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# Sobivanje družbenega, stanovskega in umetniškega v zgodovini Društva slovenskih skladateljev

Doktorska disertacija *Sobivanje družbenega, stanovskega in umetniškega v zgodovini Društva slovenskih skladateljev* obravnava zgodovino včasih harmoničnega, drugič pa nekoliko disharmoničnega odnosa med Društvom slovenskih skladateljev ter družbenimi in kulturnopolitičnimi okoliščinami in dejavniki, ki so vplivali na njegovo delovanje v šestdesetih letih od ustanovitve 22. decembra 1945, ki predstavljajo njen časovni okvir. Na eni strani opredeljuje pomen društva za ohranjanje slovenske glasbene identitete in promocijo slovenske glasbene ustvarjalnosti, na drugi pa razgrinja njegov pomen za zadovoljevanje stanovskih potreb njegovega članstva.

Temeljne vidike delovanja Društva slovenskih skladateljev osvetljuje skozi prizmo sodelovanja z glasbenimi institucijami, sorodnimi društvi v nekdanji Jugoslaviji in v mednarodnem kulturnem prostoru, opredeljuje naravo njegove (so)odvisnosti z Zvezo skladateljev Jugoslavije in ukrepi kulturne politike, vzvode uresničevanja njegovega poslanstva pa oriše s prikazom konkretnih pobud v glasbenem založništvu, koncertni dejavnosti, spodbujanju nastanka novih glasbenih del, posredovanju notnega gradiva, zaščiti avtorskih pravic in mednarodnem sodelovanju.

Dosedanje raziskave še niso podale temeljitega in celostnega pregleda njegove dejavnosti, nedvomno pomembne za osvetlitev slovenskega glasbenega življenja. V pričujoči disertaciji se zastavlja vprašanje, v koliko je Društvo slovenskih skladateljev poleg stanovskih potreb zadovoljevalo tudi širše kulturne in družbene potrebe v nekdanji državi Jugoslaviji ter še zlasti v nekdanji in današnji samostojni državi Sloveniji.

Temeljni primarni viri raziskave so bili poleg obsežnega arhiva Društva slovenskih skladateljev in ohranjenih dokumentov Zveze jugoslovanskih skladateljev še kulturnozgodovinski, kulturnopolitični in publicistični zapisi, njeni sekundarni viri pa so Arhiv Radiotelevizije Slovenija ter pričevanja nekaterih pomembnejših osebnosti, ki so usmerjale delovanje društva.

Disertacija je zasnovana v dveh delih s priložo. Prvi del prinaša kronološko-tipološko koncipiran pregled zgodovine delovanja Društva slovenskih skladateljev; ta je smiselno umeščena v pet obdobjev razvoja jugoslovanske in slovenske kulturne politike, ki sta bistveno uokvirili polja in možnosti njegovega delovanja.

V vsakem izmed petih obdobjev se po pregledu kulturnopolitičnih okvirov in njihovega vpliva na glasbeno življenje, zapis osredotoči na dinamiko odnosov Društva slovenskih skladateljev s slovenskimi glasbenimi institucijami in skuša opredeliti, v kolikor, in koliko so člani društva kot strokovni sodelavci v umetniških svetih in kot predstavniki

zainteresirane javnosti vplivali na mesto slovenske glasbe v njihovih programih. Ob tem seveda ne more prezreti bipolarnosti odnosa društva in njegovih članov do predstavnikov kulturnopolitične oblasti in Zveze jugoslovanskih skladateljev, v katere okviru je delovalo štirideset let.

V posameznih poglavjih v disertaciji je opredeljen razvoj njegovih temeljnih dejavnosti, začenši z založniško, ki se je v sodelovanju z Državno založbo Slovenije porodila leta 1951, se tri leta pozneje pod imenom *Edicije DSS* osamosvojila, v nadaljnjih letih široko razmahnila, v letu 1972 dejavnost obogatila s celostnim zastopanjem tujih založniških hiš v Sloveniji, leta 2003 pa uvedla novo obliko digitalnih izdaj, poimenovano *Muzicije DSS*. V okvir založniške dejavnosti društva sodijo še izdaje gramofonskih in digitalnih plošč v serijah *Musica slovenica* in *Ars Slovenica*.

Poleg založniške predstavlja eno najpomembnejših dejavnosti društva koncertna dejavnost, ki se je začela z ustanovitvijo *Koncertnega ateljeja* leta 1966, v katerem je, najprej v sožitju z likovno umetnostjo, pozneje pa samostojno predstavljal dosežke sodobne glasbene ustvarjalnosti, s poudarkom na praižvedbah domačih del, katerih nastanke je spodbujalo z naročili. Koncertna dejavnost se je razširila z ustanovitvijo *Noči slovenskih skladateljev* leta 1989 in mednarodnim festivalom sodobne glasbe *Musica Danubiana* leta 1998, ki se je leta 2004 preoblikoval v bienalno prireditev z imenom *Unicum*.

V celotnem obdobju delovanja je društvo posebno pozornost posvečalo tudi zaščiti avtorskih pravic. Njegovi začetki segajo v ustanovitev Zavoda za zaščito avtorskih pravic v leto 1947, sledila mu je centralna organiziranost v nedrjih Zveze skladateljev Jugoslavije, po vzpostavitvi slovenske državnosti pa se je do postavitve trdnih temeljev za samostojno delovanje področje avtorske zaščite ponovno vrnilo v društvene okvire.

Društvo slovenskih skladateljev je že od samih začetkov delovanja, čeprav je bilo to zaradi družbenih okoliščin precej oteženo, najprej v okviru zveze, nato pa samostojno, skušalo navezovati tudi mednarodne strokovne in umetniške vezi. Disertacija opredeljuje vidike njegovega mednarodnega povezovanja, ki se je razmahnilo predvsem v zadnjem desetletju, ko se je s svojimi založniškimi projekti začelo kontinuirano predstavljati na Frankfurtskem sejmu, ko je mednarodne izmenjalne koncerte in festivale nadgradilo z odmevno glasbeno prireditvijo *Svetovni glasbeni dnevi 2003* in ko je v letu 2004 spodbudilo nastanek *Slovenskega glasbenoinformacijskega centra*, okna v svet slovenske glasbe.

Po celovitem in kritičnem pregledu zgodovine dokumentiranega delovanja Društva slovenskih skladateljev v preteklih šestdesetih letih v prvem delu prinaša doktorska disertacija v drugem delu kritično obravnavo in znanstveno interpretacijo pomena njegovih temeljnih dejavnosti za slovensko in jugoslovansko glasbeno življenje, pri obravnavi pa skuša upoštevati stičišča njegovih stanovskih in programskih dejavnosti z osišči družbenih, kulturnopolitičnih, institucionalnih in drugih dejavnikov. Tako komplementarno obravnava vplive zunanjih dejavnikov, ki so usmerjali in določali njegovo delovanje, ter poteze, ki so pomagale zarisati polpreteklo slovensko glasbeno zgodovino in njeno sedanjost in pustile sledi v širšem domačem in mednarodnem kulturnem prostoru. V prilogi prinaša preglednico programov in izvajalcev *Koncertnega ateljeja*, ki ponuja možnosti nadaljnje analitične in kritične znanstvene obravnave.

Prva temeljna monografska obdelava te problematike doslej potrjuje tezo, da je bilo delovanje Društva slovenskih skladateljev v šestdesetletni zgodovini pogojeno z družbenimi, socialnimi in kulturnopolitičnimi danostmi, v zgodovinskem procesu pa je vlogo zagotavljanja stanovskih potreb bistveno presešlo in se v nekaterih obdobjih svojega delovanja uvrstilo med ključne (so)oblikovalce slovenskega glasbenega življenja, kulturne politike in nacionalne glasbene identitete.

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# Social, professional, and artistic interactions in the history of the Society of Slovene Composers

*The doctoral thesis Social, professional, and artistic interactions in the history of the Society of Slovene Composers deals with the history of sometimes harmonious and at times less harmonious relations between the Society of Slovene Composers and the social and politico-cultural circumstances as well as those factors that influenced its activities within sixty years, starting with its founding on December 22, 1945, which represents the period of time in question. The submitted thesis, on the one hand interprets the Society's significance in maintaining Slovene musical identity and promoting Slovene musical creativity, and on the other, it explains its role in fulfilling the professional needs of its members.*

*The main areas of the Society's activities are treated through the prism of its cooperation with musical institutions and related societies in former Yugoslavia and abroad; the thesis also defines the nature of the Society's (inter)dependence on the Union of Yugoslav Composers and various politico-cultural measures, whereas its professional leverage is illustrated by dealing with concrete incentives in the field of music publishing, concert management, stimulating and commissioning new compositions, representing hire materials, copyright protection, and international cooperation.*

*Research, undertaken so far, has not given any thorough or rather rounded-off survey of the Society's activities, undoubtedly important for Slovene musical life. In order to shed additional light, the present thesis therefore raises the question of the extent to which the Society of Slovene Composers, apart from professional, met also broader cultural and social needs in former Yugoslavia, and above all in the former federal republic, the present day independent Republic of Slovenia.*

*Apart from the extensive archives of the Society of Slovene Composers and preserved documents of the Union of Yugoslav Composers, primary sources have also included historico-cultural, historico-political and journalistic records, whereas secondary sources comprise the RTV Slovenia archives, and statements given by the Society's key protagonists who have pointed and paved the paths of its activities.*

*The dissertation consists of two parts and an appendix. The first part offers a chronologically typological survey of the Society's history, which covers five periods in keeping with the development of Yugoslav and Slovene cultural policies that appear to have framed the fields and possibilities of its endeavours. In each of the above-mentioned periods, and after surveying the politico-cultural setting as well as its influence upon musical life, the writing focuses on the dynamics of the Society's relations with Slovene music institutions while trying to evaluate whether and to what degree the members of the Society, as collaborators in artistic councils and/or as representatives of the interested public, influenced the position of Slovene music in the relevant institutions. At the*

same time, one should not overlook the bipolarity of the Society's relations, and that of its members, with politico-cultural authorities and those of the Union of Yugoslav Composers, within which it had to function for over forty years.

In a number of chapters the thesis deals with the Society's basic activities, beginning with publishing, which came into being in cooperation with DZS (The Slovenian State Publishing House) in 1951, only to establish three years later its own, independent Edicije DSS (Editions of the Society of Slovene Composers) and obtain a decisive upswing in 1972 by enriching its activity through becoming a fully authorized representative of foreign publishers in Slovenia, and in 2003 by introducing new forms of digital publications under the title Muzicije DSS. Gramophone records and CDs in the *Musica Slovenica* and *Ars Slovenica* series are also part and parcel of the Society's publishing activities.

One of the most important fields of its endeavours is that of organizing concerts, an activity that began with the founding of the Concert Atelier in 1966, in which, at first in a symbiosis with visual arts, and later independently, achievements of contemporary music creativity were presented, above all through first performances of Slovene compositions that were in many cases commissioned. Concert activities broadened their scope by establishing the Nights of Slovene Composers, since 1989, and through the international festival of contemporary music *Musica Danubiana* in 1998, which has since 2004 become a biennial event under the title *Unicum*.

Throughout its existence the Society has paid special attention to copyright protection. Beginning with the Board for Copyright Protection in 1947, the solving of these matters was centralized under the auspices of the Union of Yugoslav Composers, only to return - after the establishment of Slovenian statehood and corresponding bases for trouble free procedures in copyright protection - back into the framework of the Society of Slovene Composers.

From its very beginnings onwards, though hampered by social circumstances, the Society of Slovene Composers has tried to establish - at first within the Union and later independently - international connections, both professional as well as artistic. The thesis presents all the areas of the Society's international cooperation which gathered momentum especially during the last decade by continual presentations of its publishing projects at the Frankfurt Fair; by enhancing the reputation of its international exchange concerts and festivals up to organizing the World Music Days 2003, and in 2004 by establishing the Slovene Music Information Centre, i.e. the Slovene music's window to the world.

Following a critically thorough appraisal of the documented history of the Society's activities in the past sixty years, the second part of the thesis offers a scholarly treatment and interpretation of the significance of its basic activities for Slovene and Yugoslav musical life. While doing so, it tries to take into account points of contact of the Society's professional activities and programmes with socially, politico-culturally, institutionally, and in other ways, conditioned factors. In such a complementary manner, the thesis discusses the external factors that have influenced the Society's activities, as well as those traits that have helped to mark recent Slovene music history and its present, while leaving positive traces within the broader cultural framework at home and abroad. The appendix offers a synoptic table of programmes and performances in the Concert Atelier, which gives the possibility of further scholarly research.

*The present dissertation, being the first substantial monograph relating to these problems, corroborates the thesis that throughout its sixty years' history the functioning of the Society of Slovene Composers was conditioned by social and politico-cultural factors. However, during this time it has surpassed its role of a professional society, and in some periods of its history took its place among the key upholders of Slovene musical life, its cultural policies and its musical identity as a nation.*

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