

The Idea of the Absolute in Music as an Idea of Processuality: The Case of Uroš Rojko

Summary

The aim of this paper is to rethink the epistemological question about the putative incommensurability of a musical poetics and aesthetics with aspirations comparable to the notion of "the absolute music". The predominantly instrumental oeuvre of Uroš Rojko (b. 1954) – the work of one of the most distinguished Slovenian contemporary composers – is taken as an example and discussed as a concrete reference illuminating the idea of the absolute. Rojko's artistic intentions, leading to the notion of music as a "sublime physiological stimulus" – with no semantic potential "from without" – are illustrated with one example from his opus (*Sinfonia concertante*, 1993) and further on discussed in the context of analytical demands posed on his work by the composer himself and epistemological possibilities concerning modes of listening to his music as "simulations" of creational processes that might lie behind his work.

Keywords: postmodernity, aesthetics, music perception, music analysis, music theory, Uroš Rojko, Slovenian music.

The Aim. The aim of this paper is neither to initiate some *revival* or *renewal* of the "old" aesthetic idea of the absolute nor to extol Rojko's music. My intention is to rethink the epistemological question about the putative incommensurability of a musical poetics and aesthetics, from which Rojko's predominantly instrumental opus has come into existence since the 1980's with its distinctive claim to "the absolute" as a form of "detached", "free" (A. von Massow: "'losgelöste', 'freie'") music.

A sketch of Rojko's compositional procedures

Far from otherwise necessary analytic demonstration of Rojko's compositional techniques, the development of the musical flow in his three-movement *Sinfonia concertante* (1993) could be considered as a fine example of his musical logic since the middle of the 1980s.¹

The first movement is founded on a motif-complex consisting of a central pitch (c in pf.) that is being encircled chromatically and microtonally by the neighbouring pitches (d–g in alto flute and c–g in the English horn) leading toward an allusion of a dominant cadence (in m. 16; see Figure 1).

The second movement is founded on a kind of *developing motif*. It is compounded with rhythmically differentiated embellishment-like pitch patterns. The main difference between the motif complex in the first movement and the developing motif of the second movement is apart from their pitch setting above all in their rhythmic flow and pitch saturation. The motif in the second movement is made of rhythmically motoric figures (in the first movement a more complex rhythmical patterning was involved), whilst the texture becomes denser and consequently the formal direction becomes less obvious (Figure 2).

In the third movement, the main features from both preceding movements – the dynamically, agogically and rhythmically refined pitch encircling and patterning of a single voice in a sensuous polyphonic web – are combined. The texture consists of a series of differentiated *glissandi* motifs, oscillation patterns with a central pitch (Figure 3).

This "browsing-analysis" of the expositions of the three movements from Rojko's *Sinfonia concertante* indicates a kind of "complex simplicity" specific to his work. The composition – written as a "present to the beauty of the spectral dimensions of the symphonic sound"² – is a well rounded off whole with almost school-like formal clarity of each movement according to Aristotelian dramaturgy: beginning – core – conclusion. The whole cycle is formed according to an idea of a dynamic acceleration of a single "developing motive". There is a similarity, for instance, to Ligeti's *intervallic seed crystal* or Fernyhough's *figure* as well as to the spectralist's approaches, although the Schoenbergian *Grundgestalt* way of thinking is difficult to ignore.

Of course, quite a few analytical questions may arise. But the main analytical focus should be, I believe, outlined as follows.

Figure 1. The first movement

KONCERTANTNA SIMFONIJA za Flauto (tudi piccolo in altovsko fl.),
 Oboe (tudi ob. d'amore in angleški rog),
 Klavir in Orkester

SINFONIA CONCERTANTE per Flauto (anche Picc. & Fl. in Sol), Oboe Uroš Rojko 1992/93
 (anche Ob. d'amore & Corno inglese),
 Pianoforte e Orchestra

CON ANIMA
 ♩ ~ 58-60

sempre senza vibrato!
 Fl. in Sol solo pppp ff al niente pppp ff al n. pppp
 sempre senza vibrato!
 C. in Fa solo *) des 2/4 } sempre dal niente ff) al niente d.n. ff) al n.

*) Ped. sempre f p

*) Struna igraju se s desno ročico v 2. in 3. sistemu prave roke v neposredni bližini vijakov za upravljanje.
 Die Saiten der gespielten zwei Fäden werden durch 2. u. 3. Finger der rechten Hand gestrichelt, in unmittelbarer Nähe von Stimmschrauben.

6 10 11 15 16

Fl. in Sol solo ff) al n. pppp ff) al n. d.n. ff) pppp
 C. in Fa solo d.n. ff) al n. ff) pppp ff)
 Pf mf pp pppp f pppp f p pppp f pppp

Fl. ob. NB: ff) pppp mf) ff) pppp

Fl. in Sol solo pppp mf al n.
 C. in Fa solo ff) al n.
 Pf f p pppp

The utterly elementary and finely elaborated conception of the whole, entailing a complex patterning of the musical flow, cannot be theoretically limited to various offsprings of the organicist theory. It appears equally reasonable to discuss Rojko's compositional procedures in terms of physicalistic ideas founded on semantical universals, for which the concept of music as "energetics" (Rudolf Schäfke)³ could be reckoned as a centripetal epistemological idea.⁴ At this point it seems that the work has emerged out of a "pure", as it were, "absolute" musical logic, but at the same time the "purity" could be questioned because of salient physicalistic features of the musical flow that can hardly be confined to music alone.

Figure 2. The second movement

The musical score for the second movement is presented in four systems. Each system consists of two staves: the upper staff is for the Oboe (labeled 'Oboe' and 'Solo') and the lower staff is for the Piano (labeled 'Solo' and 'Pf'). The tempo is indicated as $\text{♩} = 108$. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (*p*) to fortissimo (*fff*). Performance instructions include 'Solo', 'senza ped. sempre!', and 'poco a poco crescendo'. The score includes measure numbers 1, 5, 9, 13, and 16.

**Uroš Rojko and his ...
... experiences with the musical avant-garde**

Before coming to the possibilities of cognizance of Rojko's musical structures, the following information about his work could give a rough but sufficient insight into the historical provenance of his work and his notion about the "absolute purity" of his work.

After he took his degree in clarinet (1975 in the class of Franc Tržan) and composition (1981, studied with Uroš Krek) at the Academy of Music in Ljubljana (Slovenia), Rojko (1954) proceeded with his compositional studies under artistic guidance by two classics of the avant-garde music of

Figure 3. The third movement

*) Trajanja posameznih fraz naj zavisijo od trenutnega izvajalčevega občutka in navediha. Naznačeni orientacijski okvir naj bo pri tem vrednoten v tej nekomplicirani komplementarnosti "bl' hit raket" nasprotnega premaza (varnostnehelene stuhroni in navedi) moten!

the second half of the 20th century: Klaus Huber (1983–6) and György Ligeti (1986–9). In spite of his genuine devotedness to the new in music, three years of studying composition with each of them – in Freiburg and Hamburg respectively – cast rather annoying doubts on Rojko's notion about contemporary composition.

Although the musical experience that binds Rojko to the "tradition of the German and European avantgarde" played an important role in his artistic growth, he "did not accept it"⁵. Moreover, he reckoned it as "a dead end"⁶. Especially Ligeti, "leading [him] with his guru-like poise into uncertainty and horrible split"⁷, has awakened Rojko to distance himself not only from the avantgarde but also from any other historical environment.

Thus Rojko is inclined to think about (his) music in terms of ahistoric seclusion: "What I've been doing now, in the last five years," emphasized Rojko in the middle of the 1990s, "is above all liberation of myself. I try to understand everything as translating, canalizing of primary energies into a palpable substance."⁸ This is one of most clear self-references that Rojko has uttered about his music: writing music is for him a kind of somewhat esoteric process of *translating* "primary energies" into sounding phenomena.

... view on contemporary composition

One of the central features of Rojko's explicit musical poetics is the indicated process of *sublimation* – the "canalizing of primary energies". And this sublimation, as conceived by Rojko, goes hand in hand with the presently enfeebled interest in the "postmodern frivolousness" ("acritico modo di produrre"), as he declared affectionately in a recent interview asserting the relatively strong "restitution of the intellect" in the music of the last few years. Rojko reckons the "postmodern looseness" and a growing interest in "idiomatic" and "more complex things" to be a return toward "fundamental principles of art" ("*basso principio artistico*")⁹ which he favours over any semantically more loaded differentiated compositional techniques.

... comprehension of the aesthetic function in music

In spite of Rojko's artistic maturing in the tradition of "the critical avantgarde" – and his "critical way of thinking" lives in his musical logic as a set of rigorously thought out compositional procedures and methods – the composer doubts in the efficiency of a compositional system. A "system proves nothing", warns Rojko. What counts is the result: "What you can make out of a system".

Similarly dubious in his eyes appear also the idea about "new" compositional means of expression and, consequently, the ideal of a progress in music, although, he concedes: "The idea

of the new was at the time when I was occupied with serialism and New music very important". His mature belief about the aesthetic function thus leads him to think that music should pursue sonic forms capable of embodying – and this is his mature musical ideal – the universal ideal of the *beautiful*. Rojko described it with these words:

*Basically, I am striving to achieve beauty that has something profound, that has a base. This base does not belong to our world. It is something that our world cannot offer, although it is founded thereof. I would certainly not like to bring my music to the point of a New Age or similar [cultural phenomena], where the only goal is to reach a therapeutic condition [...]. I have no therapeutic intentions with my music. My music borders more on a natural experience, it tries to reach a sense of well-being. My life turned out in a direction along which I am searching for some other world. The music expresses it and is a part of me.*¹⁰

Rojko's postulates an "awakening of the human's sensitivity in recognition and comprehension of more subtle sonic layers," where one should speak of "cultivation of the ears" on account of an almost ecumenical end: "to improve the human being through the medium of sound".¹¹

However, *modernistic* a stance might be reflecting through the quoted artistic intention, contrary to the intellectual pretentiousness, or the ideological provocativeness, of the musical avantgarde, Rojko expects from his listener almost nothing. Persuaded in the "untranslatability" of the musical narrative, he believes that for both – for the composer as well as for the listener – it is necessary to "let the events happen by themselves, and let music and musical material unfold by itself".¹² For this reason he is drawing attention to the "innermost" of the sound, unimpeded by mimetic analogies: "The most important truths are by no means explicable, the least with words, and they cannot be analysed by the intellect. They can be reached only by experience, or perceived."¹³

The quoted thought should be seen as the central philosophical persuasion as well as aesthetical demand posed by Rojko: he wants his music to achieve the efficacy of *a sublime physiological stimulus* – with *no semantic potential "from without"*, not even from the past experiences with music.

Cognitive correctives

Terminological note on the notion "absolute"

From Rojko's explicit poetics it is rather obvious that his views by and large belong to a compositional tradition of imaging the "pure essence" of music within the ideas of the "absolute music". The term is problematic above all because the temporal distance since the first use of the notion "absolute music" in Wagner's writings more than 150 years ago has accumulated heterogeneous meanings of this notion¹⁴, referring to different epistemological levels:

1) *to a broad cultural level: music as a paradigm for art* (axiological change in appreciating instrumental music at the end of the 18. century, or, historiographically, interpretation of styles as "absolute", for instance: classicism and neoclassicism, in more recent times, *musique spectrale*);

2) *to compositional and musical theory derived from instrumental music* (centred on the notion of "musical logic", whilst the category of "musical prose" has a partly ambivalent position as a term referring to "expressionistic logic" as well as to processes applied to music "from without", such as language analogies to musical syntax); and as

3) *a synonym for "pure" aesthetic reception* (as a synonym for: a. functionally "disinterested" listening, b. "incommensurability" of the musical narrative, c. "sensuous" perception, d. "structural" cognition of a supposedly a-mimetic phenomenon).

All these meanings can be found in Rojko's musical poetics.

According to Albrecht von Massow, who offered a fine survey of the term, "absolute music" is "a negative definition, which, as a reflective notion, resists oblivion only at the idealistic level, because there is no corresponding empirical fact to prove the exact meaning of the word"¹⁵. Consequently, he argues, it is "a normative concept for composition as well as reception"¹⁶. Therefore, analysis of the notions of the absolute that have enabled disputes about the essence of music since the 19th century resembles an "open project" of the demarcation of its meanings. And one of the main problems in its history is not "that the music has been understood metaphysically" – or in the above mentioned senses – "but how is it understood metaphysically"¹⁷. I would like to offer an answer to this question that might be useful for further juxtapositions of musical works comparable to those by Rojko.

Epistemological elusiveness

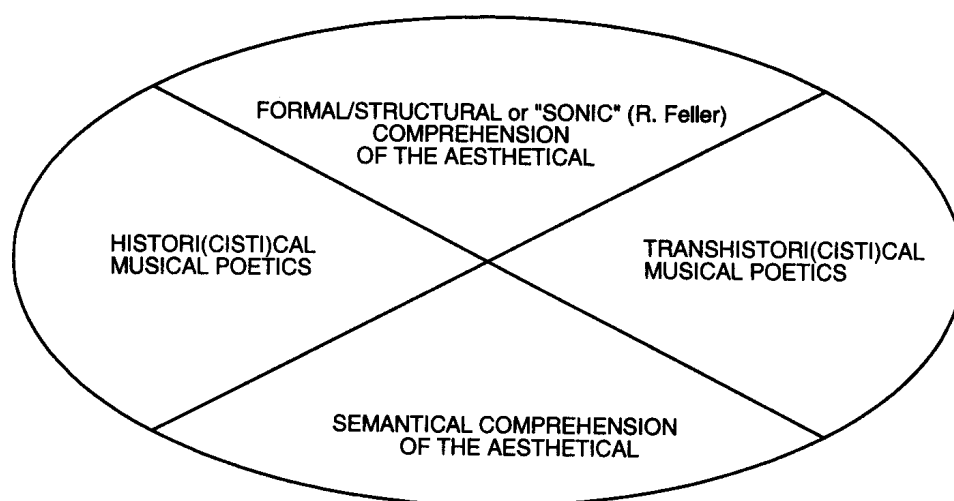
At this point, Rojko's mentioned intentions could be discussed from within different epistemological viewpoints. Be it compositional, cognitive, hermeneutical, sociological, broad anthropological, or any other interpretative stance, Rojko's persuasion about the "pureness" of his musical poetics is questionable as much as his "physicalistic" analogies could be reckoned as mimetic universals of human experience. Namely, his inexhaustible reiteration about "pure" physical qualities leads toward a universalistic view of music, in which a strong sense of semantic *pregnancy* is clearly discernable (especially in the carefully thought-over compositional details). But the main *specific*, more or less *tangible* qualities to which Rojko is constantly referring in his interviews and lectures, is the equality between the body, physical experience and metaphysics of the absolute.

If any analytical vocabulary would match Rojko's view of (his own) music, it would have to be suchlike to direct all its susceptibility for "delicate metaphors" (B. Bujić) toward antinomies between the world of an aesthetic autonomy¹⁸ and experiential pregnancy.

Historical embeddedness ...

If, on the one hand, Rojko's explicit musical poetics tries to diminish the relevancy of its historical position (which is obviously enough: a part of post World War II modernisms), on the other hand it seems to be reflecting itself as a constant search for "the surplus", "the noncomparable", "the unique", "the absolute" in reshaping compositional techniques from the older traditions, such as early Renaissance or Baroque, and combining them with some features from different musical poetics, specific to the period from the 1960's onward.

To use a schematic simplification of two premises, one poetological (comprising the relations toward the past) and the other aesthetic (comprising the semantic qualities of the musical structure):



Rojko's work could be easily embedded into the right part of the oval.

Of course, embedding itself above specific historical currents, the sensuous, physicalistic aesthetics of Rojko's music, entailing a palette of colourful sonic patterning, allows much greater variety of historical or imagery parallels than he is prepared to admit. A comparison between his music and the philosophy (and practice) of – but by no means with the aims and the media involved in – New Age art, minimalism, some non-Western musical ideals as well as aesthetics of a part of the electroacoustic tradition seems fairly reasonable. Rojko's music further reveals some compositional and aesthetic analogies with the music of – to name but a few – Giacinto Scelsi, György Ligeti, of "musique spectrale". It is comparable also to the music of some composers connected with the ideas of New Complexity, on whom Claus-Steffen Mahnkopf in 1997 bestowed a kind of historical hallmark: the "Second Darmstadt School"¹⁹. But at the same time, the idiosyncratic compositional solutions could be compared to some mannerisms of *Ars subtilior*, motivic

work to different solutions of the Schönbergian "entwickelnde Variation", whilst the formal clarity of Rojko's work has peers in the organicist ideals of the classicist-romantic tradition and its models of two- and three-part movements, as well as in the transhistorical multisectional patterning of the musical flow.

Actually, Rojko's musical logic almost demands rethinking the possible historical parallels and their epistemological positions within a much broader time-span than his immediate connectedness to the musical avant-gardes of the second-half of the 20th century would suggest. Speaking in terms of a frequent opposition between *poetic* and *aesthetic* interpretation of music,²⁰ however, Rojko wants his works to be heard as "purely aesthetic", "structural", "formal" phenomena. Its "connotative" potential is carefully contrived: in different forms of meticulously elaborated sonic fractals, carefully dispersed and elaborated throughout refined architecturally lucid forms that show hardly any "denotative", "contextual", "referential" signs – a feature of many so called postmodern "inclusive" musical poetics. The main "references" in Rojko come to an end in a set of universal "energetic" categories, centred in the notion of musical *gestures*, far from being historically definable as topics or tropes in R. Hatten's or Raymond Monelle's sense.

... or historical evasiveness?

This rather ample palette of possible parallels to his work enables a characterisation of his music as a result of: artistic freedom, but not frivolousness; constructivism, though exclusively to attain "natural experience" with the composed music; an intellectually demanding way of composing, nonetheless only in the name of all the human senses; semantically unloaded aesthetics, though with a strong appeal to semantic all-inclusivity, to an "absolute" meaning, as it were, comparable to the "metaphysical aesthetics" (C. Dahlhaus) of the 19th century instrumental music.

It might seem that such a compositional "escapism", founded in a physicalistic notion of music that offers to take into account a proposition made by Fred Lerdahl about contrasting musical *complexity* with *complicatedness*²¹: Rojko's music is structurally fairly complex, but the aesthetic effect is far from being complicated.²² It demands concentration, but it is never perplexed.

The emphasis on metaphysical imagery of the absolute is not, I believe, a coincidental whim of a composer living at a time in which historical parallels are as ubiquitous and inevitable as they are undesired as being presumably superfluous and presumably improper for discussing musical culture of accentuated individualism. After all, Rojko's creative intention is adroit in leaving clearly formulated metaphysical ideas adrift for any historical or semantically palpable parallels: as if the aesthetic function of his music were trying to hide its cultural roots. His entire creative being seeks to achieve a kind of ahistoric state with universalistic semantic features, reducing the possibilities of equalisation of his work with others' work because of numerous possible parallels and, above all, because of a universalistic musical logic that is by no means specific only to modernism (or avantgarde) of the second half of the 20th century, but is a substantial, albeit imponderable part of the history of compositional ideals.

Of course, the universalistic aspirations open up an imagery about the aesthetic function in a perplexing way. After all aesthetic universalism is one of the central points in the work of stylistically as diverse composers as Charels Ives, Edgar Varèse, Olivier Messiaen, in a large part Karlheinz Stockhausen, George Crumb, Brian Ferneyhough, Peter Maxwell Davis, Gérard Grisey, Lojze Lebič, Arvo Pärt, or Tōru Takemitsu, among others.

Compositionally, Rojko's works can be set in a row within musical avantgards since the 1960's, especially with *musiqe spectrale*, although his compositional techniques are rooted much further back into the history. At the same time, his aesthetics and artistic philosophy are dispersed through different ideals rooted within as well as out of Western musical heritage, but revealing hardly any salient intertextual features – features that would reveal semantically more tangibly loaded analogies – except some acoustical archetypes. And it is, I believe, exactly a kind of search for semantic universals, as indicated by Rojko's *Sinfonia concertante*, that enables "earthing" of the compositional flow not in a specific compositional theory or system, but in a process of a constant hearkening to different compositional techniques, that deserve to be epitomized as classical, and calibrating them according to the idiosyncratic ear in which, as it seems in the case of Uroš Rojko, not specific semantic fields, but a specificity of the acoustical events have the major role.

With shifting the analytical focus from issues of compositional theory and the history of ideas toward the field of cognitive analysis, Rojko's work seems to raise an important question of different contemporary compositional practices. The contemporaneity, as illustrated by the work of Uroš Rojko, is not centred around the relation between the old and the new, but around the relation between the new compositional techniques and the aesthetic qualities that are likely to be defined as classical, valuable in their transcending potency regardless of their specific historical provenance, leading the argument, of course, beyond the field of composition and "purely musical" values discussed in this paper.

Notes

- ¹ The score is fully entitled *Sinfonia concertante* for flute (also piccolo and alto flute), oboe (also oboe d'amore and English horn), piano and orchestra. The following excerpts are quoted from the score of Ricordi, Milano, No. 136498. According to Rojko's personal comment to me, this piece does not represent his symphonic music at its best (allegedly because of the "unsuitable" compositional solution of the second movement and of the improper performance) and is not included in the last CD with Rojko's symphonic music (Edition of the Society of Slovenian Composers ED.DSS 200027). Yet, in spite of his opinion, this work embodies his musical logic in a somewhat simplified but nonetheless representative manner.
- ² Rojko's comment on *Sinfonia concertante* for the first performance of the work on 28. 3. 1994 in Ljubljana, in the concert booklet of the Symphonic Orchestra of Radio-television Slovenia.
- ³ Rudolf Schäfke, *Geschichte der Musikästhetik in Umrissen*, Tutzing: Hans Schneider Verlag, 1964, 371ff.
- ⁴ For instance, the Charles Eliot Norton Lectures of Joseph Kerman, *Concerto Conversations* (Cambridge, Massachusetts, London, England: Harvard University Press, 1999) are an inspired analysis of the concert genre in terms of "musical physicalities" (19) – Adornesque universals in music ("Setzung, Fortsetzung, Kontrast, Auflösung, Reihung, Entwicklung, Wiederkehr"; T.W. Adorno, On the Problem of Musical Analysis, in: *Music Analysis*, Vol. 1, No. 2, July 1982, 185) that form a kind of "integrative aesthetics" in which "Einheit von semantischen, pragmatischen, aber auch syntaktischen Aspekten" must be analysed (Peter Faltin, *Bedeutung Ästhetischer Zeichen. Musik und Sprache*, in: ASSK Band 1 [Ed. Christa Nauck-Börner], Rader Verlag, Aachen 1985, 44).
- ⁵ Pogovor s Srečkom Mehom [Interview with Srečko Meh], in: Glasbena mladina 1995/5, 6.
- ⁶ Brošura Radia Slovenije [Booklet of Radio Slovenia]: Prix Italia '93, *Uroš Rojko Inner Voices*.
- ⁷ Pogovor s Srečkom Mehom [Interview with Srečko Meh], in: Glasbena mladina 1995/5, 6.
- ⁸ Pogovor s Srečkom Mehom [Interview with Srečko Meh], in: Glasbena mladina 1995/5, 6.
- ⁹ Originally the fragment reads: " ... ma in genere possiamo dire che probabilmente viviamo in una era postmodernistica. Significa che in certi momenti non era necessario, obbligatorio o desiderato produrre musica con processi intellettuali. Così si è vissuto il periodo che diede ai compositori una vera libertà: si poteva produrre liberamente e questo ebbe effetti positivi e negativi. Dipendeva tutto dal compositore. Principalmente, la corrente del postmodernismo ando nella direzione di un acritico modo di produrre, senza schemi o probabilmente al di fuori di essi. Credo che in questi ultimi anni, la situazione stia cambiando progressivamente. Diciamo che il postmoderno ha avuto così tanti problemi a imporsi che l'interesse per la sperimentazione e il modo di pensare intellettuale stanno di nuovo tornando in evidenza. E' un ciclo, perché ora non è più interessante e si ritorna all'intellettualismo nella musica, (il post-modernismo era contro l'intellettualismo). Ma ora è l'intellettualismo a essere contro il post-moderno, e naturalmente non è più allo stesso livello di prima. Penso che questo sia un buon segno, perché porta con sé anche la necessità di interessarsi a certe cose speciali, a cose più sofisticate che non siano necessariamente populiste, popolari o comprensibili nei loro sviluppi. C'è di nuovo la possibilità per l'arte di potersi sviluppare ancora nella maniera del principio, quello che si dice 'basso principio artistico'". (Gianfranco Terzoli, Uros Rojko, un musicista creativo' in: *Fucine*, April 2001, <http://www.fucine.com/network/fucinemute/core/index.php?url=redir.php?articleid>)
- ¹⁰ Originally the quotes read: "Ein System sagt noch gar nichts aus, was du daraus machst ist wichtig." "Die Idee, etwas Neues zu machen, war damals, als ich mit Serialismus und Neuer Musik beschäftigte, sehr wichtig [...] Es geht mir in der Tat um Schönheit, aber diese Schönheit hat eine Tiefe, hat einen Grund. Dieser Grund liegt nicht in unserer Welt, ist etwas, was unsere Welt nicht bieten kann und was ihr dennoch zugrundeliegt. Natürlich möchte ich meine Musik nicht zu einem Punkt von New Age oder ähnlichem bringen, wo es nur darum geht, therapeutisch einen Zustand zu bekommen [...]. Meine Musik hat keine therapeutische Absicht, sie grenzt schon eher an ein natürliches Erlebnis, so daß man sich als Mensch wohlfühlt. [...] Mein Leben ist so gekommen, daß ich für mich eine andere Welt suche. Die Musik drückt das aus und ist ein Teil von mir. "(*Lauschen auf die innere Musik. Wolfgang Rüdiger im Gespräch mit Uroš Rojko*, in the foreword to the CD ARS MUSICI [AM] 1122-2, Freiburger Musik Forum 1995, 15, 18–19.)
- ¹¹ Uroš Rojko, Prehodnost zdajšnjega trenutka [Transience of the present moment], in: *Nova revija XX/225/226/227*, Ljubljana 2001, 441.
- ¹² Brošura Radia Slovenije [Booklet of Radio Slovenia]: Prix Italia '93, *Uroš Rojko Inner Voices*.
- ¹³ Brošura Radia Slovenije [Booklet of Radio Slovenia]: Prix Italia '93, *Uroš Rojko Inner Voices*.
- ¹⁴ Cf. Walter Wiora, Absolute Musik, in: *Musik in Geschichte und Gegenwart*, Band 1, Kassel und Basel: Bärenreiter 1949–1951, 46–56; Carl Dahlhaus, *Die Idee der absoluten Musik*, Kassel: Bärenreiter 1979 (English translation

- by Roger Lustig; Carl Dahlhaus, *The Idea of Absolute Music*, Chicago and London: The University of Chicago Press 1989); Albrecht von Massow, 'Absolute Musik', in: Hans Heinrich Eggebrecht (ed.), *Terminologie der Musik im 20. Jahrhundert. Handwörterbuch der musikalischen Terminologie*, Stuttgart: Franz Steiner Verlag 1995, 1–17. Adolf Nowak, *Musikalische Logik*, in: Albrecht Riethmüller, Markus Bandur (eds.), *Handwörterbuch der musikalischen Terminologie*, 38. Auslieferung, Winter 2004–5, Stuttgart: Franz Steiner Verlag, 2004.
- ¹⁵ Originally the whole sentence reads: "Absolute Musik hingegen ist lediglich eine Negativbestimmung, die bei darüber hinausgehenden Verwendungen als Reflexionsbegriff nur auf idealistischer Ebene ihre Gültigkeit hat, da eine dem genauen Sinn des Wortes absolut entsprechende empirische Tatsache nicht nachweisbar ist." Albrecht von Massow, *Absolute Musik*, in: Hans Heinrich Eggebrecht (ed.), *Terminologie der Musik im 20. Jahrhundert. Handwörterbuch der musikalischen Terminologie*, Stuttgart: Franz Steiner Verlag, 1995, 17.
- ¹⁶ Albrecht von Massow, *Absolute Musik*, in: Hans Heinrich Eggebrecht (ed.), *Terminologie der Musik im 20. Jahrhundert. Handwörterbuch der musikalischen Terminologie*, Stuttgart: Franz Steiner Verlag, 1995, 1.
- ¹⁷ "Entscheidend ist nämlich nicht, daß die Musik metaphysisch verstanden wurde, sondern wie sie metaphysisch verstanden wurde." Ulrich Tadday, *Das schöne Unendliche. Ästhetik, Kritik, Geschichte der romantischen Musikanschauung*, Stuttgart, Weimar: Verlag J. B. Metzler, 1999, 213.
- ¹⁸ Cf.: Charles Wilson, György Ligeti and the Rhetoric of Autonomy, in: *Twentieth-Century Music* 1/1, Cambridge University Press, 5–28; and: Albrecht von Massow, *Autonome Musik* [Autonomous music], in: Hans Heinrich Eggebrecht (ed.), *Terminologie der Musik im 20. Jahrhundert. Handwörterbuch der musikalischen Terminologie*, Stuttgart: Franz Steiner Verlag, 1995, 77–87. Leonard B. Meyer, *Emotion and Meaning in Music*. Chicago: Chicago University Press, 1956.
- ¹⁹ Christopher Fox, *New Complexity*, *Grove Music Online* ed. L. Macy (3.9.2003), <<http://www.grovemusic.com>>
- ²⁰ It would be questionable to claim that the existent "epistemological variety" in discussing postmodern music brings new views (though it certainly does differentiate many old stances). As the controversies of the so-called New Musicology – in which the critical autonomy of the analyst has been a kind of prime mover of the epistemologically differentiated and diversified analyses of the musical text, have been appeared – one has not many arguments left against the thought about "our continuing wavering between two modes of listening" (Bujic 1997: 22. Bujic's distinction refers to "two levels of musical understanding": of listening to music as to a sonorous structure on the one hand and, and of listening to "telling details" and "assigning value to" them (Bujic 1997: 19) on the other — to comprehending music intuitively or/and analytically (Lerdahl 2000: 255). In different vocabulary, the same "double-sided" recognition of the musical flow is thoroughly elaborated independently by H. H. Eggebrecht as a difference between "aesthetical" (ästhetisches) and "recognisable" (erkennendes) Verstehen and by N. Cook as musical and musicological listening. Both, Eggebrecht and Cook (Eggebrecht 1995; Cook 1992: 152ff), have doubts about the possibilities of a sharp separation between the "contextualizing", and "structural-formalistic" interpretation of the musical flow: between cognitive and connotative understanding (Hübner 1994: 26–38), or, as L.B. Meyer's notorious opposition from 1956 reads, between "referentialist/expressionist" and "absolutist/formalist" modes of interpretation. Eggebrecht and Cook have only emphasized the two main modes of listening to music that seem to be widely accepted since the L.B. Meyer's formulation of the then at least a century old aesthetical topic.
- Bojan Bujic, *Delicate metaphors*, *The Musical Times*, June 1997, 16–22. Fred Lurfahl, 'Cognitive constraints on compositional systems', in: John A. Sloboda (ed.), *Generative processes in music*, Oxford: Clarendon Press, 2000 (second edition), 231–259. Hans Heinrich Eggebrecht, *Musik verstehen* [Understanding music], München-Zürich: Piper Verlag, 1995. (Cf. also: Hans Heinrich Eggebrecht, *Musikalisches und musiktheoretisches Denken* [Musical and musico-historical thinking], in: Frieder Zaminer [ed.], *Ideen zu einer Geschichte der Musiktheorie*, Geschichte der Musiktheorie, Band 1, Darmstadt: Wissenschaftliche Buchgesellschaft 1985, 40–58.) Nicholas Cook, *Imagination & Culture*, Oxford: Oxford University Press, 1992. Kurt Hübner, *Die zweite Schöpfung. Das Wirkliche in Kunst und Musik*, München: C. H. Beck, 1994.
- ²¹ Fred Lerdahl, 'Théorie générative de la musique et composition musicale', in: T. Machover (rd.) *Quoi? Quand? Comment?: la recherche musicale*, Paris: Christian Bourgois.
- ²² An amusing event seems to indicate this point rather nicely. Uroš Rojko was somewhat puzzled and honoured at the same time when, after giving a long lecture on his music, a listener from the audience thanked him for composing "so simple music". Uroš Rojko, *Music and Religion*, a lecture delivered in Cankarjev dom, Ljubljana, Slovenia, on April 18, 2001.

Santrauka

Absoliuto idėja kaip procesualumo idėja:

Uroš Rojko atvejais

Šio pranešimo tikslas – pasvarstyti epistemologinį klausimą apie muzikinės poetikos ir estetikos tariamą nesuderinamumą su siekais, atitinkančiais „absoliučiosios muzikos“ sąvoką. Kaip pavyzdys, iliustruojantis absoluto idėją, jame nagrinėjama vieno žymiausių Slovėnijos kompozitorių Uroš Rojko (1954) kūryba, kurioje vyrauja instrumentinė muzika.

U. Rojko studijavo klarneto specialybę (iki 1975 m. pas F. Treaną) ir kompoziciją (iki 1981 m. pas U. Kreką) Liublijanos muzikos akademijoje, vėliau tęsė kompozicijos studijas pas K. Huberį (1983–1986) ir G. Ligeti (1986–1989). Nors kompozitorius ir buvo susijęs su muzikos avangardu, jo muzikinė poetika ir estetišiai siekiai vargu ar galėtų būti pavadinti avangardiniais. Jo kūryba visiškai prieštarauja šio meno futuristiškumui ir elitiškumui. Vis dėlto jo meninių siekių jokių būdu nederėtų gretinti nei su įvairių Naujojo amžiaus kryptų paprastumu, nei priskirti polistilistinei muzikinei poetikai, kuri paprastai vadinama postmoderniaja.

Rojko meninius siekius galima būtų pavadinti „didžiausio fiziologinio stimulo“ sąvoka – be jokio „išorinio“ semantinio potencialo. Šie kompozitoriaus siekiai pranešime iliustruojami vienu jo kūriniumi („Sinfonia concertante“, 1993) ir toliau aptariami paties kompozitoriaus sau keliamų analitinių reikalavimų ir epistemologinių galimybių išgirsti jo muziką kaip jo kūrybinio proceso „imitaciją“ kontekste.

Pagrindinis pranešimo teiginys yra tas, kad gana svarbi (ir greičiausiai ne tik slovėnų muzikoje) šiuolaikiškumo sudedamoji dalis, kaip matyti iš U. Rojko kūrybos bei jo „taurios“, „grynos“, „absoliučios“ muzikos idėjos, yra kažkas tarp kompozicinės technikos universalumo ir estetinio perteikimo iš tam tikrų epistemologinių pozicijų.