovanjem in obravnavanjem kompozicijsko-tehničnih kot tudi estetskih značilnosti, predstaviti niti kompozicijskega razvoja obravnavanega skladateljevega klavirskega opusa.

Analitični prerez oblikovnosti Matičičevih del kaže, da se je skladatelj pretežno opiral na tridelnost: v skupno od 52 skladb je uporabil tridelno obliko 38-krat, rondojsko 6-krat, sonatno 3-krat. Druge glasbene oblike so redke: kanon, mala perioda, petdelna oblika s štirimi različnimi deli, dvodelna oblika in palindrom po enkrat.

Operiranje z različnimi motivično-metričnimi oblikotvornimi enotami od prvega do zadnjega obravnavanega opusa kaže na skladateljevo umevanje glasbene oblike kot »ritma v širšem smislu«, ki ga glede na izsledke nekaterih analiz kaže nadgraditi z ritijevskim

»izpeljevanjem iz praelice«. Obe načeli se namreč »v različnih stopnjah vzajemnega učinkovanja« lahko povezujeta in dopolnjujeta.

Medtem ko je na eni strani opazna naklonjenost do oblikovne tridelnosti in oblikotvorne »simetrije, korespondence in proporcionalnosti«, so po drugi strani spremenljive kompozicijsko-tehnične značilnosti tiste, ki bistveno vplivajo na estetski razvoj v obravnavanem obdobju.

Matičičevi kompozicijski začetki domujejo v estetiki izraza 19. stoletja. Če *Preludiji* z zaostrovanjem izraznosti, razgrajevanjem funkcionalno-harmonske tonalitete, slabljenjem »akcentuirane taktne ritmike«, delnim oblikovnim eksperimentiranjem in za Matičičev opus ortografskimi novostmi kažejo značilnosti »poznoromantične moderne«, kaže *Tri skladbe* razumeti kot reakcijo na lastno dotedanje ustvarjanje. Ta je primerljiva z glasbenimi spremembami v Evropi okrog leta 1910, ko se je zgodil trojni odgovor na krizo napredno orientirane moderne.

Matičičeva reakcija ni vodila neposredno v katerokoli izmed treh smeri, torej »ekspresionistično moderno«, »klasicistično moderno« ali »historično avantgardno gibanje«, temveč se je s trdnejšim navezovanjem predvsem na funkcijski harmonski okvir in ohranjeno estetiko izraza zgodovinsko pomaknil nekoliko globlje v romantično preteklost.

Ob romantičnem zanosu (*Prélude* in *Nocturne* iz *Treh skladb*) se že pojavljajo nekatere poteze, ki kažejo na »posredovanje med [glasbeno] moderno in klasicizmom«, torej na »klasicistično moderno«. Na primer: v *Toccati* spojitve sonatne oblike in nekaterih modernističnih potez (vzporedna akordika, polarni harmonski odnosi), v zunanjih *Etudab za levo roko* spojitve »eksotizma francoske moderne« s periodično oblikovanostjo klasicizma, v osmi *Miniaturni variaciji* kvintna vzporedja s prav tako periodično oblikovanostjo.

Kljub odhodu v Pariz, kjer se je Matičič seznanjal z novejšimi smermi, med skupinama »pariških« in »ljubljskih« del ni opaziti popolnega preloma obstoječih načel, temveč prej določeno kontinuiteto. Tako so v zadnjih dveh »ljubljskih« opusih, *Suiti št. 2* v obliki osnutka in brez *Tarantelle* ter *Dvanajstih etudab*, nakazane nekatere modernistične poteze, značilne tudi za skladateljevo nadaljnje delo v Parizu. Med te poteze štejejo predvsem v *Valčku Suite št. 2* nakazana bitonalnost, ki jo je skladatelj dosegel z delitvijo klavirskih tipk po barvi v posamezno roko, in jo sistematično razvil v treh skladbah *Suite*, ter vzporedno vodenje tonskih tvorb, ki je v *Etudab* postalo eden temeljnih modernističnih kompozicijskih postopkov povezovanja tako intervalnih kot tudi akordičnih struktur, s katerim je Matičič funkcijsko harmonsko področje razširil, ne pa ga izrinil iz glasbene misli. V Parizu se je Matičič vzporednega povezovanja tvorb posluževal tako v *Groteskni plesi* kot *Sonati*, delno tudi v *Suiti*. Kot novosti »pariških« del kaže opozoriti predvsem na uporabo kratkega ostinata, linearno (*Groteskna plesa št. 3* in *5*, 1. stavek *Sonate*) in vertikalno (*Canon*) polimetrijo, poliharmonske zasnove (*Sonata*), tudi popolno izogibanje tonaliteti (*Groteskni ples št. 1*) na kompozicijsko-tehnični ravni in perkusivnost (*Sonata*, *Groteskni ples št. 5*, *Toccata* iz *Suite*), grotesknost (*Groteskni plesi*, *Sonata*) ter objektiviziranje (*Suita*) na estetski ravni.

Če je v delih iz konca petdesetih let (*Dvanajst etud*, *Groteskni plesi*, *Sonata*, *Suita*) opazno izrazito vključevanje vzporedne tehnike, je na ravni sredstev prav tako opazna težnja k vse večji uporabi (durovega) trizvoka, torej tiste tradicionalne harmonske tvorbe, katere vlogo je v nekaterih *Preludijih* izpodrinil dominantni septakord. Težnja je primerljiva z ugotovitvijo D. de la Motteja: »Za novo glasbo Hindemitha in Stravinskega je bil durov kvintakord bistvenega pomena – zvočno gradivo, ki je bilo kar 500 let na voljo različnim slogom od Dufayja do Regra. Nasprotno pa je Nova glasba dominantne in zmanjšane septakorde izpuščala. Ti imajo krajšo zgodovino in so leta 1925 neizogibno asociirali na dominantno, na funkcionalno harmonijo, na klasicistično-romantično glasbo.«

Obravnavani Matičičev klavirski opus je torej zaznamovan z raznolikimi kompozicijskimi značilnostmi. Kaže, da gre za proces, za katerega temelj je H. Danuser označil raznovrstno prepletanje »zgodnjega časa Nove glasbe in poznega časa [glasbene] moderne«. Tudi v obravnavanem Matičičevem opusu je osrednja slogovna značilnost *prepletanje* – prepletanje klasicistično-romantičnih in modernističnih kompozicijskih značilnosti. Na eni strani je prisotna močna naveza na tradicijo, v kateri je smiselno poudariti »prepričanje v substancialnost splošnega« ali »oblikovni esencijalizem«, in nagnjenje do »motivičnega mišljenja«, tonalitetne osredičenosti, funkcijskih harmonskih zvez ter taktne metrike-ritmike, na drugi strani pa skladatelj vključuje spreminjajoče modernistične kompozicijske poteze, kot so skrjabinovski funkcijsko labilni harmonski sistem, svobodne akordične dispozicije, tehnika vodenja z vodilnimi toni, vzporedno vodenje tonskih struktur, mobilne tonalne celice, bimodalnost, poliharmonija, polimetrija. Če torej začetni opusi koreninijo v (pozno)romantični estetiki izraza, pa je s postopnim spreminjanjem kompozicijsko-tehničnega instrumentarija nakazano prehajanje od globljega, »metafizičnega zanosa« (*Prelude in Nocturne iz Treh skladb, Nokturno*) k tistemu estetskemu učinku, ki ga Danuser imenuje »neki novi, igrivi, miselno manj strog način«. Ali na kratko: gre za pot od »poznoromantične moderne« h »klasicistični moderni«.

Glede Matičičevih jasnih formalnih zasnov pa kaže, da se njegov novoklasicizem ali »klasicistična moderna« opira na Busonijev predlog iz leta 1920: »Pod "mladim klasicizmom" razumem obvladovanje, kritično tehtanje in izkoriščanje vseh dosežkov prejšnjih eksperimentov: njihovo umeščanje v trdne in lepe oblike. Taka umetnost bo – sprva – hkrati stara in nova«. V skladu s svojimi nazori je Matičič iz široke palete možnosti kritično pretehtal, izbral, in uporabil nekatere »dosežke prejšnjih eksperimentov«, ki so pri mojstrih prve polovice 20. stoletja postali v času nastanka Matičičevega obravnavanega opusa že klasični, in jih umestil »v trdne in lepe oblike«.

Glede na to, da Matičič izhaja iz »Škerjančeve kompozicijske šole«, je razumljivo, da se je tudi sam oprl na estetiko izraza 19. stoletja, ki ni izginila niti v delih, nastalih v Parizu – na primer v nekaterih odlomkih *Sonate*. S tem je morda bolj vestno sledil učiteljevim nazorom kot nekateri drugi Škerjančevi učenci, ki so kazali drugačna nagnjenja že v času študija. Potemtakem v tej nalogi obravnavano Matičičevo delo v nasprotju z, na primer, »napredno-usmerjenim asketskim neoklasicizmom« Primoža Ramovša sledi »precej konservativni liniji, a s številnimi naprednimi tendencami«. Kljub temu pa ga kaže obravnavati kot obogatitev slovenske instrumentalne tvornosti z deli, med katerimi predstavljajo nekatera lepe dosežke slovenske klavirske ustvarjalnosti. Zato kljub morebitnemu očitku zapoznelosti klavirski opus Janeza Matičiča iz petdesetih let še danes ohranja svežino kompozicijske in pianistične kakovosti.

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## The piano Opus of Janez Matičič until 1960

*The time limit of my M.A. work was dictated by the composer's «extraordinary period shift» from his former works, which he realized after 1960 in his piano work Resonance (1963), one of his most avant-garde compositions, as he said. The incorporation of the oldest opus, Preludes from 1947, into analytical treatment, was due to the printing of this work that gives evidence of the composer's public entry into Slovene musical life, and most probably to his viewpoint had been already composed. That this was already a formed artistic creation, before which many piano works. In this thirteen-years creative period there came into existence 10 opera, all of which, except the third one, are cyclic: Preludiji-Preludes (1947), Tri skladbe-Three compositions (1951), Nokturno-Nocturne (1952), Tri etude za levo roko-Three etudes for left hand (1956), Miniaturne variacije-Miniature variations (1957), Suita št. 2-Suite No.2 (1957, rev.1984), Dvanajst etud-Twelve etudes (1958), Groteskni plesi-Grotesque dances (1959), Sonata (1960), Suita-Suite (1960).*

*The work is so designed that at the beginning of each treatment there are, beside some basic personal data, the starting points the composer revealed in various testimonies. Therein I found orientation in the search of parallels from the world piano literature. The central analytic part reveals in detail, on verbal as well as on visual level the immanent characteristics of Matičič's piano works. The concluding chapter presents the characteristics of his compositional technique, which confirm (or repudiate), and throw relevant light on the composer's creative theses and his achievements until 1960. The main intention of my work was to present, with exact chronological observation and treatment of the compositional-technical as well as the aesthetic characteristics, the threads of the compositional development in the composer's piano opus.*

*The analytic survey of formal procedures in Matičič's works shows that the composer preferred tripartition: in all of the 52 compositions he used ternary form in 38 examples, the rondo form 6 times, and the sonata form 3 times. Other music forms are rare: canon, little period, five partite with four various sections, binary form, and palindrome all used once.*

*The use of various motivic-metric formative units, from the first to the last dealt-with opus, reveals the composer's understanding of music form as «rhythm in a wider sense», which, according to the results of some analyses, is to be expanded with Reti's «derivation out of a prime cell». Both principles can «in various degrees of mutual effect» connect and supplement each other.*

*While on the one hand there is a noticeable inclination to formal tripartition and formative «symmetry, correspondence and proportionality», there are on the other, changeable compositional-technical characteristics those that have an essential influence on the aesthetic development in the discussed period.*

*Matičič's compositional beginnings dwell in the aesthetics of expression of the 19th century. If the Preludes, with their intensification of expressiveness, decomposition of functional-harmonic tonality, decline of «accentuated measured rhythmic», certain formal experimentation, and regarding Matičič's opus, orthographic novelties, reflect the characteristics of «late romantic modernity», it seems that Tri skladbe-Three compositions should be understood as a reaction to his own creativeness up to that point. This is comparable with the musical changes in Europe around 1910, when a triple answer to the crisis of advanced-oriented modernity emerged.*

*The reaction of Matičič did not lead directly to any of these three solutions, i.e. to «expressionistic modernity», «classicistic modernity», or the «historic avant-garde movement», but above all to his firmer attachment to functional harmonic procedures, and preserved aesthetics of expression, both of which he shifted somewhat deeper into the romantic past.*

*Apart from romantic verve (Prelude and Nocturne in the Three compositions), there appear some traits that point to the «mediation between [musical] modernity and classicism», i. e. «classicistic modernity». For example: in the Toccata, the fusion of the sonata form and some modernistic characteristics (parallel chords, polarized harmonic relations), in the outer Etudes for left hand the fusion of «the exotism of French modernity» with the periodically-oriented formativeness of classicism, or in the eighth Miniature variation parallel fifths with certain periodic formations.*

*Despite his departure for Paris, where Matičič acquainted himself with recent trends, one cannot notice a complete break of principles between his «Paris» and «Ljubljana» works; moreover, one can notice a definite continuity. Thus, there are in his last «Ljubljana» works, the Suite No. 2, in the form of draft, though without the Tarantelle and the Twelve Etudes, indicated some modernistic traits, characteristic also of the composer's later work in Paris. Among these traits one can above all mention in the Valse of the Suite No. 2 indicated bitonality, achieved by the division of keys of the piano according to colour for each separate hand, and systematically developed in three compositions of the Suite, as well as parallel leading of tone formations, which in the Etudes became one of the basic modernistic compositional procedures in connecting intervallic as well as chordal structures. In this way, Matičič broadened the functional harmonic sphere, without ousting it from his musical thinking. In Paris Matičič applied the parallel connecting of formations both in the Grotesque dances as well as in the Sonata, and partly also in the Suite. As a novelty of «Paris» works one should above all point to the use of short ostinatos, linear (Grotesque dances No. 3 and No. 5, 1st. movement of the Sonata) and vertical (Canon) polymetry, polyharmonic structures (Sonata), as well as to the complete avoidance of tonality (Grotesque dance No. 1) on the compositional-technical level, and to percussiveness (Sonata, Grotesque dance No. 5, Toccata from the Suite), grotesqueness (Grotesque dances, Sonata) and objectivism (Suite) on the aesthetic level.*

*If in the works from the end of the fifties (Twelve etudes, Grotesque dances, Sonata, Suite) a distinctive inclusion of a parallel technique is to be noticed, there is, on the level of compositional means, a noticeable tendency of a greater use of the (major) triad, i.e. the traditional harmonic formation role of which was in some Preludes replaced by the dominant seventh chord. This tendency is comparable to the conclusion of D. de la Motte: «For the new music of Hindemith and Stravinsky the major triad was of essential importance—acoustic material that was for 500 years at hand to various styles from Dufay to Reger. Contrary to that, New music omitted the dominant and diminished seventh chords. They have a shorter history, and in 1925 inevitably associated with the dominant, with functional harmony, and with classicistic-romantic music.»*

*The treated piano output of Matičič is therefore marked with various compositional characteristics. It seems that this is a process, the basis of which H. Danuser characterizes as a variegated intertwinement of «early-period New music and late-period [musical] modernity». In the discussed Matičič's opus the central stylistic characteristic is that of intertwinement – intertwinement of classicistic-romantic and modernistic compositional characteristics. On the one hand there is a strong attachment tradition present, in connection with which it is necessary to underline the «conviction in the substantiality of the universal» or the so-called «formal essentialism», and the inclination towards «motivic thinking», tonality, functional harmony, as*

well as measured metrics and rhythmic; on the other hand, the composer makes use of variable modernistic compositional procedures, such as Skryabin's functionally labile harmonic system, free chordal structures, the technique of guidance by leading notes, parallel tonal structures, mobile tonal cells, bimodality, polyharmony, polymetrics. If the initial works are rooted in the (late)romantic aesthetics of expression, there is, together with the gradual changing of the compositional-technical vocabulary, also a transition from deeper, «metaphysical enthusiasm» (Prelude and Nocturne from Three compositions, Nocturne) to that aesthetic effect that Danuser calls «a new, playful, mentally less rigorous way». Or, in short: it is the way from «late-romantic modernity» to «classicistic modernity».

With regard to Matičič's clear formal solutions we can see that his neoclassicism or «classicistic modernity» is based on the proposal of Busoni from 1920: «Under «young classicism» I understand the mastery, critical weighing and exploitation of all achievements of former experiments: their installation to firm and beautiful forms. Such art will be – at first – at the same time old and new.» According to his opinions, Matičič has, from the wide range of possibilities taken into critical consideration, selected, and applied some of the «achievements of former experiments», which had with the masters of the first half of the 20th century, at the time of the origin of Matičič's discussed works, already turned classical be it as it may, Matičič installed them in «firm and beautiful forms».

According to the fact that Matičič comes from the «Škerjanc's compositional school», it is understandable that he himself based his aesthetics on that of the aesthetics of expression of the 19th century, which did not disappear even in the works composed in Paris – for example in some fragments in the more conscientiously than the Sonata. In this way he might have followed his teacher's views more conscientiously than some other pupils of Škerjanc, who showed other inclinations already during their studies. Consequently, the work of Matičič, in contradistinction to the «advanced-oriented «ascetic neoclassicism» of Primož Ramovš, follows a «rather conservative line, though with numerous advanced tendencies». Nevertheless, he is to be regarded as an enrichment to Slovene instrumental creativeness with works among which some represent rather as concerning the fine achievements of Slovene piano music. Therefore, in spite of possible reproach the «latecoming» of Janez Matičič's works of the fifties, they have to this very day preserved their freshness of compositional and pianistic quality.

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