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Uvodnik

V duhovnozgodovinskem pogledu je 20. stoletje večinoma prekinjalo z osnovnimi potezami, ki so zaznamovale 19. stoletje, v nekaterih pogledih pa je določene značilnosti še stopnjevalo. To v prvi vrsti velja za poudarjen subjektivizem in željo po inovaciji – obe premisi izhajata iz romantične želje po karakterističnem, torej vsakič novem in subjektivno zaznamovanem. Zahteva po novem postane celo eden izmed osrednjih estetskih postulatov modernizma 20. stoletja. Posledično je za 20. stoletje značilen ne samo odmik od tradicionalnih izrazil, ki so še zaznamovala 19. stoletje, temveč tudi zelo hitro menjavanje osnovnih slogovnih značilnosti in vpeljevanje številnih novih kompozicijskih tehnik. Za umetnosti in med njimi tudi glasbeno je zato v 20. stoletju značilen hiter tempo slogovnih sprememb (svojskih potez naj ne izkazuje le posamezen skladateljski opus, temveč vsaka posamezna skladba), ki prav zaradi svoje hitrosti niso potekale vedno premočrtno in periodično zapovrstno. Slogovno zaporedje, ki bi si ga lahko metaforično razlagali v obliki drevesa, pri katerem en slog logično poganja iz drugega, bi bilo mogoče ob preučevanju glasbe 20. stoletja zamenjati s postmoderno strukturo rizoma (G. Deleuze in F. Guattari), torej s sistemom korenin in poganjkov. »Fetišistični« gon po inovaciji je podrl razvidno strukturo postopnih slogovnih evolucij, kar gre razumeti kot eno izmed osrednjih modernističnih doktrin, ki so zaznamovale 20. stoletje. Slogovno razpada zgodovina umetniške glasbe 20. stoletja tako na vrsto tokov in slogovnih »otokov«, ki so včasih izhajali drug iz drugega, spet drugič so bili v močnem antitetičnem razmerju, včasih so se izkazali kot stranpoti, drugič pa si brez njih ni mogoče zamisliti nadaljnega zgodovinskega poteka. Slogovno enotnost, razprostrtost čez daljše obdobje in s tem logično zaporedno »nadaljevanje« je prekinila množica slogov, ki lahko sobivajo drug ob drugem ne glede na svoje materialne, vsebinske in kompozicijskotehnične značilnosti. Ni več mogoče govoriti zgolj o linearnem sosledju slogov, temveč tudi o hkratnem bivanju disparatnega.

Podobno kot slogi so se hitro spreminjale tudi prevladujoče družbene doktrine, kar je najbrž mogoče postaviti v soodvisno razmerje – slogovna miceljska mreža je povezana s hitro in včasih tudi abruptno menjavo političnih sistemov, državnih zemljevidov in vladajočih ideologij, ki so v 20. stoletju zanetile kar dve svetovni vojni kataklizmatičnih razsežnosti in v sponah katerih se je znašla tudi glasba 20. stoletja. V tem pogledu se kot najpomembnejše prekretnice v 20. stoletju kažejo prva (1918) in druga svetovna vojna (1945) ter padec berlinskega zidu (1990). Ves ta čas se je tudi aktivno spreminjal zemljevid Evrope in nanj so postopoma vstopale številne manjše nacionalne države, ki

so bile prej del večjih večnacionalnih zvez po svoji volji ali tudi ne. Če so se Lyotardove »velike zgodbe« spremenile v vrsto malih »narečij«, potem je velika zgodovina evropske/zahodne glasbe razpadla na vrsto manjših, nacionalnih zgodovin, ki živijo sicer v veliki odvisnosti od osrednjega zahodnoevropskega »narativa«, pa vendar kažejo tudi določene lokalne specifičnosti.

Namen pričujoče tematske številke *Muzikološkega zbornika* je prav razkrivanje slogovne in kompozicijsko-tehnične raznolikost manjših (»nezgodovinskih«) glasbenih nacionalnih ali tudi ožjih kultur v odvisnosti od vsakokratnih družbenih koordinat. K sodelovanju so bili povabljeni predvsem muzikologi iz tistih držav, ki si s Slovenijo delijo podobno družbeno-zgodovinsko usodo – vpetost v večnacionalno državno združbo, sorazmerno perifernost glede na glavne glasbene centre ter močno odvisnost od močnih, tudi totalitarističnih ideologij.

Uvodni prispevek Marcella Potocca (»Ideology at the crossroads of arts«) skuša začrtati teoretično-metodološka vodila soodvisnosti med umetniškimi praksami in ideološkimi diskurzi. Avtor se naslanja na obravnavo ideologije pri althusserjancih, na teorijo diskurza in branje ideologije znotraj kulturnih študij, pri opredeljevanju razmerja med ideologijo in umetnostjo pa izhaja predvsem iz definicije t.i. družbeno imaginarnega (C. Castoriadis) in fiktivnega (W. Iser). Ugotovitve, ki so bile sicer razvite v literarni vedi, skuša premestiti še na glasbeno umetnost, pri čemer ob jasnih razlikah odkriva tudi podobnosti v produkciji pomena/smisla, saj naj bi tako literatura kot tudi glasba izkazovali dvojni referencialni sistem. Prav to odpira možnost razmišljanja »o referenci na zunajtekstualno oziroma zunajglasbeno realnost kot o osnovnem impulzu ideološkega delovanja«.

Nadaljnja »pot« člankov sledi »geografski« logiki in nas vodi od oddaljenih skandinavskih in baltskih držav (Švedska, Litva, Latvija, Estonija) k našim sosedom (Hrvaška) do vprašanj, ki se tičejo slovenske glasbene kulture 20. stoletja.

Martin Knust (»20th-century Music in Sweden. An Overview«) odkriva, da so »na zgodovino švedske glasbe v 20. stoletju vplivale največje politične in družbene spremembe v Evropi«. Po vzpostavljanju zavesti o nacionalni glasbi, pripeti na romantične zglede, so prva desetletja po prvi svetovni vojni prinesla razvoj glasbene infrastrukture, modernizem pa je postal prevladujoča »šola« po drugi svetovni vojni, a pravo lokalno specifičnost je prinesla šele postmoderna, ki je na Švedskem povsem v znamenju popularna glasbe, ki je »skoraj v celoti izrinila umetnostno glasbo v ozadje v šolskih učnih načrtih«. Gražina Daunoravičienė (»Compositional System of Osvaldas Balakauskas: an Attempt to Restore the Theoretical Discourse«) postavlja teoretično-kompozicijski sistem dodekatonike litvanskega modernističnega skladatelja Osvaldasa Balakauskasa (1937) v kontekst glasbene kulture v Litvi v poznem sovjetskem obdobju. Balakauskasa ova varianta dvanajsttonske tehnike temelji na posebnih oblikah tonalnosti in modalnosti, a tej specifični verziji dodekafonije se je skladatelj na prehodu v 21. stoletje odrekel v prid večje komunikativnosti in »logično kontrolirane improvizacijske metode«. Če je Balakauskas prehodil značilno pot od modernizma k postmodernizmu pa takšno »nasledstveno« razmerje, kot nam to razkriva Jānis Kudiņš (»Latvian Music History in the Context of 20th-century Modernism and Postmodernism«), ne velja povsem za latvijsko glasbo 20. stoletja. V umetniškem pogledu je bila latvijska glasba večji del

20. stoletja zavezana konservativnosti, a v šestdesetih let je skladatelj Margeris Zariņš (1910–1993) ustvaril številna v slogovnem pogledu heterogena dela, ki bi jih lahko pripisali postmodernistični estetiki, kar pomeni, da je v latvijsko glasbo vdrl postmodernizem še preden so se dobro spoznali z modernizmom, kar meče nenavadno luč na relacijski odnos med obema slogoma. Anu Veenre (*«Beyond Polystylism: Blurring the Boundaries between Different Musics in late-Soviet Estonia»*) išče specifične estonske glasbe v povezavi s sovjetskim ideološkimi pritiski in poizkusi njihovega prestopanja. Tako je ideološki »upor« mogoče razbrati iz zanimanja za staro glasbo (ansambel *Hortus Musicus*) in posledično religiozne forme, podobno velja tudi za ansamble, ki so se dejavno ukvarjali z ljudsko glasbo, ter glasbenike (skupini Ruja, In Spe), ki so se zavezali progresivnim žanrom rockovske glasbe. S podobno problematiko se ukvarja tudi Gregor Pompe (*«Slovenian Music in the First Decade after the Second World War – In Search of Socialist Realism»*), ki skuša prek analize del, nastalih v prvih desetletjih po koncu druge svetovne vojne, razbirati vplive doktrine socialističnega realizma v slovenski glasbi. Izkaže se, da so bile številne odločitve, zahteve in rešitve povsem arbitrarne, pogosto bolj povezane z osebnimi estetskimi preferencami kot jasnejšo ideološko izreko, zato je prepričan, da je potrebno slovensko glasbo po letu 1945 »motriti v napestostnem štrikotniku, razpetem na eni strani med tradicionalnim in novim ter na drugi strani med avtonomnim in ideološkim«.

Drugačen primer predstavlja prispevek Daliborja Davidovića (*«Margins of Music»*) o hrvaškem skladatelju Marku Radmiu (1910–1996), generacijskem sopotniku Latvijca Zariņša. Radmio se je s svojo glasbo gibal na različnih »marginah« – na eni strani je bilo njegova dela mogoče recepirati kot »avantgardna«, po drugi strani pa se je skušal jasno vključevati v »veliko zgodbo« o zgodovinskem razvoju glasbe. Pri tem je skladatelj živel obrobno, samotarsko življenje, pri čemer so vzroki za takšno pozicijo osamelca najbrž tako osebni kot tudi družbeni.

Zadnji trije prispevki obravnavajo različne aspekte slovenske glasbe v 20. stoletju. Darja Koter (*«Slogovni pluralizem v delih Karola Pahorja»*) sledi slogovni premenam v opusu Karla Pahorja, ki se je kot Osterčev dopisni učenec sprva zapisal radikalnejšemu modernizmu, vendar je zaradi poudarjenega socialnega občutka kmalu svoj jezik razmehčal, v času druge svetovne vojne pa se je celo popolnoma predal funkcionalni glasbi časa (znameniti partizanski zbori). Po vojni je pisal v mejah socialističnega realizma, pri čemer se je pogosto naslanjal na ljudsko glasbo. S povojno glasbo se ukvarja tudi Nejc Sukljan (*«Tržaško vprašanje in Tržaška filharmonija»*), ki raziskuje nastanek in delovanje Tržaške filharmonije na ozadju perečega političnega, t.i. »tržaškega vprašanja«. Delovanja orkestra, sestavljenega iz italijanskih glasbenikov, je bilo trdno vpeto v diplomatsko vojno, ki naj bi Jugoslaviji ponovno priborila nadzor nad pristaniškim mestom. Ko so bila pogajanja zaključena, je orkester izgubil svoj pomen in je bil tudi razpuščen, glasbeniki pa so postali člani simfoničnih orkestrov po vsej Jugoslaviji – delovanje orkestra je tako mogoče razumeti kot tipičen inštrument v rokah političnih ciljev. Urška Rihtaršič (*«Odprta oblika in njen odmev v slovenski glasbi»*) pa obravnava enega izmed tipičnih modernističnih fenomenov – odprto formo. Avtorica skuša koncept in tipologijo, kakršna sta bila razvita na zahodnoevropski in ameriški glasbi, prenesti tudi na slovensko glasbo, pri čemer ugotavlja, da je bila uporaba

odprte oblike izrazito omejena in odkriva le tri »čiste« primere (M. Stibilj, L. Lebič, P. Ramovš). Takšno zadržanost povezuje z družbenim kontekstom slovenske glasbe po drugi svetovni vojni, ki je mladi generaciji onemogočil stik s prvim valom povojnega modernizma, kar le še potrjuje močno odvisnost slogovne in kompozicijsko-tehnične raznolikost glasbe od družbenih pogojev.

Gregor Pompe

guest editor

Foreword

Viewed from a historical perspective, the twentieth century appears to have largely broken with the fundamental traits that marked the nineteenth century. In some respects, however, certain specific characteristics were enhanced. This is particularly true of the emphasised subjectivism and the drive to innovate. Both of these premises arise from the Romantic desire for the characteristic, for that which is new each time and subjectively marked. The demand for the new actually became one of the core aesthetic postulates of Modernism in the twentieth century. Consequently, the twentieth century was defined not only by a shift from the traditional means of expression that had characterised the nineteenth century, but also by a constant series of stylistic transformations and the incorporation of innovative compositional techniques. The arts of the twentieth century, including music, are therefore characterised by rapid stylistic change: not only was each individual compositional opus expected display its own unique traits, but each individual work. Due to the speed of change, stylistic innovations did not always follow one another in a rectilinear and periodic sequence. The notion of stylistic succession, which could be metaphorically likened to the form of a tree with one style logically sprouting from another, could, in the study of twentieth century music, be better described by the postmodern structure of the rhizome (Deleuze and Guattari), that is, as a system of roots and shoots that are not entirely clearly distinguishable. The “fetishist” drive for innovation destroyed the clear structure of gradual stylistic evolution, which can be understood as one of the central Modernist doctrines that marked the twentieth century. The history of twentieth century art music disintegrates stylistically into a variety of movements and stylistic “islands”, sometimes sprouting or growing from one another and at other times standing in antithesis, sometimes proving to be sidetracks, while at other times emerging as essential for further historical progress. Stylist unity, the gradual unfolding of style over a long period of time, giving rise to logical, sequential “continuation”, was thus replaced by a multitude of styles that could coexist despite their diverse material, substantial and compositional-technical traits. It is no longer possible to speak of a linear sequence of styles, but rather of the simultaneous coexistence of the disparate.

Just as styles changed rapidly, so too did the prevailing social doctrines. These two phenomena can be viewed as interdependent: the stylistic micelle network is linked to the rapid and sometimes abrupt change of political systems, state maps and prevailing ideologies, which, in the twentieth century, gave rise to two world wars of cataclysmic

proportions. Twentieth century music found itself in the fetters of these two wars. In this perspective, the most important milestones in the twentieth century were the First (1918) and Second World Wars (1945) and the fall of the Berlin Wall (1990). Throughout this period, the map of Europe was in flux, as it was gradually enriched by many smaller nation states that had previously been part of major multinational alliances, either by choice or coercion. If Lyotard's "big stories" turned into a series of "small dialects", the "big history" of European/Western music broke into a series of smaller, national histories, which, although being strongly dependent on the central Western European "narrative", nonetheless display certain local specificities.

The purpose of this thematic issue of the *Musicological Annual* is to reveal the stylistic and compositional-technical diversity of smaller ("non-historic") national and even narrower musical cultures dependent on their respective social coordinates. The musicologists invited to contribute are mainly from countries that share a similar socio-historical fate with Slovenia: integration in a multinational state organisation, a relatively peripheral position with respect to the main music centres, and a strong dependence on powerful ideologies, including totalitarianism.

The introductory article by Marcello Potocco ("Ideology at the Crossroads of Arts") seeks to outline the theoretical and methodological guidelines of interdependence between artistic practices and ideological discourses. The author bases his argument on the treatment of ideology by Althusserians, the theory of discourse and a reading of ideology within cultural studies, while his definition of the relationship between ideology and art is derived primarily from the definition of the so-called socially imaginary (Castoriadis) and the fictitious (Iser). Potocco attempts to relocate findings developed in literary science to the field of music. As well as revealing clear differences, he also uncovers similarities in the production of meaning/sense, as both literature and music are thought to demonstrate a dual reference system. This opens the possibility of thinking "about reference to the extratextual or extramusical reality as the basic impulse of ideological action".

The further "path" of the articles follows a "geographical" logic, leading us from distant Scandinavian and Baltic countries (Sweden, Lithuania, Latvia, Estonia) to our neighbours (Croatia) and to questions concerning Slovenian music culture of the twentieth century.

Martin Knust ("Twentieth Century Music in Sweden. An Overview") reveals that "the history of Swedish music in the twentieth century was influenced by the greatest political and social changes in Europe". After establishing an awareness of national music based on Romantic models, the first decades after the First World War brought the development of musical infrastructure. Modernism became the dominant "school" after the Second World War, but genuine local specificities came only with postmodernism. In Sweden, this was marked above all by popular music, which "almost completely displaced art music into the background in school curricula". Grazina Daunoravičienė (The Compositional System of Osvaldas Balakauskas: An Attempt to Restore Theoretical Discourse) places the dodecaphonic theoretical-compositional system of Lithuanian modernist composer Osvaldas Balakauskas (1937) in the context of Lithuanian musical culture in the late Soviet period. Balakauskas's variant of

twelve-tone technique is based on specific forms of tonality and modality. This particular version of dodecaphony was, however, rejected by the composer at the turn of the twenty-first century in favour of greater communicativeness and “logically controlled improvisation methods”. Although Balakauskas crossed the characteristic path from Modernism to postmodernism, this “hereditary” relationship does not apply entirely to Latvian music of the twentieth century, as Jānis Kudiņš reveals in “Latvian Music History in the Context of Twentieth Century Modernism and Postmodernism”. In artistic terms, Latvian music was linked to conservatism for most of the twentieth century. In the 1960s, however, composer Mārgeris Zariņš (1910–1993) created many stylistically heterogeneous works that could be attributed to postmodern aesthetics. Thus, Latvian music made inroads into postmodernism before being well acquainted with Modernism, which throws an unusual light on the relationship between the two styles. Anu Veenre (“Beyond Polystylism: Blurring the Boundaries between Different Musics in Late-Soviet Estonia”) seeks a specifically Estonian music in connection with Soviet ideological pressures and attempts to overcome them. The ideological “resistance” can be discerned in the interest in early music (the ensemble Hortus Musicus) and consequently in religious forms. Similar can be said of the ensembles actively engaged in folk music, as well as the musicians who committed themselves to progressive genres of rock music (the groups Ruja and In Spe). A similar issue is addressed by Gregor Pompe (“Slovenian Music in the First Decade after the Second World War – In Search of Socialist Realism”), who attempts to understand the effects of the doctrine of Socialist Realism in Slovenian music through an analysis of works created in the first decades after the Second World War. It emerges that many decisions, demands and solutions were completely arbitrary, often more related to personal aesthetic preferences than to a clear ideological dictum. The author is therefore convinced that Slovenian music after 1945 should be “considered in a quadrangle of tensions, stretched on one side between the traditional and the new, and, on the other, between the autonomous and the ideological”.

A different example is presented in the article by Dalibor Davidović (“Margins of Music”) about Croatian composer Marko Radmio (1910–1996), who was of the same generational as Latvian composer Zariņš. With his music, Radmio inhabited various “margins”: on the one hand, his works could be understood as “avant-garde”, while, on the other hand, he attempted to clearly include himself in the “big story” of the historical development of music. In so doing, the composer lived a peripheral, lonely life, with the reasons for adopting the position of the solitary figure probably being both personal and social.

The last three articles deal with various aspects of Slovenian music in the twentieth century. Darja Koter (“Stylistic Pluralism in the Works of Karol Pahor”) traces the stylistic changes in the work of Karl Pahor. As a corresponding student of Osterc, Pahor was initially attracted to radical Modernism, but, due to a pronounced social feeling, he soon began to soften his language. During the Second World War, he devoted himself entirely to the functional music of the time (the famous Partisan choirs). After the war, he wrote within the limits of Socialist Realism, often drawing on popular music. Nejc Sukljan (“The Trieste Question and the Trieste Philharmonic”) also engages with

post-war music, exploring the origin and functioning of the Trieste Philharmonic on the background of a burning political issue, the so-called “Trieste question”. The operation of the orchestra, which was made up of Italian musicians, was firmly embedded in the diplomatic war centred around Yugoslavia regaining control of the port city of Trieste. After the negotiations concluded, the orchestra lost its meaning and was dissolved, with the musicians becoming members of symphony orchestras throughout Yugoslavia. Thus, the operation of the orchestra can be understood as a typical instrument in the hands of political goals. Urška Rihtaršič (“Open Form and Its Echo in Slovenian Music”) deals with a characteristic Modernist phenomenon: open form. The author attempts to transfer the concept and typology developed in Western European and American music to Slovenian music. She finds that the use of open form in Slovenia was extremely limited and only discovers three “pure” cases: Stibilj, Lebič and Ramovš. Rihtaršič links this reticence with the social context of Slovenian music after the Second World War, which prevented the young generation from contact with the first wave of post-war Modernism, thus further confirming the strong dependence of the stylistic and composition-technical diversity of music on social conditions.