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Glasba istrskih sodobnih skladateljev na prehodu v 21. stoletje in njena vloga v regionalnem turizmu

Na podlagi muzikološkega raziskovanja so v disertaciji *Glasba istrskih sodobnih skladateljev na prehodu v 21. stoletje in njena vloga v regionalnem turizmu* z analizo notnih edicij *Naš kanat je lip* in *Nagrada Ivan Matetić Ronjgov*, intervjujev in analize recepcije glasbe imenovani istrski skladatelji, ki delujejo na prehodu v 21. stoletje. To so Dario Bassanese, Massimo Brajković, Đeni Dekleva-Radaković, Bruno Krajcar, Elda Krajcar-Percan, Nello Milotti, Branko Okmaca in Bashkim Shehu. Ti skladatelji pri skladanju uporabljajo elemente, ki izhajajo iz istrske tradicijske glasbe. Sodobne istrske skladbe sem poimenovala *neoistrsko-primorske skladbe*, način skladanja pa imenujem *neoistrsko-primorski stil*. Upoštevano je seveda dejstvo, da je „duh tradicijske glasbe“ kljub uporabi elementov iz tradicije v sodobnih skladbah lahko prepoznaven ali pa tudi ne. Z analizo del istrskih skladateljev in s pregledom dosedanjih znanstvenih rezultatov sem določila elemente istrsko-primorskega idioma, s katerimi se sklada umetniška istrska glasba. Pišejo jo vsi nasledniki dela Ivana Matetića Ronjgova, čigar glasba temelji na heksatonalni istrski lestvici oz. vrsti, in ne samo tisti, ki se deklarirajo kot istrski. V disertaciji sem raziskovala tudi turizem. Po množičnem turizmu, kjer sta zadostovala „sonce in morje“, se v turizmu pojavlja individualni turist, ki želi doživeti in občutiti nekaj novega. Z izvedenim anketiranjem in ekspertizo se potrdi teza, da se v Istri klasična glasba istrskih skladateljev izvaja redkeje in da veliko število letnih turistov, ki za večerno zabavo izbere klasični koncert, želi doživeti avtohtono glasbo oziroma želi slišati delo istrskega skladatelja, ki ga v poletni ponudbi oziroma na repertoarjih pravzaprav ni. Razen klasičnih koncertov radi poslušajo zabavno glasbo, tradicijsko glasbo, jazz in rock. Potrdi se tudi hipoteza obstoja zelo tesnega odnosa med turisti in glasbo, saj je glasba vseprisotna umetnost, ki ima moč. Glede na rezultate, ki sem jih dobila, ter na podlagi dosedanjih raziskovanj, ki potrjujejo, da turistična destinacija postaja dejavnik turističnega doživetja, obravnavam glasbene vsebine kot glasbeno-kulturne izdelke za razvoj glasbeno-kulturne destinacije v sklopu kulturne turistične mreže. Po raziskavi sodeč obstajajo tri vrste turistov. Vsak od teh tipov turistov bi lahko začutil in doživel glasbo v okviru doživetij, ki jih iščejo: prek osnovnega glasbenega izdelka (kot so npr. ceste, navdihnjene s glasbo, spominske sobe/hiše/muzeji glasbe, ljudske veselice, koncerti), razširjenega glasbenega izdelka (tečaj tradicijskega igranja in petja, smotre tradicijske glasbe in plesa, glasbena srečanja, glasbene delavnice, glasba na atraktivnih lokacijah/

prostorih) ali pa specialnega glasbenega izdelka (koncert vrhunskih izvajalcev, koncerti simfonične glasbe, simpozij o glasbi, tematske glasbene razstave). Na podlagi deduktivne metode je v disertaciji, ki potrjuje obstoj istrske umetniške glasbe in istrske glasbe drugih žanrov ter obstoj glasbeno-kulturnega turizma v Istri, s sintezo in metodo ustvarjanja modelov, oblikovan model integracije glasbe in turizma iz katerega izhaja nova, glasbeno-kulturna turistična niša. Model predvideva vključevanje vseh državnih, regionalnih in lokalnih subjektov, ki so povezani z glasbo oz. kulturo in turizmom za uresničevanje koncepta celovitega upravljanja s kakovostjo glasbeno-kulturne turistične destinacije. Obenem analiza vodi k predlogu o ustanovitvi določenega središča za upravljanje glasbeno-kulturnega turizma. V narejeni SWOT analizi so predstavljene specifične možnosti in tudi slabosti za istrsko glasbeno-turistično destinacijo. Ohranjena istrska tradicijska dediščina, multikulturnost ali „avtohtoni“ istrski skladatelj so podane kot vrednote, na podlagi katerih je treba temeljiti turistično ponudbo.

Delo o glasbi istrskih sodobnih skladateljev na prehodu v 21. stoletje in njeni vlogi v regionalnem turizmu k tematiki pristopa z več vidikov. (1) Določa, kateri skladatelji so na prehodu v 21. stoletje *istrski skladatelji* (2) glasbo obravnava kot sredstvo za ustvarjanje regionalne identitete (3) išče identiteto v glasbi prek koncepta „tradicijskega duha“, čeprav obenem (4) določa tudi strukturne značilnosti istrske skladbe (5), analizira vlogo glasbe v turizmu in (6) istrsko glasbo opredeljuje kot turistični kulturni izdelek v okviru nacionalne in regionalne kulturne prakse, torej do neke mere tudi politično.

Vsebinsko je mogoče izsledke disertacije povzeti takole. Vloga glasbe istrskih skladateljev na prehodu v 21. stoletje, tudi naslednikov Ivana Matetića Ronjgova, je v regionalnem turizmu pomembna za ustvarjanje glasbenega turizma kot dela kulturnega turizma. Konkretno je glasba pomembna kot del istrskega glasbenega turizma, ki zajema vse elemente, ki jih recipienti vidijo/slišijo v pojmu *istrski skladatelj*: – avtohtonost, dediščino, duhovnost, istrsko motiviko, izvajanje, multikulturnost, način skladanja, okolje, mesto delovanja, poreklo, identiteto, promocijo, univerzalnost, različen glasbeni žanr.

Disertacija ponuja marketinške načrte in seznam dejavnosti za vsako od zgoraj navedenih vrst glasbenega izdelka. Obenem pa ponuja način uresničevanja glasbeno-kulturne turistične zanimivosti, in sicer z ustvarjanjem glasbeno-kulturne destinacije: na ta način je mogoče dobro povezati glasbo in turizem, k čemur disertacija pripomore tako konceptualno kot metodološko in seveda zlasti vsebinsko.

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Contemporary Istrian composers at the turn of the 21st century and the role of their music in regional tourism

The dissertation Contemporary Istrian composers at the turn of the 21st century and the role of their music in regional tourism identifies Istrian composers working at the turn of the 21st century based on musicological research, an analysis of sheet music publications from manifestations Naš kanat je lip and Nagrada Ivan Matetić Ronjgov, interviews and audience reception. They are Dario Bassanese, Massimo Brajković, Đeni Dekleva-Radaković, Bruno Krajcar, Elda Krajcar-Percan, Nello Milotti, Branko Okmaca and Bashkim Shehu. These composers use elements deriving from Istrian traditional music. Elements of the Istrian-Littoral musical idiom in Istrian art music are established by means of an analysis of Istrian composers' works and an overview of research findings. All composers who use elements of the hexatonic Istrian scale, a series of tones and half-tones, are defined as those writing music in the footsteps of Ivan Matetić Ronjgov, as opposed to self-proclaimed Istrian composers. Their contemporary Istrian pieces are called neo-Istrian/Littoral works; similarly, the style is identified as neo-Istrian/Littoral, whereby the author bears in mind that the use of traditional elements in modern works may, but need not, reflect the "spirit of traditional music".

The second focus of this dissertation, in addition to music, is tourism. Mass tourism, providing just "sun and sea", has been superseded by individual tourism demanding new and exciting experiences. The hypothesis underlying this work, that classical music by Istrian composers is rarely performed and that many concert-going tourists would like to hear typical local music - works by Istrian composers now largely absent from repertoires - has been confirmed by a survey and a subsequent analysis of the findings. Among their preferences, in addition to classical music, the responders indicated pop music, traditional music, jazz and rock. The assumption that there is a close relationship between audiences (tourists) and music, an all-pervasive and powerful force, has also been confirmed. In light of the findings and of research carried out so far, showing that the destination has become a factor in the tourists' experience, the offer of music is treated as a music/cultural product aiming to develop a music/cultural destination as part of a cultural tourism network. Research shows that there are three classes of tourists. Each of these types want to feel and perceive music as part of their desired experience through the basic music product (music-inspired roads, memorial rooms/houses, music museums, village fetes, concerts), the expanded music product (a course in traditional music playing and dancing, music encounters, workshops, music playing in attractive sites) or the special music product (performances by major artists, symphonic concerts, music symposia, theme exhibitions).

This dissertation shows the existence of Istrian art music and Istrian music of other genres, as well as the presence of music/cultural tourism in Istria. By applying deduction, synthesis and modelling methods, the author created the Music and Tourism Integration Model, demonstrating the existence of a new, music-cultural tourism market niche. The model presupposes the involvement of all national, regional and local stakeholders in both music and tourism in the process of establishing a global quality management system for the music/cultural tourist destination. The analysis also indicated the need to establish a centre to manage music and cultural tourism. The SWOT analysis revealed concrete opportunities but also threats affecting the Istrian music tourism destination. The preserved Istrian heritage, multiculturalism or "typical" Istrian composers are values on which to base the tourist offer.

The paper on contemporary Istrian composers at the turn of the 21st century and the role of their music in regional tourism considers the topic from several aspects: (1) Identification of Istrian composers working at the turn of the 21st century; (2) Music as a means to create regional identity; (3) Establishing identity in music by applying the "traditional spirit" concept; (4) Description of structural features of Istrian music; (5) Analysis of the role of music in tourism; (6) Definition of Istrian music as a cultural tourism product in connection with national and regional cultural management systems, i.e. measures and policies.

Essentially, the conclusions of the dissertation can be summed up as follows: the role of Istrian composers' music, especially that written by followers of Ivan Matetić Ronjgov, in regional tourism at the turn of the 21st century is important in establishing music tourism as a part of cultural tourism. Specifically, music is a significant part of Istrian tourism, as it reflects all the elements the audience perceives in the term Istrian composer: typicality, heritage, spirituality, Istrian motifs, performance, multiculturalism, composing style, ambience, place, origin, identity, promotion, universality, different music genre.

The dissertation presents a model integrating music and tourism and proposes a plan to establish a music/cultural destination. It also proposes marketing plans and activities for each of the above-mentioned product categories. The author is convinced that existing attractions can help create a music/cultural destination linking music and tourism. This dissertation will hopefully be of use in achieving that goal in terms of concept, methodology and, naturally, content.

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