

kadencēm sevišķu svaru piešķir skaņdarba vizīmīgāko mūzikas valodas īpatnību iekļāvums.

Fermātas kadences formālais prototips ir puskadence vai nepabeigta kadence. Šajos gadījumos mūzikas vēstījums nevis noslēdzas, bet pārtrūkst, apstājas vai tiek apstādināts.

Izsaukuma zīmes jeb eksklamācijas tipa kadences prototips ir pilna pabeigta, turklāt vēl ar atkārtojumiem apstiprināta noslēguma kadence augsta emocionālā tonusa situācijā.

Daudzpunktes kadences prototips ir pārtrauktā kadence. Tās būtība slēpjas daudznozīmībā, ambivalencē, jo tā ietver apsolījumu un vilšanos, cerības un nedrošību, stabilo un mainīgo. Šāda tipa kadences, kā redzējām, raksturīgas tiem Jāņa Ivanova skaņdarbiem, kuros noteicošie ir intensīvu pārdomu un pārdzīvojumu tēli. Turklāt tieši *daudzpunktes kadencēs* kā zīmīgākais elements līdzdarbojas diagonālais faktūras veidojums – kadences arpedžijakords, kas skaņdarba tēlu risinājuma dramaturģiski svarīgākos momentus īpaši izceļ arī ar faktūras līdzekļiem.

Noslēgumā interesanti pieminēt kādu Ludviga Kārkliņa – Jāņa Ivanova mūzikas ilggadēja pētnieka un perfekta pārzinātāja – atziņu. Uzskaitot vairākus muzikālās domāšanas elementus, kuri saklausāmi komponista pirmajā lielformas partitūrā – *Sinfonia poema* (1932/1933) – un plaši attīstījušies arī turpmākajās simfonijās, Kārkliņš īpaši izceļ *specifisku noslēguma kadenču izveidi*. Un turpina: *Melodizētās noslēguma kadences jau sagatavo autora sešdesmito gadu simfonisma raksturīgas stila iezīmes* (Kārkliņš, 1978: 16). Kā redzējām, arī iedziļināšanās Jāņa Ivanova klavierdarbos sniedz bagātīgu izziņas materiālu *specifisko noslēguma kadenču* izpratnei. Turklāt individualizēto *autorkadenču* intonātivi harmoniskās un faktūras nianšes, šķiet, tieši klavierdarbos un kamerstila miniatūrās uzrunā klausītāju vēl tiešāk un sadzirdamāk nekā simfoniskās mūzikas monumentālajās partitūrās.

THE IMAGINATIVE FUNCTIONS OF CADENZA AS FORM IN THE MUSIC PIECES BY JĀNIS IVANOVŠ

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Summary

Translated by Īrisa Vīka

On the eve of the one hundredth anniversary of Jānis Ivanovs, a Latvian composer, outstanding symphonist, and author of different chamber and choir music pieces of various genres a new wave of interest, concerning the piano compositions of the above composer was provoked by the

project, effected by pianist Juris Kalnciems, professor of Jāzeps Vītols Latvian Academy of Music, namely, the production of the cycle *24 sketches* (*24 skicējumi*) by Jānis Ivanovs; its concert performance; CD recorded by ULMA in 2006; recording of the Latvian Radio in 2004 and publication of the cycle score *Musica Baltica* in 2006. Sketches have been composed within 1966–1972. They comprise all 24 tonalities and should be considered as a small encyclopedia of the composer's creative ideas within the framework of piano music, presented as a chamber music version.

Going deep into the musical language and details of form of *24 sketches* by Jānis Ivanovs and his other piano pieces, the author focuses on the problem seemingly narrow and specific, however essential for understanding the music by Jānis Ivanovs. The purpose of the author is to reveal the unique form building and imaginative role of harmonious cadenzas in the piano pieces by Jānis Ivanovs, to differentiate between the imaginative and conceptually diverse basic variants of cadenzas in contiguity with the thematical material of a particular composition and the dramaturgy, prevalent in every particular miniature.

The study is based on the concept that cadenza has always been the most vulnerable area of form building in the music of all epochs, highlighting the typical formulas pertaining to every historical period (provisions of Gregorian chants, plagal and authentic cadenzas, functionally saturated cadenzas of the period of classicism, unfinished cadenzas characteristic of romanticism etc.). It is just the area of cadenzas where one can find chronologically earlier altered subdominants and multimediant chords alongside with other deviations from the norms of his time. And it is only logical that in the process of evolutionary harmonious language development it is just the realm of cadenza in the music of many composers of the 20th century that in the most concise and concentrated way reflects such new tendencies of the new age as a free use of the dissonant uniformity, an extended interpretation of functionality and tonality and a big proportion of the linear development.

Taking into account what was said before, one has to admit that cadenza alongside with its constructive mission, i.e. to provide for a compositionally logical conclusion of the period, stretch of the form or the whole musical work effects its imaginative and expressive function as well. A very substantial amount of cadenzas in the music creations by Jānis Ivanovs comprising markedly individualized meloharmonious intonations, one can logically assume that their inherent imaginative expressiveness proves to be no less important than its constructive and logical function.

Such an assumption is supported by the analysis of harmonious cadenzas in the piano music of Jānis Ivanovs, his *24 sketches* in particular. Linking the technical analysis of cadenzas with the evaluation of their integrity within the whole musical context (thematism and thematical elements of a particular work of music, the common form and means of

form-building, the development of imaginative dramaturgy etc.), the author of the present paper highlights four conceptual types of cadenzas:

- a) cadenza as *a dot*;
- b) cadenza as *a fermata*;
- c) cadenza as *an exclamation mark*;
- d) cadenza as *an ellipsis*.

The formal function of cadenza as a dot is classical – to provide the period, stretch of the form or the whole work of music with a logical conclusion. Its prototype proves to be the complete cadenza. It retains the image, announced by the period of exposition but is not particularly separated from the previous text.

The formal prototype of cadenza as a fermata is an imperfect or unfinished cadenza. In such cases the musical message does not end but breaks away, embedded on a particular harmony, slowing down the previous development by the interference of a some new element. It is usually encountered in musical pieces, comprising contrasting thematical elements; in the concluding parts of exposition periods when the contrast or the conflict has already been announced prior to the real development; sometimes also as a unique and essential means to interpret the contents in the concluding part of the music work in question.

The prototype of cadenza as an exclamation mark is a fully complete cadenza, intensified by repetitions in the concluding part. Its imaginative meaning is encompassed in the selected metaphore, namely, an exclamation mark as a positive statement, acknowledgment and imperative. Such a cadenza is particularly characteristic of highly intense music works, rooted in the genre of either toccata or etude or of music compositions rich in images, representing a dramatic collision or a positive pathos.

The prototype of cadenza as an ellipsis is an interrupted cadenza, the essence of which is marked by its ambiguity and ambivalence as it simultaneously involves in itself a promise and disillusionment, hope and uncertainty. Such a type of cadenza is characteristic of music compositions by Jānis Ivanovs, permeated by intense reflections and emotional feeling. Besides, it is just the cadenza of ellipsis where we come across such a form of diagonal texture as arpeggio chord which is particularly typical for Ivanovs' music. Regarded from the standpoint of harmony it usually proves to be a dissonant chord, performing the function of a tonic. As to the texture, it is presented in the form of a slow arpeggio, stifled by the damping pedal of the piano. In terms of the imagery and sometimes also dramaturgy it can be interpreted as a temporary conciliation or a temporary refuge.

Besides, every single type of these basic variants of conceptual cadenzas in concrete works of music acquires a tint, reflecting both individual and common features of Jānis Ivanovs' musical handwriting.