Disertacije • Dissertations

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Glasbena praksa v Ljubljani v letih 1945–1963

V doktorski disertaciji z naslovom Glasbena praksa v Ljubljani v letih 1945–1963 sem raziskovala področje tako historične kot tudi sistematične muzikologije. Z raziskavo nisem ponudila samo odgovorov na ključne muzikološke teme o zgodovini glasbe med leti 1945–1963 v Ljubljani, temveč odprla tudi širša vsebinska vprašanja, zlasti o glasbeni kulturi petdesetih let 20. stoletja na Slovenskem. Prizadevala sem si, da bi tako metodološki model kakor tudi izsledki, podani v disertaciji, prispevali k proučevanju povojne glasbe.

Glavna naloga doktorske disertacije je bila zbrati, pregledati, sistematično urediti in analizirati primarno gradivo, ki je na voljo za pregled, ter na podlagi dobljenih izsledkov opredeliti glasbeno prakso v Ljubljani. Pri opredelitvi glasbene prakse sem izhajala iz opredelitve termina glasbena praksa kot tehničnega pojma, in sicer, da je le-ta kulturna univerzalija in da ga oz. jo glasbene ustanove ter njihovi koncertni programi opredeljujejo s svojimi vodili, pravilniki, z organizacijo ter s sodelovanjem z in med (ne le glasbenimi) ustanovami.

Iz pregleda delovanja osrednjih glasbenih ustanov v Ljubljani in njihovih koncertnih programov je bilo mogoče razbrati, da so se v obdboju 1945–1963 ti postopoma spreminjali. Kakovost sprememb se razlikuje od ustanove do ustanove, zato je bilo treba ugotoviti, kateri so dejavniki, ki so povzročili spremembe v posameznih ustanovah, kakšna so razmerja med dejavniki, kako so vplivali oz. kakšen je bil njihov vpliv ter ali je kateri izmed dejavnikov imel odločilen vpliv na glasbeno prakso. Vpliv dejavnikov se diferencira na posamezne ravni, in sicer na dopise, pravilnike oziroma vodila delovanja ustanov ter časopisne prispevke.

Da bi uspela odgovoriti na zastavljena vprašanja, sem uporabila metodološki model, ki je zasnovan na treh korakih. Prvi korak predstavlja historiografski del naloge, kamor sodi zbiranje gradiva; drugi korak predstavlja sistematičen pregled, ureditev ter izbor gradiva, namenjenega analizi; tretji korak študije pa je kulturološka primerjava, ki sodi v sistematični del naloge.

Po opravljenem prvem koraku (naloge) in prvem delu drugega koraka je sledila analiza gradiva; po poglavjih sem zbrala 10 osrednjih glasbenih ustanov v Ljubljani, ki

so bile ponovno ali na novo ustanovljene v letih 1945–1963. Mednje sodijo: Slovenska filharmonija z instrumentalnim ansamblom, SNG Opera Ljubljana z instrumentalnim ansamblom, RTV Ljubljana, ki pod eno streho združuje Radio, Televizijo in Simfonični orkester, Društvo slovenskih skladateljev, Društvo glasbenih umetnikov Slovenije ter Festival Ljubljana. Po napisanem vrstnem redu, ki je izbran naključno, sem uredila tudi poglavja doktorske disertacije. Le-ta po vsebini prinašajo popise zaposlenih (če/kadar so ohranjeni), oris vzpostavitve ali delovanja glasbenih ustanov, sistematično analizo izvedenih koncertnih programov ustanov oz. njihovih instrumentalnih ansamblov ter časopisne objave; v prilogi disertacije so dodani posameznimi segmenti raziskanega gradiva.

V posameznih poglavij sem umestila dobljene izsledke ter iz njih razbrala način vpliva treh ravni dejavnikov in razmerja med njimi. Pri tem je treba poudariti, da je bilo razmerje med ravnmi dejavnikov lažje določiti v prvih osmih letih, ker so bili ti zaradi številnejšega vzpostavljanja ustanov 1945–1953 bolj zgoščeni, saj sta bili samo dve izmed vseh (preostalih) osrednjih glasbenih ustanov v Ljubljani ustanovljeni oz. ponovno vzpostavljeni leta 1953 oz. 1955.

V prvih osmih letih med ravnmi dejavnikov prevladujejo predvsem vodila ustanov, ki poudarjajo izobraževanje mladine ter delavcev; mogoče je najti tudi nekaj dopisov političnih organov, ki so imeli vpliv na spremembe koncertnih programov. Ravni dejavnikov pa so na spremembe glasbenih programov vplivale v različni meri. Vodila ustanov v prvih osmih letih posredno kažejo na večjo prisotnost skladb skladateljev sovjetskih republik, različnih žanrov v programih, narodnih in partizanskih skladb, predvsem v radijskih programih, in kasneje tudi razvoj turizma iz tujine, ki ga poudarjajo vodila ljubljanskega Festivala. Dopisi političnih organov so povzročili, da katero izmed del ni bilo izvedeno (primer SNG Opere Ljubljana). Dopisi ostalih jugoslovanskih društev – na primer SAKOJ – kažejo organizacijsko nadvlado nad slovenskimi ter finančno odvisnost slovenskih glasbenih ustanov od preostalih jugoslovanskih združenj, ki so imeli sedež v Beogradu. V nasprotju z omenjenima ravnema so bile časopisne objave prisotne skozi celotno obdobje. Te zajemajo mnenja piscev o izvedenih koncertih ali opernih produkcijah, napovedi koncertov, programe posameznih koncertnih in opernih sezon, napovedi radijskega in televizijskega programa. Objave so izpostavljale izvajalske težave, spregovorile o programski politiki glasbenih ustanov, izpostavile programske težave posameznih glasbenih ustanov in tudi pozvale upravnike ustanov, kot je bila Slovenska filharmonija, k odzivu.

Iz izsledkov je tudi mogoče razbrati, da so si bili posamezni koncertni programi ustanov med sabo tako podobni kot tudi različni, pri čemer nakazujejo vzporednice s sočasno kulturno zgodovino. Vzporednice kažejo, da so bile glasbene ustanove zaradi svojega obstoja (predvsem finančnega in tudi razvojnega) vezane na ustanove, ki so imele sedež v Beogradu. Te ustanove so bile: Jugoslovanska koncertna agencija, Društvo glasbenih umetnikov Jugoslavije, SAKOJ (Društvo skladateljev Jugoslavije); ter oblastne strukture, in sicer: Pokrajinska uprava v Ljubljani, Komite za kulturo in umetnost v Beogradu, Mestni komite v Ljubljani.

Iz napisanega je torej razvidno, da so na glasbeno prakso vplivali trije dejavniki, in sicer politični organi, kulturnozgodovinska določila ter preostale glasbene ustanove v

Jugoslaviji, ki so imele sedež v Beogradu. To pomeni, da je bila glasbena praksa v Ljubljani 1945–1963 v podrejenem položaju, a se je v širitvah glasbenega programa (na primer Radia Ljubljana ali SNG Opere Ljubljana) zunanjim določilom tudi upirala.

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Musical Practice in Ljubljana 1945–1963

In the doctoral dissertation entitled Musical Practice in Ljubljana 1945–1963 I did research the field in the historical as well as systematic musicology. The research has not only provided answers to key musicological questions about the history of music in Ljubljana in 1945–1963 but also raised extended questions, especially those concerning musical culture in Slovenia in the 1950s. It has been my aim that both the methodological model as well as the results of the research as stated in the dissertation, would contribute to further studies of post-war music.

The main task and goal of this dissertation has been to collect, review, systematically organize and analyse the primary material available and to define the musical practice in Ljubljana on the basis of all gathered information. In the definition of musical practice I stemmed from the definition of the term musical practice as a technical idea, namely, that it is an example of cultural universals and that music institutions and their concert programs define it through their guides, policies, organization and cooperation with and between (not just music) institutions.

From reviewing the functioning of the main musical institutions in Ljubljana and of their concert programs, it was possible to discern that in the period 1945–1963 gradually changed. The quality of changes differed form one institution to another and thus it was necessary to figure out the factors that caused the changes of music programs in each institution, the relations between those factors, the influence they had, and expose the factor crucial for musical practice. The influence of various factors was dealt with on several levels, namely letters, regulations or working guides of institutions and articles in newspapers.

To find proper answers to all these questions I used a three-step methodological model. The first step was the historiographical part, i.e. collecting materials. The second step, a systematic review, organization and selection of material to be analysed. And the third and last step led to a cultural comparison, which represented the systematic part of the task.

In analysing the material I exceeded the fragmentary researches; by chapters, I chose 10 main musical institutions in Ljubljana that were re-established in 1945–1963, among which the Slovenian Philharmonic with its orchestra, the SNG Opera Ljubljana with its instrumental ensemble, RTV Ljubljana (radio, television and symphony orchestra), the Society of Slovene Composers, the Society of Slovenian Musical Artists and the Ljubljana Festival. According to the chosen order, selected at random, I also went through corresponding the chapters, of doctoral dissertations. Individual chapters, as regards their content, include lists of employees (if preserved), a description of each establishment and the working of each musical institution, a systematic analysis of concerts performed by institutions or their ensembles and articles from newspapers. An annex includes additional segments of research material.

Musical practice in Ljubljana is defined by main musical institutions; thus I had to find the factors that affected the changes of concert programmes of these institutions. The results show the ways of influence of three levels of factors and the relation between them. I have to emphasize that this relation was easier to define in the first eight years since the majority of the institutions in Ljubljana were established in 1945–1953 and only two of ten were established (the Ljubljana Festival) or re-established (RTV Symphony Orchestra) in 1953 or 1955.

In the first eight years, the institutions focused mainly on the education of youth and employees, and some letters from political bodies that affected the changes of concert programmes could be found as well. However, the levels of factors affected the musical programmes to differing extent. Regulations of institutions in first eight years reveal a great presence of the compositions from Soviet republics, various genres in programmes, the presence of folk and partisan songs (especially in radio programmes) and later also the development of tourism, found in the regulations of the Ljubljana Festival. Letters from political bodies prevented the performance of some compositions (e.g. SNG Opera Ljubljana). Letters from other Yugoslav societies (e.g. SAKOJ) show the organizational and financial dependence of Slovene musical institutions on other Yugoslav societies with seats in Belgrade. In contrast to other factors, the articles from newspapers were present throughout the whole period. They include opinions on performed concerts and operas, announcements of concerts, programmes of concert or opera seasons and announcements of radio and television programmes. Articles exposed performing problems, programme politics and problems with programmes of individual musical institutions, and also urged the directors of some institutions to respond.

Concert programmes of individual institutions were similar but also differed, showing certain parallels with contemporary cultural history. Musical institutions were due to their existence (financial as well as developmental) dependant on institutions from Belgrade: Yugoslav Concert Agency, Society of Yugoslav Music Artists, SAKOJ (Society of Yugoslav Composers). Musical institutions were dependant also on political bodies: the Ljubljana Regional Administration, the Committee of Culture and Art, Belgrade, and Ljubljana City Committee.

The results show three factors which reveal that musical practice was influenced by political bodies, cultural and historical regulations and other musical institutions in Yugoslavia with seats in Belgrade. This means that musical practice in Ljubljana in 1945–1963 was in a subordinate position, though tried to resist »foreign« regulations through more variegated musical programmes (e.g. Radio Ljubljana or SNG Opera Ljubljana).

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