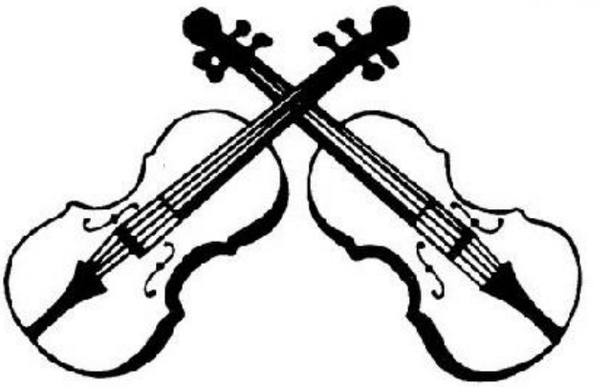
Drago Kocakov

SONATA



for two violins

dedicated to

M. L.

Stubičke Toplice – Zagreb, 1951

DESIGN: BEINSPIRED

LIST OF CONTENTS

1 front page
2 /
3 list of contents
4 predgovor i bilješke redaktora
5
6
7
8 editor's word & remarks
9
10 /
11 /
12 score
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29 /
30 biography
31
32 /
33 violino I. part
34
35
36
37
38
39
40
41
42
43 violino II. part
44
45
46
47
48
49
50
51
52

/ = blank page

SONATA "Intimus" ZA DVIJE VIOLINE (1951.) nastala je za vrijeme skladateljevog boravka u Stubičkim Toplicama zbog ozbiljne bolesti. Nedostajao mu je njegov prijatelj od pouzdanja (lat. intimus), doktor prava Mirko Lešić (1909.-1984.), s kojim je često svirao skladbe za dvije violine. Prisjećajući se zajedničkog muziciranja, komponirao je ovu sonatu i posvetio mu je. Sonata je očito uspomena na te trenutke kada su dva majstora svirala i vodila u muzičkom zanosu svoj dijalog. (Ipak, nije isključena mogućnost da je Sonata Intimus posvećena violinistu i skladatelju Ladislavu Miranovu, sa kojim je - kao i sa drugim glazbenicima češkog podrijetla – Kocakov održavao prijateljske odnose). Kocakov je sonatu komponirao koristeći se jedino svojom violinom, jer nije imao na raspolaganju klavir. Budući da u toplicama nije mogao nabaviti ni nove listove papira, bio je sve prisiljen pisati, brisati i mijenjati na jednim te istima. Sreća što je imao olovku i gumicu.. Kada se vratio u grad Zagreb, ispisao je čistopis, unijevši u notni tekst tek neznatne promjene te mnogo dinamičkih i ponešto drugih oznaka. Skladba po nadnevku nastanka datira u razdoblje u kojemu se Kocakov više nije bavio glazbom profesionalno.

ANALIZA

Glazba 20. stoljeća je jedinstvena u protoku povijesti Zapada po svom pluralizmu, eklekticizmu, polistilizmu. Skladatelji su počinjali isprobavati više osobni i individualni pristup glazbenom stvaranju, formirajući vlastite mikrokozmose. Više ne bivajući vezani za pravila određena jednim glazbenim pristupom, prilagodili su zvuk tako da pristaje njihovim osobnim gledištima i preferencama.

Istina 20. stoljeća je kompleksna. Ovo grananje također je uključivalo mnogo stilskih crossovera i unakrsnih utjecaja. Dijeljenje tih stilova u razlučive cjeline je vještačko; neke je skladatelje naprosto nemoguće uredno kategorizirati. Važno je razumjeti da su tek nekoliko, ako i jedan skladatelj, koristili bilo koji od ovih mikrokozmosa u svojoj cjelokupnoj stvaralačkoj produkciji. U najboljem duhu 20. stoljeća, oni bi pobirali i izabirali stilska obilježja, i mijenjali privrženost u toku svojih karijera, uzimajući u obzir samo one elemente koji su predstavljali njihovu viziju u vrijeme skladanja.

Prvi dojam koji Sonata Intimus ostavlja u kontaktu sa interpretom jest asketska jednostavnost notnog zapisa. Koncentriranog interesa nad glazbenom esencijom, pisana u pomalo minimalističkoj maniri (reduciranje broja nota koje nisu neophodne za ostvarenje glazbene zamisli, sažimanje glazbenih misli na pregnantne motive, često ponavljanje fraza, figura, motiva prepoznatljivih ritmičkih obrazaca i njihovo postupno transformiranje, procesualno nadovezivanje, fazno izmjenjivanje), nije složena u pogledu tehnike, no njena dublja, misaona dimenzija vjerno reflektira autorova suptilna proosjećanja koja rezultiraju zahtjevnim sadržajem od kojega izričaj traži zrelog interpretatora, i time jasno odudara od osnovne ideje minimalista. Djelo Kocakovovo utoliko ima obilježja apstrakcije jer je išlo ispred i mimo publike, približavajući se motivu želeći zabilježiti njegovu bit, a produkt toga su glazbeni prizori koji kao da oslikavaju 'iznutra', jednu zamišljenu duhovnu dimenziju motiva u kojoj on interagira s autorovim duhovnim svijetom, i alterira se sukladno vibracijama njegovih emocija. U tom umjetničkom postupku Kocakov ipak ne nadvisuje vanjski svijet i ne nadrasta njegovu skučenu klasičnu tradiciju (za razliku, Sergei Prokofiev je u svojoj sonati bio nešto uspješniji u tome), već 'zapisu u vremenu' čistih likovnih vrijednosti (zvukovi, šumovi, boje, vibracije, intenzitet, ritam, itd.) dodjeljuje, pod utjecajem neoklasicizma, jasno prepoznatljive elemente iz te tradicije. I premda je time narušio izvornu inspirativnost prvorođenih zamisli, podešavajući ih, pri prenošenju iz apstraktnog područja misli na papir, prema formalnim zakonima 'dobre stare tradicije', postigao je određenu stabilnost i preglednost, koje one u svojoj nesputanoj, autohtonoj izvornosti, vjerojatno nisu odražavale. Promišljanja o uspješnosti Sonate Intimus i proizlaze iz ove problematike, budući da su skladatelji koji su pisali pod utjecajem

neoklasicizma posuđivali glazbene elemente različitih stilova iz dugačkog vremenskog raspona, te se nije rijetko događalo da nisu uspjeli ostvariti stilski ujednačenu kompoziciju, u kojoj se ti elementi skladno slažu jedni s drugima. Ipak, to u njenome slučaju ne bi trebalo predstavljati problem, budući da ne pripada neoklasicizmu, već samo nosi neka njegova obilježja. Ona je polientitetna, kao i brojna druga djela koja stilski pripadaju između dva rata, a predominantna svojstva na kojima se temelji njena originalnost su ona impresionizma, koja nažalost, zbog podređenosti sadržaja neoklasičnim formama, na nekim mjestima dolaze premalo do izražaja. Koliko je očit utjecaj impresionizma kad sagledamo neka njegova obilježja: Izražavanje sugestijama i atmosferom, a izbjegavanje emocionalnih ispada romantizma. Prikazivanje 'ideje' jednog objekta, radije no objekta samog; gdje svijetlo i boja, radije no linija i oblik, određuju sliku. Također je snažna veza sa simbolizmom.. Slikovito rečeno, impresionizam je kao prekapanje uspomena pri kojemu detalji ustupaju pred općim dojmovima. Melodije su često nepravilne u oblikovanju fraza, i uglavnom vrlo motivičke po prirodi. No, meni osobno najvažnije impresionističko obilježje Sonate Intimus, koje je možda trebalo najprije no najposlije istaknuti, jest oslobođenje od kontrapunkta. Ta važna definirajuća značajka klasičnog razdoblja, prestaje biti kanon; to je jedna od najvećih revolucija 20. stoljeća, i zaista uzrokuje zaključno odrješenje od prošlosti. Time su glazbi otvorena vrata budućnost, a u skladu sa duhom demokracije.. Zahvaljujući svojoj dalekovidnosti, Kocakov je u Sonati Intimus uspio očuvati barem nešto od one nesputane, autohtone izvornosti prvorođenih zamisli, te ju istovremeno učinio sudionikom te nositeljem duha te revolucije.

I na kraju, neke karakteristične atmosfere i geste u Sonati Intimus moglo bi se prepoznati u bojama, potezima kista te tematskim obilježjima slika koje je Drago Kocakov naslikao u tome razdoblju: Više nije slikao samo stari grad, intiman i već po tome privlačan motiv, nego je još češće zahvaćao u nove predjele grada, bilježio susrete starih i novih oblika. Više nije birao samo 'čistu prirodu', nego je često slikao prirodu u kojoj je čovjek posredovao. Industrijske interpolacije ovdje se skladno uklapaju u krajolik i djeluju poetično. Zanimljivi su također njegovi pogledi s prozora, pogledi ne vodoravni nego u dubinu. To su slike čudne skladbe i neuobičajene perspektive..

OBILJEŽJA

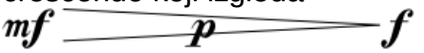
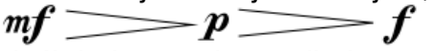
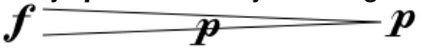
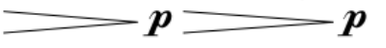
Originalnost Sonate Intimus zasniva se na kršenju formalnih pravila harmonije i kontrapunkta u cilju postizanja ravnoteže između dvije violine. Vrlo rječita kompozicija raznolikih ugođaja (polet, liričnost, sjeta, strast...)

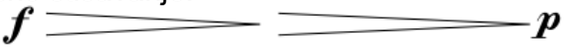
Sonata Intimus hvalevrijedan je pokušaj 'hvatanja u koštac' s nezgodnom i nezahvalnom formom violinskog dua. O njenoj uspješnosti, odnosno da li je Kocakov uspio stvoriti djelo trajne vrijednosti, suditi će njeni interpretatori i publika, a ja se nadam da će njihovo polazište za takvu prosudbu ipak biti osluškivanje vlastitih osjećaja namjesto podložnost tuđem ukusu.

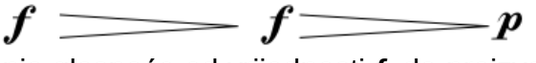
Napomene

Budući da Kocakov nije objavio ovu kompoziciju, nije morao svoje načine označavanja prilagoditi službenim, jer je to korak koji se radi onda kada se kompozicija priprema za tisak, u suradnji sa glazbenim lektorom.
U ovome izdanju, specifične Kocakovove oznake naprosto su imitirane (njihov oblik i položaj u odnosu na notni tekst), a to se prvenstveno odnosi na crescende e decrescende. Neka violinist-interpret sam donese odluku u tim slučajevima.

pr.1 ili
Decrescendo. ***p*** označava da u toj točci glasnoća je *piano,* a zatim se još stišava.

pr. 2
Decrescendo koji izgleda

redaktor radije ostavlja kakav jest, umjesto da ga zapiše

budući da je ***p*** zadana vrijednost glasnoće u toj točci decrescenda, a ne početna novog.
npr.  umjesto 

pr. 3a
Jednolično stišavanje.
pr. 3b 
Nejednolično stišavanje. Glasnoća na kraju prvog decrescenda u ovome jednostavnom primjeru mogla bi biti ***mp***, a odmah na početku drugog decrescenda ***mf*** . Treba voditi računa da je sve u kontekstu stalnog stišavanja.
pr. 3c
Nejednolično pojačavanje - složeni oblik. Vrijednosti na početku drugog i trećeg crescenda manje su no na kraju prvog i drugog, a sve u kontekstu stalnog pojaćavanja.

pr. 4 
Stišavanje glasnoće od vrijednosti ***f*** do proizvoljne niže vrijednosti, pa zatim nagli prijelaz na vrijednost ***f*** i stišavanje do vrijednosti ***p***.

pr. 5
Dakle, početna vrijednost ovog crescenda jest ***p***, a završna je proizvoljna veća od ***f***. Po završetku crescenda događa se nagli prijelaz na vrijednost ***p***.

Nakon detaljnog uvida u Sonatu Intimus, na osnovu tih nekim glazbenicima naoko besmislenih oznaka, relativno jednostavno se može zaključiti da je Kocakov duboko proživljavao ovo djelo dok ga je komponirao, te je možda iz tog razloga zašao u - uvjetno rećeno - krajnosti.

Prijedlozi upućeni interpretatoru

Riječ je o partituri kojoj treba pristupiti minuciozno, s osobitom pozornošću prema svakom pojedinačnom glazbenom detalju, ali i njegovom mjestu unutar čitave cjeline (jednog stavka). Oznake tempa općenite su naznake, a samo kreativno, individualnom interpretativnom energijom prožeto usklađivanje slobodnijeg čitanja zapisa može realizirati autorovu intenciju i uspostaviti ravnotežu između improvizacijskog tona i konstruirane strukture

U I. i IV. stavku, bilo bi korisno naglašavati osminske parove. U prvome stavku to će povećati ritamski intenzitet, učiniti melodiju dinamičnom, te povoljno utjecati na njenu razgovijetnost, dok u četvrtome stavku sviranje osminskih parova kao 'malih koraka' može znatno pridonijeti ostvarivanju karakterističnog, pomalo rapsodijskog, karaktera i tona.

Ispravci tipografskih izostavki

Violino I., stavak IV., takt 53 – ispred D4 treba biti povisilica
Violino I., stavak IV., takt 55 – ispred G4 treba biti povisilica
Violino I., stavak IV., takt 59 – ispred G5 treba biti povisilica
Violino II., stavak IV., takt 108 – ispred D5 treba biti povisilica
Violino II., stavak IV., takt 127 – ispred D4 treba biti povisilica

Editor's word on the work

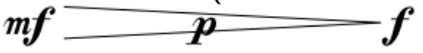
Kocakov composed the sonata in Stubičke Toplice, a thermal medical resort in northern Croatia, where he was treated for neuropathy. Deteriorated health negatively influenced his playing abilities, and reflects in the easiness of the sonata in terms of technique. However, the sonata is an accomplished work, and it's inner pensive dimension results with challenging content expression of which seeks a mature interpreter.

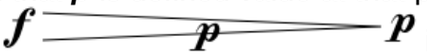
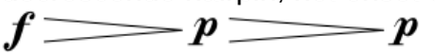
The G6 is the highest note of the Sonata Intimus and appears only once, at the half of the duration of the composition, in the central (sub)movement Largo, wherein the music content both reaches its dramatic peak and the top of the 3 octave G-major scale.

Editor's remarks

Interpreting particular crescendi e decrescendi:

example 1 or
Decrescendo. ***p*** marks that by that point loudness is *piano*, and keeps declining of this value.

e. 2
Decrescendo that (in the manuscript) looks like

the editor leaves as is rather than noting it down like

taken that ***p*** is defined value at that point of the decrescendo hairpin, not onset of a new one.
e. g.  instead of 

e. 3a
Even decrease.
e. 3b
Uneven decrease. The degree of loudness at the head[1] of the first hairpin in this simple example may be ***mp***, and ***mf*** at the tail of second hairpin. One should take into account that it all is in context of a single decrescendo.
e. 3c
Uneven increase - complex form. Values at the head of the second and third hairpin are lower than at the tail of the first and second, all in context of a single crescendo.

e. 4
Quieting the loudness from value ***f*** to an arbitrary lower value, then jump to value ***f*** and decreasing to ***p***.

e. 5
So, the start value of this crescendo is ***p***, and the end an arbitrary higher than ***f***. On completion a sudden change to value ***p*** occurs.

[1] relating to hairpin's form, regardless of position: head - apex, tip; tail - base, opening

Correction of typographical omissions

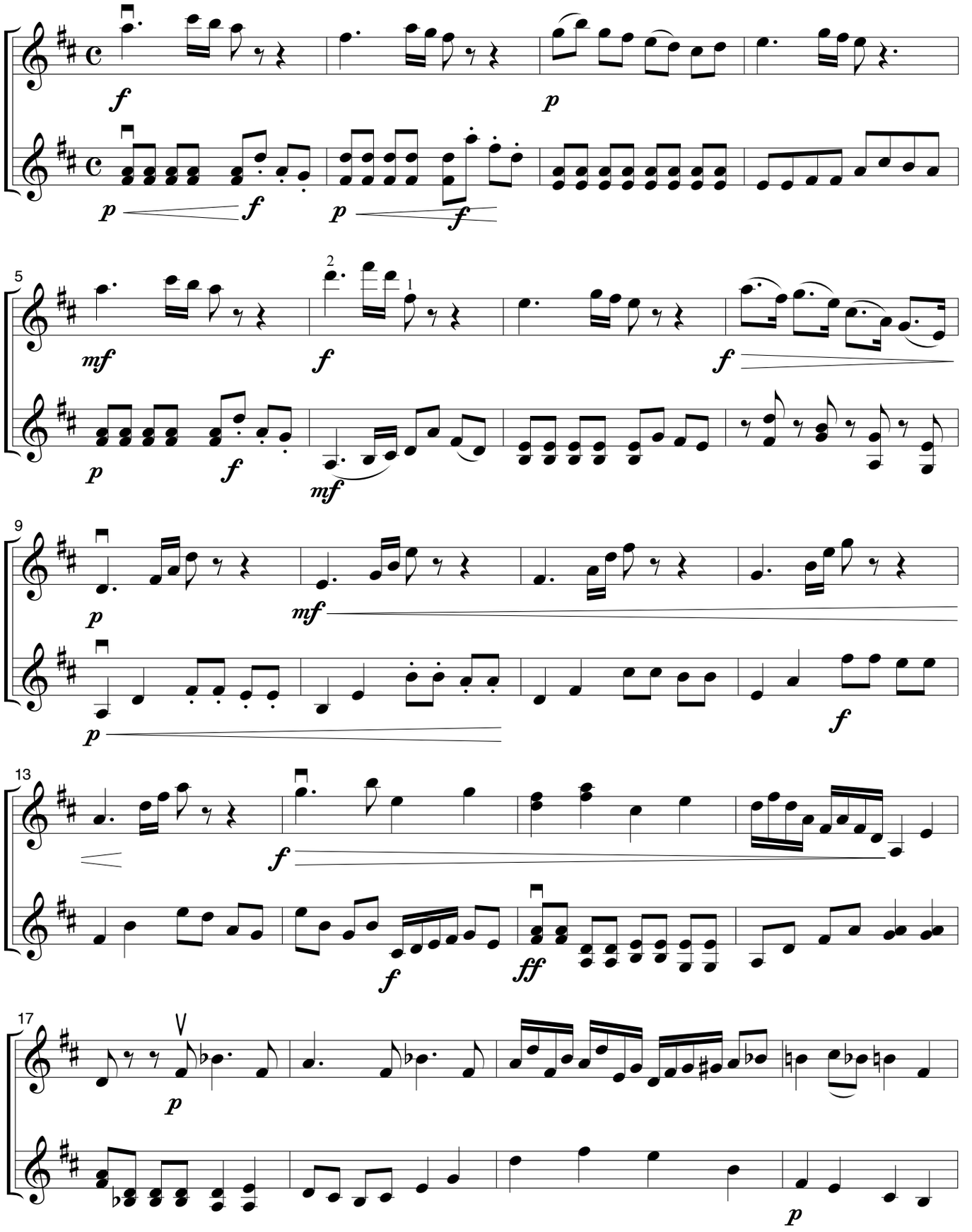
Violino I, movement IV, bar 53 - in front of note D4 should be a sharp (♯) symbol
Violino I, move IV, bar 55 – in front of G4 should be a sharp
Violino I, move IV, bar 59 – in front of G5 should be a sharp
Violino II, move IV, bar 108 – in front of D5 should be a sharp
Violino II, move IV, bar 127 – in front of D4 should be a sharp

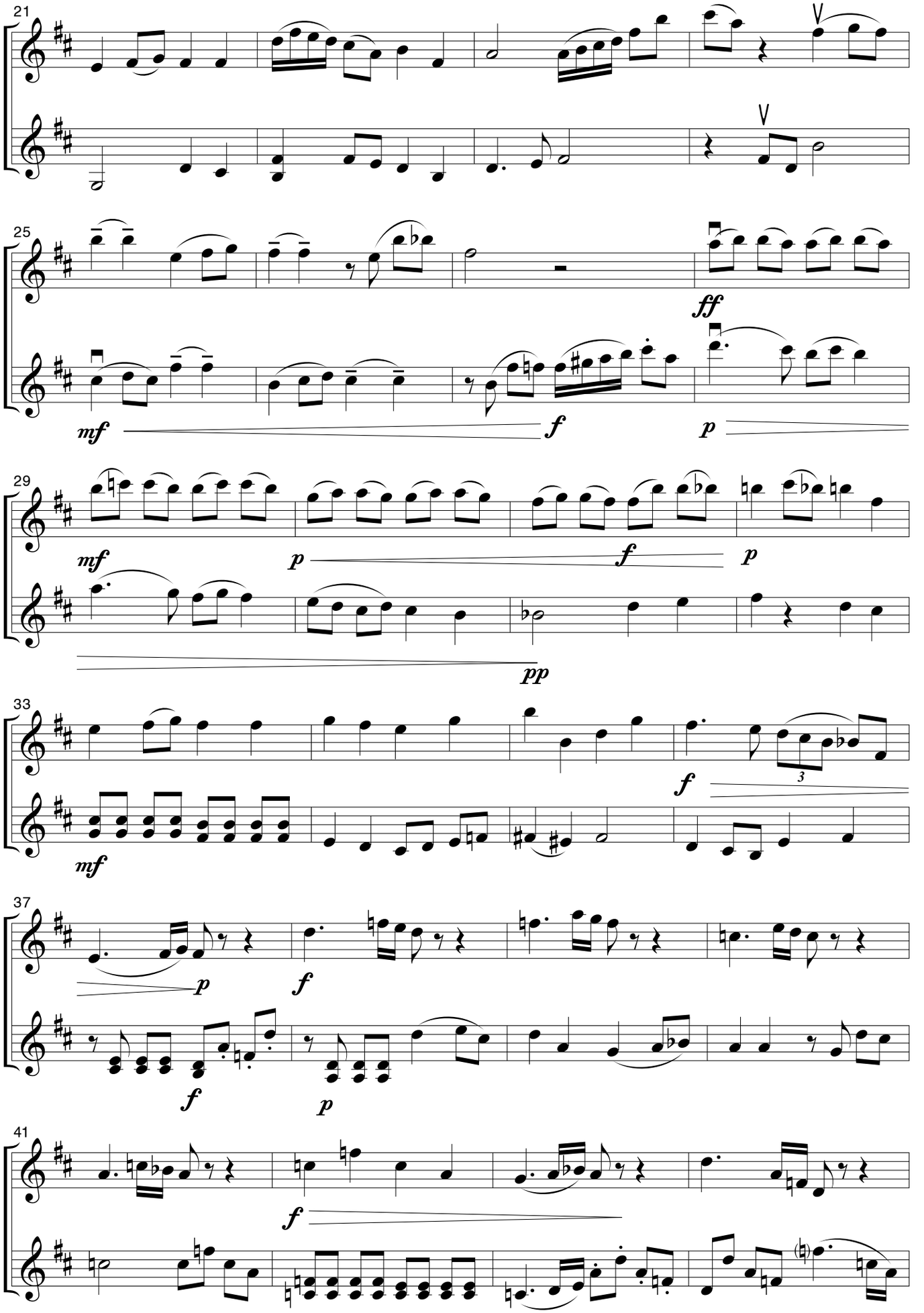
SONATA "INTIMUS"

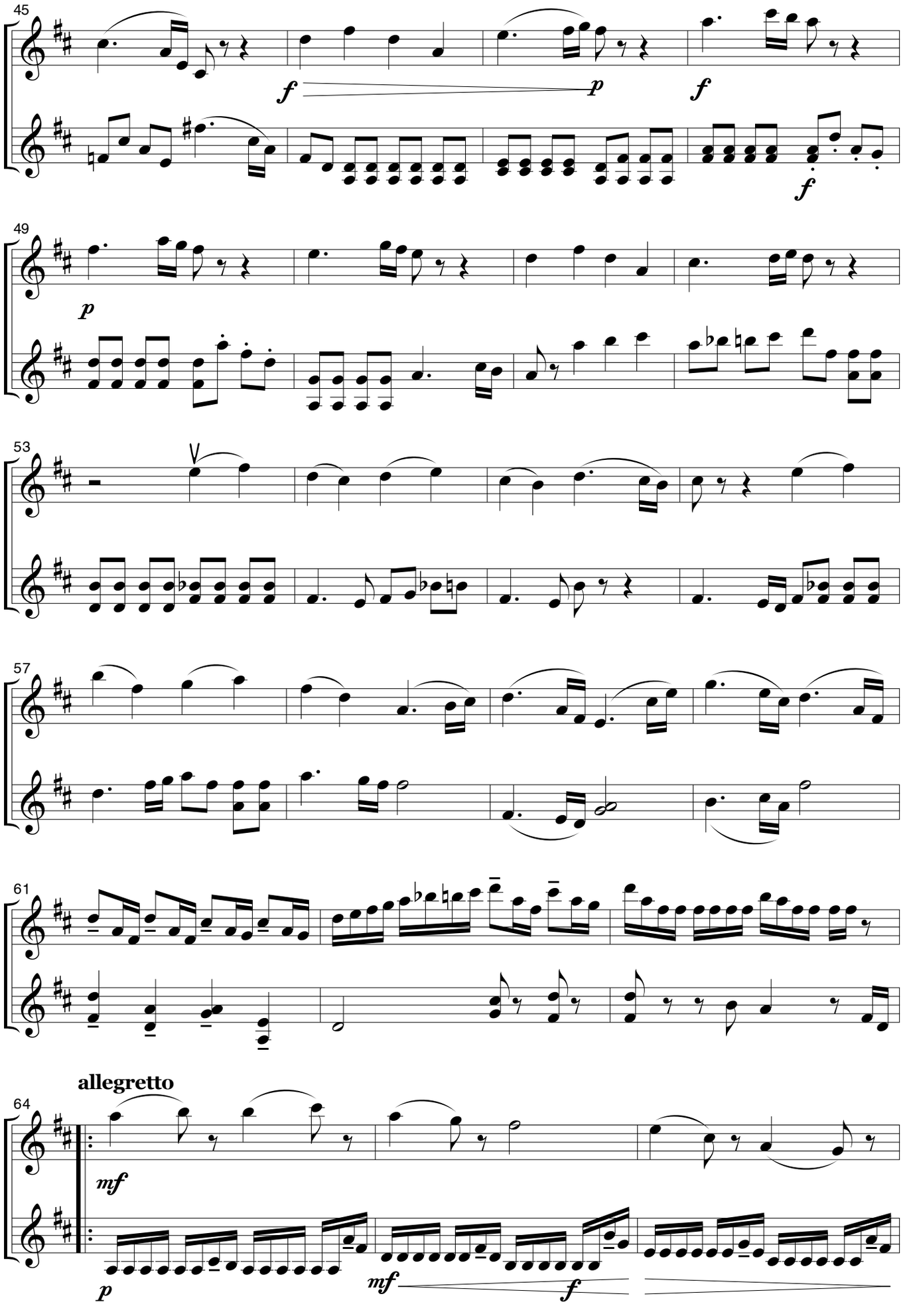
FOR TWO VIOLINS

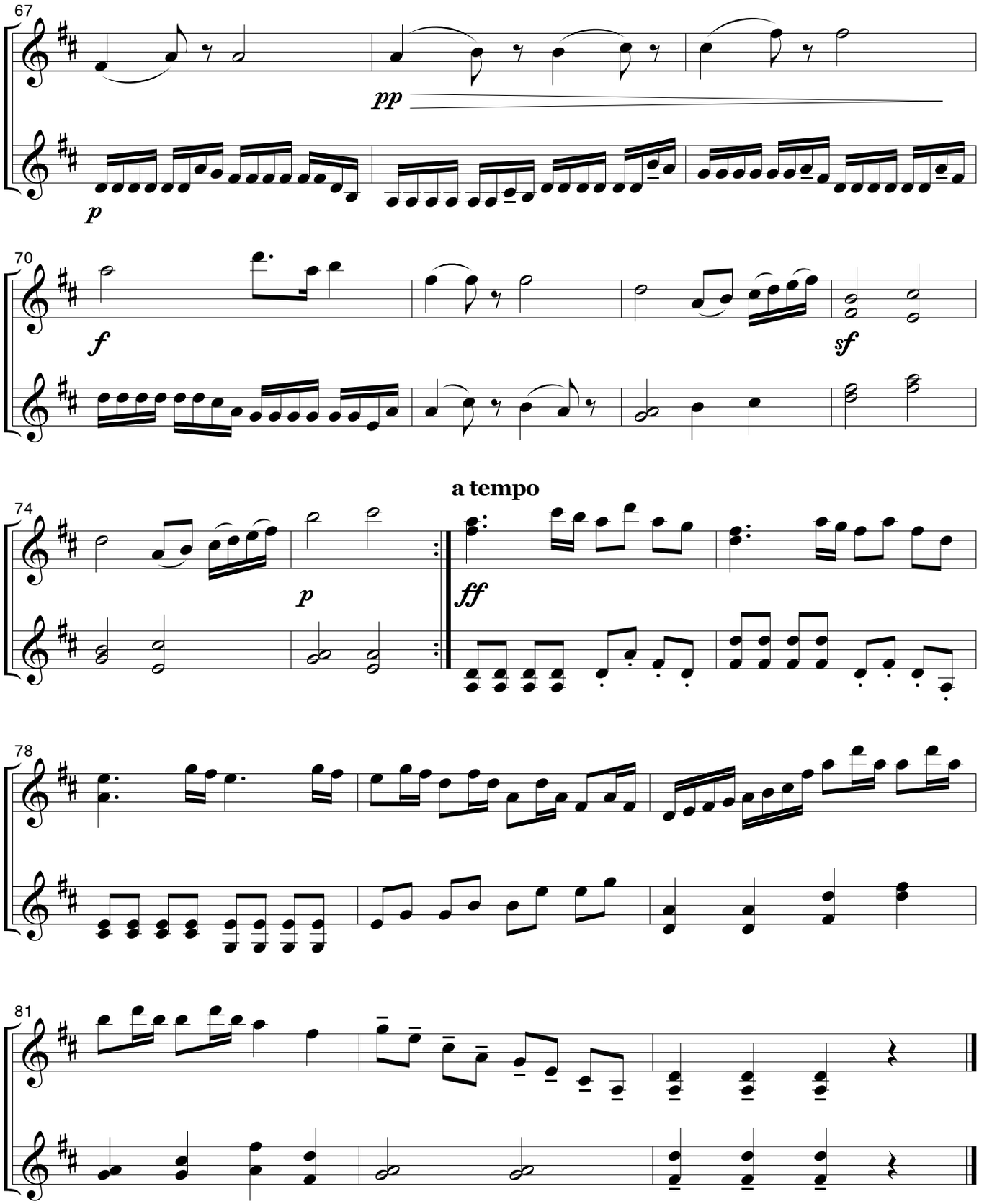
Drago Kocakov
(1908 - 1977)

I. ALLEGRO MODERATO

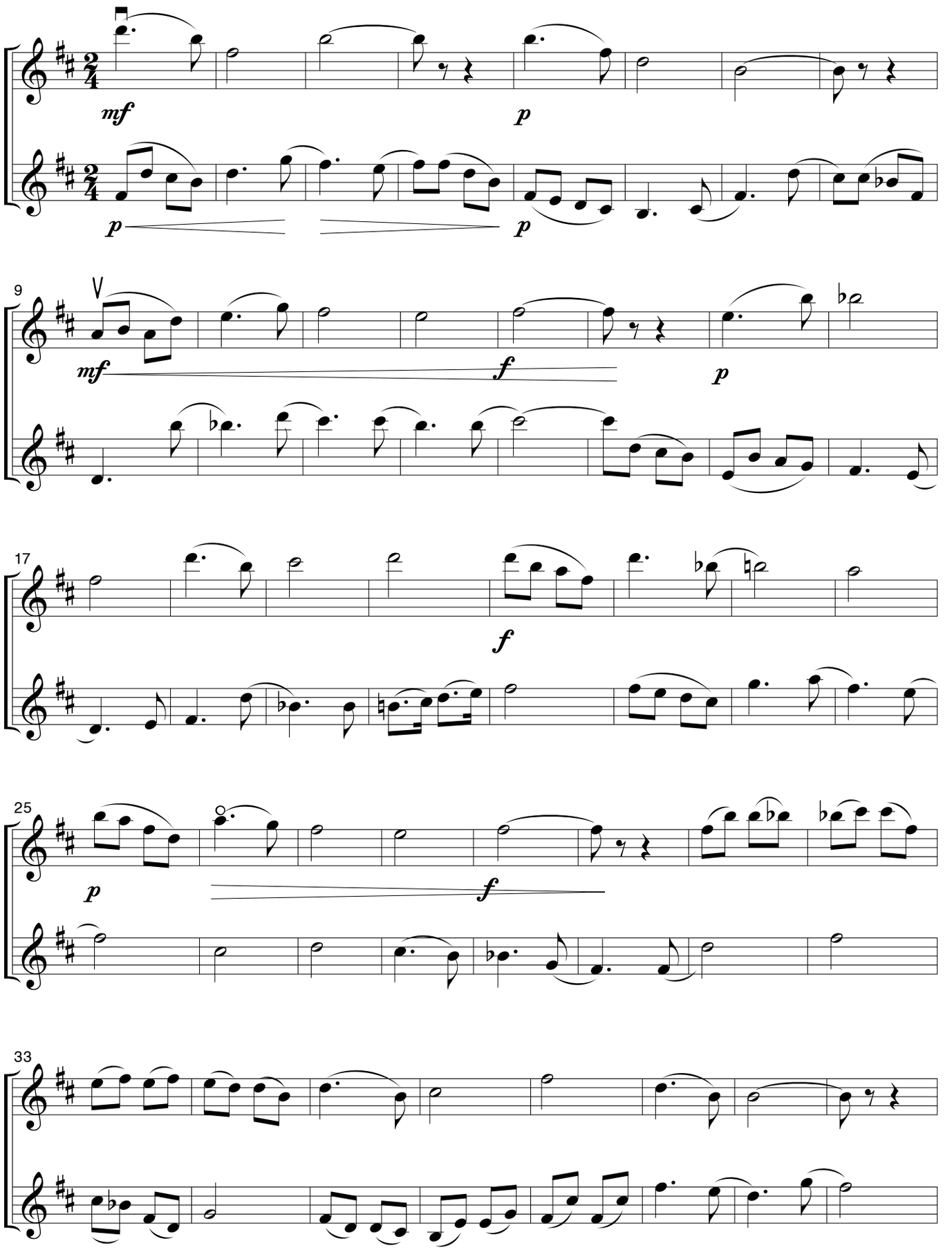


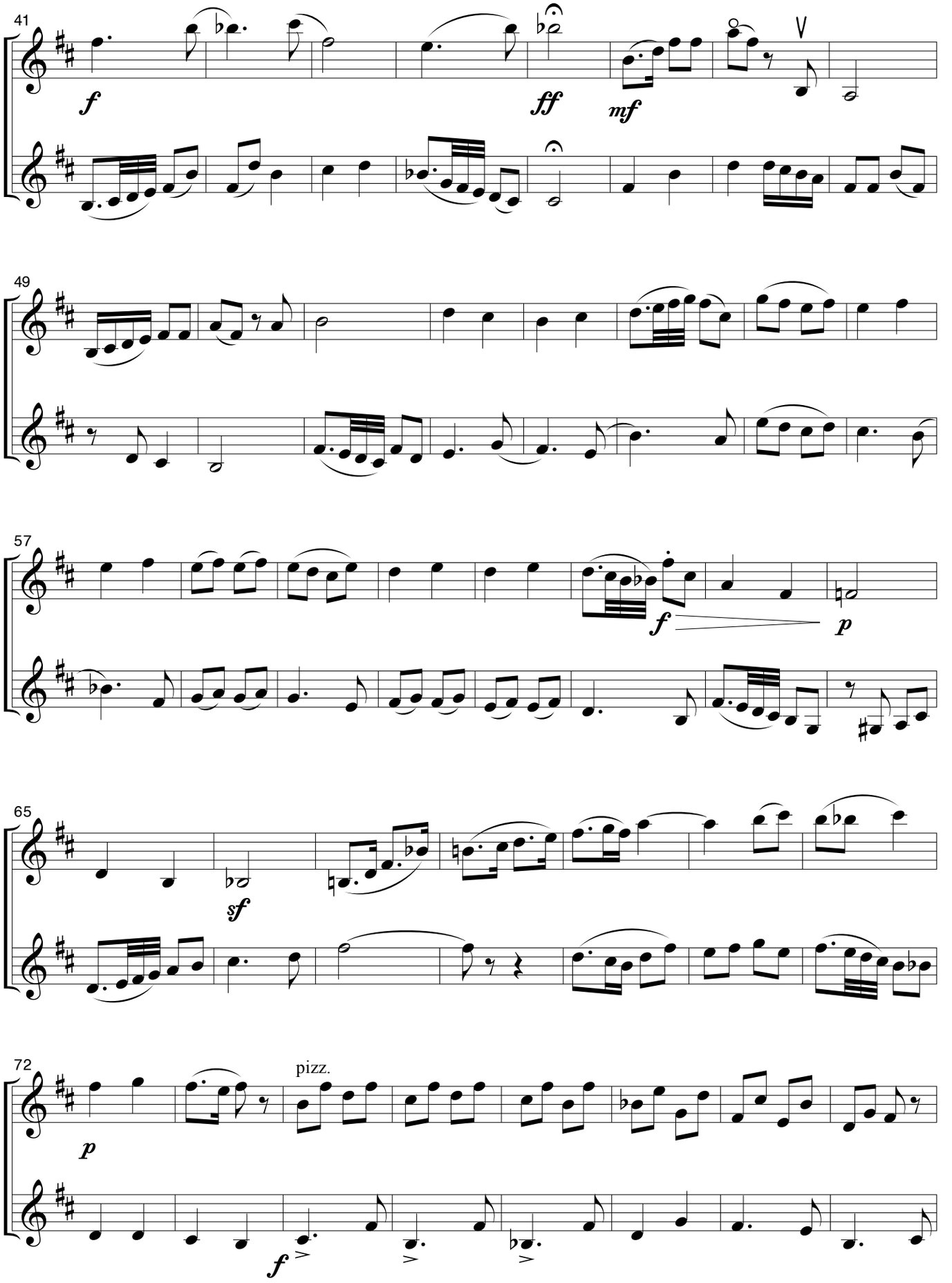

21
V
V
25
mf
f
ff
p
29
mf
p
f
p
pp
33
mf
f
3
37
p
f
f
p
41
f

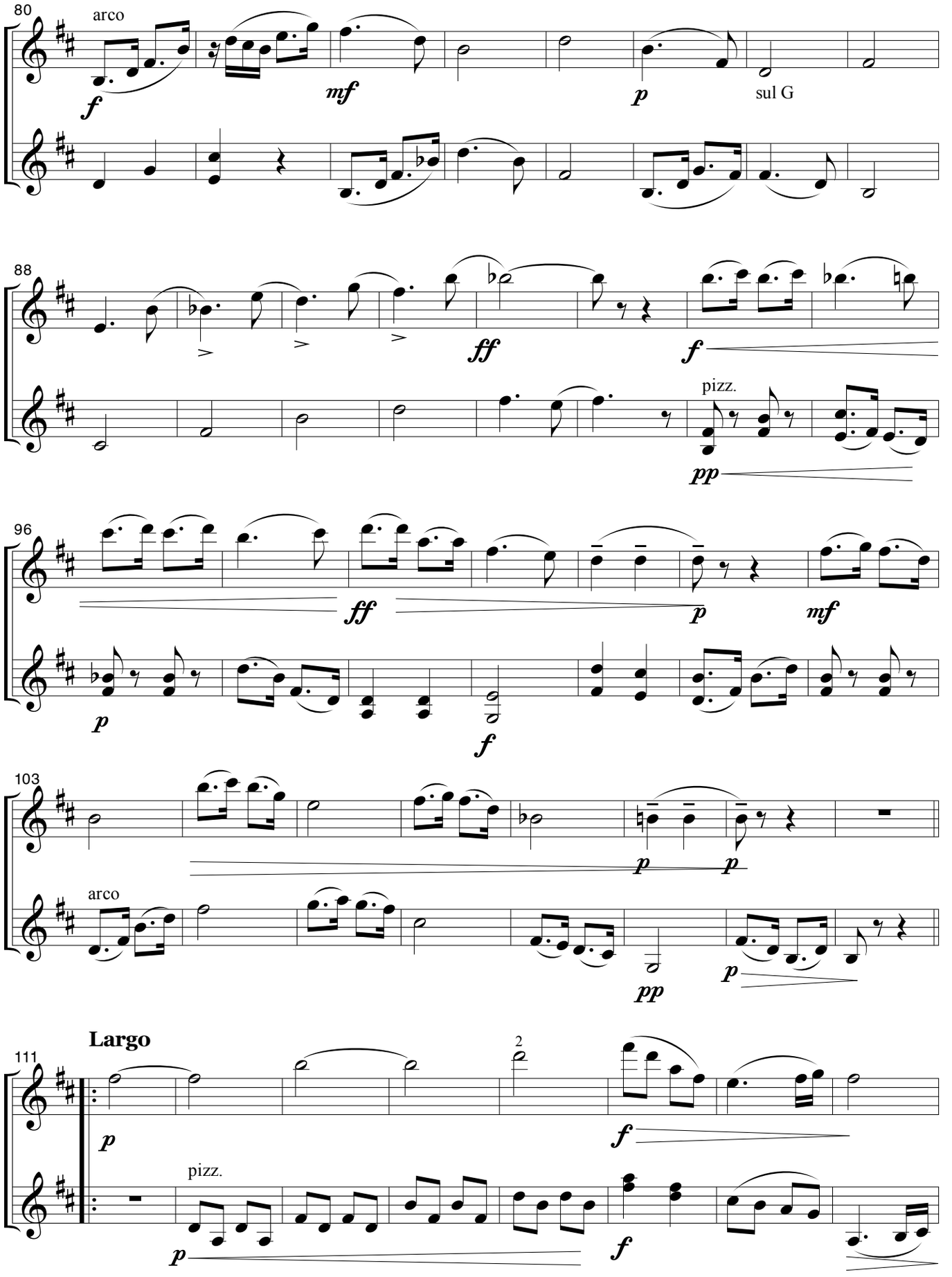

45
49
53
57
61
allegretto
64

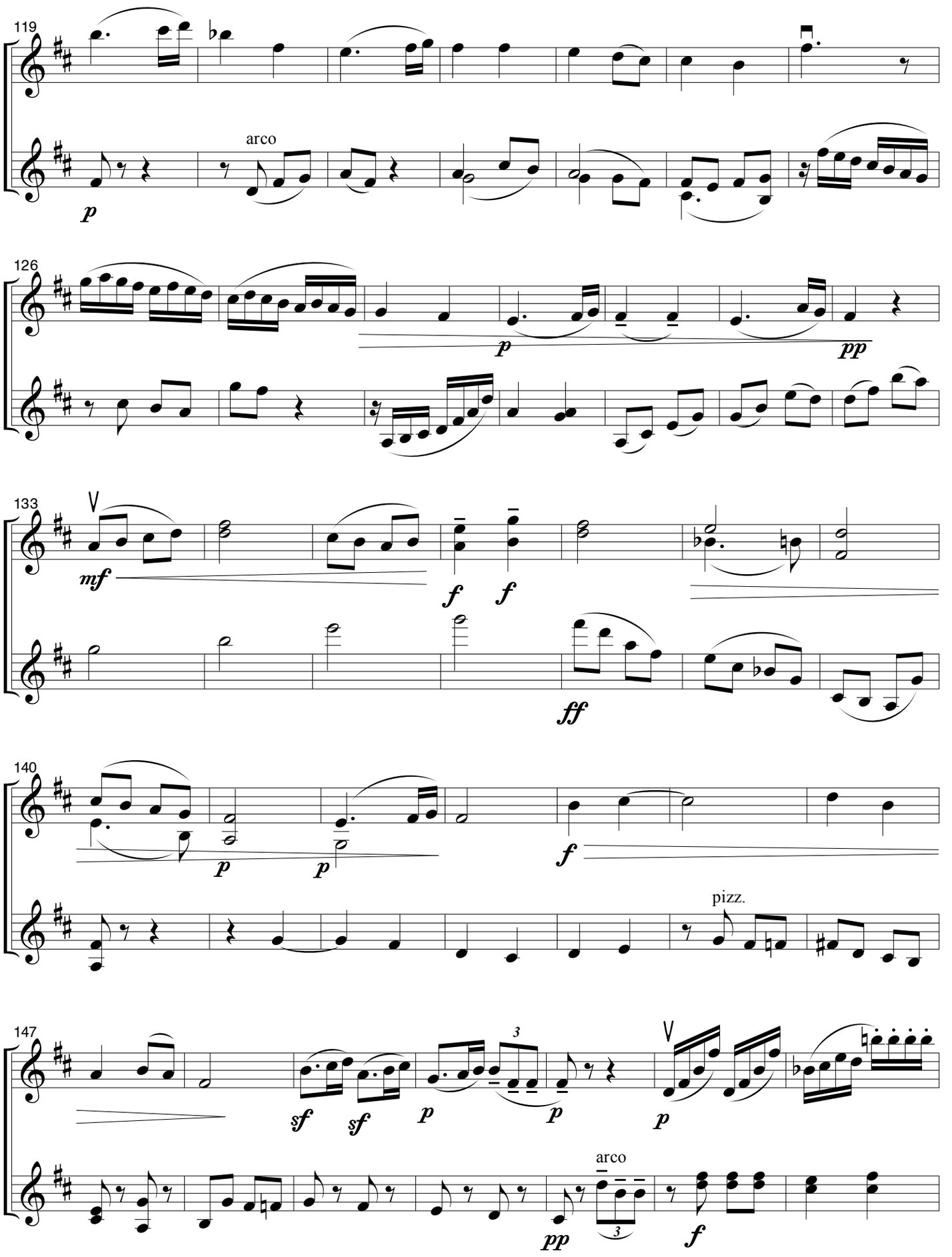

67
pp
p
70
f
sf
74
p
a tempo
ff
78
81

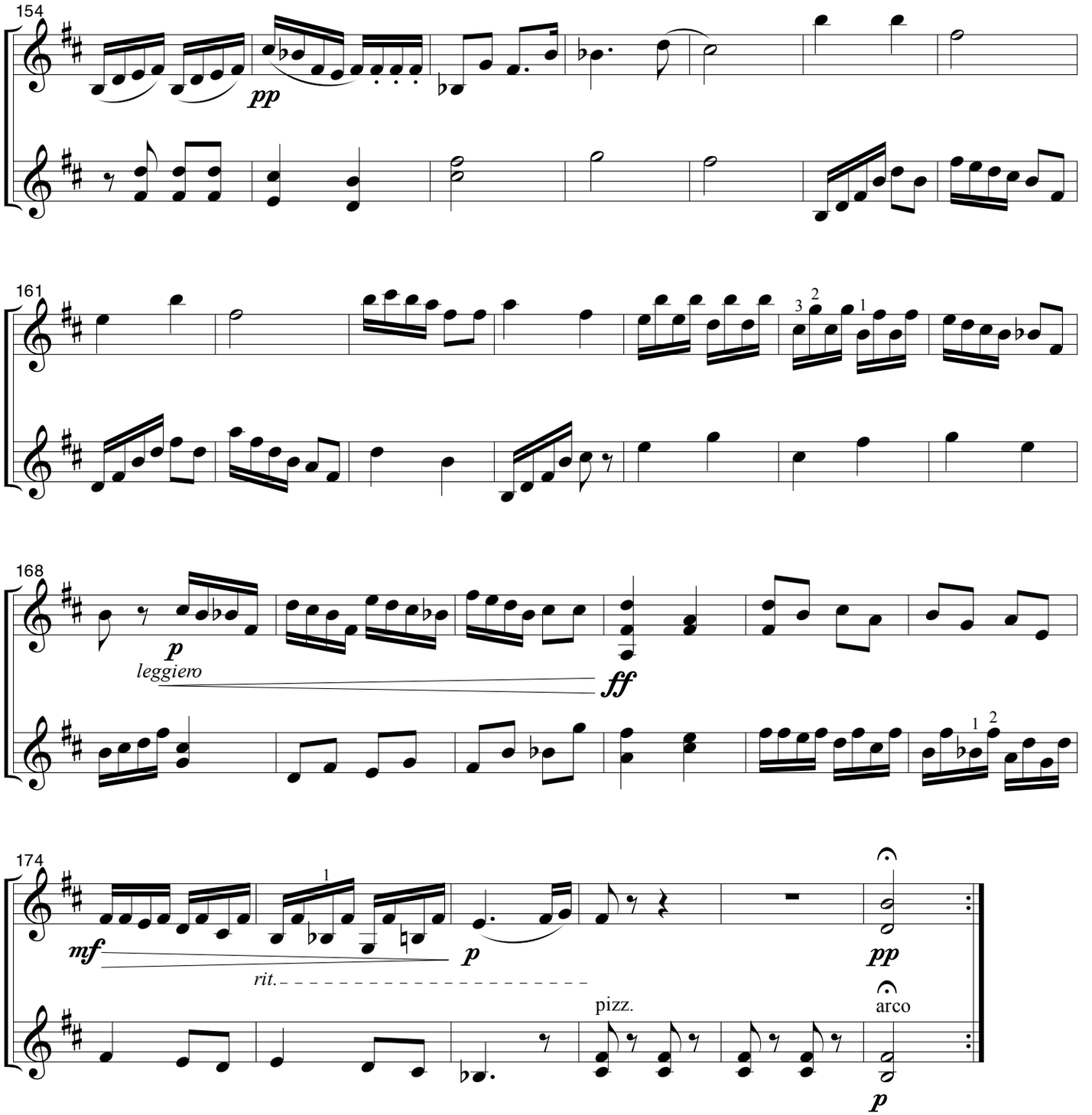
II. ANDANTE CANTABILE



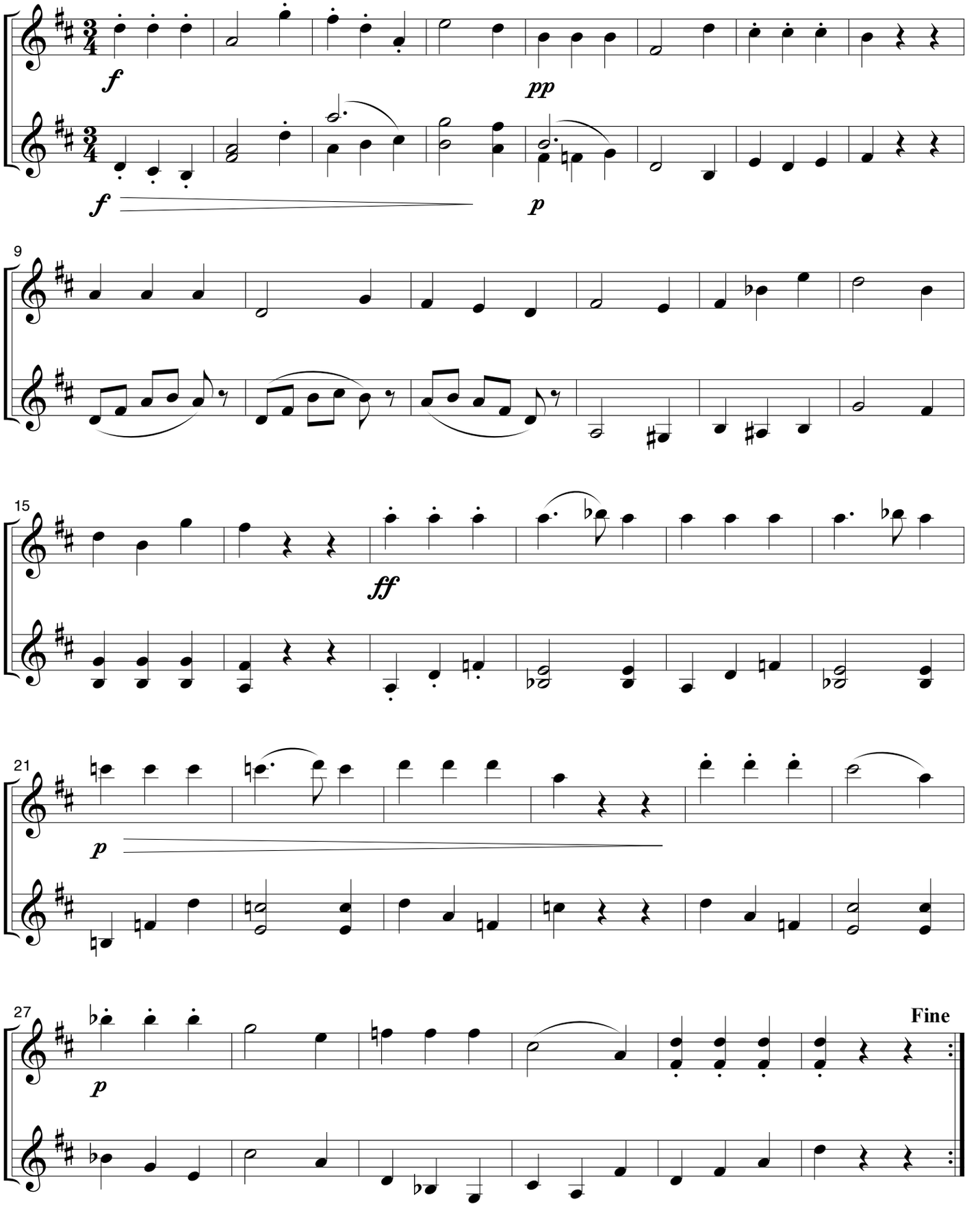

41
f
ff
mf
V
49
57
f
p
65
sf
72
p
pizz.
f

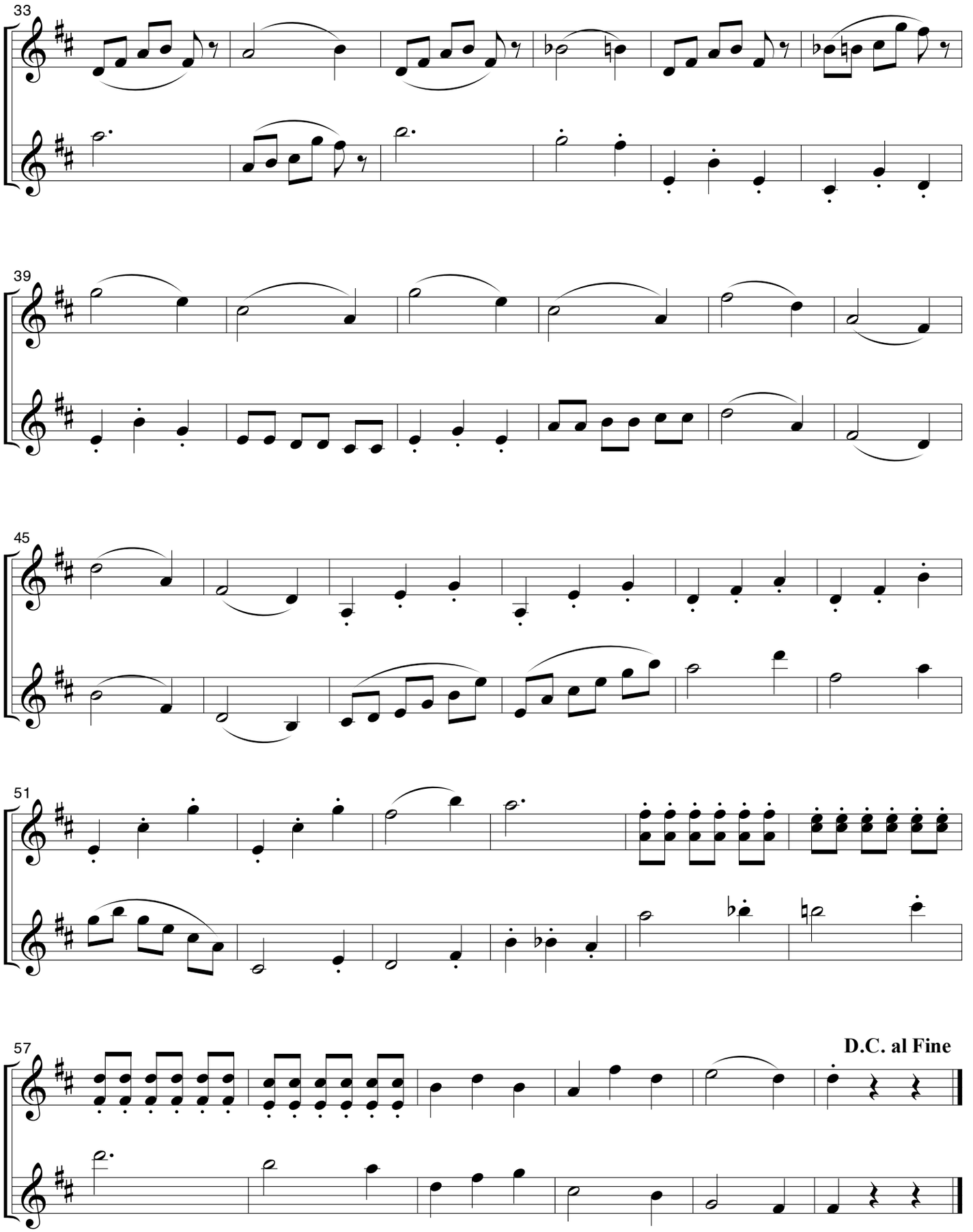

80
arco
f
mf
p
sul G
88
ff
f
pizz.
pp
96
ff
p
mf
p
f
103
p
p
arco
pp
p
Largo
111
p
2
f
pizz.
p
f


119
arco
p
126
p
pp
133
V
mf
f
f
ff
140
p
p
f
pizz.
147
sf
sf
p
3
p
V
p
arco
pp
3
f

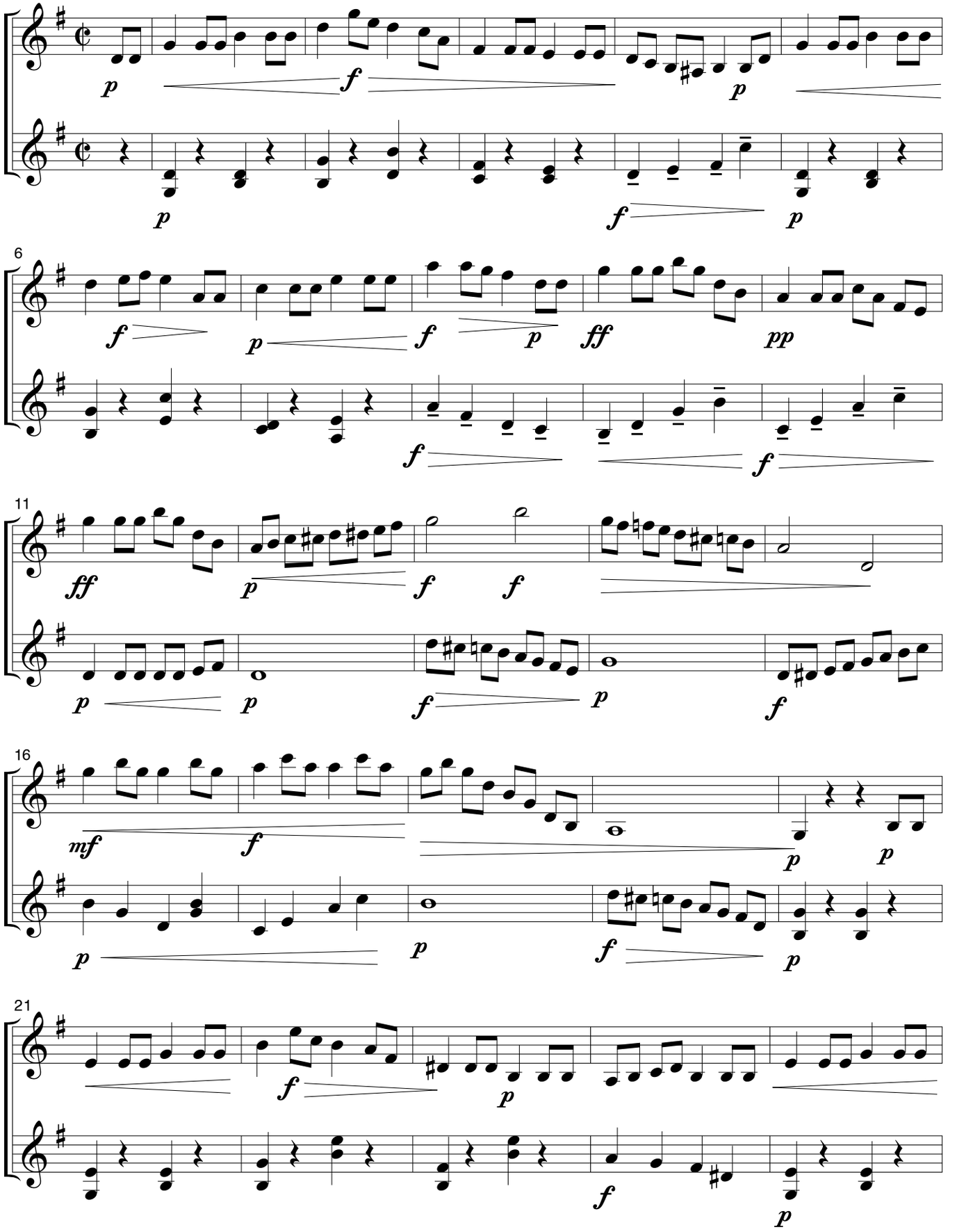

154
pp
161
168
p
leggiero
ff
174
mf
p
rit.
pp
pizz.
arco
p

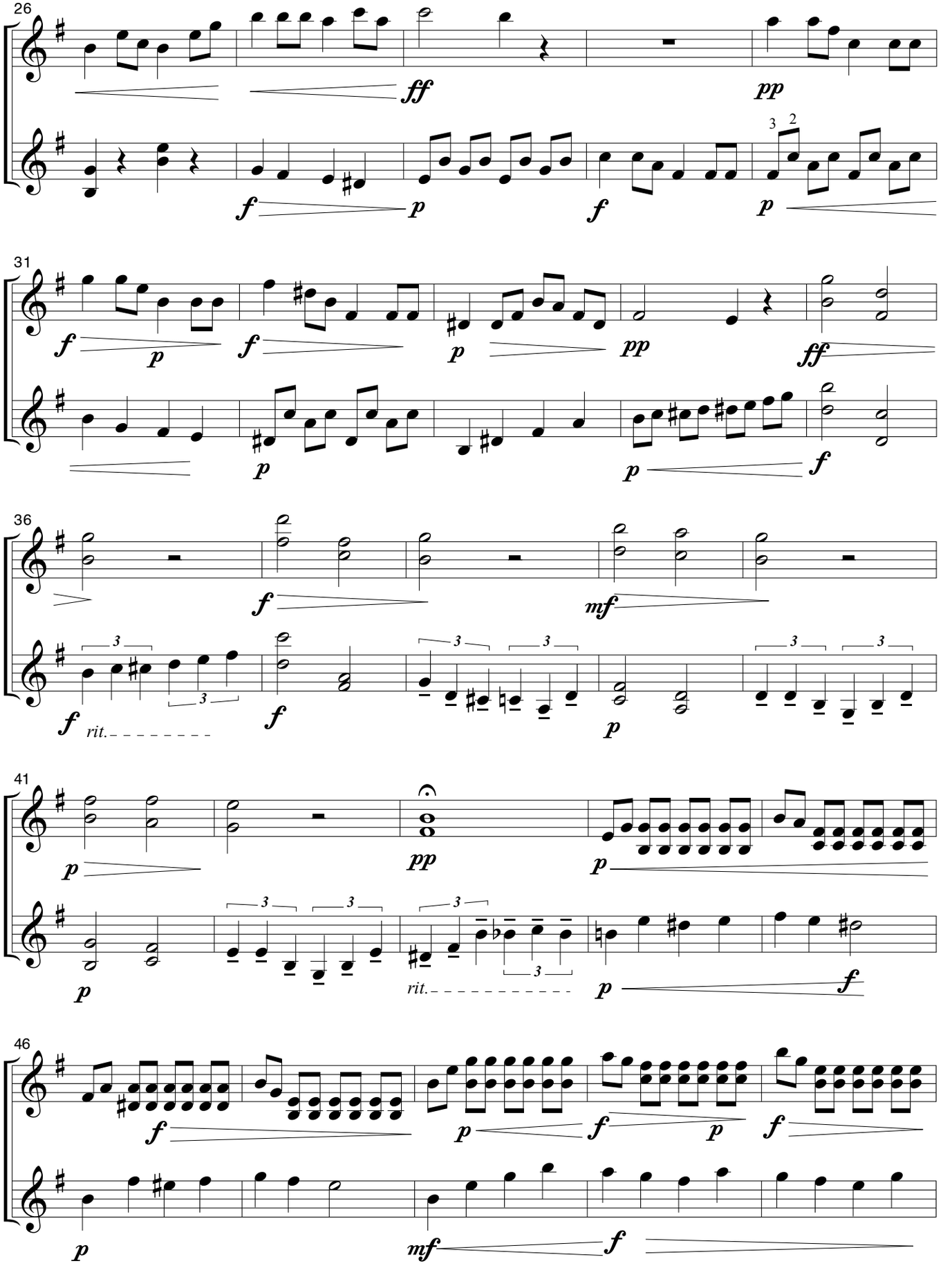
III. MENUETTO ALLEGRO

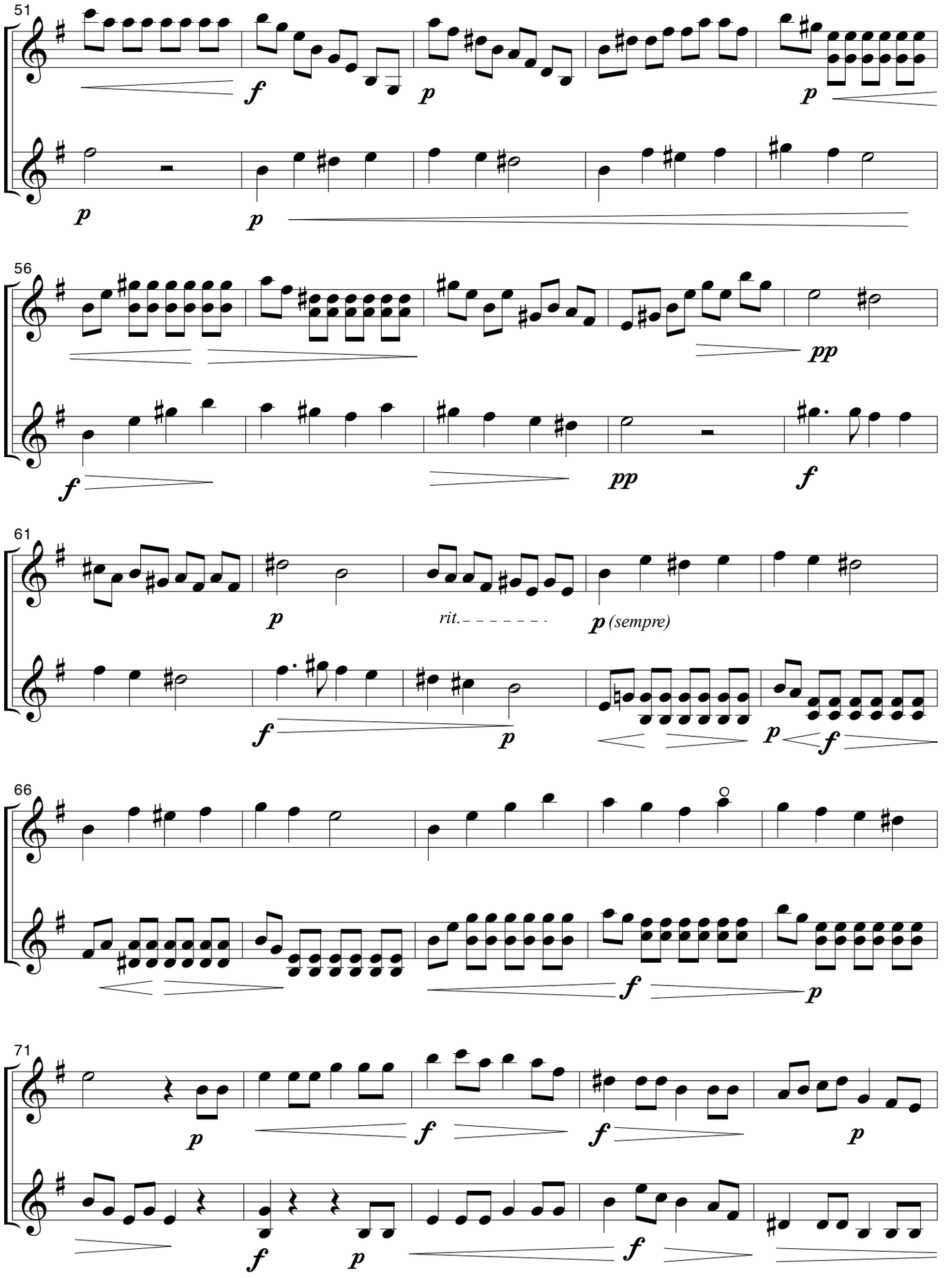


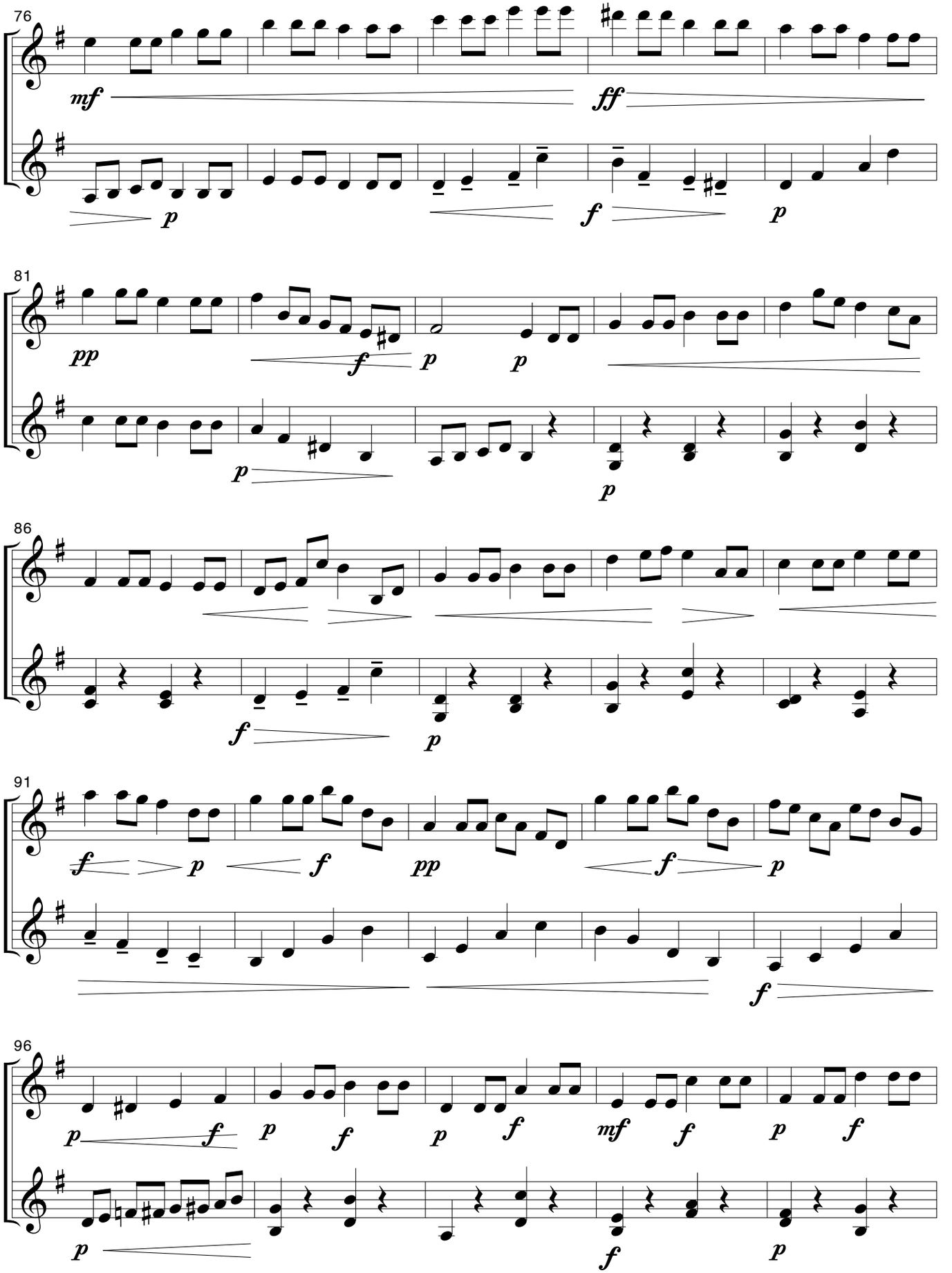

33
39
45
51
57
D.C. al Fine

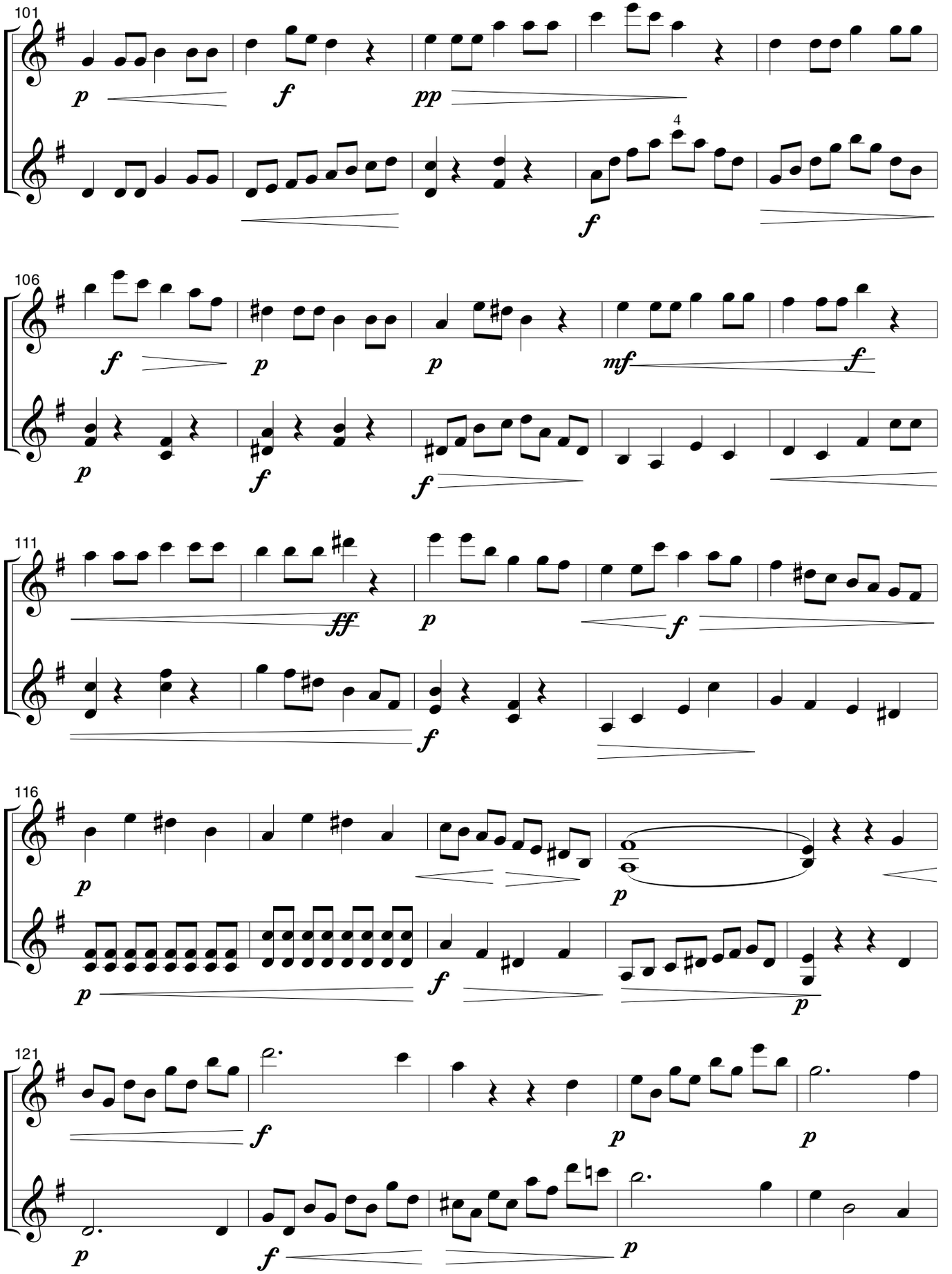
IV. ALLEGRO VIVACE

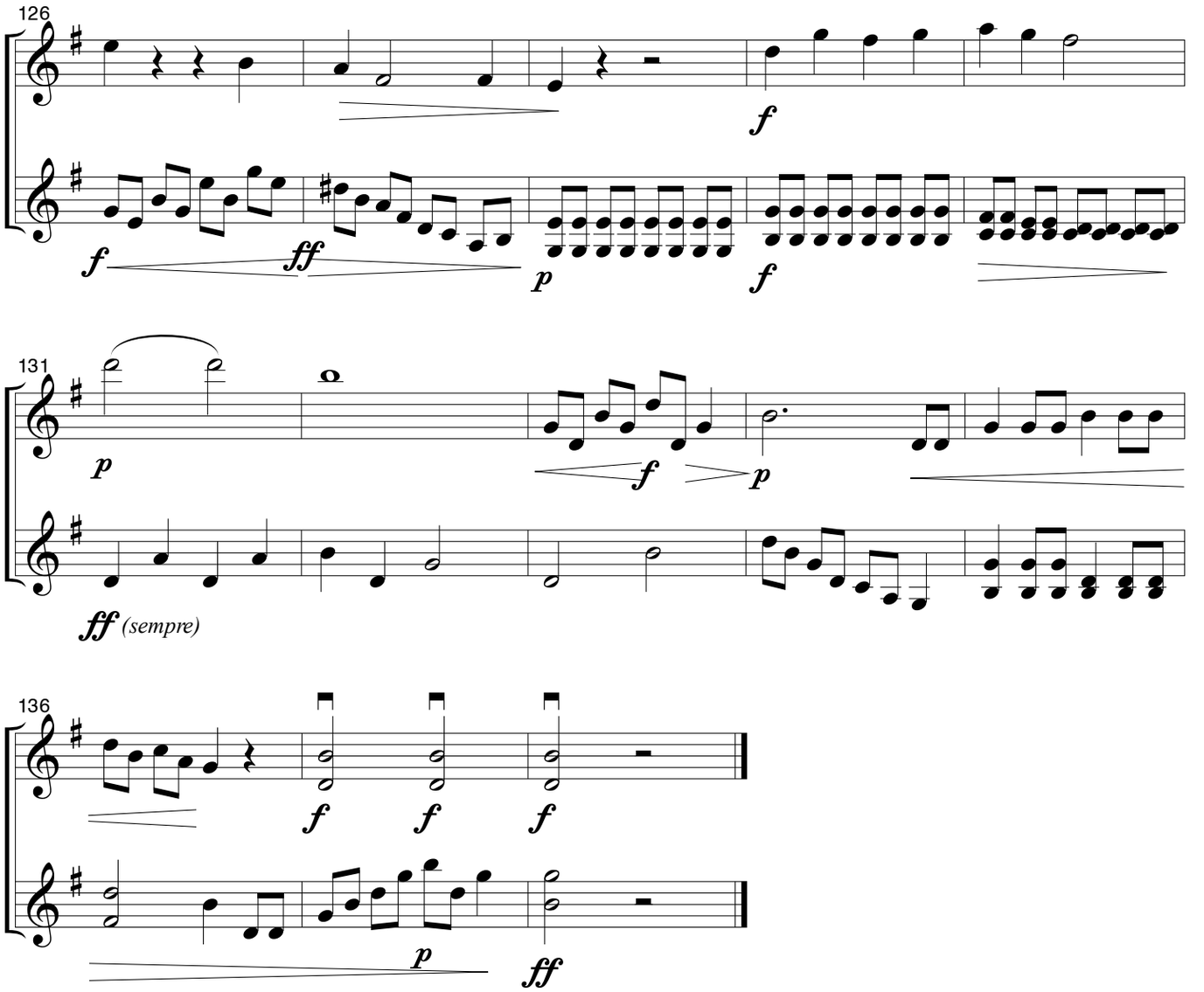



26
ff
pp
f
p
f
p
31
f
p
f
p
pp
ff
p
p
f
36
f
mf
f
rit.
f
p
41
p
pp
p
p
rit.
p
f
46
f
p
f
p
f
p
mf
f


51
56
61
66
71
rit.
(sempre)


76
mf
ff
p
f
p
81
pp
f
p
p
p
p
86
f
p
91
f
p
f
pp
f
p
f
96
p
f
p
f
p
f
mf
f
p
f
p
p
f
p


101
106
111
116
121


126
f
f
ff
p
f
131
p
f
p
ff (sempre)
136
f
f
f
p
ff

Drago Kocakov was born on August 15, 1908 in Vukovar, a small town placed on the banks of the river Danube. His mother, Maria Pivonjka, was a woman of progressive vistas and outstanding culture encouraging her children to go in for the activities that could enrich their spirit and acquire wide common education. Drago Kocakov revealed soon (shortly after first lessons by his mother) an exceptional sense and interest in music and this was the reason why his parents did their best in order to enable him private lessons with professional musicians. When he enrolled secondary school, he started also with his private lessons in drawing and painting with the painter and printmaker Dragutin Renarić (1872.-1944.), and being his pupil for several years he mastered the classical techniques.

In 1926, having by then a substantial knowledge in playing the violin and the piano, he leaves for Zagreb, the capital, however not to study music or painting but the economy! (It is not known what stood behind that decision of his). So as to be able to pay the college and other existential needs, he was making for living by playing in cafés and similar premises which were the public sphere of the social life of the bourgeoisie. After a while he made lot of acquaintances. He made contacts with the musicians that were playing in some of many chamber ensembles that were active at that time in Zagreb and mostly they were playing at the salons of rich apartments and houses, private and business premises and infrequently in public areas, and he joined them. It was the milieu that suited that self-sacrificing romantic the best, as thus he was free of tension that usually was an obstacle in public places preventing him to show off and to glitter. Playing at numerous concertinos (music events in private venues) he acquired a large hearing experience that stirred up his composing spirit. Concurrently with the study of economy and professional engagement in music he attended private classes of composition and improving in the violin with several composers and violinists with whom he was a friend. He also regularly studied the scores of all musical styles within the classical tradition. Some titles that he played (at the aforementioned concertinos) as a soloist: A. Vivaldi – Concerto for Violin and Soloists "Quattro staggioni"; M. Bruch – Concerto for Violin and Orch. Op.26; L. van Beethoven – Concerto for Violin and Orch. in D major Op.61; F. Mendelssohn – Concert for violin in E ma-jor Op.64; L. van Beethoven: Sonatas for Violin and Piano Op.30 No.2, Op.23 No.4, Op.47 No.9 "Kreutzer", Op.12 No.2 .. However, he mostly played as a member of chamber ensemble. Particularly he liked to play and participated in numerous performances of Antonín Dvořák's compositions. Kocakov was a violoniste passionné, and as far as other instruments are concerned, it is generally known that he was playing the piano while he was studying the works of other’s or while composing his own ones, and in company of his friends he played and improvised on the guitar popular melodies they liked at that time. There is a nice statement of his daughter: "Daddy had a very good hearing and I remember that I was always astonished at his musical gift as he was able to play me on the violin everything that I would sing!"

In 1931 Kocakov completed the studies of economy and went for a certain period of time to Prague, his mother’s native town, where he substantially widened his music horizons. Upon his return to Zagreb all the way up until the pre end of the II World War, Kocakov was having a good time with his crew from student days. One of their adventures was a trip to the island of Rab (isola d'Arbe) and were camping in the ancient forest Kalifront, to the astonishment of the locals that had never seen anything similar! During the winter time they went sometimes to the Alps for skiing. Once during the Second World War, they were rowing in boats along the Danube from Vukovar to Belgrade, making jokes with the German soldiers on the banks. Luckily nothing happened except the anger of the soldiers that were yelling at them.. Kocakov was active in art photography and he made several photograph albums from the trips with his friends. He was also keeping an exciting diary on all his trips. He spoke several languages mostly using French, Russian, German and English, while within his family he had learned Czech and Ukrainian.

After the Second World War and establishment of the communist Yugoslavia (a federation of South-Slavic socialist republics) the new social atmosphere in Zagreb did not tolerate the old bourgeois system, and Kocakov was appointed manager of a newly founded company. From that point on, his activity as a reproduction musician was limited to a friendly gathering of music fans that were paying visits to each other and played together. He continues with playing but not for money any more. From 1950-ies Kocakov started to have health problems that negatively influenced his playing abilities. His non-music friends from the youth disappeared as most of them founded families, like Kocakov too. Thus, he was more active in economy activities, with lot of success. In that second phase of his life he became more introverted and dedicated to creativity. He was fond of spending time in nature, not as an eager adventurer anymore but as a wise man listening attentively and absorbing its meditative vibrations. He was going on excursions or mountain climbing and thereat examining the plants species, birds and butterflies, making paintings and taking photos. If there was a river nearby, he would fly-fish on it. From all his trips he was keeping picturesque diary records. In his late years of life he met some new friends in the esteemed and famous association of art artists "Group '69". On an occasion in 1973 Drago Kocakov said: "I enjoy working. When I make something, then it is a gift for my friends or I keep it for myself". He also said: „I am looking for my style, my paint, my handwriting. This is something that I did not define yet". In the opus of that painter of a discrete palette, full of calm shades, there are different art influences however, prevailing a realistic expression and specific personality integrating all his paintings: a sense for nature and love for man, life and objects, of importance or not, that surround us. In the whole period up to the end of his life he was engaged in economics research of oil and gas as a economy pioneer in that science field. He was employed with the Institut za naftu (Petroleum Institute) making economy research for oil and gas and was engaged in first feasibility projects covering installation of natural gas in the Socialist Republic of Croatia. He wrote several experts papers in that field of science, first of the kind in Yugoslavia, out of which are still topical nowadays. Up to his last days he was very active in taking walks in the nature, which remained his reliable source of peace and inspiration. Drago Kocakov, a noble man and a hard worker who never wanted to stand out, died in Zagreb on October 30, 1977. He left behind a rich collection of drawings, oil paintings and aquarelles and handwritings of his own and printed editions of compositions of others that for ignorance or moving were thrown away and lost irretrievably. In 1978 the "JAZU" (Yugoslav academy of science and art) and "INA" (Yugoslav Oil Company) prepared a retrospective exhibition in his honor.

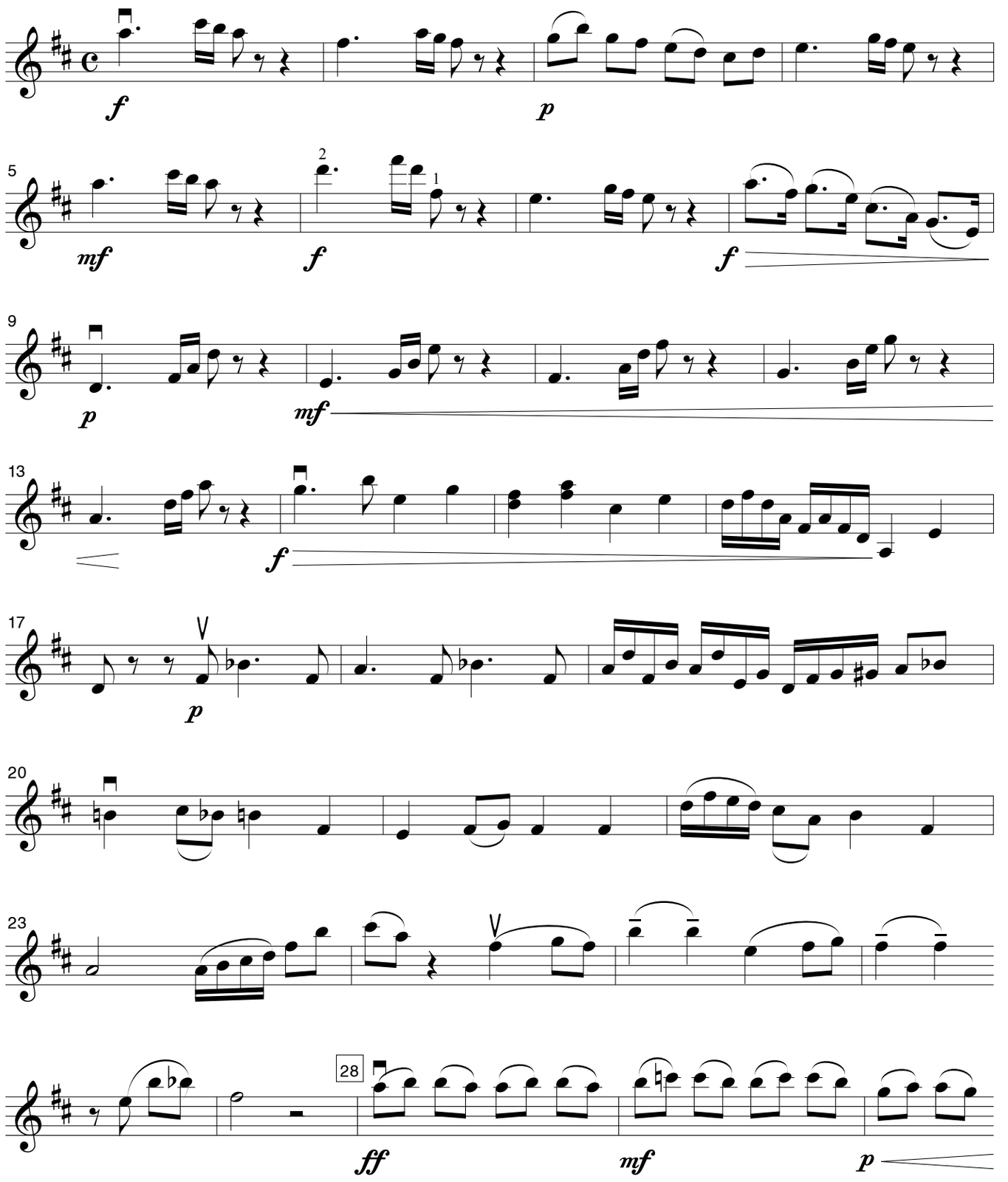
SONATA "INTIMUS"

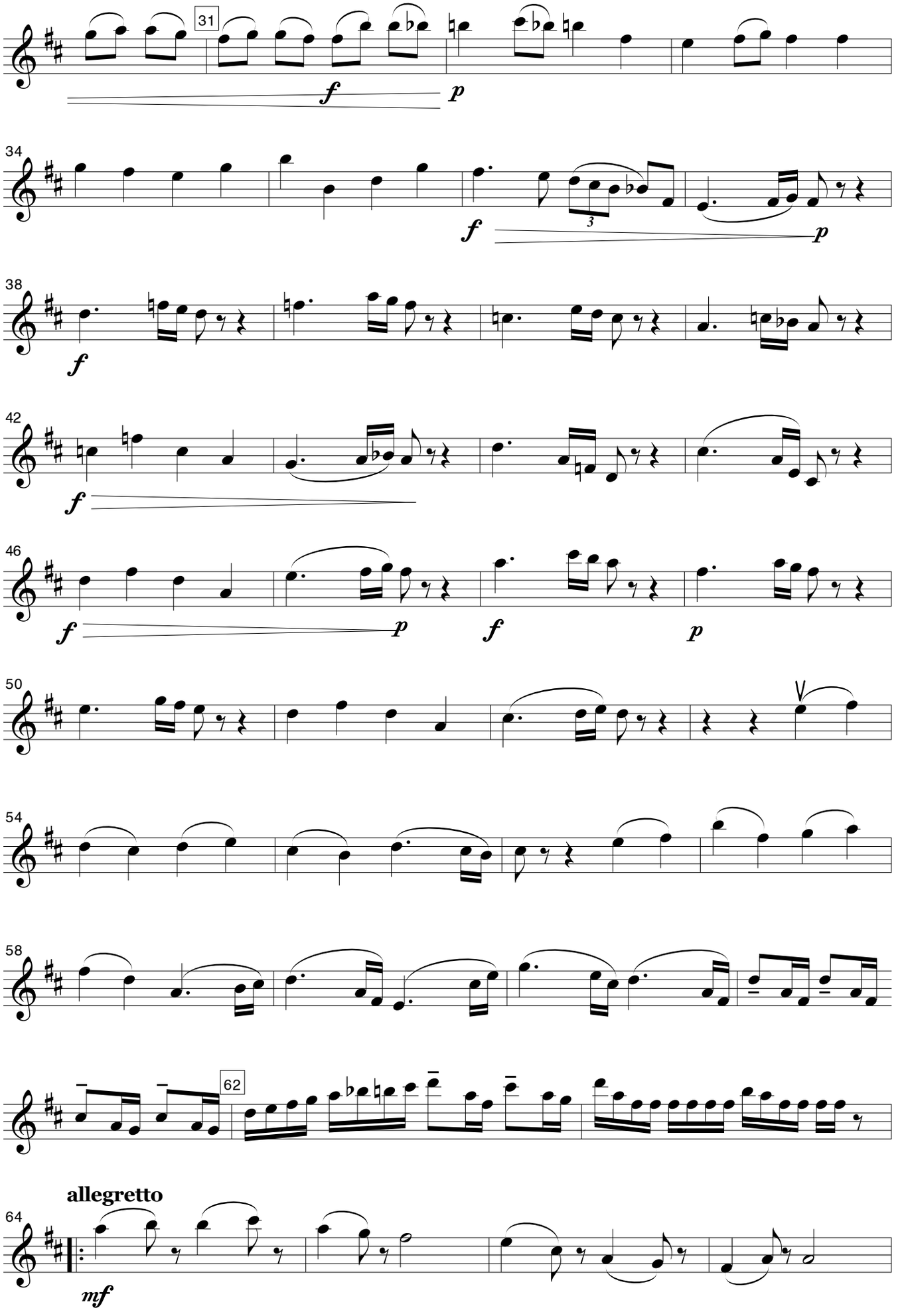
FOR TWO VIOLINS

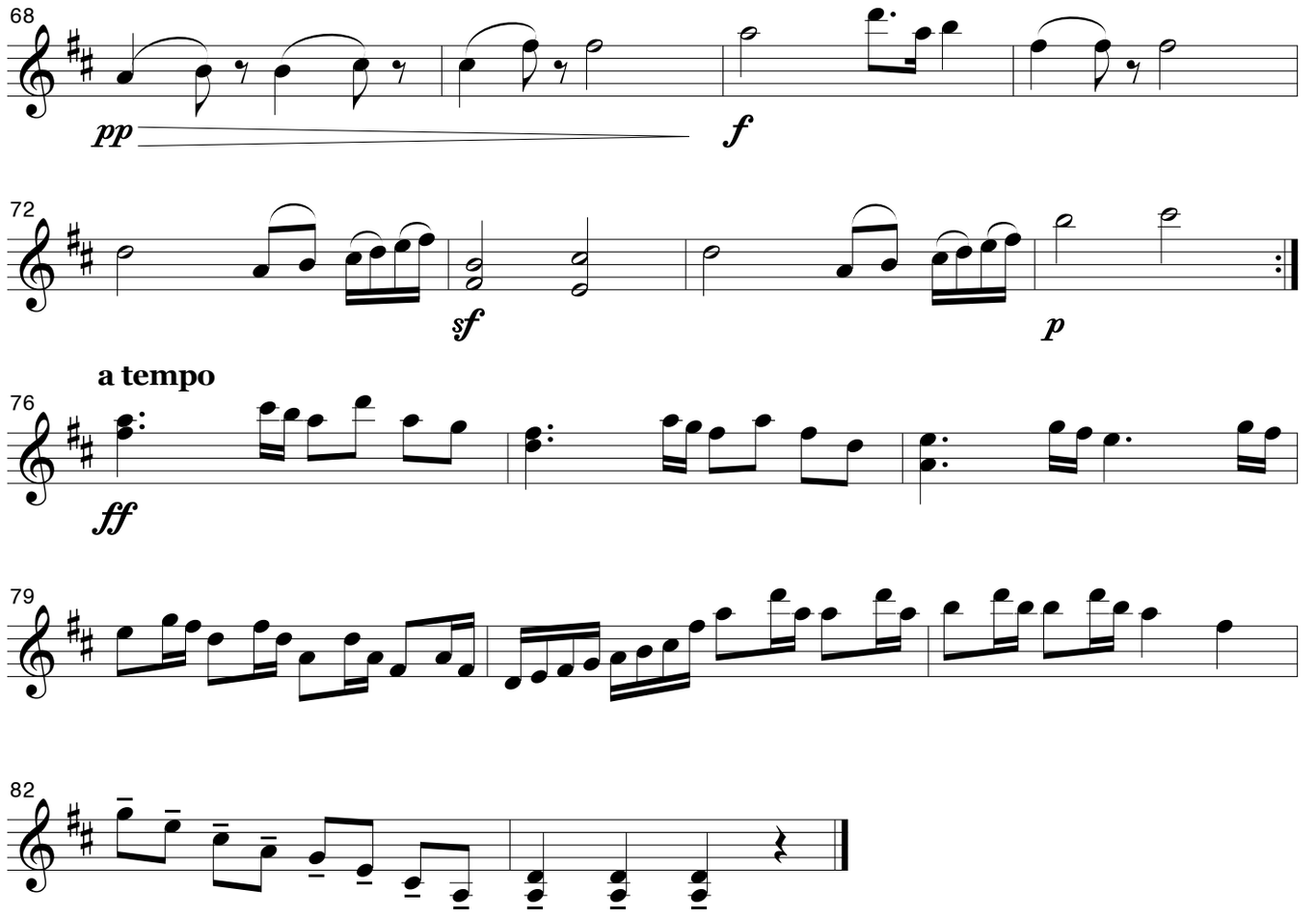
Violino I.

Drago Kocakov
(1908 - 1977)

I. ALLEGRO MODERATO

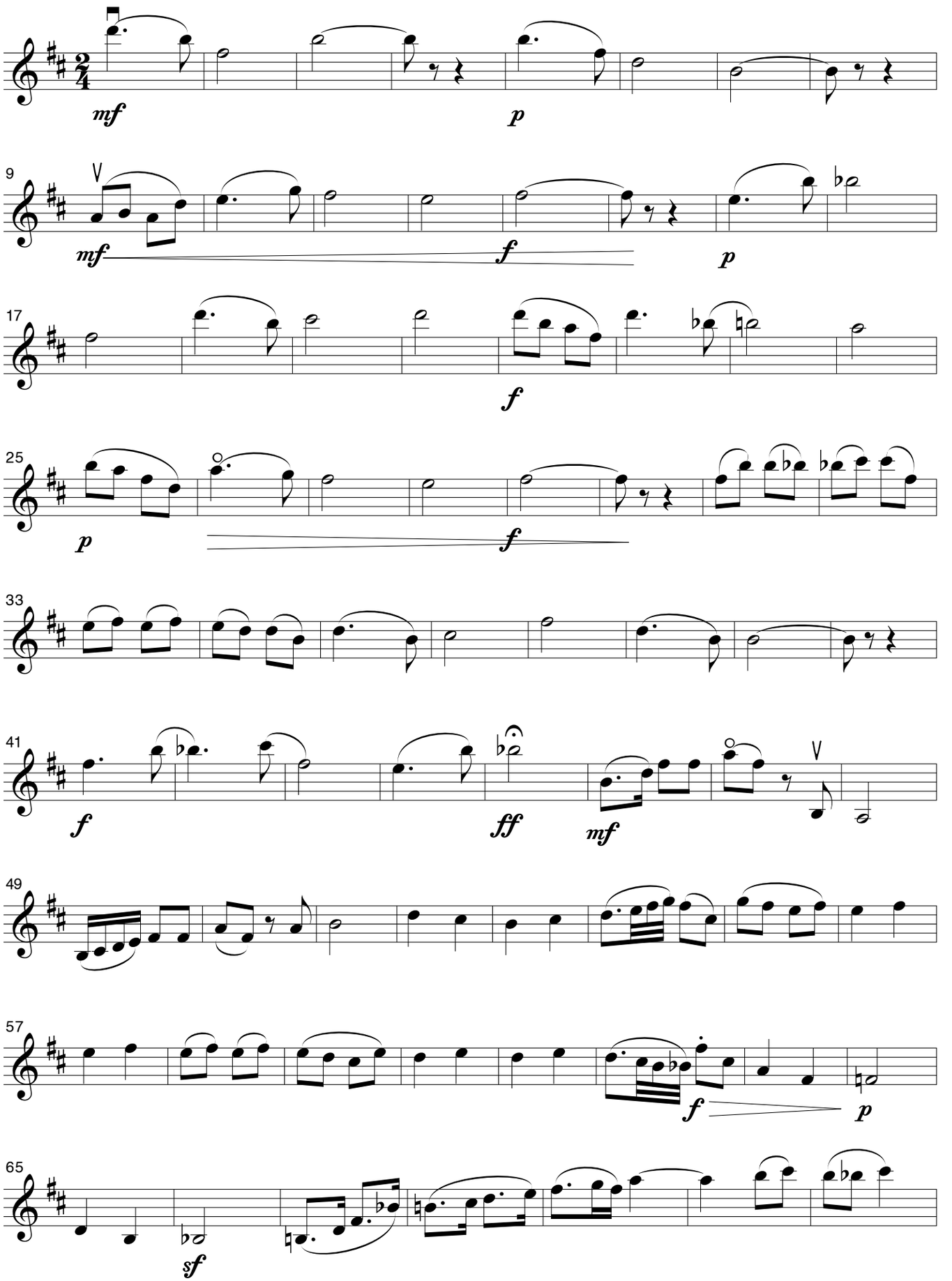


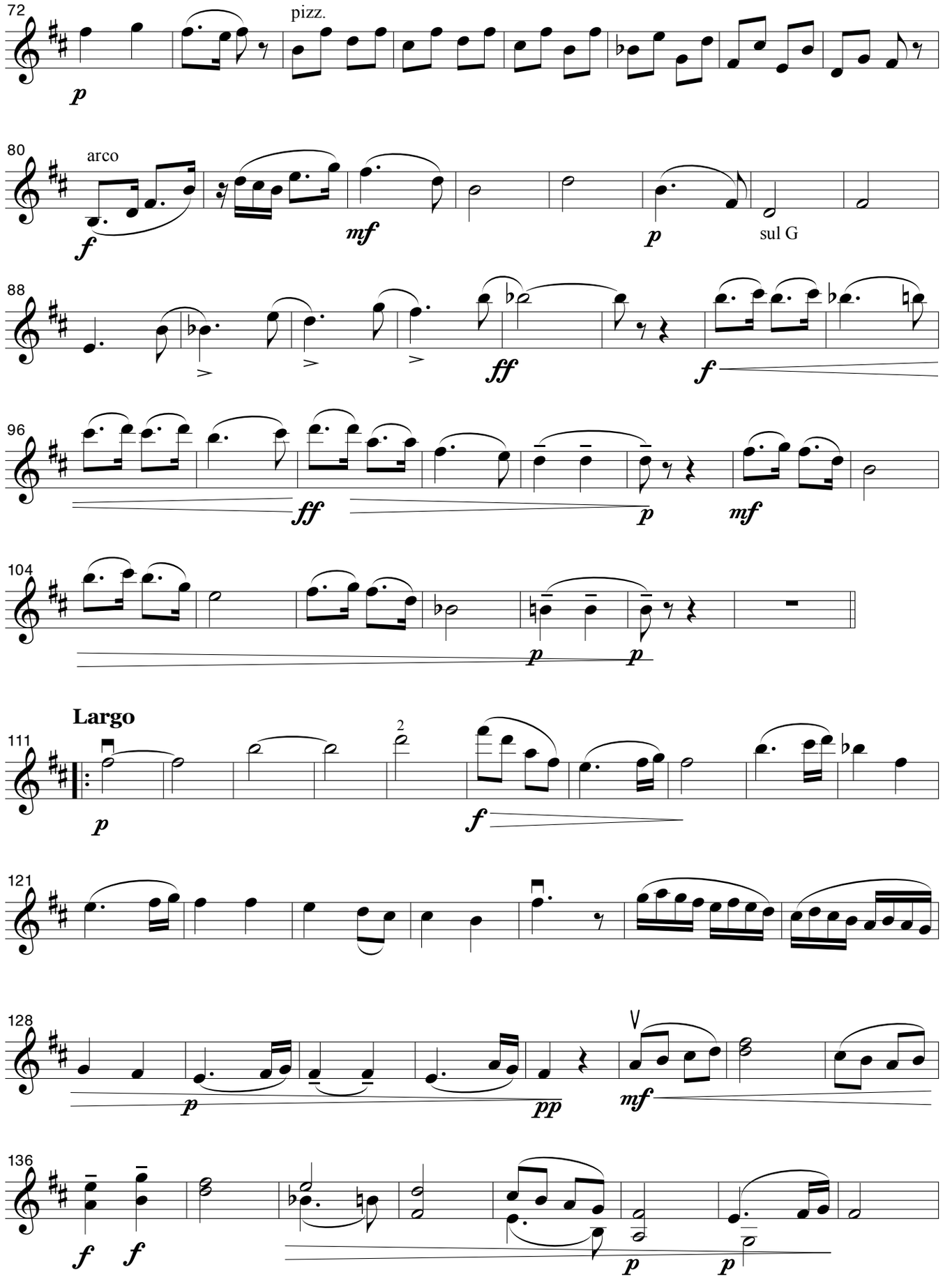

31
f
p
34
f
3
p
38
f
42
f
46
f
p
f
p
50
54
58
62
allegretto
64
mf

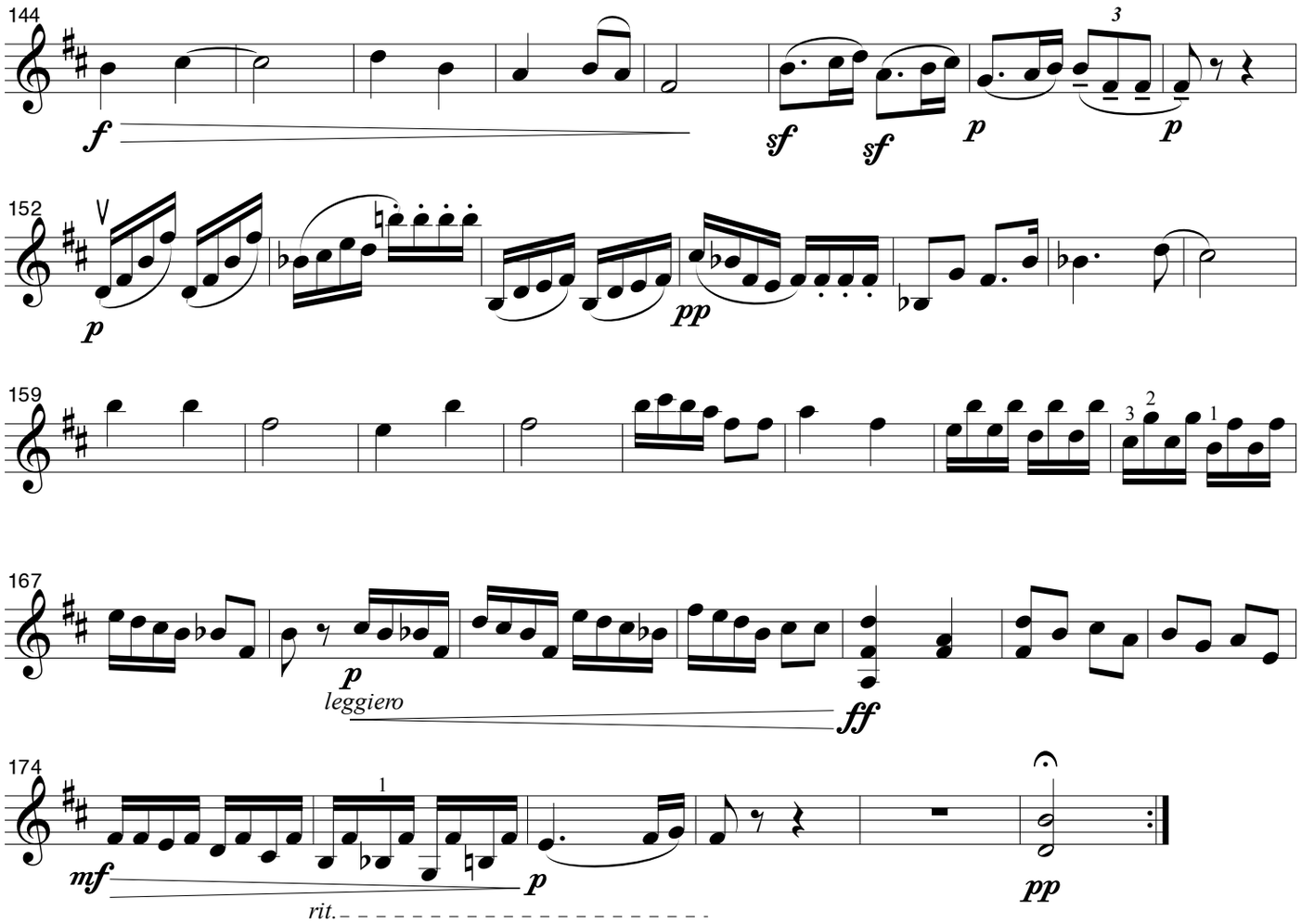

68
pp
f
72
sf
p
a tempo
76
ff
79
82

Violino I.

II. ANDANTE CANTABILE

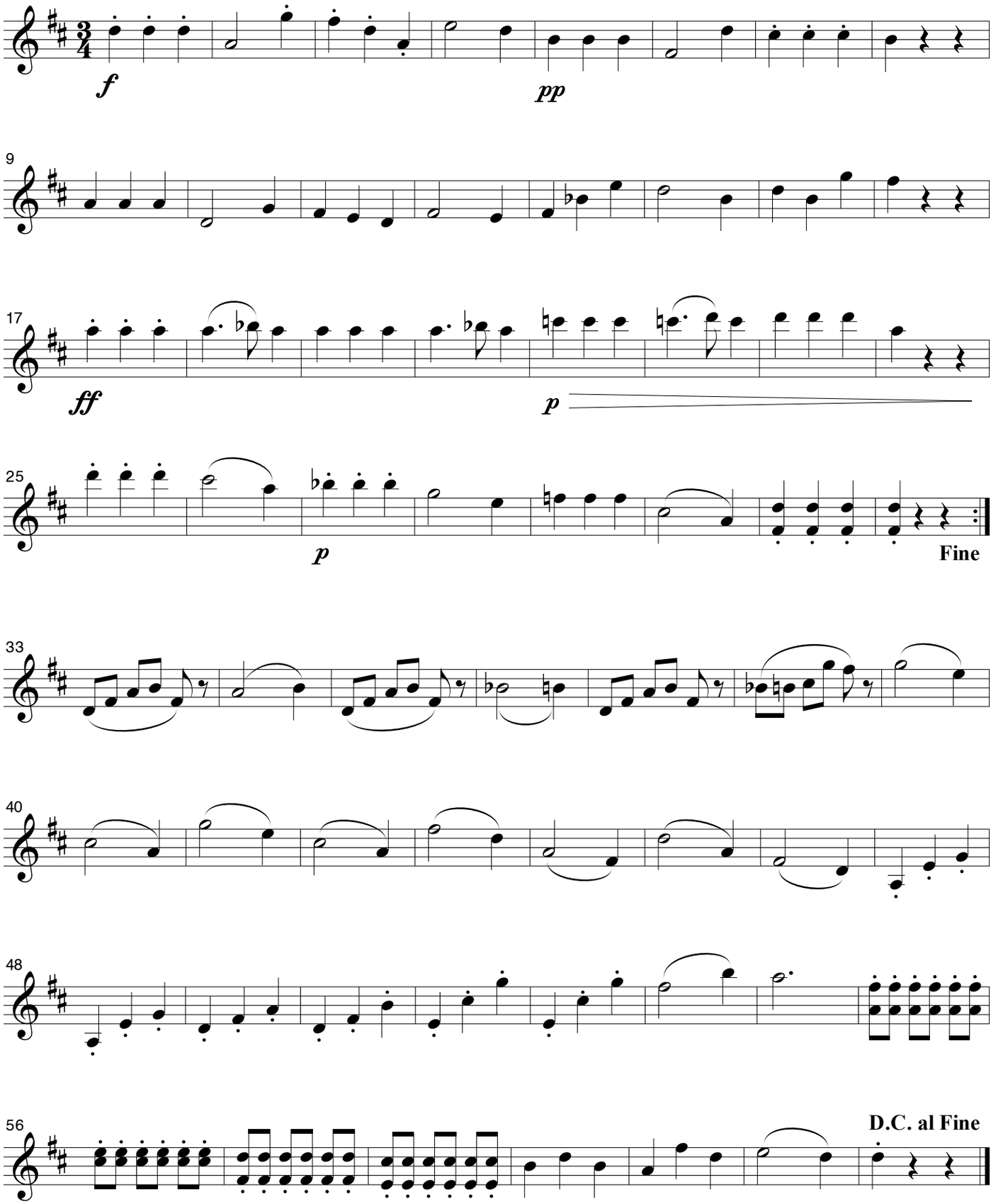



72
pizz.
p
80
arco
f
mf
p
sul G
88
ff
f
96
ff
p
mf
104
p
p
Largo
111
p
2
f
121
128
p
pp
mf
136
f
f
p
p


144
f
sf
sf
p
3
p
152
V
p
pp
159
3
2
1
167
p
leggiero
ff
174
1
mf
p
rit.
pp

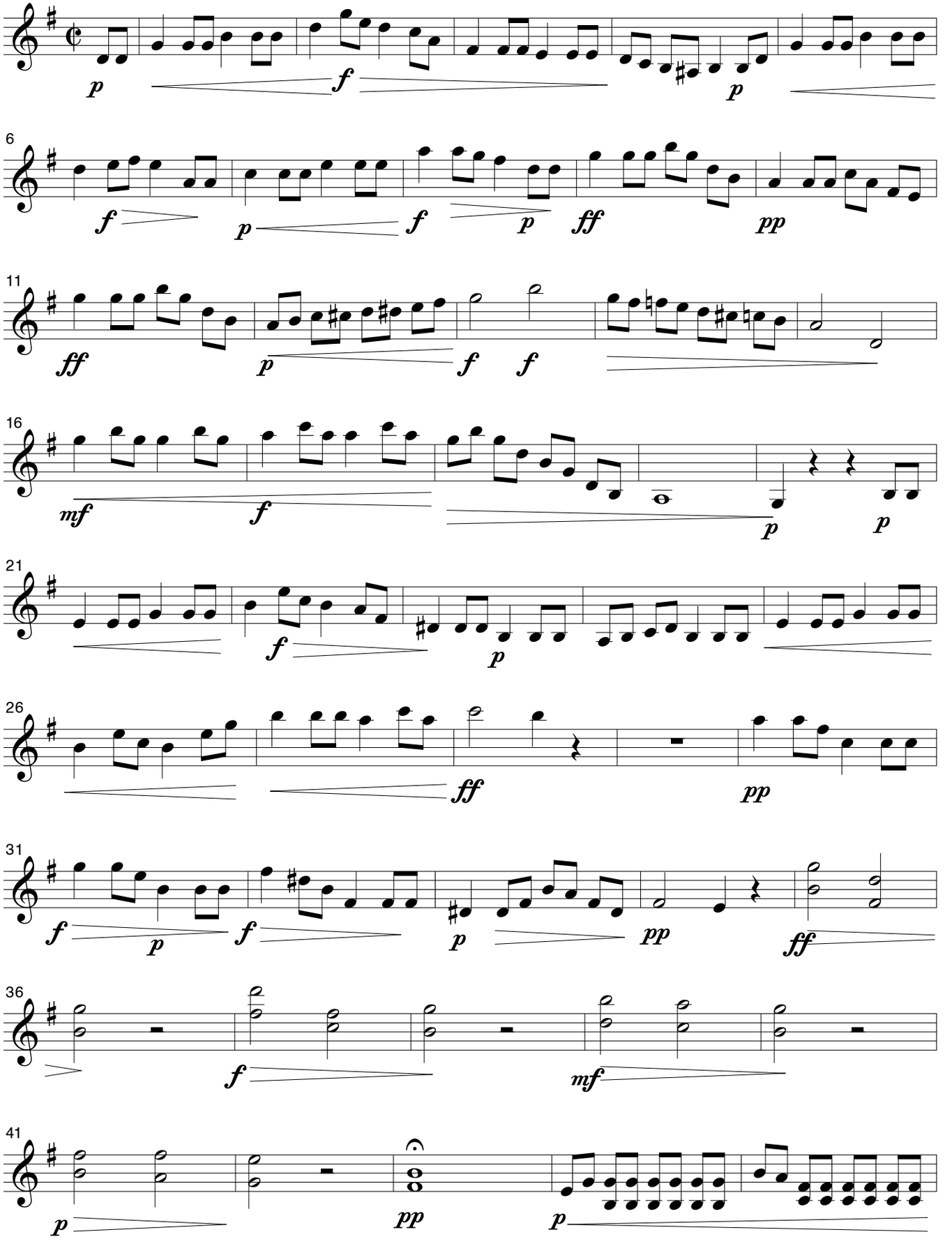
Violino I.

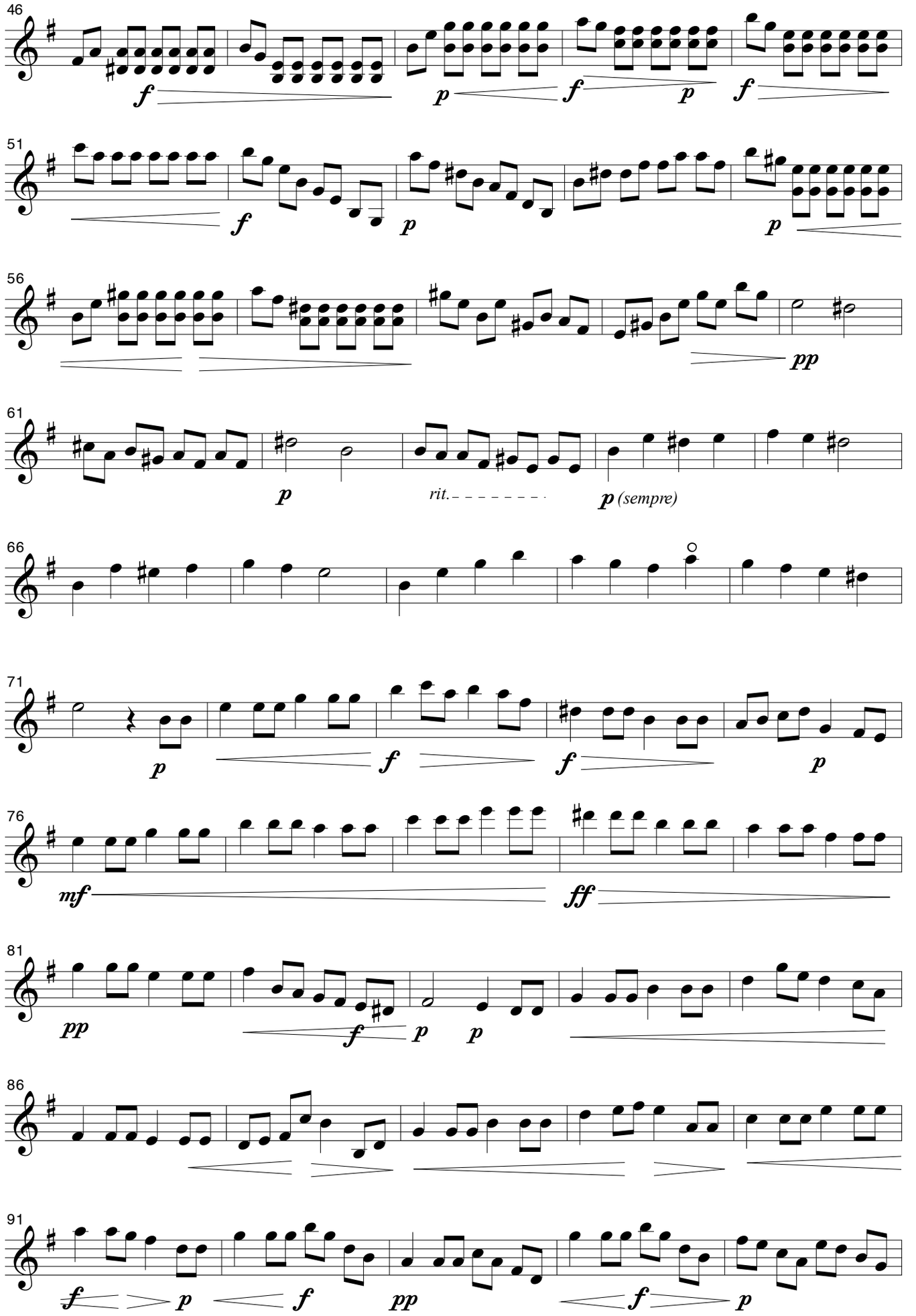
III. MENUETTO ALLEGRO

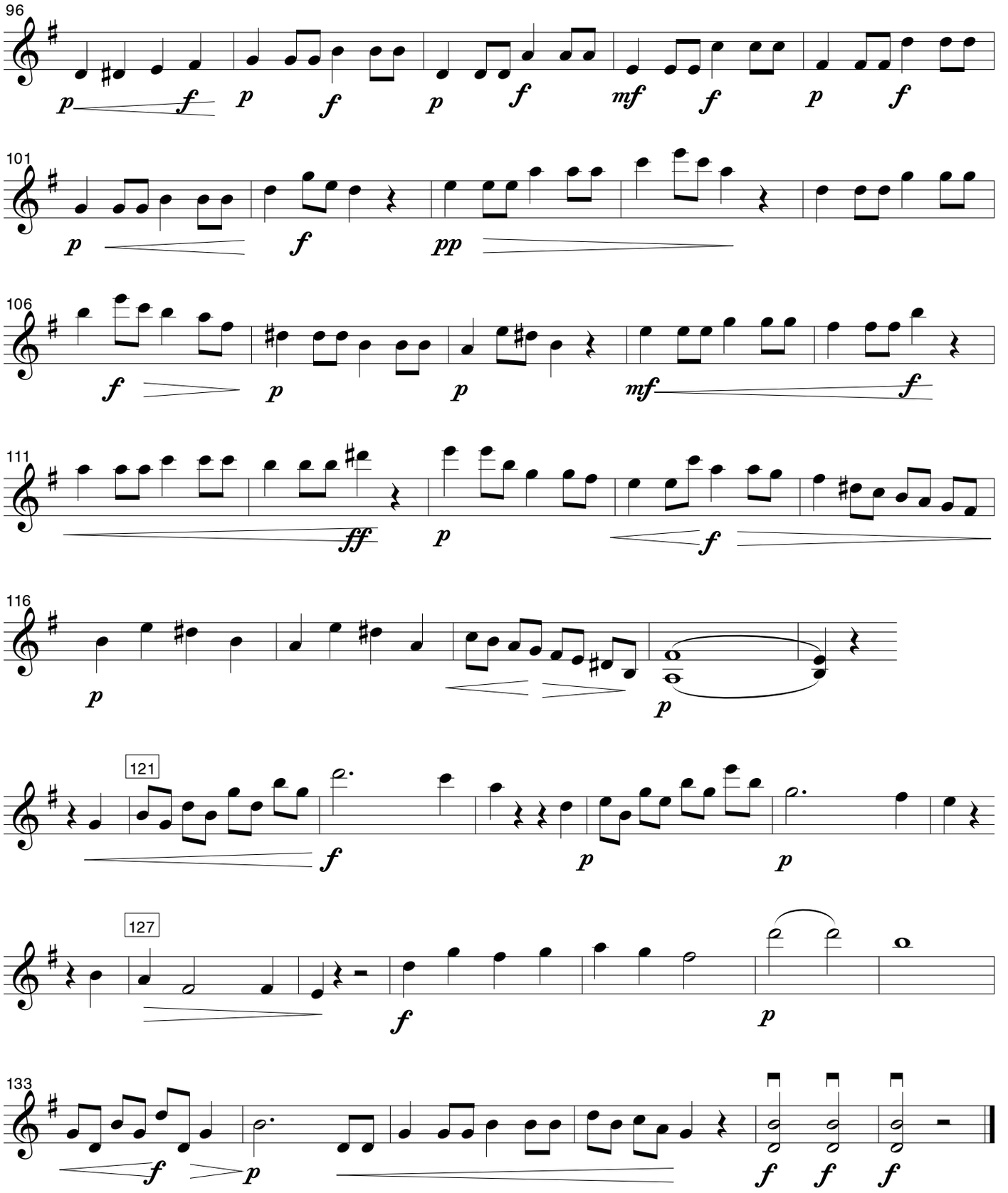


Violino I.

IV. ALLEGRO VIVACE




46
51
56
61
rit.
66
71
76
81
86
91


96
p f p f p f mf f p f
101
p f pp
106
f p p mf f
111
ff p f
116
p p
121
f p p
127
f p
133
f p f f f

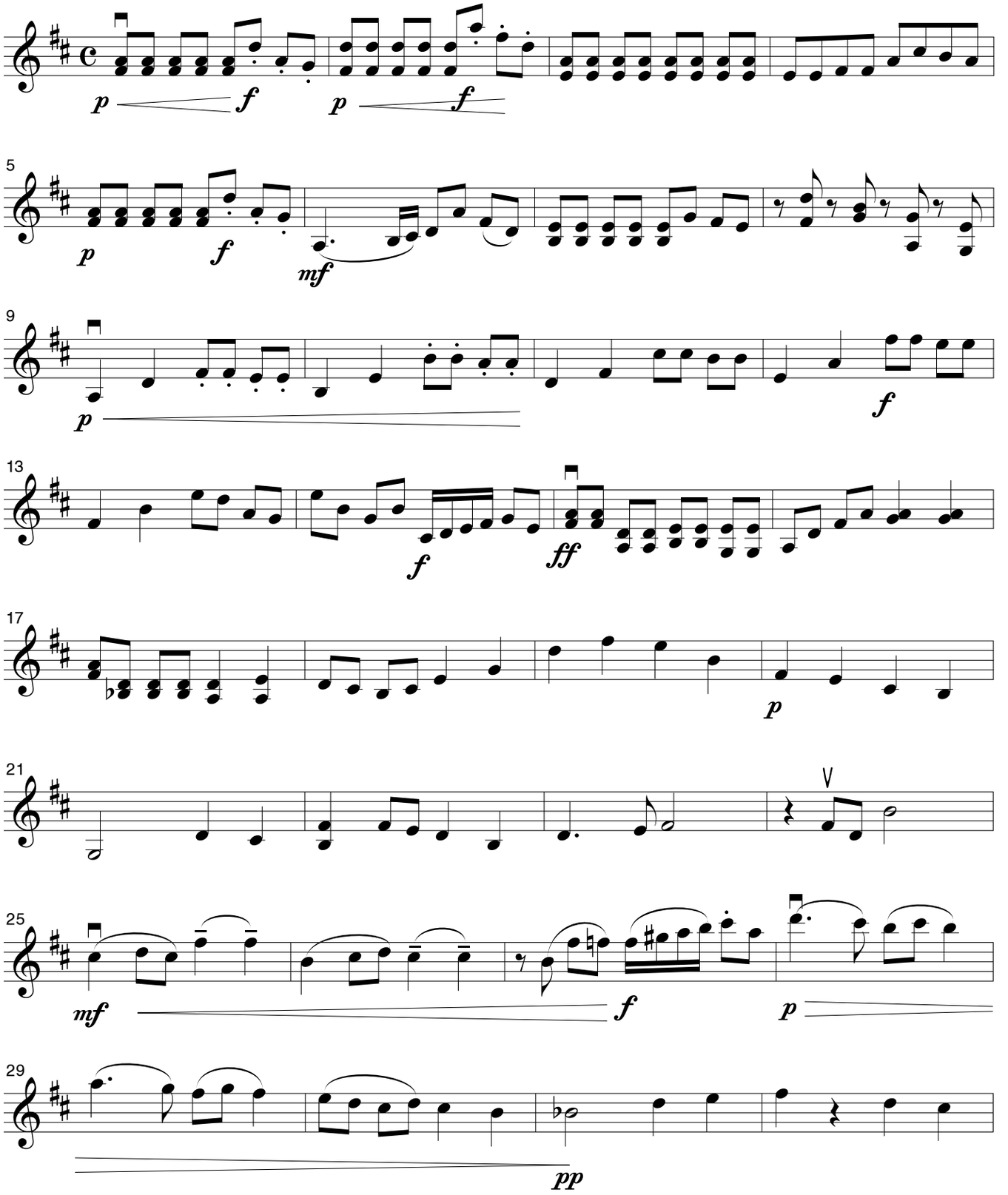
SONATA "INTIMUS"

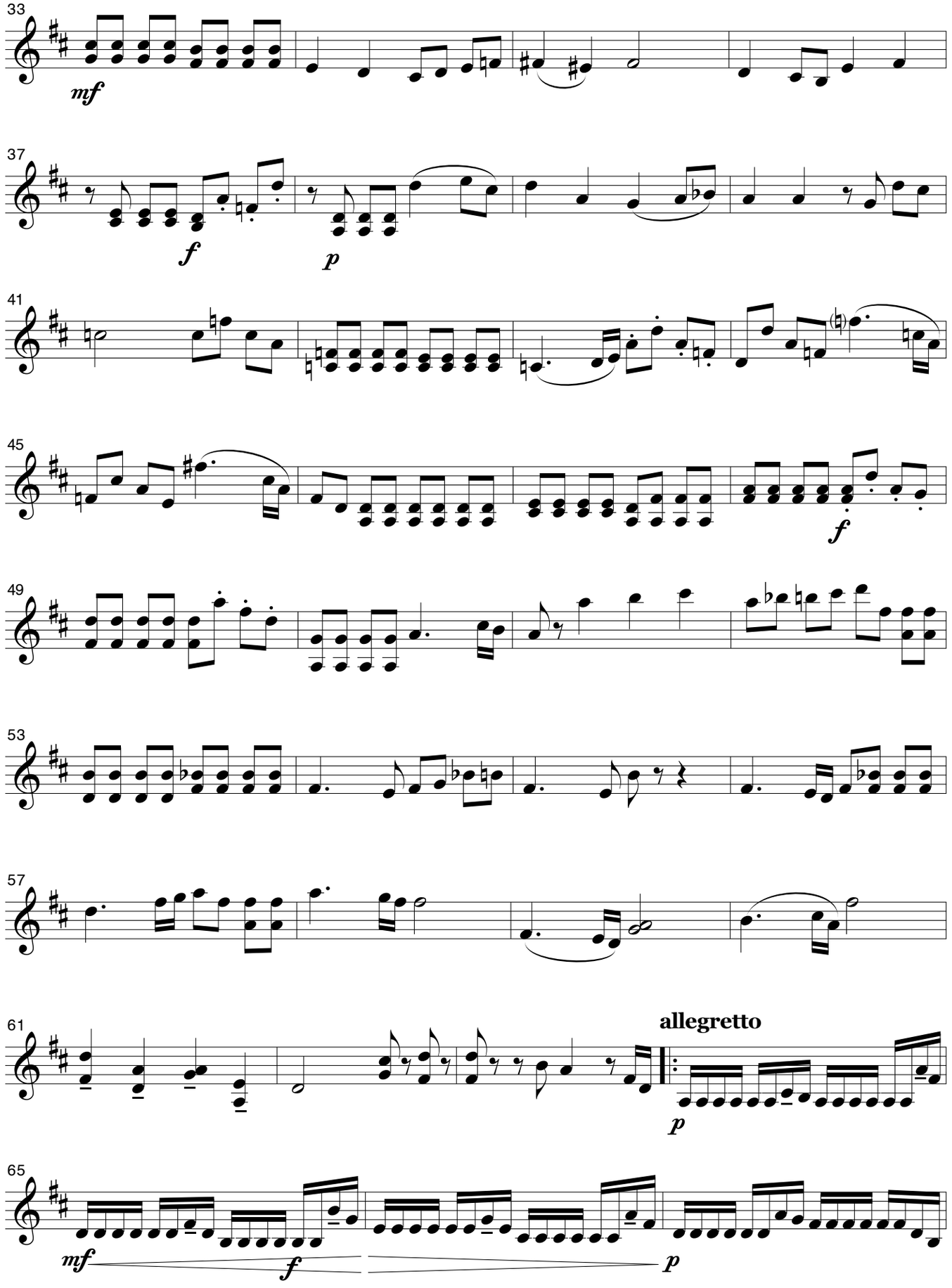
FOR TWO VIOLINS

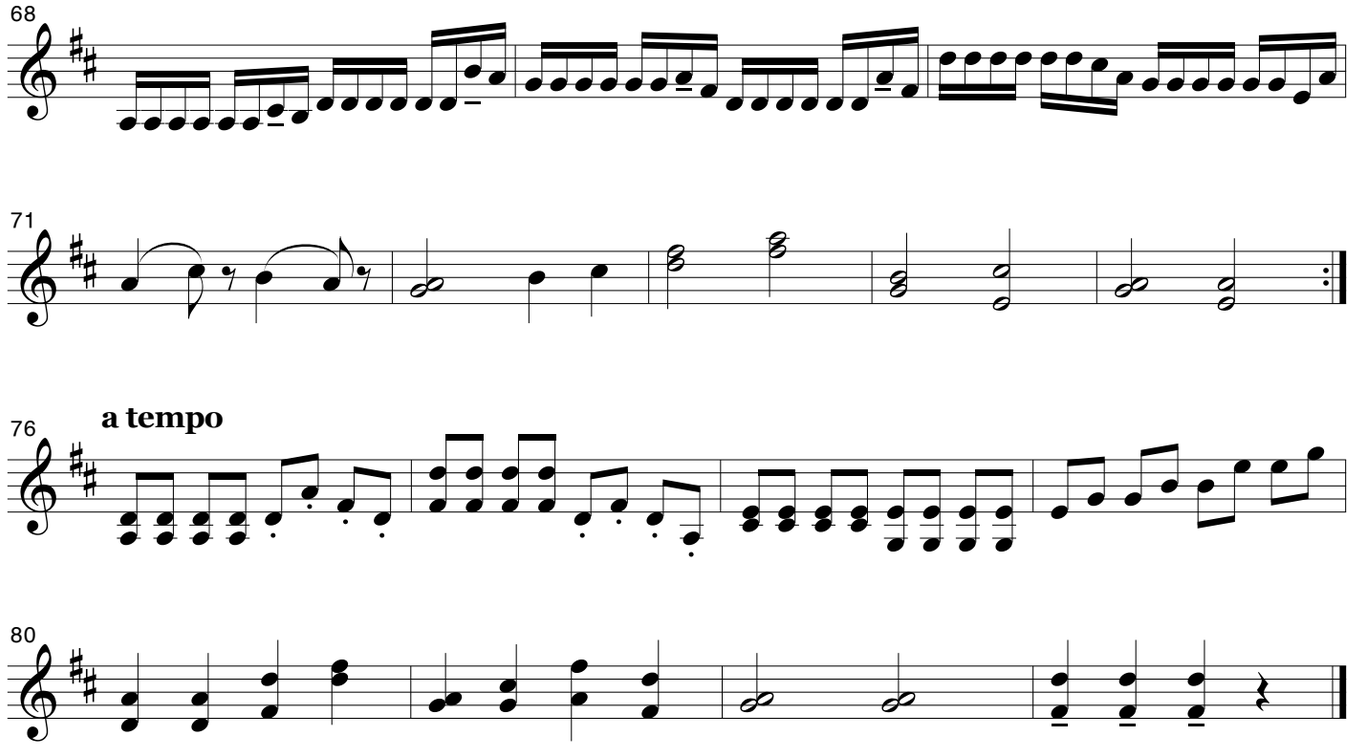
Violino II.

Drago Kocakov
(1908 - 1977)

I. ALLEGRO MODERATO

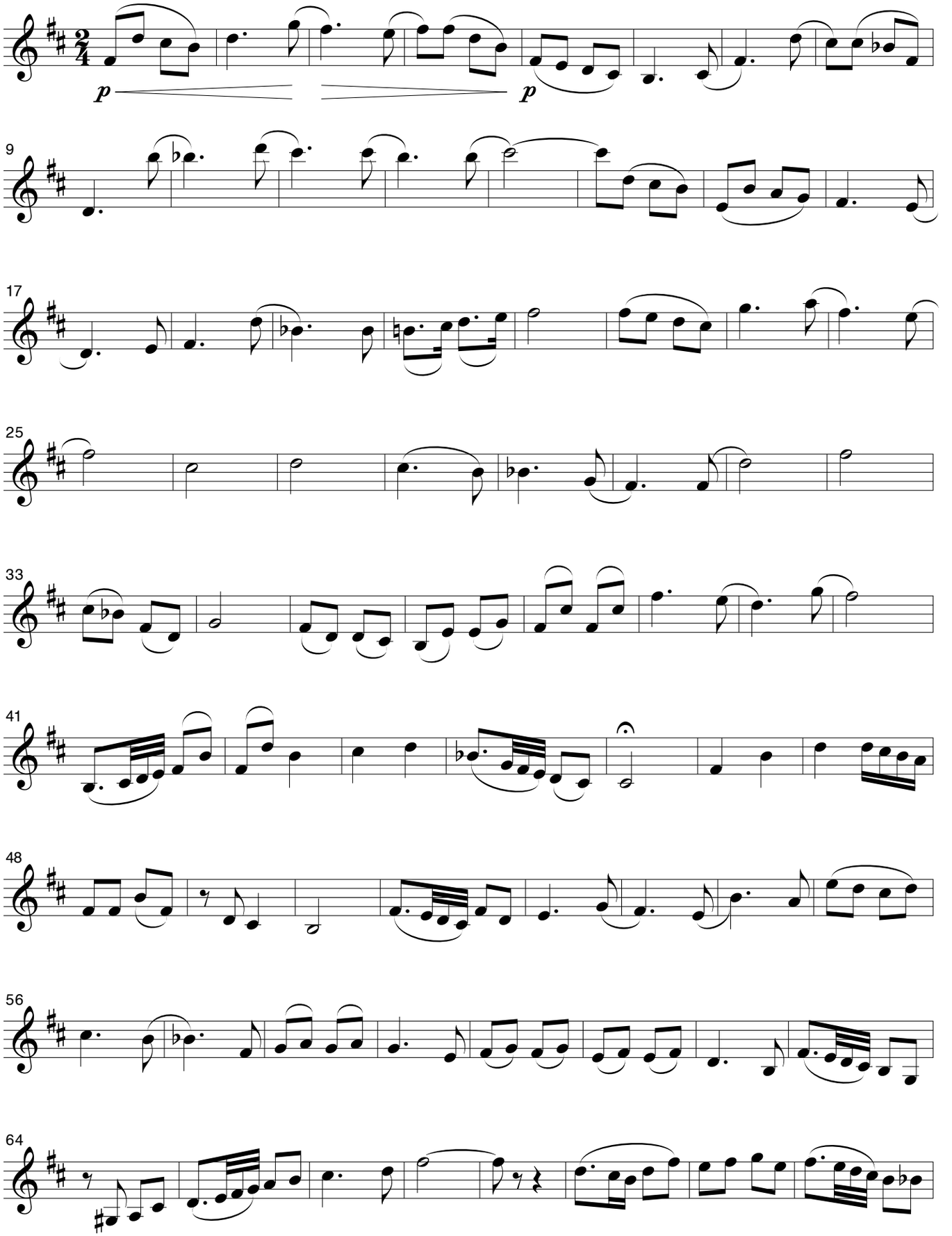


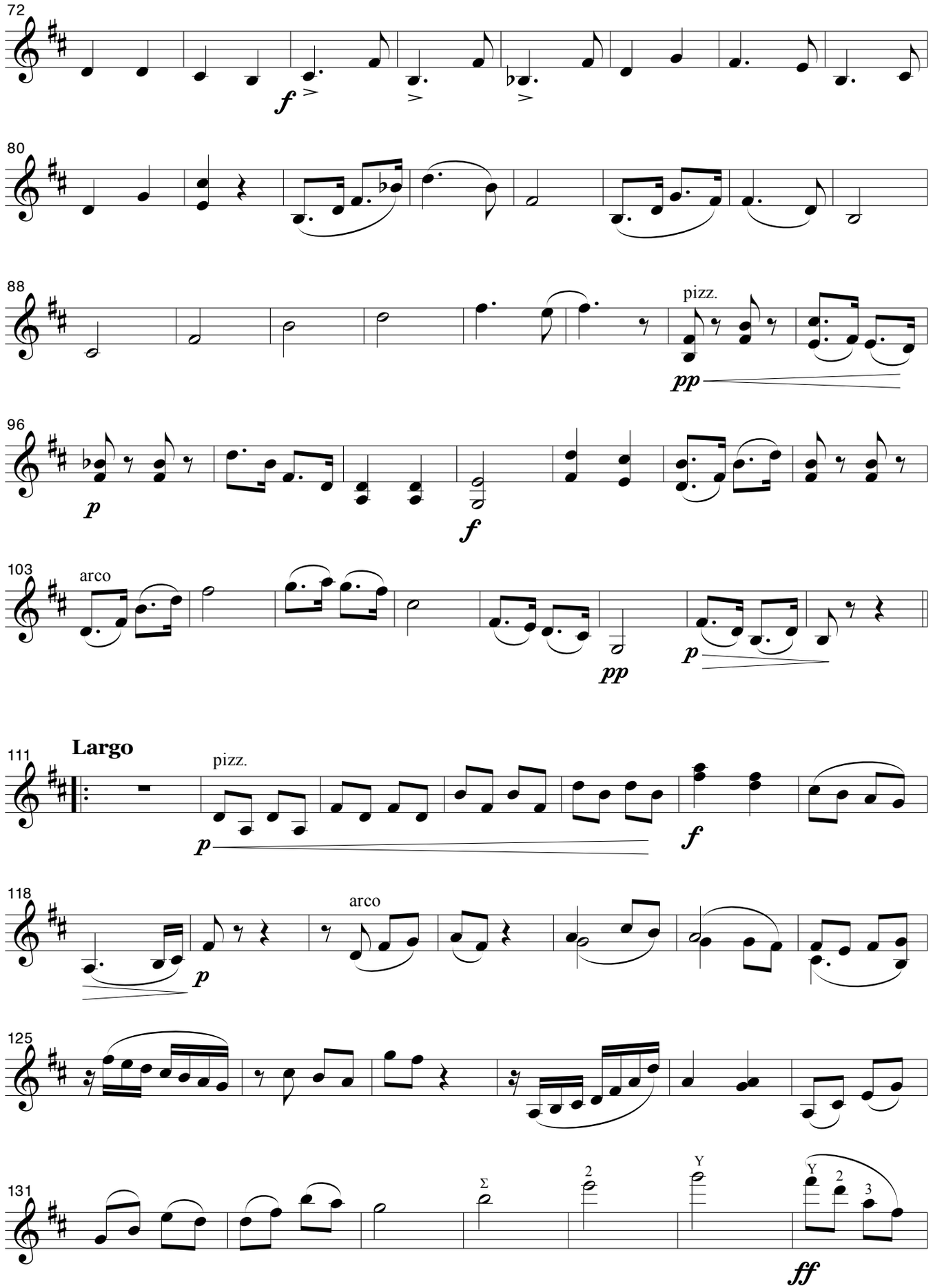

33
mf
37
f
p
41
45
f
49
53
57
61
allegretto
p
65
mf
f
p

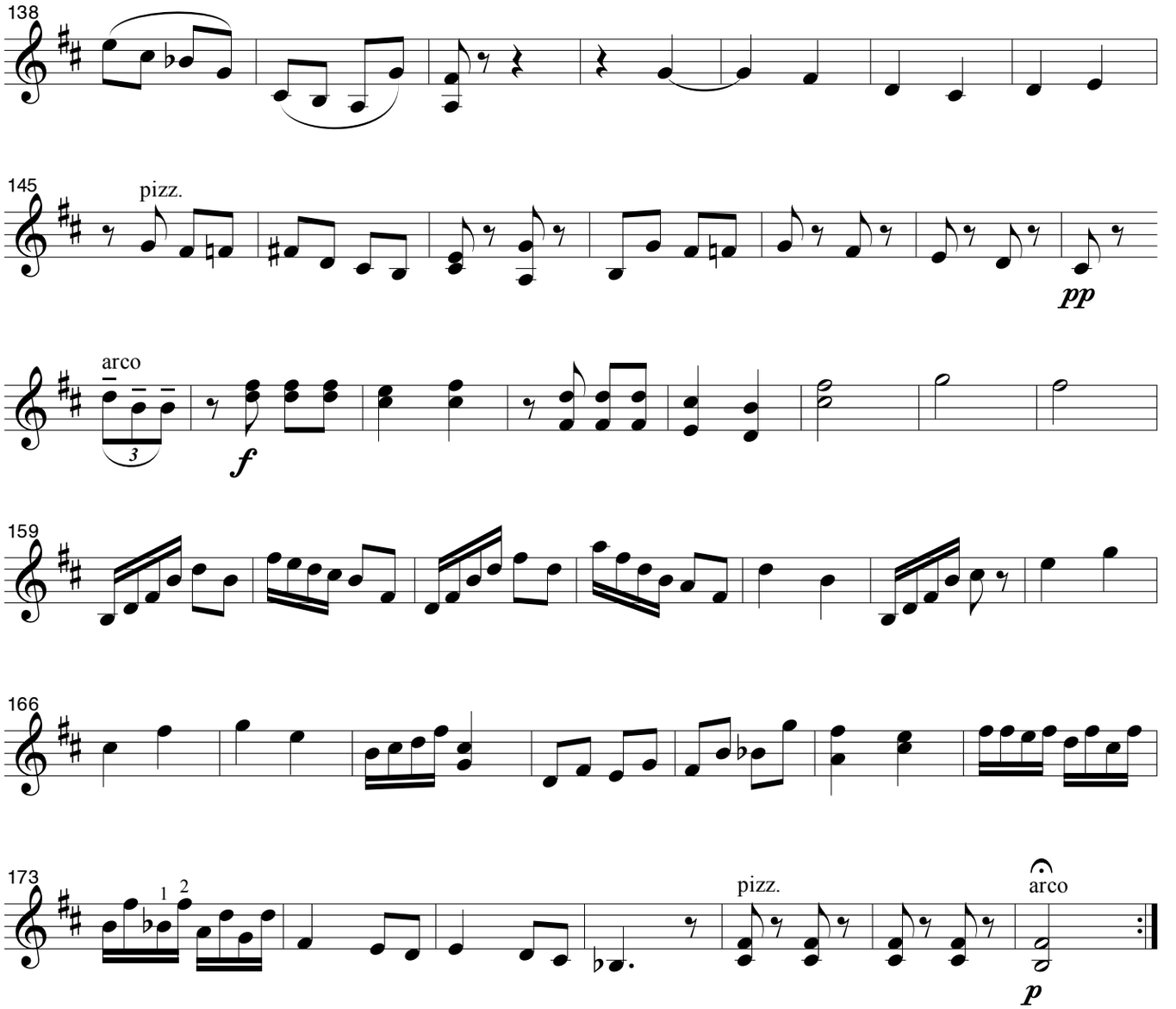

68
71
76
a tempo
80

Violino II.

II. ANDANTE CANTABILE

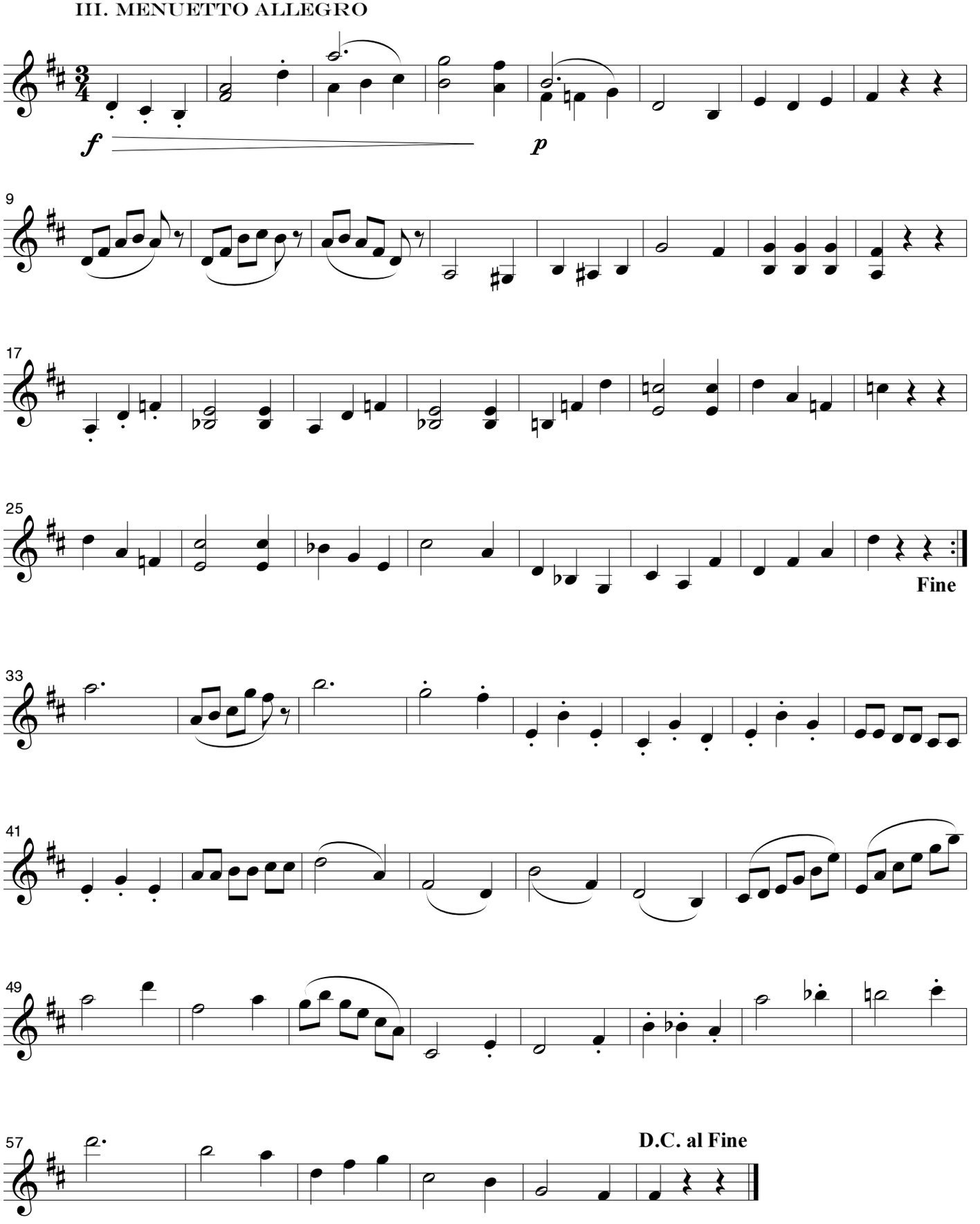



72
f
80
88
pizz.
pp
96
p
f
103
arco
pp
p
111
Largo
pizz.
p
f
118
arco
p
125
131
Σ
2
Y
Y
2
3
ff


138
145
pizz.
pp
arco
3
f
159
166
173
1
2
pizz.
arco
p

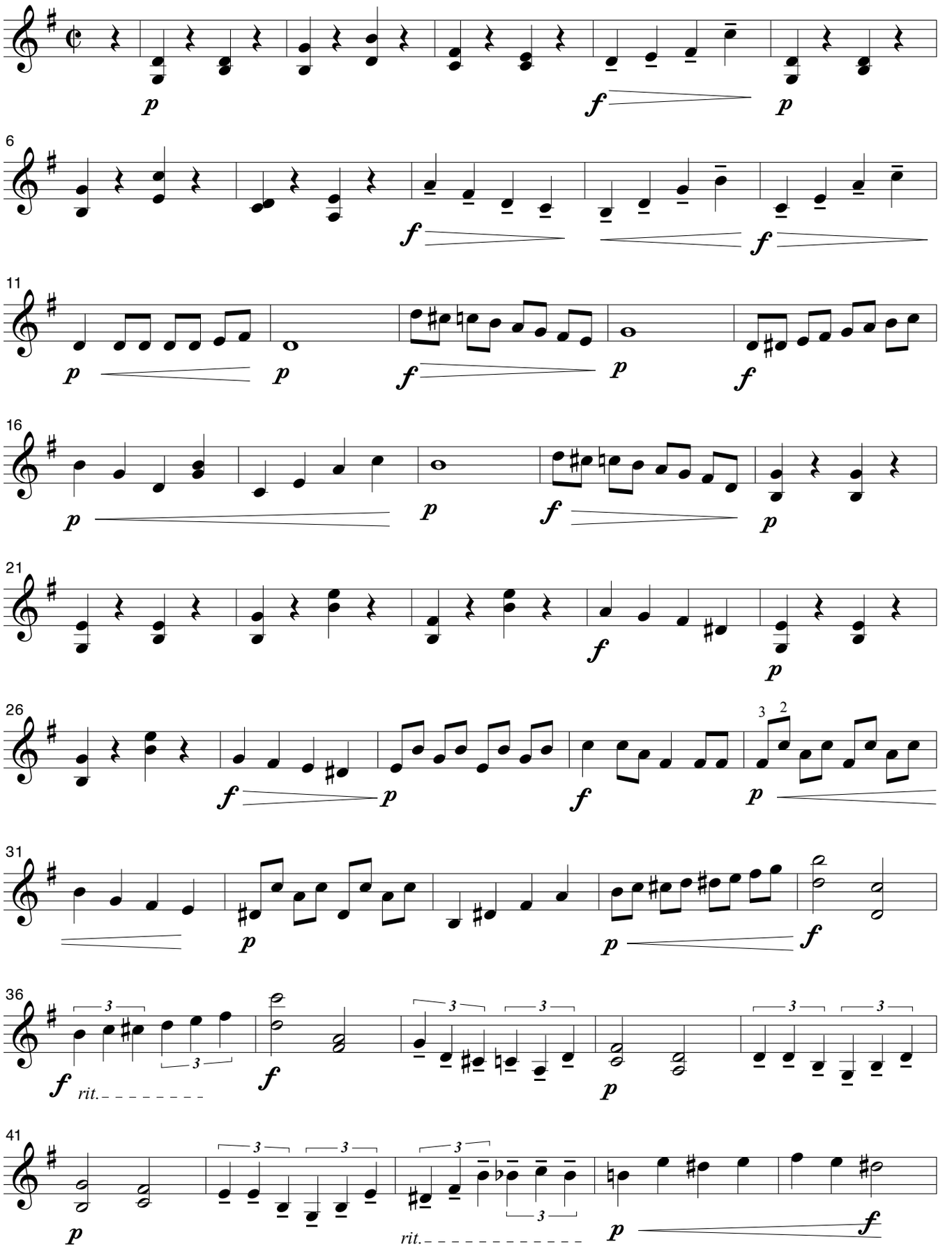
Violino II.

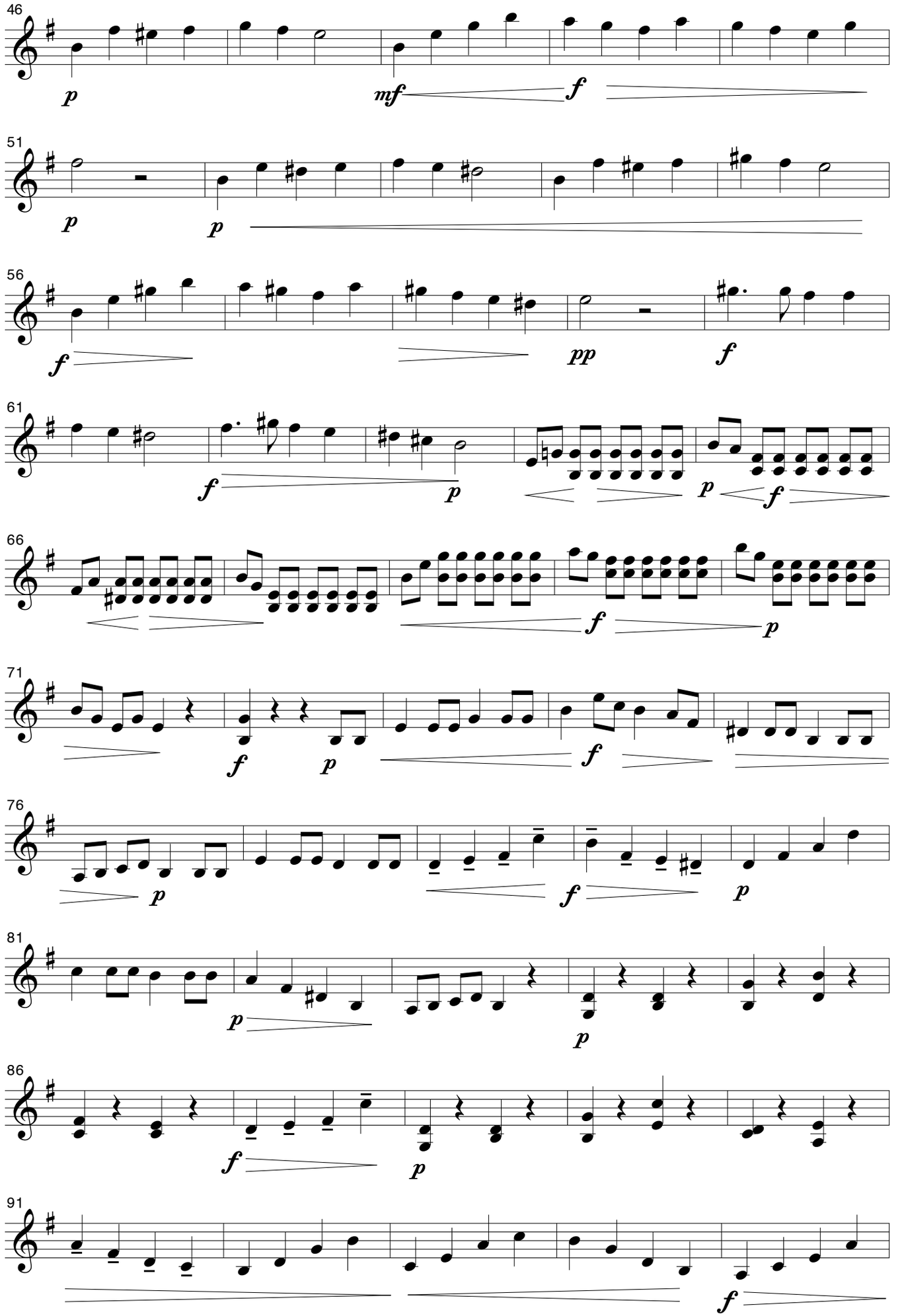
III. MENUETTO ALLEGRO

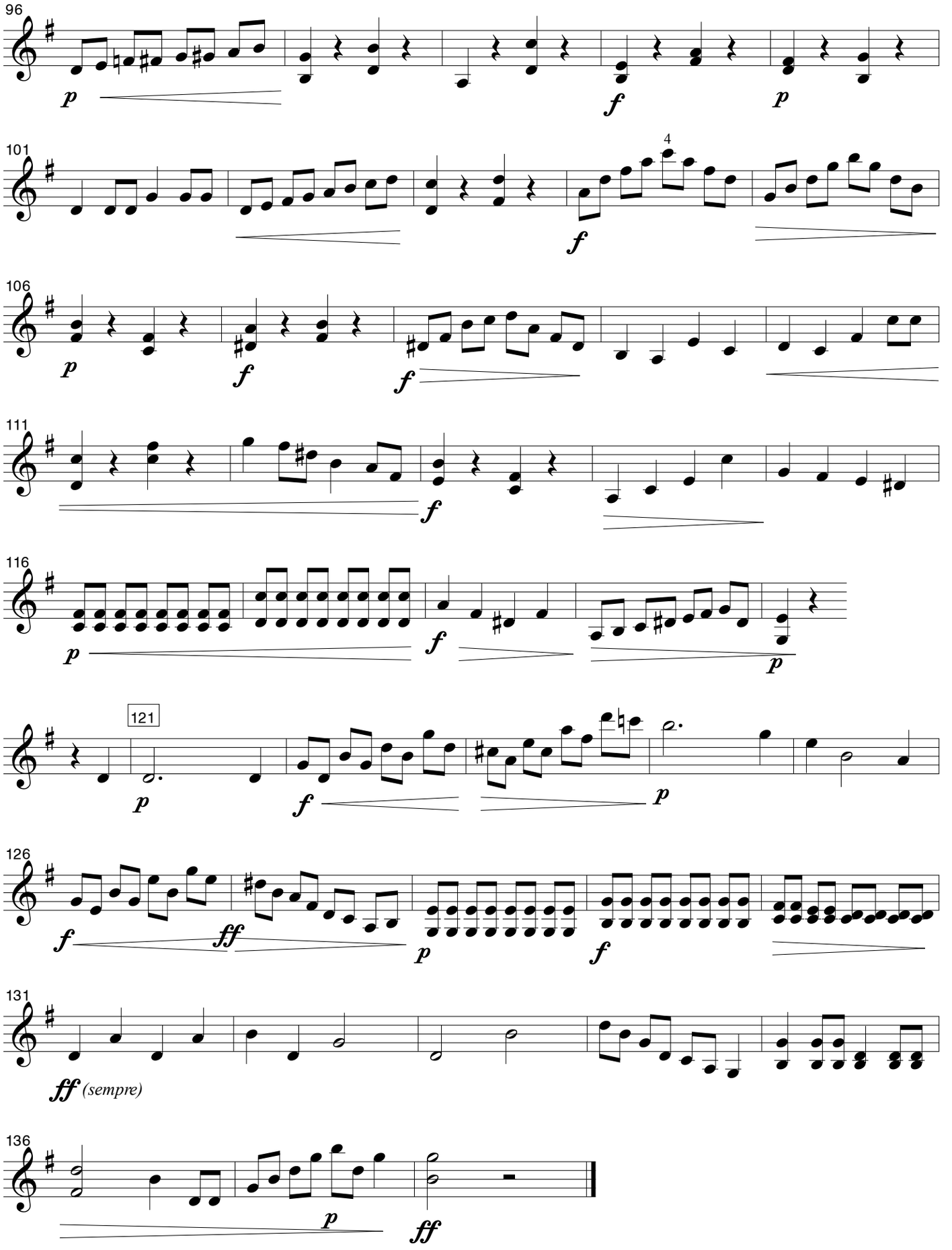


Violino II.

IV. ALLEGRO VIVACE




46
51
56
61
66
71
76
81
86
91


96
101
4
106
111
116
121
126
131
136
(sempre)