



Nacionalna glasbena zgodovina: preobrazbe v drugi polovici 20. stoletja

*National Music Histories: Metamorphoses in the Second
Half of the Twentieth Century*

Mednarodni muzikološki simpozij ob
stoletnici rojstva akademika
Dragotina Cvetka

*International Musicological Conference at the
Hundredth Birth Anniversary of Dragotin
Cvetko, Member of the Slovenian Academy of
Sciences and Arts*

LJUBLJANA, 19.–21. 9. 2011
DVORANA SAZU, NOVI TRG 3/1



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of the Twentieth Century*

Program in izvlečki / *Programme and Abstracts*

UREDILI / EDITED BY:

TONJA ČAKŠ, KLEMEN GRABNAR, MARUŠA ZUPANČIČ

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National Music Histories: Metamorphoses in the Second Half of the Twentieth Century

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PROGRAM / PROGRAMME



Ponedeljek, 19. 9. 2011 / Monday, 19. September 2011

Ljubljana, Dvorana SAZU, Novi trg 3/I

9.30

Uvodni nagovor akademika JANEZA MATIČIČA, rednega člana SAZU
*Welcome Address by Janez Matičič, Member of the Slovenian Academy of
Sciences and Arts*

10.00

ŽIVLJENJE IN DELO DRAGOTINA CVETKA I

Dragotin Cvetko: Life and Work I

ANDREJ RIJAVEC (Ljubljana / *Ljubljana*), Življenje za stroko: 100 let pozneje
A Life Devoted to Scholarship: A Hundred Years Later

PIERLUIGI PETROBELLI (Rim / *Rome*), Dragotin Cvetko and the International
Musicological Society: A Leading Example / *Dragotin Cvetko in Mednarodno
muzikološko društvo: vodilna osebnost*

11.00–11.30

Odmor / *Break*

11.30

IVAN KLEMENČIČ (Ljubljana / *Ljubljana*), Dragotin Cvetko kot utemeljitelj
slovenske muzikologije / *Dragotin Cvetko as the Initiator of Slovenian
Musicology*

GREGOR POMPE (Ljubljana / *Ljubljana*), Miselna izhodišča Dragotina Cvetka
The Conceptual Background of Dragotin Cvetko's Scholarly Work

13.00

NEVENKA OREŠIČ LEBAN: opoldanski klavirski poklon Dragotinu Cvetku
Lunchtime Piano Hommage à Dragotin Cvetko

13.30–15.00

Odmor za kosilo / *Lunch break*

15.00

PREOBRAZBE NACIONALNIH GLASBENIH
HISTORIOGRAFIJ I

Metamorphoses of National Music Historiographies I

NADEŽDA MOSUSOVA (Beograd / *Belgrade*), What Is Necessary for a Modern National, Regional or European History of Music / *Kaj je neobhodno potrebno za sodobno nacionalno, regionalno ali evropsko zgodovino glasbe*

MELITA MILIN (Beograd / *Belgrade*), Serbian Musicology after 1945: Main Directions / *Srbska muzikologija po letu 1945: glavne smeri*

16.00–16.30

Odmor / *Break*

16.30

ROKSANDA PEJOVIĆ (Beograd / *Belgrade*), Pavle Stefanović: An Apologist for Modern Music in Belgrade in the Second Half of the 20th Century
Pavle Stefanović: beograjski apologet moderne glasbe v drugi polovici 20. stoletja

MATJAŽ BARBO (Ljubljana / *Ljubljana*), Pomen Dragotina Cvetka za razvoj slovenskega glasbenega zgodovinskega / *The Importance of Dragotin Cvetko for the Development of Slovenian Music Historiography*



Torek, 20. 9. 2011 / *Tuesday, 20. September 2011*

9.30

PREOBRAZBE NACIONALNIH GLASBENIH
HISTORIOGRAFIJ II

Metamorphoses of the National Music Historiographies II

MARIJA BERGAMO (Ljubljana / *Ljubljana*), O zgodovinskosti (tudi) glasbene zgodovine: pogled z južnoslovanskega prostora / *On the Historicity (also) of Music History: A View from the South Slavic Perspective*

DANICA PETROVIĆ (Beograd / *Belgrade*), Musicology through Institutions: The Sixty Years of the Institute of Musicology in Belgrade / *Muzikologija v ustanovah: šestdeset let Muzikološkega inštituta SANU*

BARBARA BOISITS (Dunaj / *Vienna*), Austrian Musicology after World War II / *Avstrijska muzikologija po 2. svetovni vojni*

11.00–11.30

Odmor / *Break*

11.30

VPRAŠANJE EVROPSKE GLASBENE HISTORIOGRAFIJE
European Music Historiographies: Selected Chapters

JIŘÍ SEHNAL (Brno / *Brno*), The National in the Czech Music of the 17th and 18th Centuries / *Nacionalno v češki glasbi 17. in 18. stoletja*

ZIJO KUČUKALIĆ (Amsterdam / *Amsterdam*), The Importance of the Phenomenological Interpretation of the Music Work in Contemporary Musicology / *Pomen fenomenološke interpretacije glasbenega dela v sodobni muzikologiji*

14.00–16.00

Odmor za kosilo / *Lunch break*

16.00

ŽIVLJENJE IN DELO DRAGOTINA CVETKA II

Dragotin Cvetko: Life and Work II

NIALL O'LOUGHLIN (Loughborough / *Loughborough*), Slovene Music in a European Context: The International Activities of Dragotin Cvetko

Slovenska glasba v evropskem okviru: mednarodna dejavnost Dragotina Cvetka

BORUT LOPARNIK (Ljubljana / *Ljubljana*), Južnoslovanska ideja v delu Dragotina Cvetka / *The South Slavic Idea in the Work of Dragotin Cvetko*

17.00–17.30

Odmor / *Break*

17.30

MANICA ŠPENDAL (Maribor / *Maribor*), Nekaj pogledov Dragotina Cvetka na slovensko glasbo in slovensko muzikologijo / *Some of Dragotin Cvetko's Views on Slovenian Music and Musicology*

TOMAŽ FAGANEL (Ljubljana / *Ljubljana*), Dragotin Cvetko: univerzitetni učitelj / *Dragotin Cvetko as University Teacher*



Sreda, 21. 9. 2011 / *Wednesday, 21. September 2011*

9.30

MUZIKOLOGIJA: OD NACIONALNEGA

PROTI GLOBALNEMU

Musicology: From National towards Global

EVA SEDAK (Zagreb / *Zagreb*), The Fate of National Musical Historiographies in a Global Context / *Usoda nacionalnih historiografij v globalnem kontekstu*

JERNEJ WEISS (Ljubljana / *Ljubljana*), »Slovenska glasbena zgodovina« ali »Glasbena zgodovina na Slovenskem«? Razmislek o prispevku čeških glasbenikov v glasbeni kulturi na Slovenskem / *“The History of Slovenian Music” or “The History of Music in the Territory of Present-Day Slovenia”? Considerations Regarding the Contribution of Czech Musicians to Slovenian Music Culture*

10.30–11.00

Odmor / *Break*

11.00

ALEŠ NAGODE (Ljubljana / *Ljubljana*), Prolegomena za novo Zgodovino glasbene umetnosti na Slovenskem / *Prolegomena to History of Art Music in Slovenian Lands*

JURIJ SNOJ (Ljubljana / *Ljubljana*), Časovna os in prostorske mreže v zgodovini glasbe na Slovenskem / *Chronological Axis and Spatial Network in the History of Music in Slovenia*

Ljubljana, Dvorana Slovenske matice,
Kongresni trg 8/I, 15.00–16.30

DISKUSIJSKA OKROGLA MIZA: KAJ NAM JE ZAPUSTIL DRAGOTIN CVETKO?
Round-Table Discussion: What Is the Legacy of Dragotin Cvetko?

Vodi / *Led by*: BORUT LOPARNIK

Sodelujoči / *Participants*: MARIJA BERGAMO, JOŽE SIVEC, TOMAŽ FAGANEL

IZVLEČKI / *ABSTRACTS*

Andrej Rijavec
ŽIVLJENJE ZA STROKO: 100 LET POZNEJE

Že stari latinci so poznali izrek *Ars longa, vita brevis!* Ker bo srečanje »Nacionalna glasbena zgodovina: preobrazbe v drugi polovici 20. stoletja« potekalo pod okriljem Slovenske akademije znanosti in umetnosti in – ob Oddelku za muzikologijo Filozofske fakultete – v soorganizaciji njenega Muzikološkega inštituta ZRC, lahko ponovimo uvodni izrek *Ars longa, vita brevis* in vprašamo: *Et scientia?*

Pri umetnosti vemo, kako stvari stojijo, tudi v glasbeni: večja estetska tehtnost nekega dela in višja stopnja njegove večplastnosti in večpomenskosti je vsaj teoretično gledano v premem sorazmerju z verjetnostjo ponovne interpretacije, reinterpretacije, to je obnavljanja in iskanja pomena za vsakokratno sedanost. Pri znanosti je to seveda nekoliko drugače. A tudi znanosti se med seboj močno razlikujejo, kar istočasno potencira in/ali relativizira nakazano vprašanje ter na dolgi rok pogojuje domet njihovih dosežkov. Največji, ključni dosežki oziroma spoznanja se seveda vgrajujejo v zgodovino in dospejo, ali pa tudi ne, do že omenjene vsakokratne sedanosti. Vendar: čeprav se z ljudmi vred starajo tudi knjige, ni nujno, da čas njihovo vsebino vselej »požlahtni«. Kakšna misel ali preblisk je lahko izhodišče pri iskanju naveze za določen problem. Se pravi, da avtorje minulih desetletij in stoletij citirajo. Najprej v glavnem besedilu in v opombah, nato samo v opombah, in na koncu te znanstvene balade – še to ne!

Slednje misli pa ne kanim razvijati dalje, saj pokojni akademik dr. Dragotin Cvetko ni pisal samo znanstvenih člankov in knjig, ampak se je v stroki desetletja tudi pedagoško in organizacijsko razdajal.

Če bi hoteli podati izčrpno podobo njegovega življenja in dela, bi morali napisati knjigo (ki jo vsekakor kaže nekoč napisati!). Danes in tukaj pa to seveda ne bo mogoče. Zato avtor pričakuje, da se bo njegovo pisanje gibalo od objektivno stvarnega, mimo hommagea, to je osebne poklonitve (konec koncev mlajše in najmlajše generacije slavljenca niso oživele!), do vprašanj, ki se razpirajo, ko ob pokojnikovi stoletnici rojstva

merimo stran in dalj muzikološke stroke, ki jo je Dragotin Cvetko doma in v tujini več kot tehtno, najbrž celo enkratno, zaznamoval.

A LIFE DEVOTED TO SCHOLARSHIP: A HUNDRED YEARS LATER

The ancient Latins were already familiar with the proverb Ars longa, vita brevis. As the musicological symposium “National Music History: Metamorphoses in the Second Half of the 20th Century” will be organised under the auspices of the Slovenian Academy of Sciences and Arts and co-organised by its Institute of Musicology of the Scientific Research Centre – in addition to the Department of Musicology of the Faculty of Arts – we can reiterate the introductory proverb Ars longa, vita brevis and ask: Et scientia?

With regard to art – music art included – things are unequivocal: a greater aesthetic value of a work as well as a greater degree of multiplicity of its layers and meanings are, at least theoretically, proportionate to the probability of reinterpretation, that is, reconstruction and searching for meaning for the respective “nowness”. Things, of course, are slightly different when it comes to science. Yet sciences themselves also differ greatly, which simultaneously intensifies and/or relativises the stated question and, in the long run, conditions the extent of their achievements. The greatest key achievements or knowledge are, of course, incorporated into their history and reach or do not reach the already mentioned respective “nowness”. But given that books, just like people, also age, time does not necessarily “ennoble” their content. A particular thought or flash of wit can be used as a starting point when searching for linkage to a certain problem, which means that the authors of previous decades and centuries are quoted. They are first quoted in the main text and footnotes, then only in the footnotes, and at the end of this scientific ballad they cease to be quoted altogether.

I do not intend to pursue the latter thought any further, because in addition to writing scientific papers and books, the late academician Dr. Dragotin Cvetko was also very much involved in the profession for decades, both pedagogically and organisationally.

If we wanted to present a comprehensive portrayal of his life and work, we would have to write a book (which by all means should be written some day). Here and now, this is of course impossible. The author therefore expects that his writing will move from the objectively factual, past the homage (given the fact that younger and the youngest generations have not given the honouree the recognition he rightfully deserved), to the questions arising when – on the centenary of Cvetko's death – we go beyond the musicological profession, which has been more than substantially, probably even uniquely, marked by Dragotin Cvetko both at home and abroad.

Pierluigi Petrobelli

**DRAGOTIN CVETKO IN MEDNARODNO MUZIKOLOŠKO DRUŠTVO:
VODILNA OSEBNOST**

Mednarodno muzikološko društvo (IMS/SIM/IGMw), ki je bilo ustanovljeno leta 1929, je svojo raznotero dejavnost (Répertoire International des Sources Musicales (RISM), Monumenta Musicologica idr.) razvilo že takoj po drugi svetovni vojni. Po svoji metodologiji in vsebinskosti je bilo društvo močno zaznamovano s predvojno nemško miselnostjo, saj so bili do leta 1964 vsi kongresi, z izjemo newyorškega leta 1961, organizirani v nemško govorečih deželah. Dragotin Cvetko je kot član vodstva društva predlagal in uspešno organiziral prvi kongres v vzhodnem delu Evrope. Kongres, ki se je odvijal v Ljubljani leta 1967, je razširil dejavnost društva tako na kulturnem kot tudi na raziskovalnem in metodološkem področju. Srečanje v Ljubljani je pomenilo izredno priložnost za izmenjavo mnenj in izkušenj na najširšem mednarodnem nivoju, kar je prineslo rezultate v naslednjih desetletjih.

*DRAGOTIN CVETKO AND THE INTERNATIONAL MUSICOLOGICAL
SOCIETY: A LEADING EXAMPLE*

The International Musicological Society (IMS/SIM/IGMw), founded in 1929, developed its manifold projects and activities (Répertoire Internationale des Sources Musicales (RISM), Monumenta Musicologica, etc) only after the end of the Second World War. It was, however, strongly characterised, from a methodological as well as from a substantial point of view, by the pre-war German conception; significantly, its congresses up to 1964, with the single exception of the 1961 New York meeting, took place in German-speaking countries.

As a member of the Directorate of the Society, Dragotin Cvetko proposed and successfully organised for the first time a congress in the Eastern part of Europe; the 1967 Ljubljana Conference, enlarging in a significant way both the cultural areas of the Society's activities as well as its research fields and the methods of our discipline. The Ljubljana meeting was an extraordinary occasion for the exchange of views and of experiences at the broadest international level, whose fruits properly developed only in the following decades.

Ivan Klemenčič

DRAGOTIN CVETKO KOT UTEMELJITELJ SLOVENSKE MUZIKOLOGIJE

Akademik dr. Dragotin Cvetko je utemeljil slovensko muzikologijo v dvojnem smislu. Tako znanstveno s temeljnimi zgodovinskimi deli o slovenski glasbi kot institucionalno.

Po vojni je zasnoval prvo znanstveno zgodovino slovenske glasbe (*Zgodovina glasbene umetnosti na Slovenskem*, 3 zv., Ljubljana 1958–1960; Résumé: »Histoire de la musique en Slovénie«). Sledile so skrajšana verzija, francoska izdaja, širša znotraj južnoslovanskega prostora in nova prečiščena (*Slovenska glasba v evropskem prostoru*, Ljubljana 1991;

Summary: »Slovene Music in Its European Setting«), ob njih pa zgodovinske monografije in množica znanstvenih razprav, ki jih je predstavil in objavil v tujini in doma. Svojo zgodovinsko metodo je utemeljil na sistematiki slogovnih obdobj, ki so interpretacijsko blizu načelom v Handbuch der Musikwissenschaft. Z njo povezana stalnica Cvetkovega zgodovinopisja je slogovno-razvojna in kvalitativna primerjava slovenske glasbe z zahodnoevropsko, katere del je.

Drugi vidik označujeta na pobudo Dragotina Cvetka ustanovljena Oddelek za muzikologijo na Filozofski fakulteti v Ljubljani v začetku 60. let prejšnjega stoletja, kjer je bil prvi predstojnik in dolgoletni profesor, in v naslednjem desetletju Muzikološki inštitut, danes znotraj Znanstvenoraziskovalnega centra Slovenske akademije znanosti in umetnosti, ki mu je bil prvi upravnik. V prvi ustanovi je utemeljil muzikologijo kot novo znanstveno panogo na slovenski univerzi. Kmalu po ustanovitvi je spodbudil izdajanje še danes aktualne mednarodne znanstvene revije *Muzikološki zbornik*. V inštitutu je zastavil sistematične raziskave slovenske glasbe. Tu je zasnoval mednarodno navzočo znanstvenokritično izdajo spomenikov slovenske glasbe *Monumenta artis musicae Sloveniae*, ki po nepolnih tridesetih letih s ponatise šteje blizu šestdeset zvezkov. Cvetkove ambicije in mednarodne povezave z nekaterimi vodilnimi muzikologi so uresničile organizacijo 10. kongresa Mednarodnega muzikološkega društva leta 1967 v Ljubljani.

Tako je akademik Dragotin Cvetko na Slovenskem kot avtor in organizator spodbudil študij in raziskave glasbe na novih temeljih.

DRAGOTIN CVETKO AS THE INITIATOR OF SLOVENIAN MUSICOLOGY

Academician Dr. Dragotin Cvetko was the initiator of Slovenian musicology in two respects, scientifically by providing the basic historical works on Slovenian music and institutionally.

After the war Cvetko conceptualised the first scientific history of Slovenian music (Zgodovina glasbene umetnosti na Slovenskem, 3 vol., Ljubljana 1958–1960; Résumé: "Histoire de la musique en Slovénie"). Then

followed the abridged version, the French edition, the extended version for the South Slavic territory and the new, consolidated version (Slovenska glasba v evropskem prostoru, Ljubljana 1991; Summary: "Slovene Music in Its European Setting"), as well as historical monographs and a number of scientific discussions which he presented both at home and abroad. Cvetko based his historical method on the systematics of stylistic periods that were interpretationally close to principles laid down in Handbuch der Musikwissenschaft. From the latter also derived the fixture in Cvetko's historiography, i.e. the stylistic-developmental and qualitative comparison between Slovenian music and West European music as its broader framework.

The second respect is marked by the Department of Musicology at the Faculty of Arts, Ljubljana, which was established in the early 1960s on Cvetko's initiative, where he was the first chair and long standing professor, and one decade later by the Institute of Musicology, now a constituent unit of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, where he served as the first administrator. In the former institution, Cvetko introduced musicology as a new scientific discipline at the Slovenian university. Soon after the establishment of the Department of Musicology, he also promoted the publication of the still current international scientific review, Musicological Annual. At the institute he set the basis for systematic research on Slovenian music and set the groundwork for the internationally recognised scientific critical edition of the monuments of Slovenian music, Monumenta artis musicae Sloveniae, which almost thirty years later counts approximately sixty volumes. Cvetko's international contacts with some of the leading musicologists as well as his ambitions enabled the organisation of the 10th Congress of the International Musicological Association in 1967 in Ljubljana.

Thus, as author and organiser, academician Dragotin Cvetko promoted the study and research of music on new foundations in the Slovenian territory.

Gregor Pompe
MISELNA IZHODIŠČA DRAGOTINA CVETKA

Bibliografski pregled del dr. Dragotina Cvetka ne izkazuje le akademikove širine in znanstvenih preferenc, temveč razkriva tudi osnovna raziskovalčeva metodološka ter v marsičem tudi svetovnonazorska izhodišča. Predmet raziskave bodo prav miselne podstati Cvetkovega muzikološkega dela, kakor se kažejo predvsem v njegovih osrednjih monografijah, povezanih z zgodovino slovenske glasbe (*Zgodovina glasbene umetnosti na Slovenskem*, *Stoletja slovenske glasbe* in *Slovenska glasba v evropskem prostoru* ter monografije o slovenskih skladateljih). Cvetko pri koncipiranju svojega historiografskega pogleda večinoma izhaja iz pozitivističnih načel, ki dajejo prednost historični akribiji in empirizmu virov, manj pa se je posvečal fenomenološkemu prediranju v glasbeni stavek izbranih del. Takšen pristop je možno vzporejati z deli sočasnih vodilnih slovenskih raziskovalcev drugih umetnostnih panog (umetnostna zgodovina, literarna veda), prav takšna primerjava pa pokaže na vplivnost, moč in še vedno živ lik Dragotina Cvetka v sodobnem slovenskem muzikološkem trenutku.

*THE CONCEPTUAL BACKGROUND OF DRAGOTIN CVETKO'S
SCHOLARLY WORK*

The bibliographical overview of the works of Dr. Dragotin Cvetko sheds light on the academician's breadth and scientific preferences as well as reveals the bases of his methodological research and in many ways also the tenets of his worldview. The research will focus precisely on the mental principles of Cvetko's musicological work as they appear especially in his most important monographs dealing with the history of Slovenian music (Zgodovina glasbene umetnosti na Slovenskem, Stoletja slovenske glasbe and Slovenska glasba v evropskem prostoru, as well as monographs on Slovenian composers). In conceptualising his historical view, Cvetko largely

drew on positivistic principles prioritising historical akribeia and empiricism of sources, while devoting less attention to phenomenological penetration into the music sentence of selected works. This approach can be paralleled with works of some leading Slovenian researchers of his time who dealt with other art disciplines (art history, literary science). And it is precisely by drawing such a parallel that one can truly appreciate the influence, power and the still living genius of Dragotin Cvetko in contemporary Slovenian musicological moment.

Nadežda Mosusova

KAJ JE NEOBHODNO POTREBNO ZA SODOBNO NACIONALNO,
REGIONALNO ALI EVROPSKO ZGODOVINO GLASBE

Znano je, da so raziskovanja nacionalne zgodovine glasbe podvržena zaprtosti, regionalni pa manjka preučevanje medsebojnih vplivov. V evropski zgodovini glasbe bi bilo zaželeno in plodno končno prenehati z delitvijo na pomembne in obrobne stvaritve. Sodobna dela slovanske in ostale narode (prišleke) še vedno obravnavajo kot »majhne ljudi iz obrobij«, če uporabim izraz Petra Franklina. Dobri primeri, v katerih avtorji razpravljajo o glasbi »obrobnih« narodov (Randvölker), če je le mogoče, brez predsodkov, so *The Cambridge History of Nineteenth-Century Music* (2002) urednika Jima Samsona, *The Cambridge History of Twentieth-Century Music* (2004) urednikov Nicholasa Cooka in Anthonya Popla ter *Geschichte der Musik* (7 zv., 2. izd., Laaber 2008) urednika Carla Dahlhaus. V teh primerih je odločilno, da se muzikologija in etnomuzikologija čimbolj približata ena drugi. Zgodovina zahodne evropske glasbe namreč ne omenja ustnega izročila. Na drugi strani pa je glasba vzhodnoevropskih (slovanskih) narodov prikazana s poudarkom na ljudski dediščini, vendar pri tem ni globljega razumevanja, od kod izvira tipičnost njihovega primera. Ustvarjanje take zgodovine evropske glasbe zahteva ponovni pregled zgodnejših pogledov

in preučitev dognanj v glavnih zgodovinskih delih, začeni z 18. in 19. stoletjem. V poskusu, da bi dosegli to objektivnost, nekateri naletijo na toliko ovir, da se zdi, kot da nastali problemi onemogočajo ves trud, da bi obvladovali vse parametre, vključene v prihodnjo »sodobno« evropsko zgodovino glasbe. V takih primerih bi bilo treba storiti le eno: ovreči vse muzikološke »modne muhe« (*fashions*) naše moderne ali postmoderne dobe in razmišljati preprosto in logično. Izraz *fashions* je uporabil Georg Knepler v svojem delu *Geschichte als Weg zum Musikverständnis* (Reclam, Leipzig 1982). Nov način preučevanja zahteva popolnoma drugačno pojmovanje, vendar je vredno vsaj poskusiti.

*WHAT IS NECESSARY FOR A MODERN NATIONAL, REGIONAL OR
EUROPEAN HISTORY OF MUSIC*

One is aware that the national histories of music are suffering from hermetism and that the regional ones (if any) are lacking in research on mutual influencing. In the European history of music it will be desirable and fruitful to stop, finally, with divisions into the great and the marginalized. Recent works are still treating Slavic or other nations (the "newcomers" I would say) as "little people from the suburbs", to use Peter Franklin's expression. Good examples are The Cambridge History of Nineteenth-Century Music, ed. by Jim Samson (2002), The Cambridge History of Twentieth-Century Music, ed. by Nicholas Cook and Anthony Pople (2004) and Geschichte der Musik, ed. by Carl Dahlhaus, 7 vols., 2nd ed. (Laaber, 2008). That means to discuss the music of "border" nations (Randvölker) without bias, if possible (in many situations it is possible). For this purpose it is crucial to bring musicology and ethnomusicology closer together. Namely, studies about Western (European) music are conceived without mentioning its oral tradition. On the other hand, music of Eastern (Slavic) nations is depicted with an accentuated focus on folk heritage, but with no deeper understanding of the originality of their representatives. Generating European musical histories in this way necessitates revisions of earlier points of view and reconsideration of statements made in capital historical works, starting with

the 18th and 19th centuries. In attempts to achieve this objective, one is facing so many obstacles that the ensuing problems seem to disable efforts to cope with all the parameters incorporated in a future "contemporary" European musical history. In such a case there may be one more thing to do: to neglect all musicological "fashions" of our modern or postmodern era and to be simple and logical – the latter term is used by Georg Knepler in his Geschichte als Weg zum Musikverständnis (Reclam, Leipzig 1982). The new approach demands a fundamentally different conception, but it is even worth trying.

Melita Milin

SRBSKA MUZIKOLOGIJA PO LETU 1945: GLAVNE SMERI

Tako kot drugod tudi v Srbiji muzikološka raziskovanja po letu 1945 večinoma segajo na področje historične muzikologije. Za preučevanje srbske glasbe je bilo potrebno dopolniti sorazmerno kratko bibliografijo del, napisanih pred drugo svetovno vojno. Med peščico poznavalcev, ki so se s to nalogo ukvarjali v prvem desetletju po vojni, zasluži posebno spoštovanje Stana Djurić - Klajn, saj ji je uspelo združiti rezultate svojih ter vseh prejšnjih raziskav in jih predstaviti v prvi zgodovini srbske glasbe nasploh (1962). Naslednja generacija srbskih muzikologov je nadaljevala njeno delo. Sicer je razširila njen tematski in idejni okvir, vendar je ostala naklonjena (z nekaj izjemami) nacionalni glasbeni dediščini, običajno preučevani s širšega jugoslovanskega in evropskega stališča. Značilne teme so bile: osmoglasnik v glasbeni tradiciji južnih Slovanov; glasbeni inštrumenti, ki so upodobljeni na srbskih srednjeveških freskah; folklor v srbskem glasbenem romantizmu; ekspresionizem v srbski glasbi med obema vojnama; recepcija avantgardne glasbe v Srbiji itd. Število monografij o skladateljih je bilo bolj skromno, a se je delno izravnalo z izdajo spremnih publikacij ob konferencah, posvečenih vidnejšim domačim skladateljem. Naslednji pomembnejši delež muzikološkega dela

predstavljajo publikacije zbranih del skladateljev in pomembnih rokopisov. Omeniti pa je treba tudi skupino avtorjev, ki je nedavno (2008) izdala zgodovino srbske glasbe.

Kaže, da v zadnjih desetletjih zlasti med mlajšimi generacijami srbskih strokovnjakov narašča zanimanje za kulturološko usmerjeno muzikologijo in glasbeno semiotiko. Prav tako so za mlade srbske muzikologe postala raziskovalno razgibana tudi področja med muzikologijo in glasbeno teorijo. Na drugi strani pa estetika glasbe ni privabila dosti znanstvenikov. Najpomembnejši med njimi je bil Dragutin Gostuški, ki se je s svojim delom posvečal problematiki mere, ritma in primerjalni analizi slogovnih sprememb v različnih umetnostih.

SERBIAN MUSICOLOGY AFTER 1945: MAIN DIRECTIONS

Like elsewhere, the focus of musicological research in Serbia since 1945 has been on historical musicology. The relatively short bibliography of pre-World War 2 works relevant for the study of Serbian music needed to be completed. Among the few scholars who were up to the task in the first post-war decades, Stana Djurić-Klajn deserves special esteem, as she succeeded in synthesising the results of all earlier research and her own, presenting them in the first ever history of Serbian music (1962). The next generations of Serbian musicologists continued her work, widening the scope of themes and ideas, but staying dedicated (with few exceptions) to the national musical heritage, which was usually observed in the wider Yugoslav and European contexts. Among the typical subjects were: the octoechos in the musical tradition of southern Slavs, musical instruments as represented on Serbian medieval frescoes, folklore in Serbian musical romanticism, expressionism in Serbian music between the two world wars, the reception of avant-garde music in Serbia, etc. The number of monographs on composers being rather modest, this has been partly compensated for by publishing the proceedings of the conferences dedicated to outstanding domestic composers. Another important segment of musicological work has been the publication of composers' collected works and of other relevant manuscripts. The recent appearance of a new

history of Serbian music by a group of authors (2008) also deserves mentioning.

In the last decades cultural musicology and musical semiotics have proved to be increasingly popular, mainly among younger generations of Serbian scholars. The territories shared between musicology and music theory have also become a dynamic field of research among Serbian musicologists in the recent times. On the other hand, the aesthetics of music has not attracted many scholars. The most distinguished among them was Dragutin Gostuški whose work was focused on the problems of time, rhythm and the comparative analysis of the dynamics of stylistic changes in different arts.

Roksanda Pejović

**PAVLE STEFANOVIĆ: BEOGRAJSKI APOLOGET MODERNE GLASBE
V DRUGI POLOVICI 20. STOLETJA**

Pavle Stefanović je več desetletij kritično spremljal glasbeno življenje v Beogradu in ga ocenjeval na ozadju svetovnega razvoja glasbe. Sam je bil vzgojen v tradiciji 19. stoletja, kar pomeni v duhu vrednotenja preteklih dosežkov; kljub temu je bil kot kritik zagovornik novega in avantgardnega. Kot kritik je bil dejaven že med obema vojnama. V tistem času je bil nasprotnik skladateljev, ki so se navdihovali pri ljudski glasbi; zagovarjal je stališče, da se srbska glasba ne more uveljaviti po svojem folklornem koloritu, pač pa le kot sodobna umetniška glasba. V prvih letih po drugi vojni je Stefanović cenil nekatere sodobne ruske skladatelje; v tem času je odločno zavračal formalizem in ekspresionizem. V zadnjem obdobju svojega delovanja je postal zagovornik najmodernejših smeri. Zlasti se je navduševal nad novimi zvočnimi možnostmi in novimi tehnikami, saj je novo pojmoval kot nekaj, kar še ni bilo slišano. Vendar pa zaradi tega ni odklanjal navezovanja na zgodovino; predstavljal si je, da so tudi v moderni glasbi lahko prisotni

klasični principi, le da morajo biti njihove možnosti realizirane na višji ravni.

*PAVLE STEFANOVIĆ: AN APOLOGIST FOR MODERN MUSIC IN BELGRADE
IN THE SECOND HALF OF THE 20TH CENTURY*

Through several decades Pavle Stefanović (1901–1985) critically reviewed Belgrade musical life and evaluated it against the background of the general development of music. He was educated in the atmosphere of the 19th century, i.e. in the spirit of appreciating the achievements of the past. Notwithstanding that he became an advocate of the new and the avantgarde. As a critic he began his career during the two wars. In those times he strongly opposed Serbian composers who sought their musical inspiration in Serbian folklore; he was convinced that Serbian composers cannot win recognition by promulgating the characteristics of Serbian folk music, but by way of the absolute artistic values of their musical works. During the first years after the World War II Stefanović appreciated some Russian composers; at that time he rejected formalistic approaches towards composition as well as musical expressionism. In the last period of his activity, he became an ardent advocate of extreme modern tendencies. He was especially impressed by new sound potentialities and new compositional techniques, as he considered the new to be only what has not yet been heard. Yet because of that he did not reject links with the past; he envisaged the possibility of composing new music according to classical principles, yet insisted that their potentialities should be effected on a higher level.

Matjaž Barbo

POMEN DRAGOTINA CVETKA ZA RAZVOJ SLOVENSKEGA
GLASBENEGA ZGODOVINOPISJA

»Sijajni občutki so me prevevali ob zavesti, da se slovenska znanost vključuje v evropsko tudi po liniji muzikologije,« piše Dragotin Cvetko ob spomilih na ustanovitev Oddelka za muzikologijo, ki si ga je izbral za svoj poseben »življenjski načrt«. Ta načrt je predvideval najprej institucionalne temelje za razmah muzikologije kot znanosti. Njegov simbol in hkrati njegov konkretni temelj je omogočila prav ustanovitev samostojnega muzikološkega oddelka in njegova priključitev k ostalim humanističnim disciplinam znotraj Filozofske fakultete. Ob tem je Cvetkov načrt predvideval zanesljiv epistemološki okvir, ki je na eni strani omogočal znanstveno primerljive rezultate, obenem pa so le-ti s svojim nacionalnim predznakom vedi zagotavljali tudi njen specifični (nacionalni) status. Zgodovinopisje je s svojo tradicionalno veljavo znotraj muzikologije pomenilo identifikacijsko os tovrstnih prizadevanj, zato je bilo razumljivo tudi za Cvetka temeljno izhodišče muzikoloških znanstvenih stremeljenj in najbolj zanesljivi pokazatelj njihovih rezultatov. Usmerjenost v slovensko glasbo pa je hkrati dodeljevala Cvetkovim prizadevanjem izrazit nacionalni pečat, zato značaj posebnega narodnostnega pomena in hkrati zaradi razpoznavne in zanimive edinstvene specifikke tudi širši mednarodni odmev. Prav zato je središče Cvetkovega muzikološkega dela raziskovanje najrazličnejših poglavij iz zgodovine slovenske glasbe, njegova glasbenozgodovinopisna dediščina pa za nadaljnji razvoj slovenske muzikologije nedvomno najpomembnejša, najodmevnejša in povsem nespregledljiva.

THE IMPORTANCE OF DRAGOTIN CVETKO FOR THE DEVELOPMENT OF
SLOVENIAN MUSIC HISTORIOGRAPHY

“I was overwhelmed with joy to know that Slovenian science was being incorporated into the European context”, Dragotin Cvetko wrote in his recollections of establishing the Department of Musicology, which he designated as his special “life plan”. The first stage of the plan envisaged the setting up of institutional foundations for the development of musicology as a scientific discipline. Its symbol and at the same time its concrete foundation were materialised precisely through the establishment of the musicology department and its integration with the rest of humanities taught at the Faculty of Arts. Cvetko’s plan, furthermore, envisaged a sound epistemological framework to yield scientifically comparable results that would, also owing to their national character, grant musicology a specific (national) status. Drawing on its traditional validity within musicology, historiography stood as the identification axis of these endeavours, for which reason Cvetko considered it the basic starting point of musicological scientific aspirations and the most reliable indicator of their achievements. In addition, focus on Slovenian music endowed Cvetko’s efforts with an explicitly national dimension and hence a character of special national importance, while their recognisability and engagingly unique specificity also earned them international acclaim. This is precisely why Cvetko’s musicological work concentrated on investigating various chapters from the history of Slovenian music and why his musico-historiographical legacy is regarded as unquestionably the most important, the most acclaimed and absolutely indispensable for further development of Slovenian musicology.

Marija Bergamo

O ZGODOVINSKOSTI (TUDI) GLASBENE ZGODOVINE: POGLED Z
JUŽNOSLOVANSKEGA PROSTORA

Prispevek je dvakratno zamejen: z osebnim pogledom (ker drugačen niti ni možen) in z zavestjo o »naknadni pameti«, ki nekdanjim dejstvom in procesom dodaja lastne predstave. Opozarja na dejstvo, da so razmerja med opornimi točkami vsakega historiografskega početja po svoji naravi funkcije, se pravi spremenljivke, odvisne od drugih spremenljivk. Vsak poskus pisanja glasbene zgodovine zato opredeljujejo trenutno veljavni (zdi se samoumevni) odgovori na temeljni vprašanje: »kaj je glasba« in »kaj je zgodovina glasbe« ter izbrani fokus: osrediščenost raziskovanja in razpravljanja na posameznost, za katero mora stati razumevanje celote, ali pa zajemanje celote, katere oris podpirajo detajli. Fluktuantna razmerja med temi parametri, ki so jih v drugi polovici 20. stoletja sprožale tako zunajglasbene kot znotrajglasbene okoliščine, so ustvarila pogoje za nagle premike v zgodovinopisju. Vsak predloženi model, ki mora nujno ustaviti dogajanja, da bi fiksiral sliko, in poenostaviti shemo opazovanja kompleksne dejanskosti, se, komaj vzpostavljen in še nepreizkušen, zamenja z novim. Na hegeljanskih temeljih razvit pogled na zgodovino kot linearno potekajoč, proti nekakšnemu (jasnemu ali nedoločenemu) cilju naravnani proces, pogled, ki ga je zgodovinopisje podedovalo in v 20. stoletju obdržalo kljub nenehnim opozicijskim spopadam znotraj krovnega koncepta modernizma – spodrivajo v zadnjih, postmodernih in post-postmodernih desetletjih drugačni predlogi, ki naj bi bili primernejši za opazovanje ne le sodobne, temveč tudi glasbe preteklosti.

Zgodovinopisje na južnoslovanskem prostoru je sledilo tem premikom z lastno dinamiko in v pogojih, ki so bili dodatno obremenjeni tako z ideološko pogojenimi in močno obvezujočimi podmenami kot tudi (utopičnimi) projekti iskanja skupnega imenovalca za glasbe različnih narodov, ki so živeli v nekdanji skupni državi. Šele v zadnjih dveh desetletjih se glasbeno historiografski pogledi osvobajajo zavezanosti oktroiranim modelom in odpirajo spodbudno pahljačo

možnosti opazovanja novim glasboslovnim generacijam. »Oboroženi« z neprimerno širšim in globljim spoznavoslovnim instrumentarijem stojijo pred premisleki zgoraj omenjenih temeljnih glasbenih pojmov in nalogo njihove aplikacije na raziskave nacionalne zgodovine glasbe. Pomenijo ponujene možnosti sprostitev, obogatitev ali tudi obremenitev?

ON THE HISTORICITY (ALSO) OF MUSIC HISTORY:
A VIEW FROM THE SOUTH SLAVIC PERSPECTIVE

The article is delineated by two aspects: personal (and the only possible) perspective and the awareness of “subsequent common sense” imposing its own visions on former facts and processes. It points to the fact that relations between support points of each historiographical activity are essentially functions, i.e. variables dependent on other variables. Every attempt at writing music historiography is therefore defined by momentarily valid (and seemingly self-evident) answers to two fundamental questions, i.e. “What is music?” and “What is historiography of music?”, as well as the selected focus: i.e. by placing research and discussion focus on an individual topic in a way as to ensure the understanding of the whole or covering the whole while supporting its depiction by providing details. Fluctuant relations between these parameters, which were in the second half of the 20th century determined by circumstances within and without the sphere of music, ultimately led to rapid changes in historiography. Every submitted model, which must inevitably bring the developments to a halt to fixate the picture and simplify the scheme of observing the complex actuality is, though barely established and untested, already replaced by a new one. Over the recent, postmodern and post-postmodern decades, the Hegelian perspective of history as a linear process oriented towards a certain (defined or undefined) goal – a perspective that historiography inherited and maintained throughout the 20th century, despite perpetual contestations within the main concept of modernism – has been supplanted by other proposals that are deemed more appropriate for the observation not only of contemporary music but also music from the past.

Historiography in the South Slavic territory followed these changes with its own dynamics and under conditions that were further burdened by ideological and strictly binding prerequisites, as well as (utopian) projects attempting to find a common denominator for musics of different nations that once lived in the formerly common state. It was only in the last two decades that the musico-historiographical perspectives have been liberated from the commitment to imposed models and free to present new musicological generations with an encouraging array of observation opportunities. "Armed" with an incomparably broader and deeper cognitive instrumentarium, they stand before the considerations of the aforementioned basic music concepts and the task to apply them in research on national history of music. Do the suggested opportunities constitute relaxation and enrichment or also a burden?

Danica Petrović

MUZIKOLOGIJA V USTANOVAH: ŠESTDESET LET MUZIKOLOŠKEGA
INŠTITUTA SANU

Ker je bilo za to konferenco ponujenih kar nekaj med seboj podobnih tem, sem se odločila, da kot edina v svojem referatu predstavim šestdesetletno obdobje obstoja Muzikološkega inštituta Srbske akademije znanosti in umetnosti, saj bodo o razvoju muzikologije na tem območju in v Srbiji razpravljali drugi.

Na podlagi obstoječega arhivskega gradiva, spominov neposrednih udeležencev, objavljenih dokumentov in korespondence bom predstavila okoliščine v Jugoslaviji po vojni, v katerih je bil kot prvi v državi in v tej regiji ustanovljen Muzikološki inštitut (Srbska akademija znanosti in umetnosti). Odločilno vlogo pri tem podvigu je imel skladatelj Petar Konjović, ki je bil ravno tedaj, leta 1946, izvoljen za člana Akademije umetnosti. Eden od njegovih pomembnejših sodelavcev pri tem projektu

je bil mlad slovenski muzikolog Dragotin Cvetko, s katerim sta se spoznala v Pragi.

Podrobneje bom predstavila težave in zaplete, s katerimi so se soočali ustanovitelj inštituta in njegovi prvi sodelavci. Vložili so veliko truda, da bi se z različnih zornih kotov poglobili v rezultate razvoja muzikologije in poskušali z muzikološko raziskavo nadoknaditi, kar je bilo zamujenega v razvoju lokalne glasbene kulture in njene vloge v javnem življenju.

V referatu bom predstavila, kakšne načrte so ustanovitelji imeli za ustanovo, ki je podpirala njihove glasbene in muzikološke raziskave, kakšne so bile prioritete pri raziskovanju, na kakšen način je potekala raziskava ter kako so pripomogli k vzgoji prve generacije strokovno usposobljenih muzikologov in etnomuzikologov. Sledil bo tudi pregled rezultatov njihovega dela: publikacije s študijami in partiturami, izdelane zbirke arhivskega gradiva in dejavnost nekaterih članov Inštituta, ki so se pojavljali tudi v javnem življenju.

Z razdelitvijo zgodovine Inštituta na nekaj značilnejših obdobij želim prikazati, kako se je v preteklih šestih desetletjih spreminjal odnos države in Srbske akademije znanosti in umetnosti do muzikologije kot discipline in do Inštituta.

MUSICOLOGY THROUGH INSTITUTIONS: THE SIXTY YEARS OF THE INSTITUTE OF MUSICOLOGY IN BELGRADE

A number of relatively similar topics have been proposed for this conference. This made me decide to concentrate in this paper solely on the sixty years of existence of the Institute of Musicology of the Serbian Academy of Sciences and Arts. The development of musicology in this region and in Serbia will be discussed in several other presentations.

Through the existing archival materials, memoirs of direct participants, published documents and correspondences, I will explore the circumstances in post-war Yugoslavia in which the Institute of Musicology, Serbian Academy of Sciences and Arts, the first in the country and in the region, was founded. The crucial role in this undertaking belonged to the composer Petar Konjović,

who had only just been elected a member of the Academy of Arts in 1946. One of Konjović's most important colleagues in this project was his acquaintance from their days in Prague, a young Slovenian musicologist Dragotin Cvetko.

I will look into the difficulties and perplexities that faced the founder and the first members of the Institute. They put great effort into attempts to look into issues of the development of musicology from various perspectives, and tried to use musicological research to make up for the deficiencies in the development of the (local) music culture and its role in the public life.

The paper will also focus on the founders' plans for the institution which was to support research in music and musicological disciplines, their priorities in research, as well as the directions in which they steered the research, and the ways in which they helped create the first generation of professional musicologists and ethnomusicologists. I will also go over the first results of their work: publications of studies and music scores, acquired collections of archival materials, and the activities of some members of the Institute as public figures.

By dividing the history of the Institute into several specific periods I would also like to point out varying attitudes of the state and the Serbian Academy of Sciences and Arts both towards musicology as a discipline and towards the Institute during these past six decades.

Barbara Bosits

AVSTRIJSKA MUZIKOLOGIJA PO 2. SVETOVNI VOJNI

Glede na to, da je bila po vojni muzikologija v Avstriji trdno v rokah ene same vodilne osebe, Ericha Schenka, rednega profesorja na Univerzi na Dunaju od 1940 do 1971, je njen sedANJI položaj docela drugačen. Poleg muzikoloških inštitutov na štirih univerzah (Dunaj, Gradec, Innsbruck, Salzburg) in Avstrijske akademije znanosti in umetnosti (Arhiv zvočnih zapisov, Komisija za glasbeno raziskovanje) so se razvile še druge

ustanove. Slednje zlasti na akademijah (današnjih univerzah) za glasbo in upodablajoče umetnosti, kot so Akademija v Celovcu ter zasebna društva in ustanove (npr. Center Arnolda Schönberga na Dunaju, Inštitut Ernsta Křeneka v Kremsu, Inštitut za raziskovanje glasbe na Tirolskem v Innsbrucku). Ob vseh naštetih pa predstavlja Avstrijsko muzikološko društvo (Österreichische Gesellschaft für Musikwissenschaft), ustanovljeno leta 1973, krovno ustanovo na glasbenoraziskovalnem področju. Zaradi današnjih pluralističnih razmer lahko zasledimo raznovrstne raziskovalne projekte in publikacije. Še vedno je prisoten tudi poudarek na zgodovini avstrijske glasbe, z naraščajočim zavedanjem problematike, ki jo s seboj prinaša nacionalna zgodovina glasbe. Referat bo na temelju tega razvoja preučeval nekatere novejše in pomembnejše projekte, kot so Avstrijska glasbena zgodovina (Musikgeschichte Österreichs), Avstrijski glasbeni leksikon (Oesterreichisches Musiklexikon) in projekt Glasba – Identiteta – Prostor (Musik – Identität – Raum).

AUSTRIAN MUSICOLOGY AFTER WORLD WAR II

Whereas postwar musicology in Austria was largely dominated by one figure, Erich Schenk, tenured professor at the University of Vienna from 1940 to 1971, the present situation is quite different: besides musicological institutes at the four traditional universities (Vienna, Graz, Innsbruck, Salzburg) and at the Austrian Academy of Sciences (Phonogrammarchiv, Kommission für Musikforschung) further institutions arose, especially at the academies (today universities) of music and performing arts, at the university at Klagenfurt and at private societies and foundations (like the Arnold Schönberg Center in Vienna, the Ernst Krenek Institut in Krems or the Institut für Tiroler Musikforschung in Innsbruck). For all of them the Austrian Society for Musicology (Österreichische Gesellschaft für Musikwissenschaft), founded in 1973, is considered as the representative association in the field of music research. Due to today's pluralistic situation a variety of research projects and publications can be noted. Nevertheless there is still some focus on the history

of music in Austria with a growing awareness of the problems a national history of music brings along. This paper will investigate on the background of this development some recent and representative projects like the Music History of Austria (Musikgeschichte Österreichs), the Austrian Music Lexicon (Oesterreichisches Musiklexikon) and the project Music – Identity – Space (Musik – Identität – Raum).

Jiří Sehnal

NACIONALNO V ČEŠKI GLASBI 17. IN 18. STOLETJA

Češke dežele so dale evropski glasbi številne glasbenike češkega porekla, med katerimi so npr. Zelenka, Bixi, Benda, Richter (?), Vranický, Mysliveček, Kramář in mnogi drugi. Za te so se v njihovem času navajale le dežele, iz katerih so izšli (Češka, Moravska), ne pa tudi njihova češka narodnost, saj se narodnosti ni pripisovala nobena posebna vloga.

Po slogovno enovitem obdobju nizozemske polifonije, obdobju renesanse, je glasbeni barok odprl vrata pokrajinskim in celo nacionalnim vplivom. Namesto internacionalne latinščine, ki je prevladovala v katoliški glasbi, so se v operi, kantati in v cerkveni glasbi protestantskih dežel uveljavili nacionalni jeziki. Polagoma so se začeli prepoznavati italijanski, francoski in nemški slog. Češki skladatelji so bili izpostavljeni italijanskim vplivom, ki so prihajali na Češko in Moravsko preko Dunaja, avstrijskih cerkvenih ustanov, pa tudi preko dresdenskega dvora in v Augsburgu in Nürnbergu tiskanih muzikalij. Podrejeno vlogo so igrale tudi krajevne značilnosti, duhovna in posvetna pesem ter ljudski plesi, kjer je mogoče iskati izvor nacionalnega. Vendar so omenjeni nacionalni vplivi težko določljivi.

Glasbena vzgoja čeških skladateljev se je orientirala po navedenih smernicah. To jim je omogočalo, da so se uveljavljali, bodisi kot izvajalci bodisi kot ustvarjalci, po celi Evropi, še posebej pa v sosednjih deželah. Vzroke za njihovo izseljevanje je treba iskati predvsem v boljših

družbenih in ekonomskih pogojih, ne pa v nacionalnih ali verskih pritiskih. Večina izseljenih glasbenikov je izgubila vez s svojim rojstnim krajem (izjema so Zelenka, Stamic, Štěpán) in morda se je odpovedala tudi materinščini. Že zato je v njihovih delih težko iskati specifično češke ali moravske poteze.

S tega stališča je treba v 20. stoletju nastale poskuse, ki so v delih čeških skladateljev 17. in 18. stoletja hoteli prepoznati nacionalne poteze, podvreči kritični presoji.

THE NATIONAL IN THE CZECH MUSIC OF THE 17TH AND 18TH CENTURIES

The Czech Lands enriched European music with numerous musicians of Czech origin, such as Zelenka, Bixi, Benda, Richter (?), Vranický, Mysliveček, Kramář and many others. In their times, only their lands of origin (i.e. Bohemia, Moravia) and not their Czech nationality were indicated, since nationality was not attributed any particular role.

Following the stylistically uniform period of Dutch polyphony, namely the Renaissance period, the Baroque in music opened the door to the influences of lands and even national influences. Instead of the international Latin that permeated Catholic music, the use of national languages became established in the opera, cantata and church music of the Protestant countries. Gradually, Italian, French and German styles came to be distinguished. The Czech composers were exposed to Italian influences that reached Bohemia and Moravia via Vienna, through Austrian Church institutions and the Dresden Court, as well as the music printed in Augsburg and Nuremberg. Localisms, ecclesiastic and secular songs, and folk dances, where the origins of "the national" can be sought, had a somewhat subordinate role. Yet the above mentioned national influences are difficult to determine.

Music education of Czech composers was based on the above influences. This enabled them to become established – either as performers or authors – across Europe, especially in the neighbouring countries. The reasons behind their emigration were, above all, better social and economic conditions, and

not national or religious oppression. The majority of expatriated musicians lost touch with their birth place (exceptions being Zelenka, Stamic and Štěpán), possibly also renouncing their mother tongue. This is why it is difficult to look for specifically Bohemian or Moravian features in their works.

It is from this standpoint that the 20th century attempts which sought to identify national features in the works of the 17th and 18th century Czech composers need to be subjected to critical evaluation.

Zijo Kučukalić

POMEN FENOMENOLOŠKE INTERPRETACIJE GLASBENEGA DELA V
SODOBNI MUZIKOLOGIJI

Zu den Sachen selbst.

Edmund Husserl

Pristop h glasbenemu delu kot fenomenu oz. glasbeni izkušnji predpostavlja fenomenološko metodo, ki s svojimi osnovnimi postopki vodi do »stvari same«, kot je to formuliral Edmund Husserl, utemeljitelj tega načina razmišljanja. Estetski predmet, glasbeno delo, se raziskuje in analizira kot čisti fenomen, kar pomeni, da se glasba ne razlaga z ničimer drugim, temveč se razumeva iz nje same, iz same glasbene vsebine. Glasba se ne pojasnjuje z nikakršnimi zunanji pojavi ali okoliščinami, temveč se razlaga sama po sebi. Opušča se subjektivno doživljanje glasbe in preide se k njenemu objektivnemu bistvu, k čisti glasbeni vsebini. Pri razlagi glasbenega dela oz. same glasbe in njej imanentne vsebine se s tem sodobnim estetsko-muzikološkim načinom raziskovanja in analiziranja lahko pride do zanesljivih in jasnih rezultatov. Ni potrebno posebej poudarjati, kakšnega pomena je ta estetsko-muzikološki pristop pri razlagi del različnih smeri v sodobni glasbi, od dodekafonije do modernega tonskega oblikovanja, od trenutka, ko je romantizem v glasbi

začel izgubljeni svojo vodilno vlogo, pa vse do danes. Vsem znano vprašanje, »kaj je umetnik, skladatelj, pisatelj ali slikar želel s svojim delom povedati«, izgubi smisel, saj je prav s svojim delom samim povedal vse, kar je želel.

Perspektiva analize glasbenega dela kot čistega fenomena je v tem, da se ta metoda lahko prenese na različne relacije, ki omogočajo sintezo na višji stopnji. Fenomenološka analiza namreč nikakor ne pomeni zaprtega kroga, da so doseženi rezultati zadostni, saj bi to bil estetski kot tudi glasbeni lar-purlartizem («l'art pour l'art»), ne glede na to, na katerem nivoju se nahajajo doseženi rezultati. Glasbe, kot tudi ostalih umetnosti, ni mogoče postaviti pod »stekleni zvon« samo ene analitične smeri ali metode brez vsakega povezovanja z drugimi zornimi koti. Enostranskost vselej predstavlja nevarnost znanstveni resnici.

Če se glasbenega dela lotimo z empirično-fenomenološko analitično metodo, to pomeni, da nas zanima predvsem s svojo imanentno vsebino. Ta vsebina se potrjuje v različnih korelacijah, toda celotna vrednost glasbe leži v njej sami. Na takšni osnovi pridemo do tistega, kar se lahko slikovito imenuje »velika sinteza«.

THE IMPORTANCE OF THE PHENOMENOLOGICAL INTERPRETATION OF MUSIC WORK IN CONTEMPORARY MUSICOLOGY

Zu den Sachen selbst.
Edmund Husserl

The approach towards music work as a phenomenon or music experience presupposes a phenomenological method that, by means of its basic procedures, leads to the "thing itself", if we use the formulation of Edmund Husserl, the founder of this line of thought. An aesthetical object, a piece of music work, is subjected to research and analysis as a pure phenomenon. Hence, rather than being interpreted by anything else, music is understood by itself and its music content, respectively. Rather than being explained by external phenomena or circumstances, music is interpreted by itself.

Subjective experience of music is eliminated, giving way to its objective essence, the pure music's content. When applied to the interpretation of a piece of music work or music itself and its immanent content, the above-described contemporary aesthetic-musicological way of research and analysis can yield reliable and clear results. There is no need to emphasise the importance that this aesthetic-musicological approach bears for the interpretation of works of various contemporary music genres, spanning dodecaphony and modern design, from the moment that Romanticism in music began losing its leading role to the present day. The universally known question, i.e. "What message did the artist, composer, writer or painter want convey?", loses its meaning, as the work itself constitutes the author's intended message.

The advantage of analysing music work as a pure phenomenon lies in its ability to apply this method to various relations that enable synthesis at a higher level. The phenomenological analysis does not imply a closed circle to achieve sufficient results, as this would constitute aesthetical as well as music art for art's sake ("l'art pour l'art"), regardless of the level of the results achieved. Music, just as other arts, cannot be placed under a "glass bell" of one type or method of analysis, while disregarding other points of view. One-sidedness has always presented a danger to scientific truth.

If we approach a piece of music work by employing the empirical-phenomenological analytical method, this means that the work concerned interests us for its immanent content. Although the latter is always affirmed in various correlations, the overall value of music lies in itself. It is on such a basis that we can arrive at what we can illustratively call "the great synthesis".

Niall O'Loughlin

SLOVENSKA GLASBA V EVROPSKEM OKVIRU: MEDNARODNA
DEJAVNOST DRAGOTINA CVETKA

Prispevek Dragotina Cvetka k ustanovitvi in razvoju muzikologije v Sloveniji je ogromen. Njegova objavljena dela obsegajo članke, knjige in druge objave. Prizadeval si je, da bi bili dosežki slovenske muzikologije prepoznavni tudi izven meja Slovenije, torej v ostalih delih Jugoslavije, južni, osrednji in zahodni Evropi ter v prekomorskih deželah, zlasti v Združenih državah Amerike. Njegove metode so bile jasne in prepričljive, predvsem pa učinkovite. Udeleževal se je mednarodnih konferenc tako v Sloveniji kot v tujini, objavljajl članke v uglednih revijah in zagotavljal, da so bili prispevki o slovenski glasbi, izdelani po najvišjih mednarodnih kriterijih, dostopni tudi tujim znanstvenikom. Največjo težavo pri njegovem delu je predstavljalo dejstvo, da je slovenski jezik le malo poznan ali rabljen izven meja Slovenije. Zato je poskrbel, da so bili njegovi članki napisani v enem od prevladujočih zahodnoevropskih jezikov, običajno v francoskem, nemškem ali angleškem jeziku. Njegova dela, ki so bila dostopna v tujini, so bila že prvotno napisana v tujem jeziku ali so bila prevedena, v nasprotnem primeru pa so vsebovala vsebinske povzetke v tujem jeziku. Ustanovitev Oddelka za muzikologijo, ki je kasneje postal del Univerze v Ljubljani, je omogočila vzgojo novih znanstvenikov v muzikološki stroki, kar je pustilo pomembne sledi tudi v tujini. Ti znanstveniki, ki so jih prosvetljenske razmere spodbudile k učenju jezikov, so bili namreč usposobljeni za sodelovanje na tujih konferencah in pri tujih revijah, obenem pa so lahko slovensko revijo *Muzikološki zbornik*, ki jo je ustanovil Dragotin Cvetko, razpošiljali po svetu, ker so bili članki, napisani v slovenščini, opremljeni z angleškim ali nemškim povzetkom, medtem ko so bili članki v angleškem ali nemškem jeziku opremljeni s slovenskim povzetkom. Vsa ta dejstva so Sloveniji omogočila prostor na svetovnem odru mednarodne muzikologije.

SLOVENE MUSIC IN A EUROPEAN CONTEXT: THE INTERNATIONAL
ACTIVITIES OF DRAGOTIN CVETKO

Dragotin Cvetko's contribution to the establishment and development of musicology in Slovenia was enormous. His printed work includes articles, books, and editions. However, he also aimed to make the Slovene achievement known outside Slovenia, in the rest of Yugoslavia, in Eastern, Central and Western Europe and overseas, especially the United States of America. His methods were clear, decisive and above all effective. He took part in international conferences both in Slovenia and abroad, he wrote articles in respected journals and ensured that editions of Slovene music produced to the highest international standards were available to foreign scholars. His biggest problem was that the Slovene language is little known or spoken outside Slovenia. Because of this he ensured that his articles were written in one of the major Western European languages, normally French, German or English. Books that were made available abroad were either written in or translated into one of these languages or, failing that, contained substantial summaries of the text in a non-Slovene language. The establishment of the Department of Musicology in what was to become the University of Ljubljana enabled a new generation of scholars to be trained in the discipline of musicology. This had two important consequences abroad. First, these scholars, aided by the enlightened attitude in Slovenia to learning foreign languages, were able to contribute to foreign conferences and journals; and secondly, the Slovene journal established by Cvetko, Muzikološki zbornik, would be distributed worldwide, with articles written in Slovene including summaries in English or German, or written in English or German with a Slovene summary. All these facts made possible the establishment of Slovenia on the world stage of international musicology.

Borut Loparnik

JUŽNOSLOVANSKA IDEJA V DELU DRAGOTINA CVETKA

Kakor panslovanska ideja z različki, je tudi v njeni senci oblikovana ideja južnega slovanstva nastala v 19. stoletju kot ideološki *summum bonum* zapostavljenih etnij. Čeprav le geografska oznaka, je bila predvsem politično orodje, v trenutkih izrazitih meddržavnih ko incidenc pa je z geopolitičnimi pobudami dosegala tudi širše, kulturne odmeve. Takšno manifestiranje južnoslovanske vzajemnosti je bilo nadvse živahno in obsežno zlasti v drugi polovici 30. let, torej proti koncu Cvetkovega študija ter med začetki njegovega poklicnega uveljavljanja. Stiki med Jugoslavijo in Bolgarijo so bili številni in pogosti, spletati pa jih je pomagal tudi mladi novinec, ne da bi se bil njim na ljubo odrekel kozmopolitskim nazorom. Zaradi svetovne vojne se je k pojmu južnega slovanstva vrnil šele sredi 50. let, takrat le bežno, temeljito pa komaj ob 10. kongresu Mednarodnega muzikološkega društva v Ljubljani (1967), ko ga je uvedel v leksiko razpravljanja o deležu in pomenu glasbe južnoslovanskih narodov pri t. i. evropski zgodovini. Vodilo takega prikazovanja dejstev je bilo enako kot v ostalem Cvetkovem delu: slovenski umetnosti, zdaj umetnosti širšega prostora, je hotel izboriti dolžno mesto pri evropskem zavedanju umetnostne dediščine celine. Ta novi vidik je utemeljil še z nekaj razpravami, v širšem zamahu pa ga je izoblikoval s knjigo *Musikgeschichte der Südslawen*, namenjeno nemškemu govornemu območju. Ni brez pomena, da je pri slovenski in srbski objavi dela z naslovom nekoliko premaknil vsebinsko težišče – poimenoval ga je *Južni Slovani v zgodovini evropske glasbe*.

THE SOUTH SLAVIC IDEA IN THE WORK OF DRAGOTIN CVETKO

Just as the pan-Slavic idea and its variations, the idea of South Slavism, an outgrowth from its shadow, emerged in the 19th century as an ideological summum bonum of underprivileged ethnicities. Albeit only a geographical

designation, the South Slavic idea was above all a political instrument, but at times of explicit interstate coincidences its geopolitical initiatives also had a broader, cultural impact. Such manifestation of South Slavic reciprocity was especially intense in the second half of 1930s, that is, towards the end of Cvetko's studies and in the early stages of his professional career. Contacts between Yugoslavia and Bulgaria were numerous and frequent; the young novice helped establish many of them without having to renounce his cosmopolitan views. During World War II Cvetko set the idea of South Slavism aside. He briefly returned to the notion in the mid-1950s and greater devotion at the 10th Congress of the International Musicological Society in Ljubljana (1967) by incorporating it in the lexica dealing with the share and importance that the South Slavic music had in the so-called European history. The motive behind such presentation of facts was the same as behind the rest of Cvetko's work: it was the desire to ensure Slovenian and now broader artistic production its proper place within the European awareness of its artistic legacy. He presented the new aspect in a few discussions and finally compiled it in the book Musikgeschichte der Südslawen intended for the German-speaking area. Not insignificantly, he slightly shifted the thematic emphasis in the Slovenian and Serbian edition by changing the title into Južni Slovani v zgodovini evropske glasbe (The South Slavs in the History of European Music).

Manica Špendal

NEKAJ POGLEDOV DRAGOTINA CVETKA NA SLOVENSKO GLASBO IN
SLOVENSKO MUZIKOLOGIJO

Dragotin Cvetko ima kot utemeljitelj slovenske muzikološke znanosti nesporno največ zaslug za njeno uveljavitev doma in po svetu. S svojimi znanstvenimi publikacijami, referati o naših skladateljih in njihovih stvaritvah je na domačih in mednarodnih simpozijih in kongresih (v Evropi, Aziji, Združenih državah Amerike) kot prvi in v času po svetovni vojni kot edini muzikolog pomembno prispeval k poznavanju slovenske

glasbe. O slednji so začeli pisati tudi tuji muzikologi v strokovnih revijah, enciklopedični in leksikalni literaturi idr. Največji dosežek D. Cvetka je bilo priznanje slovenski muzikologiji na 9. muzikološkem kongresu v Salzburgu, ko so za organizacijo 10. mednarodnega muzikološkega kongresa, leta 1967, izbrali Ljubljano.

Udeležili so se ga muzikologi iz dvaintridesetih držav v zelo velikem številu (petsto). Svoje poglede na razvoj slovenske muzikologije in slovenske glasbe je Cvetko podal v številnih člankih, intervjujih in še zlasti v spominih *V prostoru in času* (izšli dve leti po smrti leta 1995 pri Slovenski matici v Ljubljani). Deset let pred smrtjo (leta 1983) je v intervjuju z avtorico prispevka med drugim povedal: »Kar se tiče muzikologije, pa mislim, da smo dosegli v skoraj štirih desetletjih razvoj, kakršnega prej nismo mogli slutiti. V tej smeri mislim, da je potrebno poudariti zlasti zgodovino slovenske glasbe, ki smo jo uspešno prenašali in jo še naprej prenašamo na najrazličnejše načine, z objavo razprav, s knjigami v tujih jezikih, s sodelovanjem v mednarodni leksiki in še drugače. Po tej strani mislim, da smo na ravni, ki je značilna za tuje nacionalne muzikologije.«

SOME OF DRAGOTIN CVETKO'S VIEWS ON SLOVENIAN MUSIC AND MUSICOLOGY

Dragotin Cvetko, the initiator of the Slovenian musicological science, should unequivocally be given most credit for its establishment in both national and international contexts. With his scientific publications as well as papers on Slovenian composers and their works, he was the first and – in the post-World War II period – the only musicologist to have significantly contributed to the recognition of Slovenian music at national and international symposiums and congresses (in Europe, Asia, the United States). Slovenian music thus became the topic of articles in professional journals authored by foreign musicologists, in encyclopaedic and lexical literature etc. The greatest achievement of Dragotin Cvetko was the recognition given to Slovenian musicology at the 9th Congress of the International Musicological Society in

Salzburg, Austria, at which Ljubljana was chosen as the venue for the 10th Congress of the International Musicological Society in 1967.

The Congress was attended by musicologists from thirty-two countries in great numbers (500 attendees). Cvetko's views on the development of Slovenian musicology and music appeared in many articles, interviews and particularly in his memoirs entitled V prostoru in času (In Space and Time), published two years after his death, in 1995, by Slovenska Matica Publishing House in Ljubljana. In an interview with the authoress of this paper ten years prior to his death (in 1983), he stated: "I believe that with regard to musicology, we have in almost four decades achieved such progress that could not have been envisaged before. In this regard I think that we must emphasize particularly the history of Slovenian music that we have successfully passed on and still continue to do so in a variety of ways, by means of publishing papers, books in foreign languages, co-operation in international lexicography and so on. I believe that we have reached the level comparable to that of foreign national musicologies."

Tomaž Faganel

DRAGOTIN CVETKO: UNIVERZITETNI UČITELJ

Univerzitetna pedagoška pot muzikologa profesorja Dragotina Cvetka se je po dvotirnem študiju v Ljubljani in izpopolnjevanju v Pragi leta 1938 začela jeseni na Konservatoriju ljubljanske Glasbene akademije, kjer je predaval najprej kot honorarni profesor in nato pogodbeni docent. Po dvoletni prekinitvi zaradi vojne je od decembra leta 1945 kot izredni profesor »prosvetno-znanstvene stroke« nove Akademije za glasbo poučeval jugoslovansko glasbeno zgodovino, zgodovino glasbenega vzgojstva in glasbeno metodiko. Tu je soustanovil in od leta 1951 vodil tudi zgodovinsko-folklorni oz. znanstveni oddelek Akademije ter v njegovem okviru predaval zgodovino glasbene vzgoje, zgodovino glasbe, zgodovino estetike in psihologijo glasbe. Leta 1950 je postal redni

profesor za predmete glasbene zgodovine. Vsebino pedagoškega dela na Akademiji je Cvetko ob predavanjih usmeril v sistematično raziskovanje slovenske glasbe, osebno, v seminarju in kot mentor diplomantov. Ob dnevnem pedagoško-mentorskem in osebnem raziskovanju z usmeritvijo v slovensko glasbeno zgodovinopisje je sredi petdesetih po več izkušnjah v tujini postopno pripravljaj pot samostojnemu študiju muzikologije na univerzi, kar se je po več študijskih potovanjih v tujini in vseh razrešenih osnovnih ekonomsko-logističnih problemih uresničilo v študijskem letu 1962/63, ko je oddelek za muzikologijo z nekaj več kot desetimi, tudi nekdanjimi študenti Akademije za glasbo, zaživel na Filozofski fakulteti ljubljanske univerze. Osrednjo pedagoško-razvojno pozornost je nato Cvetko z nekaj vrstniki in uspešnimi mlajšimi sodelavci v novem organizacijskem univerzitetnem okviru usmerjal v vsebinsko vedno bolj jasno artikuliran študij muzikologije, historične in sistematične, z vedno več programsko in ciklično zasnovanimi predavanji, svojimi in sodelavcev, predvsem pa v razvejano mentorsko delo s študenti v seminarju, z diplomanti, magistrandi in doktorandi. Ustvarjalna univerzitetna kariera Dragotina Cvetka je sooblikovala raznoliko, pestro in v širšem glasbenem in kulturnem kontekstu razvejano sliko slovenske glasbe ter je z vsemi dosežki osnovni in pomemben temelj za najširši muzikološki razmislek današnjega trenutka.

DRAGOTIN CVETKO AS UNIVERSITY TEACHER

Following the completion of two-subject studies in Ljubljana and further studies in Prague, the educational path of musicologist and university teacher Dragotin Cvetko began in autumn 1938 at the Conservatorium of the Music Academy in Ljubljana, where he lectured first as part-time teacher, then as contract Assistant Professor and after a two-year cessation of work at the end of the war, since December 1945 as Associate Professor of "Educational Science" specialising in Yugoslav Music History, History of Music Education and Music Methodology at the new Academy of Music, where he co-founded and from 1951 onwards chaired the history-folklore or scientific department

and taught History Of Music Education, History of Music, History of Aesthetics, and Psychology of Music. In 1950 Cvetko was elected Professor in subjects related to music history. Lecturing aside, he directed the content of educational work at the Academy into systematic research of Slovenian music, personally, in his seminar as well as acting as a tutor to graduation candidates. In addition to conducting his daily educational-tutorial and personal research focusing on Slovenian music historiography and having gained experience abroad, he began in the mid-1950s to pave the way towards establishing musicology as an independent subject at the university. After several study trips abroad as well as settling all basic economic and logistic problems, his plan finally materialised in the academic year 1962/63, when the Department of Musicology was brought to life at the Faculty of Arts of the University in Ljubljana with roughly a dozen students, including those who formerly attended the Academy of Music. Then Cvetko, together with a few of his peers and successful younger colleagues, invested most of research and educational efforts in substantially more and more articulated studies of historical and systematic musicology, with an ever growing number of cyclic lectures and lectures integrated into study programmes, given by himself and his colleagues, and above all in extensive tutorials to seminar students, graduates as well as MA and PhD candidates. The creative university career of Dragotin Cvetko added an important piece to the variegated and diversified image of Slovenian music proliferating in the broader music and cultural context, while its achievements set the fundamental and crucial starting point for a most comprehensive musicological consideration of the present moment.

Eva Sedak

USODA NACIONALNIH GLASBENIH HISTORIOGRAFIJ V
GLOBALNEM KONTEKSTU

Če se ozremo na vlogo nacionalnih historiografij (vključno z glasbeno historiografijo) kot na ohranjevalce kolektivnega spomina, vidimo, da niso bile pretirano spodbudne za urjenje v različnih razpravljalnih praksah. Pri izboru teme iz zgodovine in vrste zgodovinske pripovedi je najpogosteje nad zanesljivostjo pozitivističnega pogleda na potek dogodkov in dejstev prevladala nespornost virov in dokazljivost analitičnih postopkov.

Zbiranje, shranjevanje in obnavljanje zapuščine preteklosti je služilo lastni predstavi o sebi kot tudi lastni predstavi sebe v odnosu do drugih. Poststrukturalistična muzikologija je prvo imenovala konstrukcija identitete, drugo pa njeno kontekstualizacijo. Identiteta se je pretvorila v avtentičnost, pri čemer se je zanemarilo dejstvo, da »od izgona iz raja nič ni več podobno samo sebi«. Kontekst je največkrat pomenil središče v odnosu z lastno obrobno pozicijo, geopolitično ali kulturno. Za večino majhnih, obrobnih ali mladih nacionalnih historiografij je to predstavljala Evropa, ki pa se ji je v žargonu reklo Zahod. Naslovi velikih zgodovinskih sintez od P. H. Langa, H. H. Eggebrechta do R. Taruskina to jasno dokazujejo. Današnja zamenjava izraza »evropska« paradigma za »globalno« paradigmo samo navidezno povečuje vprašanje konteksta. Kot se je lahko prvi izraz v mnogih etapah zgodovine prenesel na njegovo germanocentrično različico, tako danes drugi izpuhti v neoprijemljivem pojmu »svetovne glasbe«, znotraj katerega se vprašanje konteksta le še stopnjuje, saj odpira prostor novim opazovalnim in historiografskim konceptom. Hkratno brisanje meje pretvarja vprašanja o identiteti (avtentični? hibridni?) v visokonapetostno tematiko.

Razprava pod zgornjim naslovom pristopa zgolj z namenom, da mu vzame zlovešč prizvok in namesto o »usodi« spregovori o »pogledu« na tisto, čemur danes še vedno pravimo »nacionalna historiografija«, tokrat v »globalnem kontekstu«.

THE FATE OF NATIONAL MUSICAL HISTORIOGRAPHIES IN
A GLOBAL CONTEXT

Focused on their role of “keepers of collective memories”, national historiographies (including historiographies of music) were for the most part not particularly fruitful ground for exercising various discourse practices. The dilemma regarding the selection of historical subject and the type of historical narration most frequently recoiled when confronted with the confidence in the positivistic chronology of “facts” and “formations”, in the unquestionability of source documentation and in the provability of analytical procedures. The collection, archiving and restoration of traces of the past served to present one’s own view of oneself, as well as to represent oneself in relation to others. Not until the advent of poststructuralist musicology was the former defined as identity construction, and the latter as its contextualisation. Identity was also interpreted as authenticity, ignoring in the process that “nothing, at least since the expulsion from Eden, is truly autochthonous.” Context was most frequently taken to mean the centre in relation to one’s own peripheral position, be it geopolitical or cultural. For the majority of small, marginal or young national historiographies this meant Europe, and was colloquially referred to as “the West”. This is clearly demonstrated by the titles of great historical syntheses ranging from P.H. Lang to H.H. Eggebrecht and R. Taruskin. A recent replacement of the “European” paradigm with a “global” one only seemingly maximises the issue of context. As the former was in numerous stages of music history reduced to its German-centric variant, so the latter dissipates in the intangible term of “world music”, within which the issue of context is progressively multiplied, thus making room for new observational and historiographic concepts. Most of them, such as interdisciplinarity or supranationality or multimusicality, strive to erase boundaries – between regions and nations, between music genres and types, between artistic music and populist music practices, between musical scores and improvised sound, and finally between music and other artistic, intellectual and spiritual disciplines, always remaining within institutional, social, didactic, receptive and all other forms of

interconnections that constitute the reality of musical culture of a given area and the framework of a given (national?) historiography. The simultaneous erasing of borders turns the issue of identity (authentic? hybrid?) into a high-tension topic.

The discussion under the present title approaches this topic with the intent of alleviating its somewhat ominous note, and of speaking of “outlooks” rather than “fate” of what nowadays we still refer to as “national historiographies”, this time in a “global context”.

Jernej Weiss

»SLOVENSKA GLASBENA ZGODOVINA« ALI »GLASBENA ZGODOVINA
NA SLOVENSKEM«? RAZMISLEK O PRISPEVKU ČEŠKIH GLASBENIKOV
V GLASBENI KULTURI NA SLOVENSKEM

Češki glasbeniki so vseskozi aktivno sooblikovali praktično vsa področja glasbene kulture v 19. in začetku 20. stoletja na Slovenskem. S svojim delovanjem so tako odločilno zaznamovali glasbeno-ustvarjalno, glasbeno-poustvarjalno, glasbeno-pedagoško in glasbeno-publicistično področje ter korenito vplivali na prehod iz bolj ali manj glasbeno navdahnjenega diletantizma v postopen kvalitativen in kvantitativen dvig glasbenega dela na Slovenskem.

Ob določitvi vloge čeških glasbenikov v glasbeni kulturi na Slovenskem se odpirajo tudi nekatera druga vprašanja, povezana z interpretacijo glasbene zgodovine v obravnavanem obdobju na Slovenskem. Predvsem se zastavlja vprašanje, ali je ob prevladujoči vlogi čeških in nekaterih drugih glasbenih migrantov na Slovenskem v obravnavanem obdobju sploh smiselno govoriti o »slovenski glasbeni zgodovini«, saj se ob poudarjanju nacionalnega predznaka in iz njega izhajajočih interpretacij nehote omejujemo zgolj na en segment glasbene zgodovine, ali pa bi bilo upoštevanje nadvse pomembno vlogo čeških

glasbenikov na Slovenskem v obravnavanem obdobju veliko primerneje razpravljati o »glasbeni zgodovini na Slovenskem«.

Večina čeških glasbenikov, ki so skozi daljše časovno obdobje delovali na Slovenskem, se namreč po prihodu na Slovensko ni nacionalno opredeljevala ter je sodelovala z vsemi obstoječimi glasbenimi ustanovami. Slednji so namreč svoje poslanstvo in s tem povezano identiteto razumeli predvsem kot prispevek k dvigu tamkajšnje glasbene kulture. Prav njim gre torej zasluga, da so bili v 19. in začetku 20. stoletja na Slovenskem napravljeni določeni poizkusi v smeri profesionalizacije glasbenega življenja.

“THE HISTORY OF SLOVENIAN MUSIC” OR “THE HISTORY OF MUSIC IN THE TERRITORY OF PRESENT-DAY SLOVENIA”? CONSIDERATIONS REGARDING THE CONTRIBUTION OF CZECH MUSICIANS TO SLOVENIAN MUSIC CULTURE

Czech musicians actively and practically co-developed all fields of music culture in the territory of present-day Slovenia throughout the 19th and early 20th century. Therefore, they left a significant mark on music production, performance, education and journalism spheres, crucially charting the transition from a more or less musically inspired dilettantism to a gradual qualitative and quantitative elevation of music in the Slovenian territory.

However, the attempt at defining the role of Czech musicians in the music culture in the territory of present-day Slovenia also leads to several other questions regarding the interpretation of music history in the Slovenian territory within the period under discussion. One of the foremost questions is whether, in light of the prevailing role of Czech and some other music migrants in the territory of present-day Slovenia, it is indeed reasonable to speak of “the history of Slovenian music” in the period concerned, as the emphasis on the national character and interpretations emerging from there inadvertently narrow one’s focus to merely one segment of music history, or whether it might be more appropriate to discuss “the history of music in the

territory of present-day Slovenia” by considering the pivotal role that Czech musicians had here during that period.

After their arrival in the territory of present-day Slovenia, most Czech musicians who worked here for long periods of time refrained from stating their national affiliation and cooperated with all existing music institutions. They regarded their mission and related identity above all as a contribution to the elevation of Slovenian music culture. It is mainly to their credit that certain attempts were made towards the professionalization of music in territory of present-day Slovenia during the 19th and early 20th century

Aleš Nagode

PROLEGOMENA ZA NOVO ZGODOVINO GLASBENE UMETNOSTI
NA SLOVENSKEM

Od začetka izhajanja zadnje celovite *Zgodovine glasbene umetnosti na Slovenskem*, ki jo je spisal Dragotin Cvetko, mineva več kot petdeset let. V tem času so izšli izsledki številnih novih raziskav, povezanih z nastajanjem, izvajanjem in recepcijo glasbe na Slovenskem. Kljub temu, povsem jasno merljivemu povečanju količine in kvalitete informacij, ki jih imamo o glasbi z govorci slovenskega jezika poseljenega ozemlja, pa do danes pogrešamo celovito sintezo, ki bi se lahko postavila ob bok velikemu delu Dragotina Cvetka.

Pričujoči prispevek razmišlja o možnih izhodiščih za oblikovanje dela, ki bi izpolnilo to vrzel. Izhaja iz predpostavke, da bi bilo novo delo naslovljeno enako kot njegov predhodnik. Že površen pogled pokaže, da so vsi trije pojmi v zadnji polovici stoletja izgubili veliko mero svoje samoumevnosti. Morda najburnejšo usodo je doživljala »zgodovina«. Že v preteklosti potekajoče razprave o tem, do kakšne mere je zgodovinsko opazovanje predoločeno s položajem opazovalca v času, so se zaostriale v dva skrajna koncepta. Na eni strani v še vedno živo (neo)pozitivistično opazovanje zgodovine, sestavljene iz ugotovljivih dejstev, povezanih v

kavzalno preddoločeno tkivo. Na drugi strani pa v zgodovinopisne pristope, ki temeljijo na vnaprejšnjem odrekanju iluziji o objektivnosti. Vedenje o zgodovini pojmujejo kot rezultat opazovanja sledi preteklosti v sedanjosti, ki je nujno zavestno, premišljeno in smotrno.

Spremembe so zajele tudi pojem glasbena umetnost. Če je bil pred nekaj desetletji kanon umetniške glasbe jasno opredeljen in utemeljen, se danes vedno bolj vsiljuje vprašanje večne veljavnosti na spremenljivih estetskih predpostavkah utemeljenega izbora glasbenih del, ki sestavljajo »zgodovino glasbene umetnosti«.

Nič manj ohlapno določen in spremenljiv ni tretji pojem, »slovensko«. V odsotnosti boljše oznake se je vse do leta 1991 uporabljal za označevanje slovenskega etničnega ozemlja, ki se najmanj do leta 1945 ni niti približno pokrivalo z nobenim splošno prepoznanim geografskim pojmom ali politično entiteto. Njegova uporaba za zamejitev predmeta zgodovinskega opazovanja pa ima pomembne posledice tako za izbiro zgodovinskega pristopa kot za opredelitev pojma glasbena umetnost. Nujno namreč izključuje dosledno (neo)pozitivistično zasnovo, saj arbitrarno zareže v tkivo vzročno-posledičnih povezav med zgodovinskimi dejstvi, lociranimi znotraj in zunaj opazovanega območja. Hkrati zaznamuje rezultat opazovanja z zavestno in premišljeno izbiro z glasbo nepovezane zamejitve (etnično ozemlje), ki sledi točno določenemu smotru (konstrukciji preteklosti sodobne nacionalne glasbene kulture). Tako dobljen rezultat pa hkrati le na videz ustreza želenemu. Izbrani pristop, ki sicer omogoča konstrukcijo »slovenske« glasbene preteklosti na podlagi njenih sledov v sedanjosti, hkrati onemogoča uresničitev prvotnega namena: legitimacije obstoja sodobne slovenske nacionalne kulture. Tako se zdi, da je dandanes oblikovanje zaokrožene in metodološko korektne zgodbe o glasbeni umetnosti na Slovenskem skoraj povsem nemogoče. Odpira se le možnost izdaje zbira »študij primera«, katerih povezovalna prvina bi bila takšna ali drugačna povezanost z geografskim ozemljem, ki ga naseljujejo Slovenci.

PROLEGOMENA TO HISTORY OF ART MUSIC IN SLOVENIAN LANDS

Fifty years have passed since Dragotin Cvetko started to publish his History of Art Music in Slovenian Lands. A number of scientific publications about creating, performing and the reception of music in Slovenian lands was considerably increased during this time. But although we now possess such an augmented array of information, the absence of historical synthesis comparable to the great feat of Dragotin Cvetko is more and more clearly felt.

In his article the author attempts to outline some of the basic premises for a publication, which would fill that gap. His point of departure is a supposition, that the new work would have the same title as its predecessor. Even at first glance it is clear that all three concepts (history, art music, Slovenian lands) have lost some of their obviousness in the last half century. Perhaps the most tempestuous was the development of the term history. The old controversies about the predetermination of the historiographical results from a historian's point of view only grew bigger. They established two opposed conceptions: 1. a (neo)positivist history, constituted by verifiable historical facts, inter-related in a thick web of causal relationships and 2. approaches to history, which renounce any illusion of objectivity. The latter define our historical knowledge as a result of conscious, deliberate and purposive investigation of historical sources.

Similar ambiguity can be sensed in regard of the term art music. If few decades ago the canon of art music was clearly defined, many questions are raised today about the universal validity of aesthetic criteria that it is based on. This thoroughly changes basic principles on which the history of art music is based.

The concept of 'Slovenian Lands' does not have much stronger foundations. It was broadly used until 1991 meaning Slovenian ethnic territory, which did not at that time correspond to any commonly known geographical name or political entity. The decision to narrow down the range of historical investigation to the area inhabited by speakers of the Slovenian language, has profound implications for the choice of methodology. Firstly it makes it impossible to use the (neo)positivist approach, as it arbitrarily slices through the web of causal inter-relationships between historical facts located

in and outside the investigated geographical area. Secondly it biases the result through conscious and deliberate choice of a non-musical criterion in order to achieve its purpose: the construction of modern Slovenian national musical culture's history. However, the gain is only fictitious. Although the chosen methodology enables the construction of Slovenian musical history, its relativity at the same time deprives the result of its legitimacy. It seems that the continuous and in regard of methodology valid narrative of History of Art Music in Slovenian Lands is not possible any more. The only remaining option is a publication, devised as a series of case studies. Their only necessary point of contact would be the connection with the geographical region inhabited by speakers of Slovenian language.

Jurij Snoj

ČASOVNA OS IN PROSTORSKE MREŽE V ZGODOVINI GLASBE
NA SLOVENSKEM

Zgodovina glasbe izhaja iz predpostavke, da je glasba en sam pojav, ki obstoji v zgodovinskem času, v katerem se hkrati z vsem drugim spreminja. Skladno s tem gledanjem se kot osnovne lastnosti katere koli glasbe razumevajo kompozicijskotehnične, s katerimi je glasba umeščena v svoj čas. To pojmovanje, ki se je oblikovalo na osnovi zgodovine zahodnoevropske komponirane glasbe, pri podrobnejši obravnavi konkretnih zgodovinskih okolij in ugotavljanju vseh v njih prisotnih interakcij ni zadostno. Kot v sedanosti, je tudi v preteklih zgodovinskih okoljih pogosto obstajalo več glasbenih zvrsti in glasbenih praks. Čeprav so se te razlikovale po kompozicijskotehničnih lastnostih, po katerih jih je tudi mogoče prepoznati, ni nujno, da bi bile zanje kot v zgodovini realno obstoječo glasbo bistvene prav te. Enako kot kompozicijske lastnosti jih kot glasbo določajo tudi druge danosti v zvezi z njimi: njihov zgodovinski položaj, mesto, ki so ga zavemale v svojem okolju, njihov smoter, njihovi medsebojni odnosi. Zgodovina glasbe na Slovenskem se

pri razpravi o glasbi sami ne more ustaviti pri analitičnem opisu, s katerim so posamezne glasbene zvrsti umeščene na časovno os; enako mora upoštevati tudi njihovo mesto in vlogo v mreži sočasnih povezav.

CHRONOLOGICAL AXIS AND SPATIAL NETWORK IN THE HISTORY OF MUSIC IN SLOVENIA

The history of music normally conceives of music as just one phenomenon existing in time, together with which it is constantly changing. As basic characteristics of any music are consequently considered those, by which it is specified from the technical point of view, and those which define also its historical position. This approach towards the history of music, which evolved on the basis of the history of musical composition, does not seem adequate in discussing a specific historical environment and appreciating all possible interactions existing in it. As in the present, so there were also in the past in any historical environment several musical genres and practices, not just one. Although they differed according to their technical characteristics, by which they are also recognizable, it is not necessary that in defining them as historically existing music, these characteristics should be considered the most important ones. As equally significant should be raised questions concerning their position and function, e.g. which place a given musical practice occupied in its environment, what was its purpose, in which relation it stood towards other simultaneously existing musical genres and practices. In discussing the music itself, the history of music in Slovenia cannot be reduced to analysis of technical aspects of music, by which the position of any musical genre on the chronological axis can be defined; as equally important should be considered also the place and position of a given musical practice in the network of synchronous connections.

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Beleške / *Notes*

Znanstveno srečanje soorganizirajo Muzikološki inštitut Znanstvenoraziskovalnega centra SAZU, Slovenska akademija znanosti in umetnosti, Oddelek za muzikologijo Filozofske fakultete Univerze v Ljubljani in Slovenska matica.

The conference is co-organised by the Institute of Musicology of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, the Slovenian Academy of Sciences and Arts, the Department of Musicology at the Faculty of Arts, University of Ljubljana, and the Slovenska matica.



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