



Noči v stari Ljubljani IMAGO SLOVENIÆ

Mednarodni muzikološki simpozij
**Glasba mladih v slovenski
preteklosti in sedanjosti I**
*Youth Music in The Slovenian
Past and Present I*
International musicological symposium

26.–27. avgust 2022
26–27 August 2022



Mestna občina
Ljubljana



Turizem Ljubljana



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MINISTRSTVO ZA KULTURO



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ZAVOD LEPIH
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Program *Programme*

PETEK / FRIDAY, 26. 8. 2022

Ljubljana, Slovenija / Slovenia

Dvorana Zemljepisnega muzeja GIAM ZRC SAZU / Hall of the Geographical Museum
GIAM ZRC SAZU, Gosposka ulica 13 / 13, Gosposka Street

14:00–15:00	REGISTRACIJA / REGISTRATION
15:00–15:15	Uvodni nagovor doc. dr. Aleša Nagodeta, predstojnika Oddelka za muzikologijo Filozofske fakultete Univerze v Ljubljani / Welcome speech of dr. assoc. prof. Aleš Nagode, the head of the Department of Musicology, Faculty of Arts, University of Ljubljana
15:15–15:45	Ivana VESIČ (na daljavo / remote): Kulturna demokratizacija in jugoslovanska mladina: O prizadevanjih in dosežkih Društva prijateljev glasbe Beograd in Glasbene mladine Jugoslavije / Cultural democratization and Yugoslav youth: On the efforts and accomplishments of Society of Friends of Music in Belgrade and Musical Youth of Yugoslavia
15:45–16:15	Lada DURAKOVIĆ: Glazba i priredbe u osnovnim školama u ranome socijalizmu: simboličke prakse i rituali / Music and performance in elementary schools in early socialism: symbolic practices and rituals
16:15–16:45	Matjaž BARBO: Prizadevanja za sodobno glasbo v treh desetletjih po ustanovitvi društva Muzina / Contemporary music efforts in the three decades since the founding of the Muzina Society
16:45–17:15	Odmor / Coffee break
17:15–17:45	Ákos WINDHAGER (na daljavo / remote): Mladinska, pop glasba in madžarska sodobna klasična glasba: Mladi in glasba – stoletje popularne glasbe / Youth, pop music and Hungarian contemporary classical music: Youth and music – a century of popular music

17:45–18:15	Rajko MURŠIČ: Ali je jazz popularna glasba? O jazzu in popularni glasbi pri Glasbeni mladini Slovenije / Is jazz popular music? On jazz and popular music in the Musical Youth of Slovenia
18:15–18:45	Urša ŠIVIC: Razumevanje popularne in ljudske glasbe v prispevkih revije <i>Glasbena mladina</i> / The understanding of popular and traditional music in the texts of the magazine <i>Glasbena mladina</i>
20:00	Koncerti / Concerts

SOBOTA / SATURDAY, 27. 8. 2022

9:00–9:30	Darja KOTER: Slovenska glasbena kultura in mladinsko zborovsko petje v prvi polovici 20. stoletja / Slovenian music culture and youth choral singing in the first half of the 20 th century
9:30–10:00	Mojca KOVAČIČ: Vključevanje kot orodje za premagovanje predsodkov mladih do glasbe: primer opere in Glasbene matice Ljubljana / Inclusion as a tool to overcome prejudices of young people towards music: the case of opera and Glasbena matica Ljubljana
10:00–10:30	Branka ROTAR PANCE: Mladi in glasba skozi uredniško delo dr. Primoža Kureta v reviji <i>Glasbena mladina</i> / Youth and music through the editorial work of dr. Primož Kuret in the magazine <i>Glasbena mladina</i>
10:30–11:00	Odmor / Coffee break
11:00–11:30	Gregor POMPE: Analiza toposov instrumentalnih skladb, namenjenih mladini in izdanih pri Edicijah Društva slovenskih skladateljev / Topos analysis of the instrumental music for youth published by Editions of the Society of Slovenian Composers

11:30–12:00	Tina BOHAK ADAM: Poletni glasbeni tabori Zveze Glasbene mladine Slovenije / Summer music camps of the Jeunesses Musicales Slovenia
12:00–12:30	Vesna Sara PENO: “Letnja duhovna akademija muzičke omladine” – svedočanstvo o duhovnim i muzičkim prilikama u Srbiji u periodu tranzicije / “Summer spiritual academy of musical youth” – testimony about spiritual and musical opportunities in Serbia during the period of transition
12:30–14:30	Kosilo / Lunch
14:30–15:00	Jelka VUKOBRATOVIĆ: Založba Jugoton in mladinska kulturna politika poznih 40. in 50. let prejšnjega stoletja / Jugoton records and the youth cultural politics of the late 1940s and 1950s
15:00–15:30	Katarina ZADNIK: Pevska vzgoja in izobraževanje v Glasbeni matici Ljubljana nekoč in danes / Singing education in Glasbena matica Ljubljana in the past and present
15:30–16:00	Leon STEFANIJA: Začetki Glasbene mladine Slovenije in njena družbena vloga / Beginnings of the Jeunesses Musicales of Slovenia and its social role
16:00–16:30	Odmor / Coffee break
16:30–17:00	Ivana PERKOVIĆ: Mladi i muzika: pogled iz perspektive digitalizovane periodike na srpskom jeziku (od 1850. do 1941. godine) / Youth and music: from the perspective of digitized historical newspapers in the Serbian language (between 1850 and 1941)
17:00–17:30	Maja VASILJEVIĆ (na daljavo / remote): Judovska mladina in glasba / Jewish youth and music
20:00	Koncerti / Concerts



Povzetki *Abstracts*

MATJAŽ BARBO

Prizadevanja za sodobno glasbo v treh desetletjih po ustanovitvi društva Muzina

Univerza v Ljubljani, Filozofska fakulteta, Oddelek za muzikologijo, Ljubljana, Slovenija

Prispevek se bo osredotočil na delovanje slovenskega društva za novo glasbo Muzina. Pri tem se bo ob obravnavi številnih projektov društva, rojenega iz mladostniškega zanesenjaštva in navdušenja nad sodobno glasbo, razgrinjala podoba premišljenega in načrtnega, hkrati pa živahnega in raznolikega prizadevanja. Prispevek bo ponudil uvid v kritiške in esejistične zapise o društvu, prek sočasnih komentarjev in napovedi pa bo zasledoval zgodovino njegovega delovanja in razgrinjal kronologijo pomembnejših glasbenih dogodkov, koncertov, festivalov in izvedb skladb osrednjih članov. Društvo je v treh desetletjih svojega delovanja doživljalo nekaj organizacijskih sprememb in se pozneje preimenovalo v Sirius A B ter Sozven. Pa vendar je tudi s pomočjo osrednjih članov ohranjalo osrednje estetske principe zavezanosti novemu, sodobnemu in izzivalnemu v glasbi. Prav s tem pa je ključno vplivalo na oblikovanje in razvoj zavesti o sodobni glasbi ter tako neposredno zaznamovalo slovensko glasbo zadnjih tridesetih let. Estetske koordinate, v katerih se je postavilo in delovalo društvo, bo prispevek postavil v mednarodni kontekst ter zlasti v okvir razvoja glasbe v tem obdobju na Slovenskem. Obravnava društva Muzina namreč odpira priložnost za konceptualno širitev, s pomočjo katere bo opazovanje posamičnega fenomena odpiralo vprašanja splošnega društvenega in podobnega organiziranja v glasbi pri nas.

Dr. Matjaž Barbo (1965) je redni profesor za muzikologijo na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Bil je predsednik Slovenskega muzikološkega društva in več kot desetletje glavni urednik mednarodne znanstvene muzikološke revije *Muzikološki zbornik / Musicological Annual*. Poleg tega deluje v uredništvu več drugih znanstvenih in strokovnih periodičnih publikacij ter je vključen v različne domače in mednarodne znanstvene projekte. Raziskovalno se osredotoča na vprašanja, povezana z glasbo od 18. stoletja do danes, posebej s tisto, ki se tako ali drugače dotika slovenskega kulturnega

prostora. Večji del njegovih raziskav je posvečen glasbenoestetskim temam, zlasti v povezavi z definiranjem glasbenih referenčnih sistemov, analizo njene interpretacijske in recepcijske zgodovine ter konceptom glasbenega dela in improvizacijskih principov. Objavil je več knjižnih del, znanstvenih člankov, poljudnih tekstov in prevodov s področja muzikologije, dve njegovi knjigi pa sta prevedeni v angleščino in nemščino.

MATJAŽ BARBO

Contemporary music efforts in the three decades since the founding of the Muzina Society

University of Ljubljana, Faculty of Arts, Department of Musicology, Ljubljana, Slovenia

The presentation deals with the activities of the Slovenian association for new music Muzina. In this context, a similarly thoughtful and planned, but at the same time lively and diverse effort unfolds in view of the many projects of the society, born out of youthful enthusiasm and excitement for modern music. The paper provides a glimpse into the critical and essayistic writings about the society, while at the same time tracing the history of its activities in commentaries and prognosis, and deciphering the chronology of important musical events, concerts, festivals and performances of compositions by its members. During the three decades of its existence, the association has undergone several organisational changes and was later renamed Sirius A B and Sozven. However, even with the help of its core members, it maintained the aesthetic principles of commitment to the new, modern, and challenging in music. For this very reason, it had a decisive influence on the emergence and development of contemporary musical consciousness and directly shaped Slovenian music of the last thirty years. The presentation places the aesthetic coordinates in which the Society was founded and worked in an international context and, above all, in the framework of the development of music in Slovenia during this period. The treatment of the Muzina opens up the possibility of conceptual expansion, with

the help of which the consideration of a single phenomenon opens up questions about the general social and similar organisation of music in Slovenia.

Matjaž Barbo, PhD (1965), is a full professor of musicology at the Department of Musicology, Faculty of Arts, University of Ljubljana. He was president of the Slovenian Musicological Society and for more than a decade an editor-in-chief of the international musicological journal *Muzikološki zbornik / Musicological Annual*. He is also a member of the editorial board of several other scientific and professional journals and participates in various national and international scientific projects. His research focuses on issues of music from the 18th century to the present, especially those that in one way or another concern the Slovenian cultural area. Most of his research is devoted to music-aesthetic issues, especially the definition of musical reference systems, the analysis of the history of interpretation and reception, and the concept of the musical work and improvisational principles. He has published several books, scholarly articles, popular texts and translations in the field of musicology. Two of his books have been translated into English and German.

TINA BOHAK ADAM

Poletni glasbeni tabori Zveze Glasbene mladine Slovenije

Univerza v Ljubljani, Akademija za glasbo, Ljubljana, Slovenija

Pomemben segment delovanja Zveze Glasbene mladine Slovenije predstavlja organizacija poletnih glasbenih taborov. Po vzoru glasbenih delavnic in poletnih tečajev v Mednarodnem kulturnem centru Glasbene mladine Hrvaške v Grožnjanu, ki so se jih vrsto let udeleževali uspešni slovenski mladi glasbeniki, je bil prvi poletni glasbeni tabor na slovenskih tleh organiziran avgusta 1976 na domačiji slikarja Lojzeta Veberiča v Seliščih v Prlekiji, ki je tako postala gostiteljica tretje slikarske in prve glasbene kolonije. Strokovna mentorja prvega poletnega glasbenega tabora sta bila priznana glasbenika dirigent Uroš Lajovic ter violinist in pedagog Tomaž Lorenz. Med letoma 1976 in 2022 je bilo organiziranih 28 poletnih glasbenih taborov, ki so, poleg Selišč, potekali še v Vidmu ob Ščavnici, Velenju, Kopru, Dolenjskih Toplicah, Gorenju nad Zrečami in Izoli. Od leta 2013 ima tabor stalno mesto v Murski Soboti. Skozi leta se je ponudba tečajev oz. izpopolnjevanj močno razširila in tako se lahko danes pod mentorstvom profesionalnih glasbenikov in muzikologov na taboru izpopolnjujejo mladi harmonikarji, skladatelji, violinisti, violisti, komorne skupine, pevci in mladi glasbeni publicisti (muzikologi). Tečaji so namenjeni vsem, ki si želijo izpopolniti svoje znanje in pridobiti nove izkušnje, ne glede na stopnjo dosežene formalne glasbene izobrazbe. Doslej se je poletnih glasbenih taborov Zveze Glasbene mladine Slovenije udeležilo že več kot tisoč mladih glasbenikov, skladateljev, organizatorjev, animatorjev in glasbenih piscev iz Slovenije, Evrope, Azije, Afrike in Amerike.

Poletni glasbeni tabori Zveze Glasbene mladine Slovenije predstavljajo ustaljeno obliko izpopolnjevanja glasbenikov, ki spodbujajo ustvarjalnost in poustvarjalnost mladih, prav tako jim pomenijo tudi prijetno obliko druženja, tkanja prijateljskih vezi, izmenjave izkušenj pa tudi priložnost koncertiranja, ki marsikateremu posamezniku predstavlja svojevrsten izziv.

Dr. Tina Bohak Adam je docentka na Oddelku za glasbeno pedagogiko Akademije za glasbo Univerze v Ljubljani. Raziskovalno se ukvarja z zgodovino operne in koncertne poudarjalnosti in z uvajanjem tehnologije IKT v pedagoške študijske programe. Od leta 2020 je nacionalna predstavnica Evropske zveze za glasbo v šoli (European Association for Music in Schools, EAS).

TINA BOHAK ADAM

Summer music camps of the Jeunesses Musicales Slovenia

University of Ljubljana, Academy of Music, Ljubljana, Slovenia

An important segment of the activities of Jeunesses Musicales Slovenia is the organization of summer music camps. The first summer music camp in Slovenia was organized in August 1976 on the homestead of the painter Lojze Veberič in Selišči in Prlekija, which thus became the host of the third painting and the first music colony. It followed the example of the music workshops and summer courses at the International Cultural Centre of Jeunesses Musicales Croatia in Grožnjan, in which successful young Slovenian musicians participated for many years. The professional mentors of the first summer music camp were renowned musicians, conductor Uroš Lajovic and violinist and pedagogue Tomaž Lorenz. In the period 1976–2022, 28 summer music camps were organized, held not only in Selišči, but also in Videm ob Ščavnici, Velenje, Koper, Dolenjske Toplice, Gorenje pri Zrečah, and Izola. Since 2013 the camp has been held in Murska Sobota. The range of courses has expanded considerably over the years. Today young accordionists, composers, violinists, violists, chamber music groups, singers, and young music publicists (musicologists) can attend the camp under the guidance of professional musicians and musicologists. The courses are designed for anyone who wants to improve their skills and gain new experience, regardless of their formal level of musical training. So far, more than a thousand young musicians, composers, organizers, animators, and music writers from Slovenia, Europe, Asia, Africa, and the Americas have participated in the Jeunesses Musicales Slovenia's summer music camps.

Jeunesses Musicales Slovenia summer music camps are an established

form of advanced training for musicians that stimulates the creativity of young people. In addition, they offer them a pleasant form of socializing, making friends, sharing experiences and also an opportunity to give concerts, which for many is a unique challenge.

Tina Bohak Adam, PhD, is an assistant professor at the Department of Music Education, Academy of Music, University of Ljubljana. Her research interests include the history of opera and concert performance and the introduction of ICT technology in teacher education programmes. Since 2020, she has been the national representative of the European Association for Music in Schools (EAS).

LADA DURAKOVIĆ

Glazba i priredbe u osnovnim školama u ranome socijalizmu: Simboličke prakse i rituali

Sveučilište Jurja Dobrile u Puli, Centar za kulturološka i povijesna istraživanja socializma; Muzička akademija, Pula, Hrvatska

Poratno je društvo legitimitet i prepoznatljivost gradilo različitim političkim ritualima koji su u školskoj praksi bili najevidentniji u školskim priredbama. Proslave državnih praznika i obljetnica značajnih događaja predstavljale su važne čimbenike u uspostavi kontinuiteta s prošlošću radi potvrđivanja identiteta zajednice. Takvi ritualni, ponavljajući čini, služili su dokidanju, odnosno transformaciji prethodnih tradicija i njihovom nadomještanju novim običajima i ceremonijama. Komemorativne manifestacije bile su katkad značajnije od same učioničke nastave. Njihova simbolička dimenzija bila je jedan od važnih elemenata uspostavljanja pozitivnog odnosa prema pojedinim događanjima i ličnostima. Insceniranjem, selektiranjem i oblikovanjem događaja iz prošlosti dokidale su se barijere između prošlog događaja i sadašnjosti sa svrhom da prošlost postane nešto što se može osobno proživjeti i iskusiti. Sudjelovati u izvođenju rituala značilo je i prihvatiti njihov smisao i vrijednosti. Stoga se od učitelja/nastavnika glazbenog odgoja i učenika očekivalo neizostavno prisustvovanje školskim priredbama te angažman u njihovoj realizaciji. Glazbeni sadržaji priredbi imali su izraženu povijesnu simboliku, evocirali su važne događaje NOB-a, a obzirom da se članove pionirske organizacije pripremalo da sutra budu članovi partije, posebno su se obilježavali stranački jubileji. Sadržaji su bili vezani i uz institucije nove države, radnički pokret i pojedine istaknute osobe, poratnu izgradnju.

Izlaganje, na temelju analize arhivske građe, članaka iz časopisa i revija te svjedočenja kazivača, nudi uvid u implementaciju simboličkih praksi i rituala nove obrazovne politike u glazbenu nastavu ranog poraća.

Dr. Lada Duraković je izredna profesorica na Akademiji za glasbo in raziskovalka pri Centru za kulturna in zgodovinska raziskovanja socializma na Univerzi Juraj Dobrila v Pulju. Znanstveno se posveća odnosom med ideologijo in glasbo v 20. stoletju. Sodelovala je na konferencah na Hrvaškem in v tujini ter objavila več znanstvenih in leksikografskih člankov za *Hrvaški biografski leksikon* (*Hrvatski*

biografski leksikon), *Grove Music Online* in *Istrsko enciklopedijo* (*Istarska enciklopedija*). Durakovićeva je avtorica številnih znanstvenih člankov in knjig: *Glasbeno življenje v Pulju pod fašističnim režimom, 1926–1943* (*Pulski glazbeni život u razdoblju fašističke diktature, 1926.-1943.*); *Ideologija in glasbeno življenje – primer Pulja med letoma 1945 in 1966* (*Ideologija i glazbeni život: Pula 1945. - 1966.*); *Glasba kot izobraževalno sredstvo pri oblikovanju socialističnega človeka: glasbena izobrazba v osnovnih šolah na Hrvaškem (1945–1966)* (*Glazba kao odgojno sredstvo u formiranju “Socijalističkog čovjeka”: Nastava glazbe u osnovnim školama u Hrvatskoj (1945-1965)*). Je soavtorica knjige *Franz Lehár – dirigent godbe cesarske in kraljeve vojne mornarice v Pulju (1894–1896)* (*Franz Lehar, kapelnik carske i kraljevske mornarice u Puli (1894. - 1896.)*) in soavtorica knjige *Metodološki aspekti muzikoloških vsebin: mediji in poučevanje glasbe* (*Metodički aspekti obrade muzikoloških sadržaja: Mediji u nastavi glazbe*).

LADA DURAKOVIĆ

Music and performance in elementary schools in early socialism: Symbolic practices and rituals

Juraj Dobrila University of Pula, Centre for Cultural and Historical Research of Socialism; Academy of Music, Pula, Croatia

Post-war society built its legitimacy and recognition with the help of various political rituals, which were most evident in school practices. Celebrating national holidays and anniversaries of significant events was an important factor in establishing continuity with the past in order to confirm the community's identity. Such ritual, repetitive acts served to end earlier traditions, that is, to transform them and replace them with new customs and ceremonies. The commemorative ceremonies were sometimes more significant than the lessons themselves. Their symbolic dimension was one of the important elements in establishing a positive relationship with certain events and personalities. By staging, selecting, and shaping events from the past, the barriers between the past and the present were broken down with the goal of making the past something that could be personally lived and experienced. Participating

in the performance of rituals also meant accepting their meaning and values. Therefore, music teachers and students were expected to attend and participate in the school performances. The musical content of the performances had a distinct historical symbolism, they commemorated important and essential events of the People's Liberation War. Since the members of the pioneer's organization were being prepared to be members of the party tomorrow, party jubilees were especially celebrated. The contents were also related to the institutions of the new state, the labor movement, certain prominent persons and post-war construction. The presentation, based on the analysis of archival material, magazine and newspaper articles and reviews, and the testimonies of narrators, offers an insight into the implementation of symbolic practices and rituals of the new educational policy in music education in the early postwar period.

Lada Duraković, PhD, is an Associate Professor at the Academy of Music and a researcher at the Centre for Cultural and Historical Research of Socialism, Juraj Dobrila University of Pula. Her scientific interest has been oriented towards the correlation of ideology and music in the 20th century. She has taken part in conferences in Croatia and abroad, and has published many papers as well as lexicography articles for the *Croatian Biographical Lexicon* (*Hrvatski biografski leksikon*), *Grove Music Online* and *Istrian Encyclopaedia* (*Istarska enciklopedija*). Duraković is the author of numerous scientific articles and books: *The Musical Life in Pula under the Fascist Regime, 1926–1943* (*Pulski glazbeni život u razdoblju fašističke diktature, 1926.-1943.*); *Ideology and musical life: Pula's example in years 1945–1966* (*Ideologija i glazbeni život: Pula 1945. - 1966.*); *Music as the Educational Mean in the Forming of the "Socialist Man": Music Education in Primary Schools in Croatia (1945–1965)* (*Glazba kao odgojno sredstvo u formiranju "Socijalističkog čovjeka": Nastava glazbe u osnovnim školama u Hrvatskoj (1945-1965)*). She is a co-author of the book *Franz Lehár – Bandmaster of the Imperial and Royal Navy in Pula (1894 – 1896)* (*Franz Lehar, kapelnik carske i kraljevske mornarice u Puli 1894. - 1896.*), and co-author of the book *Methodical aspects of processing musicological content: Media in music teaching* (*Metodički aspekti obrade muzikoloških sadržaja: Mediji u nastavi glazbe*).

DARJA KOTER

Slovenska glasbena kultura in mladinsko zborovsko petje v prvi polovici 20. stoletja

Univerza v Ljubljani, Akademija za glasbo, Ljubljana, Slovenija

Skladno s šolsko zakonodajo je bilo v Avstro-Ogrski in nato v prvi Jugoslaviji prepevanje osnovnošolskih otrok razširjeno zgolj v obliki razrednega petja. Učitelji so se temu posvečali bolj ali manj zavzeto, odvisno od njihovih glasbenih sposobnosti in znanja, pevski repertoar pa je večinoma obsegal skladbe z moralnimi sporočili, ki otrokom niso bila posebno blizu. Posamezni učitelji, ki so se zavedali, da razredno petje ne omogoča dovolj poglobljenega pevskega razvoja otrok, so iz vrst najboljših pevcev ustanavljali samostojne pevske sestave ter razvijali repertoar, blizu otroški duši. Širši razvoj mladinskega zborovskega petja povezujemo z območjem Primorske, za katerega je bil najzaslužnejši Srečko Kumar. V zgodnjih 20. letih je s tiski pesmaric in neformalnim izobraževanjem zborovodij pri tržaškem Učiteljskem pevskem zboru pripomogel k utrjevanju mladinskega petja med Slovenci. Svoj model izobraževanja zborovodij in pospeševanja nastajanja mladinskih zborovskih pesmi je zaradi fašističnih pritiskov leta 1925 prenesel v Ljubljano. Prvak med zborovodji mladinskih sestavov na Štajerskem je bil Franz Zacherl v Ljutomeru, ki je leta 1904 v okviru tamkajšnjega Slovenskega pevskega društva ustanovil mladinski pevski zbor, s katerim je ob narodnostnih in vzgojno-izobraževalnih uresničeval tudi umetniške cilje. Od 30. let se je mladinsko zborovsko petje na Slovenskem precej razširilo in utrjevalo zavedanje svojega pomena. Kot zborovodje mladinskih zborov so izstopali Jurče Vreže, Makso Pirnik in Emil Ulaga, prvi vrhunec pa je bil dosežen z Avgustom Šuligojem in zborom Trboveljski slavček, ki je že sredi 30. let dosegel umetniško raven, sistematično spodbujal nova zborovska dela različnih žanrov in slogov ter dosegel mednarodno prepoznavnost. Pionirji mladinskega zborovstva so zaslužni za izjemen razvoj mladinskega petja in pevskega repertoarja po drugi svetovni vojni, ki je dosegel mednarodno prepoznavnost.

Dr. Darja Koter je leta 1983 diplomirala na Akademiji za glasbo Univerze v Ljubljani na Oddelku za glasbeno pedagogiko. Od leta 1990 do 2002 je bila kustodinja za zbirko glasbil v Pokrajinskem muzeju Ptuj. Pod njenim vodstvom je zbirka starih inštrumentov leta 2000

dobila status nacionalnega pomena. Posveča se zbiranju inštrumentov, dokumentiranju in raziskovanju inštrumentalne dediščine ter zgodovini izdelovanja glasbil na Slovenskem. Proučuje arhivske vire in notno zapuščino, biografije in opuse slovenskih skladateljev ter glasbeno ikonografijo slovenske likovne dediščine. Dosedanje raziskave je strnila v magistrski nalogi (1994) in doktorski disertaciji (1998), ki ju je ubranila na Akademiji za glasbo. Od leta 2002 je zaposlena na Akademiji za glasbo, kjer poučuje zgodovino svetovne in slovenske glasbe. Izpopolnjevala se je v nekaterih pomembnih centrih za raziskovanje historičnih inštrumentov (Dunaj, Nürnberg, Južna Dakota in New York). Udeležuje se domačih in mednarodnih konferenc, je avtorica monografskih publikacij in člankov, objavljenih v pomembnih domačih in tujih publikacijah. Sodeluje v komisijah Zavoda za šolstvo RS na področju potrjevanja učbenikov in obnove učnih načrtov.

DARJA KOTER

Slovenian music culture and youth choral singing in the first half of the 20th century

University of Ljubljana, Academy of Music, Ljubljana, Slovenia

According to the school legislation in the Austro-Hungarian Monarchy and later in the first Yugoslavia, singing by elementary school children was common only as a form of class singing. Teachers devoted themselves to these classes more or less enthusiastically, depending on their musical skills and knowledge. The singing repertoire consisted mainly of compositions with a moral message, which was not particularly close to the children. Individual teachers, knowing that classroom singing did not provide sufficiently in-depth singing development of children, formed independent singing groups from the ranks of the best singers and developed a repertoire closer to the children's souls. The broader development of youth choral singing was associated with the Primorska region, for which Srečko Kumar deserves great credit. In the early 1920s, he helped to strengthen youth choral singing among Slovenians by printing songbooks and informally training choral conductors at the Trieste region teachers' choir. In 1925, under pressure from fascists, he transferred his model of training choir leaders and promoting the creation of youth choral songs to Ljubljana. A pioneer among youth choir

directors in Styria was Franz Zacherl in Ljutomer. He founded a youth choir in 1904 as part of the local Slovene Singing Society framework. With this choir, he realised artistic goals in addition to ethnic and educational goals. Since the 1930s, youth choral singing in Slovenia has expanded considerably and strengthened the awareness of its importance. Jurče Vreže, Makso Pirnik, and Emil Ulaga distinguished themselves as choirmasters of youth choirs, and the first peak was reached with Avgust Šuligoj and the Trboveljski slavček choir, which reached an artistic level as early as the mid-1930s, , systematically promoted new choral works of various genres and styles, and achieved international recognition. The pioneers of the youth choir are responsible for the extraordinary development of youth singing and the singing repertoire after the Second World War, which gained an international reputation.

Darja Koter, PhD, graduated at the Music Academy in Ljubljana, at the Department of Music Education, in 1983. From 1990 to 2002 she was the curator of the collection of musical instruments in the Ptuj Regional Museum. Under her leadership, the collection of old instruments received the status of national importance in 2000. She is dedicated to collecting instruments and to documenting and researching instrumental heritage and the history of musical instrument making in Slovenia. She studies archival sources and musical heritage, biographies and works of Slovenian composers, as well as the musical iconography of Slovenian art heritage. She summarized her previous research in a master's (1994) and a doctoral thesis (1998), which she defended at the Academy of Music. Since 2002 she has been employed at the Academy of Music, where she teaches the history of world and Slovenian music. She trained in some important centers for the research of historical instruments (Vienna, Nürnberg, South Dakota and New York). She participates in domestic and foreign conferences, is the author of monographic publications and articles published in important domestic and foreign publications. Participates in the committees of the Institute of Education of the Republic of Slovenia in the field of textbook certification and curriculum renewal.

MOJCA KOVAČIČ

Vključevanje kot orodje za premagovanje predsodkov mladih do glasbe: primer opere in Glasbene matice Ljubljana

ZRC SAZU, Glasbenonarodopisni inštitut, Ljubljana, Slovenija

Vključevanje je najboljše orodje za premagovanje kakršnih koli predsodkov, saj predsodki navadno temeljijo na predpostavkah, nepreverjenih informacijah ali posplošenih mnenjih ter predvsem na nepoznavanju pojavov in procesov. Opera je glasbena zvrst, ki je zaradi družbenih, zgodovinskih, ekonomskih in drugih razlogov mladim zelo oddaljena, do te glasbene zvrsti pa imajo tudi odklonilen odnos. V zadnjih desetletjih so se nekatere glasbene institucije odločile, da premostijo meje, ki vplivajo na (ne)razumevanje družbe določenih glasbenih zvrsti, premaknejo vzpostavljena hierarhična razmerja, ki so močno zakoreninjena v različne segmente zahodne umetnostne glasbe, ter se približujejo in vključujejo v življenja prebivalcev okolice, v kateri delujejo.

Prispevek bo prikazal možnosti premagovanja ovir in vključevanja mladih v operni svet, tematiziral bo pomen vključenosti mladostnikov v zunajšolske glasbene procese, gradnjo mostu med formalnim in neformalnim izobraževanjem ter razvoj in vrednotenje različnih kompetenc, ki jih mladi pridobijo pri procesih vključevanja v zunajšolske glasbene dejavnosti. Osredotočil se bo na primere dobrih praks tako v mednarodnem okolju kot tudi pri Glasbeni matici Ljubljana, ki že nekaj let uspešno vključuje mlade v procese nastajanja opernega dela.

Dr. Mojca Kovačič je etnomuzikologinja, ki prek raziskav ljudskega petja, ljudske instrumentalne glasbe ter sodobnih glasbenih in zvočnih pojavov preučuje osnovne zakonitosti teh pojavov in izpostavlja njihova družbena in politična razmerja, kot so: glasba in spol, nacionalizem in glasba, kulturna politika, procesi ponarodevanja in koncepti popularne glasbe, glasba in identiteta. V zadnjih letih se je največ posvečala vprašanju zvočnosti mest, ulični glasbi in religijskim zvokom v sodobnem urbanem prostoru, mestnim politikam in izkustvenim vidikom percepcije zvočnosti. Od leta 2014 predava tudi predmet Uvod

v glasbeno folkloristiko, v okviru modula Slovenska ljudska glasbena dediščina na Akademiji za glasbo Univerze v Ljubljani. Je nacionalna predstavnica etnomuzikologov v mednarodnem etnomuzikološkem združenju ICTM.

MOJCA KOVAČIČ

Inclusion as a tool to overcome prejudices of young people towards music: the case of opera and Glasbena matica Ljubljana

ZRC SAZU, Institute of Ethnomusicology, Ljubljana, Slovenia

Inclusion is the best tool to overcome prejudice, because prejudice is usually based on assumptions, unexamined information or generalised opinions, and above all, ignorance of phenomena and processes. Opera is a musical genre that is very distant from the youth, who also have a negative attitude towards it, due to social, historical, economic and other reasons. In recent decades, some musical institutions have decided to overcome some of the boundaries that influence the social (mis)understanding of certain musical genres, to shift the established hierarchical relationships that are strongly rooted in various segments of Western art music, and to get closer to the residents of the neighborhoods in which they operate, integrating music into their lives.

The paper highlights the ways in which barriers can be overcome and young people can be brought into the world of opera. It addresses the importance of engaging young people in extracurricular music processes, bridging formal and non-formal education, and developing and assessing the various competencies young people acquire through their involvement in extracurricular music activities. The focus is on examples of good practice both in the international environment and in the Glasbena matica Ljubljana society, which has been successfully involving young people in the process of opera production in the past years.

Mojca Kovačič, PhD, is head of the Institute of Ethnomusicology ZRC SAZU and a lecturer of the module Slovenian Folk Musical Heritage at the Academy of Music, University of Ljubljana, as well as an occasional

guest lecturer at other faculties and departments. She has a great deal of experience with research and applied projects, both in leading and coordinating projects in which ZRC SAZU is a partner institution, besides that she also regularly organizes international scientific symposia. In her career, she has been a guest editor of scientific journals and a member of the international editorial board and has presented her research results at numerous international conferences. She is also the national representative of ethnomusicologists in the international ethnomusicological society ICTM.

RAJKO MURŠIČ

Ali je jazz popularna glasba? O jazzu in popularni glasbi pri Glasbeni mladini Slovenije

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Ko je leta 1979 izšla posebna številka revije Glasbene mladine Slovenije o jazzu, ki jo je spremljal kviz za najzagretejše bralke in bralce te revije, je jazz doživel morda dokončno uveljavitev v slovenskem glasbeno-šolskem prostoru. Ali je s tem postal del etabrirane in ne več popularne glasbe? Pred nekaj leti smo se z nekaj hudomušnosti na rednem dveletnem srečevanju preučevalcev popularne glasbe v okviru združenja IASPM v Kasslu zapletli v nekajminutno razpravo o tem, če jazz sploh sodi v popularno glasbo.

Čeprav je revija *Glasbena mladina* od samega začetka poročala tudi o jazzu, popularna glasba ob njenih začetkih v 70. letih še zdaleč ni bila samoumeven del revije. V 60. letih je začelo izhajati nekaj revij o takratni popularni glasbi in kulturi, predvsem glede njene prodaje in s predstavljanjem njene medijske prisotnosti, na primer *Antena* in *Stop*, a je bila ta publicistika povsem drugačna od poznejših analitičnih prispevkov o popularni glasbi, ki so zaznamovali mladinski tisk (*Mladino*, *Katedro* in *Tribuno*) od poznih 70. let, še posebej pa v 80. letih. Takrat je postala pomemben del poročanja o popularnoglasbenih zvrsteh tudi *Glasbena mladina*, še posebej v obdobju, ko se je preimenovala v *Musko*. Avtor bo skozi branje prvih letnikov revije Glasbene mladine Slovenije predstavil pisanje o popularni glasbi, njeno dožemanje in počasno emancipacijo v celotnem glasbenem življenju

Dr. Rajko Muršič. Rojen leta 1963 v Mariboru, diplomiral iz etnologije in filozofije (1991), magistriral iz kulturne antropologije (1995) in doktoriral iz etnologije (1998). Leta 2009 je bil izvoljen v naziv rednega profesorja. Bil je glavni urednik *Glasnika SED* in njegove knjižne zbirke (1994–1997) ter ustanovitelj ter urednik oddelčne zbirke Zupaničeva knjižnica (1999–2002). Je član dobrega ducata mednarodnih (osem let je bil član IO IUAES) in domačih strokovnih društev (od 2012 do 2018 predsednik združenja Kula), teles in uredništev ter redno sodeluje pri pripravi mednarodnih znanstvenih srečanj in poletnih šol (Creole IP in poletne šole v grški Konitsi).

RAJKO MURŠIČ

Is jazz popular music? On jazz and popular music in the Musical Youth of Slovenia

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In 1979, when a special issue of *Glasbena mladina* magazine about jazz was published, which was accompanied by a quiz for the most ardent readers of this magazine, jazz experienced perhaps its definitive establishment in the Slovenian music and school space. Has this made it part of established and no longer popular music? A few years ago, with some mischief, at the regular biennial meeting of popular music scholars within the IASPM association in Kassel, we got involved in a few-minute discussion about whether jazz belongs to popular music at all.

Although the magazine *Glasbena mladina* also reported on jazz from the very beginning, popular music was far from being a self-evident part of the magazine at its beginnings in the 1970s. In the 1960s, a few magazines began to publish about popular music and culture of the time, mainly in terms of its sales and by presenting its media presence, for example *Antena* and *Stop*, but this journalism was completely different from the later analytical contributions about popular music, which characterized youth press (*Mladina*, *Katedra* and *Tribuna*) since the late 1970s, and especially in the 1980s. At that time, *Glasbena Mladina* also became an important part of reporting on popular music genres, especially in the period when it was renamed *Muska*.

Through the reading of the first years of the magazine *Glasbena mladina*, the author will present writing about popular music, its perception and slow emancipation in the entire musical life of Slovenia at the time.

Rajko Muršič, PhD, born in Maribor, 1963; BA in ethnology and philosophy (1991), MA in cultural anthropology (1995), PhD in ethnology (1998). In 2009 he was elected full professor. He worked as a part-time journalist and editor (1986–1998), served as the chief editor of the journal *Glasnik SED* and its monographs collection (1994–1997). He was a founder and the first editor of the monograph series *Zupaničeva knjižnica* (1999–2002). He is a member of more than a

dozen international and domestic professional associations (IUAES, EASA, IASPM; founding member of the Slovenian Ethnological and Anthropological Association Kula), bodies and editorial boards and is active in organisation of international conferences and summer schools (Mess; Easa; Konitsa Summer School in Anthropology, Ethnography and Comparative Folklore of the Balkans; Border Crossings Network).

VESNA SARA PENO

“Letnja duhovna akademija muzičke omladine” – svedočanstvo o duhovnim i muzičkim prilikama u Srbiji u periodu tranzicije

Srpska akademija nauka i umetnosti, Institut za muzikologiju, Beograd, Srbija

Godine 1992. u manastiru Studenici – zadužbini rodonačelnika srpske dinastije Nemanjić – održana je prva po redu “Duhovna akademija muzičke omladine” u organizaciji Muzičke omladine Srbije, a pod pokroviteljstvom Ministarstva kulture i Ministarstva za omladinu i sport Srbije i s blagoslovom Srpske pravoslavne crkve. Konceptija ove desetodnevne manifestacije bila je praktično u celosti preuzeta iz “Jugoslovensko-nemačke horske nedelje”, koja je pred početak rata u Jugoslaviji, nakon više od jedne decenije, bila iznenada prekinuta na inicijativu koordinatora iz Nemačke. I jedna i druga manifestacija podrazumevale su negovanje horske duhovne muzike, zajednički višednevni boravak i uključenost u pripremu određenog muzičkog repertoara mladih polaznika, kao i završni koncert na kome bi svi zajedno nastupali s programom na kojem se radilo. Studenička akademija, budući da se odvijala u manastiru sa aktivnim monaškim bratstvom, podrazumevala je i dobrovoljno učešće mladih polaznika na redovnim bogoslužnjima, a pored svakodnevnih muzičkih proba, odžavana su prigodna predavanja stručnjaka iz različitih oblasti: od muzikologije i istorije umetnosti, preko teologije, pa čak do kliničke psihijatrije. Pored edukativne uloge, Studenička akademija je bila prilika za održavanje do tada neizvedenih dela duhovno-horske muzičke literature, kao i za javne nastupe manje ili više poznatih horova koji su primarno negovali žanr duhovne muzike. U radu će biti predstavljen proces oblikovanja aktivnosti, programska okosnica, ciljevi i metodi sprovođenja unapred (ne)utvrđenih planova u konceptiji “Duhovne akademije muzičke omladine”, ali će biti ukazano i na profil i zasluge predavača, ujedno i organizatora manifestacije, kao i na prateće društvene i kulturne okolnosti ondašnjeg srpskog društva, s posebnim akcentom na prilike u samoj Srpskoj crkvi.

Dr. Vesna Sara Peno, muzikologinja, znanstvena svetnica na Muzikološkom inštitutu Srbske akademije znanosti in umetnosti. Poučevala je na Oddelku za liturgiko Teološke fakultete Univerze v Beogradu in na Oddelku za glasbo Akademije za likovno umetnost in multimedije v Beogradu. Bila je štipendistka Ministrstva za znanost in tehnologijo Republike Srbije, Državne štipendijske fundacije Republike Grčije, fundacije »Alexander Onassis« in danskega inštituta »Elena Naku«, v Atenah, Solunu in Kopenhagnu je izpopolnjevala znanje s področja teorije in prakse vzhodnega cerkvenega petja. Objavila je štiri knjige (eno v soavtorstvu) in okoli sto znanstvenih študij in predstavitev. Njeno raziskovalno zanimanje je usmerjeno v pravoslavno cerkveno glasbo, novejšo pevsko tradicijo na Balkanu, glasbeno zgodovino, povezave med glasbeno umetnostjo in literaturo ter mesto glasbene umetnosti v srbski družbi in kulturi v 19. in 20. stoletju.

VESNA SARA PENO

“*Summer spiritual academy of musical youth*” – *testimony about spiritual and musical opportunities in Serbia during the period of transition*

Serbian Academy of Sciences and Arts, Institute of Musicology, Belgrade, Serbia

In 1992, the first “Spiritual Academy of Musical Youth” was held at the Studenica monastery – the foundation of the progenitor of the Serbian Nemanjić dynasty. The organizer of the Academy was the Music Youth of Serbia. Financial support was provided by the Ministry of Culture and the Ministry of Youth and Sports of Serbia, while the Serbian Orthodox Church supported the event by providing hospitality for participants of the academy. The concept of this ten-day event was completely taken over from another event called The “Yugoslav-German Choir Week”, which was suddenly interrupted before the beginning of the war in Yugoslavia after more than a decade, on the initiative of the coordinator from Germany. Both the one and the other manifestation included the nurturing of choral spiritual music, the involvement of the

young participants in the elaboration of a specific musical repertoire to be presented at the final concert, as well as appropriate lectures on topics from various fields. Since the Academy in Studenica was held in a monastery with an active monastic brotherhood, it included the voluntary participation of the young people in the regular religious services. In addition to its pedagogical function, the Academy provided an opportunity for more or less well-known choirs of the time to present their interpretations of spiritual music works. Many compositions of the contemporary Serbian choral repertoire were performed for the first time in Studenica and thus made known to the public. The paper will present the process of designing the activities, the program framework, the goals and the methods of implementing the plans laid down in the concept of the “Spiritual Academy of Musical Youth”. The profile and merits of the lecturer and the organizer, as well as the accompanying social and cultural circumstances of the Serbian society at the time will be elaborated. Special emphasis is given to the presentation of the opportunities in the Serbian Orthodox Church, which was partly responsible for the revival of Serbian spiritual identity in the 1990s.

Vesna Sara Peno, PhD, musicologist, Principal Research Fellow at the Institute of Musicology of the Serbian Academy of Sciences and Arts. She was also an Associate Professor at the Department for Liturgy at the Faculty of Theology, University in Belgrade and at the Department for Music at the Academy of Fine Arts and Multimedia. She trained in the field of Eastern singing tradition and Neum paleography in Athens, Thessaloniki and Copenhagen. She was a scholarship recipient of prestigious foundations: The Ministry for Science and Technology of the Republic of Serbia, the Republic of Greece National Scholarship Foundation, as well as the “Alexander Onassis” foundation and the Danish Institute “Eleni Naku”. She has published four books (one as a co-author) and over a hundred studies and essays. Her research interests include Orthodox church music, recent singing traditions in the Balkans, musical historiography, music and literature, music in Serbian society and culture in the 19th and 20th centuries.

IVANA PERKOVIĆ

Mladi i muzika: pogled iz perspektive digitalizovane periodike na srpskom jeziku (od 1850. do 1941. godine)

Univerzitet umetnosti u Beogradu, Fakultet muzičke umetnosti, Beograd, Srbija

Dosadašnja istraživanja muzičke periodike na srpskom jeziku nisu bila fokusirana na problematiku koja se odnosi na relacije između muzike i mladih u 19. veku i prvoj polovini 20. veka. Međutim, digitalizovani izvori dostupni putem web portala Univerzitetske biblioteke “Svetozar Marković” nude mogućnost razmatranja mnoštva provokativnih (a do sada zapostavljenih) pitanja relevantnih za navedenu temu. Imajući to u vidu, cilj ovog rada jeste da se prikupljeni digitalizovani podaci o učestvovanju mladih u muzičkom životu istorijski i muzikološki problemski kontekstualizuju kao i da se sistematizuju u svetlu različitih odnosa koji se uspostavljaju kroz svakodnevni život, obrazovanje, izvođačku praksu i odnos sa publikom, socijalne relacije, humanitarnu delatnost i slično. Neke od tema koje će biti razmotrene tiču se: opšteg, privatnog i javnog muzičkog obrazovanja dece i omladine; javnih nastupa mladih (u horovima ili individualno), prilika za nastupe i relacija sa publikom; raznovrsnih uloga mladih u muzičkom sloju religiozne prakse Srpske pravoslavne crkve (učesće na bogoslužjenjima, svetosavske proslave/besede, slave i dr.); gostovanja muzičkih ansambala i dr. Istorijski posmatrano, polazište će biti distinktivna svojstva napisa u periodici “dugog 19. veka” i međuratnog perioda; ove etape će se komparativno sagledavati, kako bi se ukazalo na kontinuitet i/ili promene diskursa u napisima o mladima i muzici između 1850. i 1941. godine.

Dr. Ivana Perković je muzikologinja, profesorica na Oddelku za muzikologiju Fakultete za glasbo v Beogradu. Je avtorica in soavtorica petih knjig (o srbski verski glasbi, zgodovini srbske glasbe, Fakulteti za glasbo, glasbi in interdisciplinarnosti), več kot 70 člankov in poglavij v recenziranih revijah in monografijah. Je urednica recenzirane knjige *Musical Identities in European Perspective* (2017), ki jo je izdala založba Peter Lang Verlag in članica IMS, SMS, ISOCM, uredniškega odbora revije *Journal of Stage Arts and Music*, sveta Evropskega združenja

glasbenih konservatorijev (AEC), Komisije za pridobitev znanstvenih nazivov na Ministrstvu za izobraževanje, znanost in tehnološki razvoj Republike Srbije. Ima izkušnje z ustvarjanjem in vodenjem številnih nacionalnih in mednarodnih akademskih in raziskovalnih projektov: Endangered Archives by British Library, TEMPUS, ERASMUS+.

IVANA PERKOVIĆ

Youth and music: from the perspective of digitized historical newspapers in the Serbian language (between 1850 and 1941)

University of Arts in Belgrade, Faculty of Music, Belgrade, Serbia

The topics of music and youth, based on resources from newspapers in Serbian language published during the second half of 19th and first half of the 20th centuries, are insufficiently researched. However, the digitized sources available via the web portal of the “Svetozar Marković” University Library in Belgrade, offer many provocative (and so far underresearched) issues relevant to the topic. Taking this into account, the goal of this presentation is to contextualize the collected digitized data on the participation of young people in musical life and culture – historically and musicological – as well as to systematize resources from the perspective of the various relationships established through the everyday life, education, performance practice and the relationship with the audience, social relations, humanitarian activities and similar. Some of the topics that will be discussed include: general, private and public musical education of children and youth; public performances of young people (choirs or individual performances) and relationship with the audience; various roles of young people in the musical layer of the religious practice of the Serbian Orthodox Church (participation in divine services, Saint Sava celebrations, slavas /patron day celebration/, etc.); guest appearances of youth musical ensembles, etc. From the historical point of view, the presentation will include distinctive features of the periodical writings in the (1) “long 19th century” and (2) the interwar period; these phases will be looked at comparatively, in order to point out the continuity and/or changes of the discourse in writings about youth and music between 1850 and 1941.

Ivana Perković, PhD, musicologist, professor at the Department of Musicology, Faculty of Music, University of Arts in Belgrade. She is the author and co-author of five books (on Serbian religious music, history of Serbian music, the Faculty of Music, music and interdisciplinarity), over 70 articles and chapters in peer-reviewed journals and monographs. Editor of the peer-reviewed volume *Musical Identities in European Perspective*, published by Peter Lang Verlag (2017). Member of: IMS, SMS, ISOCM, member of editorial board of Matica Srpska *Journal of Stage Arts and Music*, Council of the European Association of Conservatories of Music (AEC), Commission for Acquiring Scientific Titles of the Ministry of Education, Science and Technological Development (MESTD) of the Republic of Serbia. She is experienced in creating and leading many national and international academic and research projects: Endangered Archives by British Library, TEMPUS, ERASMUS+ etc.

GREGOR POMPE

Analiza toposov instrumentalnih skladb, namenjenih mladini in izdanih pri Edicijah Društva slovenskih skladateljev

Univerza v Ljubljani, Filozofska fakulteta, Oddelek za muzikologijo, Ljubljana, Slovenija

Predmet preučevanja bodo glasbena dela za mladino, ki so izšla pri Edicijah Društva slovenskih skladateljev. Seveda predstavlja tak izbor le izsek iz izredno razvejanega opusa mladinske glasbe, vendar se zdi tak delni izbor reprezentativen, saj je pričakovati, da so pri svoji matični založbi skladatelji izdajali dela, v katerih estetski elementi mestoma prevladujejo nad zgolj funkcionalnimi, še posebej pedagoškimi.

Med 73 izdajami, namenjenimi mladini (v smislu recepcije ali izvajanja), gre v 33 primerih za instrumentalna dela. Posebej zanimivo je, da je med temi kar 28 skladb (torej kar 85 %), ki so domišljene kot ciklusi miniaturni, katerih posamezne enote nosijo povedne vsebinske ali celo programske naslove. Ob njihovi analizi se izkaže, da se nekatere takšne naslovno-programske etikete vztrajno ponavljajo, skupaj z njimi pa tudi tipični glasbeni vzorci. Zato bi bilo mogoče trditi, da imamo opravka s tipičnimi toposi otroške/mladinske glasbe, kar sproža vprašanje pomembnosti semantično razberljivega naboja skladb, namenjenih mladini. Ob analizi toposov mladinske glasbe slovenskih skladateljev se bo mogoče vprašati, kje iskati njihov izvor in kakšni naj bi bili njihovi pedagoški učinki, takšna dileme pa posledično sprožajo splošna muzikološka vprašanja o razmerju med vsebinskim in abstraktnim oziroma sintaktičnim in semantičnim.

Dr. Gregor Pompe je študiral na Filozofski fakulteti v Ljubljani primerjalno književnost, nemški jezik in muzikologijo. Zaposlen je na Oddelku za muzikologijo Filozofske fakultete v Ljubljani, kjer je obranil doktorsko nalogo in trenutno deluje kot redni profesor. Predaval je tudi na Pedagoški fakulteti Univerze v Mariboru in na Oddelku za muzikologijo Univerze Karla Franza v avstrijskem Gradcu. Njegovo zanimanje velja sodobni glasbi in glasbenemu gledališču. Objavljal je že več člankov in samostojnih monografskih publikacij.

GREGOR POMPE

Topos analysis of the instrumental music for youth published by Editions of the Society of Slovenian Composers

University of Ljubljana, Faculty of Arts, Department of Musicology, Ljubljana, Slovenia

The subject of the study are musical works for youth published by the Editions of the Society of Slovenian Composers. Such a selection represents only an excerpt from an extremely diverse oeuvre of youth music. Anyway, such a partial selection also seems representative, as it is to be expected that the composers released works with their home label, in which in some places aesthetic elements dominate over purely functional ones, especially that of pedagogical nature.

Among the 73 editions intended for young people (in the sense of reception or performance), 33 cases are instrumental works. It is particularly interesting that among these there are as many as 28 compositions (as much as 85 %), which are conceived as cycles of miniatures, the individual units of which bear telling titles or represent programmatic ideas. When analyzing them, it turns out that some of such title/program labels are persistently repeated, along with typical musical patterns. Therefore, it could be argued that we are dealing with typical topos of children's/youth music, which raises the question of the importance of the emphasized semantics of compositions intended for young people. When analyzing the topos of youth music by Slovenian composers, a question appears where to look for their origin and what their pedagogical effects could be. Such dilemmas trigger general questions about the relationship between content and abstract, or syntactics and semantics in music.

Gregor Pompe, PhD, studied comparative literature, German language and musicology at the Faculty of Arts in Ljubljana. He is employed at the Department of Musicology at the Faculty of Arts in Ljubljana, where he defended his doctoral thesis and is currently a full professor. He also lectured at the Faculty of Pedagogy at the University of Maribor and at the Department of Musicology at Karl Franz University in Graz, Austria. His interests lie in the field of contemporary music and music theatre. He has already published several articles and books.

BRANKA ROTAR PANCE

Mladi in glasba skozi uredniško delo dr. Primoža Kureta v reviji *Glasbena mladina*

Univerza v Ljubljani, Akademija za glasbo, Ljubljana, Slovenija

Revija *Glasbena mladina*, ki je izhajala med letoma 1970–1991, je bila ciljno orientirana k motiviranju mladih za glasbeno umetnost in kulturo, k njihovemu seznanjanju z glasbenimi dogodki doma in v tujini ter k promoviranju slovenskih glasbenih umetnikov in mladih glasbenikov. *Glasbena mladina* je bila v vseh letih izhajanja odprta za obravnavo tem z različnih glasbenih področij, zvrsti in obdobj. Obravnavala je umetno in ljudsko glasbo Slovenije, Jugoslavije in drugih evropskih držav, vključevala je teme s področij glasb sveta in tudi zvočne ekologije ter začetkov uporabe računalniških tehnologij pri glasbeni produkciji. Muzikolog dr. Primož Kuret je v različnih vlogah podpiral, vodil in sprejemal te usmeritve, hkrati pa je sam v vseh prispevkih sledil načelom muzikološke znanosti, kritiškega delovanja, estetskim načelom ter ozaveščal pomen glasbene vzgoje in izobraževanja v splošnem in glasbenem šolstvu. Kot pisec prispevkov je sodeloval z revijo vsa leta njenega izhajanja. V letih 1973–1976 je deloval kot član uredniškega odbora *Glasbene mladine*, v letih 1978–1987 pa je bil njen odgovorni urednik. V tej vlogi si je prizadeval, da bi bralcem predstavil aktualne vsebine s področij glasbene zgodovine, estetike, glasbene teorije, oblikoslovja in glasbene pedagogike. Njegova uredniška politika je bila naravnana k pripravi in objavi prispevkov, namenjenih učencem višjih razredov osnovne šole, srednješolcem, študentom glasbe in odraslim ljubiteljem glasbe. V objavljenih prispevkih je bila razvidna skrb za uporabo strokovne terminologije in vključevanje novih slovenskih glasbenih pojmov ter skrb za slovenščino kot materni jezik. *Glasbena mladina* je bila v času njegovega urednikovanja bogato fotografsko in likovno opremljena.

Dr. Branka Rotar Pance, izredna profesorica na Akademiji za glasbo (Univerza v Ljubljani), predava predmete s področja glasbene didaktike na dodiplomskem in magistrskem študiju in je mentorica doktorskim študentom na smeri glasbena pedagogika. Raziskovalno se

ukvarja z različnimi temami s področja glasbene pedagogike, motivacije v glasbenem izobraževanju, dela z nadarjenimi učenci, ustvarjalnosti učencev, IKT v glasbenem izobraževanju, vseživljenjskim učenjem učiteljev glasbe, kulturno-umetnostno vzgojo in zgodovino slovenske glasbene pedagogike.

BRANKA ROTAR PANCE

Youth and music through the editorial work of dr. Primož Kuret in the magazine Glasbena mladina

University of Ljubljana, Music Academy, Ljubljana, Slovenia

The magazine *Glasbena mladina*, which was published in the years 1970–1991, was aimed at motivating young people for musical art and culture, introducing them to musical events at home and abroad, and promoting Slovenian musical artists and young musicians.

In all the years of publication, *Glasbena mladina* has been open to discussing topics from various musical fields, genres and periods. It dealt with classical and folk music of Slovenia, Yugoslavia and other European countries. It included topics from the fields of world music, sound ecology and the first articles dedicated to the use of computer technologies in music production. In various roles, musicologist dr. Primož Kuret supported, led and accepted these orientations, while at the same time he himself followed the principles of musicological science, musical criticism and aesthetics in all his contributions. He raised awareness of the importance of general music education and education in music schools. As a writer, he contributed to the magazine throughout the years of its publication. In the years 1973–1976 he acted as a member of the editorial board of *Glasbena mladina*, and in the years 1978–1987 he was its editor-in-chief. In this capacity, he strove to present readers with current content from the fields of music history, aesthetics, music theory, musical form and music education. Its editorial policy was aimed at the preparation and publication of articles intended for students in the last grades of primary school, high school students, academic music students as well as adult music enthusiasts. Care for

the use of professional terminology and the inclusion of new Slovenian musical concepts, as well as care for Slovenian as a mother tongue was evident in his editorial work and published contributions. During his editorship, the magazine greatly improved its visual learning material.

Branka Rotar Pance, PhD, is an associate professor at the Academy of Music (University of Ljubljana). She lectures on music didactics in the bachelor's and master's programmes and supervises doctoral students. Her research interests are in the various fields of music education, motivation, working with talented students, musical creativity, ICT in music education, lifelong learning of music teachers, art and culture education, and history of Slovenian music pedagogy.

LEON STEFANJA

Začetki Glasbene mladine Slovenije in njena družbena vloga

Univerza v Ljubljani, Filozofska fakulteta, Oddelek za muzikologijo, Ljubljana, Slovenija

Ločnica med profesionalizmom in »tistim prej« je zgolj ena od ključnih pri delovanju Glasbene mladine Slovenije. V programih koncertov in recepciji glasbenega življenja Slovenije skozi oči njihove revije je namreč prisotna večina slovenskih instrumentalistov, med katerimi so mnogi, ki so še danes med najvidnejšimi glasbeniki Slovenije. Obenem pa je Glasbena mladina Slovenije spremljala tudi drugo plat glasbenega življenja, ki jo je uvodnik prve številke revije opisal kot »popularno in progresivno« glasbo. Tudi sodelovanje Glasbene mladine Slovenije s številnimi ustanovami po Sloveniji nakazuje omenjeno širino delovanja Glasbene mladine Slovenije tako v smer institucionaliziranega poklicnega muziciranja kakor tudi v smer »socializacijskega« muziciranja, ki ga ponavadi označujemo kot »popularno glasbeno kulturo«.

Prispevek povzema začetke procesa delitve na umetnostno (resno, klasično) in popularno (zabavno) glasbo po načelu thick description dogodkov prvih dveh let delovanja Glasbene mladine Slovenije. Ključno vprašanje se glasi: ali je Glasbena mladina Slovenije ustanova, ki je – »ko na Slovenskem ni [bilo] nobenega širokega glasbenega obzornika« – uspela postaviti delovanje in časopis, ki bi imel »tudi naravo širšega glasbenega informatorja«, ali pa je ostala ustanova, vezana na delovanje mladih glasbenikov. Kaže, da je bila Glasbena mladina Slovenije tista, ki je posredovala med dvema medsebojno povezanima družbenima sistemoma: ljubiteljskim in poklicnim ter svetom mladih in odraslih.

Dr. Leon Stefanija (1970, Ljubljana) je študiral muzikologijo na Filozofski fakulteti v Ljubljani (diploma 1995, magisterij 1997, doktorat 2000). Med šolanjem je bil dvakrat štipendist programa TEMPUS, ki mu je med drugim omogočil tudi semester študija v Exeterju (Združeno kraljestvo), in Knafljev štipendist. Habilitiral je leta 2000 in bil v letih 2008–2012 predstojnik Oddelka za muzikologijo. Redno sodeluje z Višjo baletno šolo Konservatorija za glasbo in balet Ljubljana, Univerzo Karla Franza in Umetniško univerzo v Gradcu, glasbenimi akademijami v Ljubljani, Zagrebu in Sarajevu ter Fakulteto za glasbo v Beogradu. Je

član uredniških odborov več muzikoloških in z glasbo povezanih revij po svetu ter knjižnih serij. Raziskovalno, pedagoško in uredniško se osredotoča na zgodovino novejšo, zlasti slovenske glasbene kulture, sociologijo glasbe in spoznavoslovje glasbe. Za svoje delo je leta 1995 prejel Prešernovo nagrado Filozofske fakultete v Ljubljani, Priznanje za pedagoško in/ali raziskovalno delo 2012, in Odlični v znanosti 2018.

Več na: <https://lstefa.splet.arnes.si/>

LEON STEFANIJA

Beginnings of the Jeunesses Musicales of Slovenia and its social role

University of Ljubljana, Faculty of Arts, Department of Musicology

Since its foundation, the Musical Youth of Slovenia (1969) has striven for an extremely broad content. The breadth of its activities is evident on two levels. First, it is evident in the writing in the magazine *Glasbena mladina* (later *Muska* and today *Glasna*). The editorial of the first issue of the magazine states that the magazine will meet “all such and similar demands, i.e. our journal should be accessible to an elementary school student as well as to a more demanding high school student or even to a musical amateur, a person who is interested in the art of music and cannot find anything about it in our daily and weekly newspapers.” On the other hand, the breadth is also reflected in the composition of the *Glasbena mladina* committee, which originally included 27 members from various sectors of the Slovenian music scene. The milestone of the field of activity is – professionalism.

The border between professionalism and “before that” is only one of the key points in the work of the Musical Youth. Most Slovenian instrumentalists are present in the concert programs and reception of Slovenian musical life through the eyes of their magazine, including many who are still among the most prominent musicians in Slovenia today. At the same time, Musical Youth of Slovenia also pursued the “other” side of musical life, which was described in the editorial of the first issue of the magazine as “popular and progressive” music. The cooperation of the Musical Youth of Slovenia with many institutions in Slovenia also points to the implied broad field of activity of the Musical Youth of Slovenia, both in the direction of institutionalized professional

music making and in the direction of “socializing” music making, usually referred to as “popular music culture.”

The paper summarizes the beginnings of the process of institutional division of the musical art world into artistic (serious, classical) and popular (entertaining) through a dense description, focusing on the events of the first two years of the Music Youth of Slovenia. The key question is: Is the Musical Youth of Slovenia an institution that – “when there was [still] no music magazine of a larger scale in Slovenia” – managed to launch activities and a newspaper that “also has the character of a broader music information magazine”, or has it remained an institution associated with the activities of young musicians? It turns out that the musical youth of Slovenia was the one that mediated between two interconnected social systems: the amateur and the professional, and the world of young people and adults.

Leon Stefanija, PhD (1970, Ljubljana), is a professor of musicology at the Faculty of Arts in Ljubljana. He served as the chair of systematic musicology, between 2008 and 2012 also as the chair of the Department of Musicology. His main research interests and teaching areas are the epistemology of music research, sociology of music, and history of contemporary, primarily Slovenian music since 1918. He cooperates regularly with the Music Academy in Zagreb, Faculty of Music Belgrade, Karl-Franzens-Universität Graz, Music Academy in Sarajevo, and Ballet College in Ljubljana. He has been granted Prešern’s price of the Faculty of Arts in Ljubljana (1995), Acknowledgment for teaching and / or research work 2012, and Excellent in Science 2018 for the book “Sisyphusartig schön: Porträt des Komponisten” (Wien: Hollitzer Verlag, 2018).

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URŠA ŠIVIC

Razumevanje popularne in ljudske glasbe v prispevkih revije *Glasbena mladina*

ZRC SAZU, Glasbenonarodopisni inštitut, Ljubljana, Slovenija

Snovalci revije *Glasbena mladina* so se že v načrtu svojega dela odločili s prispevki nagovarjati mladino, ljubiteljske in poklicne glasbenike, ob tem pa so načrtali predstavljanje glasbe z (danes težko predstavljivim) pluralnim konceptom žanrskega razumevanja glasbe. Tako je uvod k prvi številki revije (1970) napovedal, da bo revija med številnimi zvrstmi pozornost posvečala tudi »ljubiteljem popularne in progresivne glasbe«. Poleg številnih glasbenih področij pa je sčasoma pomembno vlogo v reviji dobila tudi ljudska glasba.

Pričujoči prispevek bo zasnovan kot analiza historičnih virov, torej prispevkov o popularni in ljudski glasbi, predvsem z vidika zanimanja, na kakšen način so avtorji metodološko, tipološko in slogovno predstavljali omenjene glasbene zvrsti, ter kako so jih umeščali v aktualna družbena in umetnostna gibanja.

Dr. Urša Šivic je zaključila podiplomski študij muzikologije na Oddelku za muzikologijo v Ljubljani in je zaposlena na ZRC SAZU, Glasbenonarodopisnem inštitutu. Raziskovalno se osredotoča na vokalno ljudsko glasbo, njene strukturne značilnosti, vplive institucionalnih politik in kriterijev na ljudske glasbene prakse. Analitično se ukvarja s priredbami ljudskih pesmi v zborovski in popularni glasbi, raziskuje pa tudi odnose med preteklostjo in sedanjostjo v glasbenih prostorih, kot so petje kolednikov, šege, pogrebi idr.

URŠA ŠIVIC

The understanding of popular and traditional music in the texts of the magazine Glasbena mladina

ZRC SAZU, Institute of Ethnomusicology, Ljubljana, Slovenia

The founders of the magazine *Glasbena mladina* already decided in their work plan to address with their articles the youth, amateur and professional musicians, and at the same time outlined the representation of music with an understanding (difficult to imagine today) of music conceived as a multi genre art. Thus, the introduction to the first issue of the magazine (1970) announced that it would address those interested in “popular and progressive music,” among many other genres. In addition to many musical fields, traditional music also played an important role in the journal over time.

The present contribution is understood as an analysis of historical sources, i.e. articles on popular and traditional music, primarily from the point of view of how the authors presented the aforementioned musical genres terminologically, methodologically, typologically, and stylistically, and how they placed them in current social and artistic movements.

Urša Šivic, PhD, finished her study of musicology at the Department of Musicology in Ljubljana (Slovenia) and is employed as an ethnomusicologist at the ZRC SAZU, Institute of Ethnomusicology. Her scientific focus is researching traditional vocal music, its structural features, influences of institutional policies and criteria on traditional music practices. Šivic analytically studies traditional song arrangements in choral and popular music, observes the relationship between past and present in musical fields such as carol singing, traditional customs, funerals etc.

Judovska mladina in glasba

Univerzitet u Beogradu, Filozofski fakultet, Beograd, Srbija

Prispevek se osredotoča na glasbene prakse, ki sta jih promovirali Zveza judovskih mladinskih organizacij Kraljevine Jugoslavije (Zveza judovskih združenj Kraljevine Jugoslavije) in levičarsko sionistično gibanje Ha-Shomer Ha-tzair (Mladi čuvaj), ki se je razširilo v tridesetih letih prejšnjega stoletja v več mest od Osijeka na Hrvaškem, Sarajeva v Bosni do Novega Sada, Zemuna v Srbiji, Bitole v Makedoniji itd. Avtorica analizira velike napore omenjenih mladinskih organizacij v procesu emancipacije obeh – judovske skupnosti v Kraljevini Srbov, Hrvatov in Slovencev/Jugoslavija in prevrat sionizma s pripravo na naselitev v Palestini. Raziskava, ki je bila opravljena za ta prispevek, je potekala v Arhivu Judovskega muzeja v Beogradu, pa tudi okoli virov iz Arhiva Eventov v Izraelu in Hanoarja, časopisa judovske mladine Jugoslavije (1926–1933), ki je izhajal v Zagrebu. Poleg dejavnosti judovske mladine bo za to priložnost posebna pozornost namenjena repertoarju pesmi, ad hoc zasedbam ter celotnim plesnim in glasbenim praksam, ki so bile del skavtske, izobraževalne in promocijske dejavnosti sionizma. Ker Ha-Shomer Ha-Tzair in Mladinska organizacija Jugoslavije nista pritegnili pozornosti znanstvenikov, saj so viri raztreseni po postholokavtskih arhivih ali zapisani v hebrejščini, bo ta prispevek najprej podal pregled osnovne ideologije, vrednot in vrst glasbenih dejavnosti, ki jih propagirajo omenjene organizacije ali glasbe, ki jo izvajajo. Po drugi strani pa bo avtorica prispevka predstavila doživljanje glasbe skozi članstvo v teh mladinskih organizacijah, med katerimi bo izpostavila tudi nekatere priznane glasbenike.

Maja Vasiljević je doktorica sociologije ter magistrica sociologije in muzikologije. Zaposlena je kot asistentka na Filozofski fakulteti Univerze v Beogradu (Srbija). Izdala je monografiji *Jevrejski muzičari u Beogradu: Od Balfurove deklaracije do Holokausta* (Judovski glasbeniki v Beogradu: Od Balfourjeve deklaracije do holokavsta; 2021) in *Filmska muzika u SFRJ: Između politike i poetike* (Filmska glasba v SFRJ: Med politiko in poetiko; 2016), veliko člankov o različnih temah: filmska glasba, vojaška glasba, rasizem, hladna vojna, spol in manjšinska politika v okupiranem Beogradu med drugo svetovno vojno, družbena gibanja ter glasba v veliki vojni.

Jewish Youth and Music

University of Belgrade, Faculty of Philosophy, Belgrade, Serbia

The paper is focused on the musical practices disseminated by the Union of Jewish Youth Organizations of the Kingdom of Yugoslavia ("Savez židovskih udruženja Kraljevine Jugoslavije") and the Left Zionist movement Ha-Shomer Ha-tzair (The Young Guardian) in the 1930s in various cities from Osijek in Croatia, Sarajevo in Bosnia to Novi Sad, Zemun and Bitola in Macedonia etc. The author analyzes the enormous efforts of the mentioned youth organizations in the process of emancipation of the Jewish community in the Kingdom of Serbs, Croats and Slovenes/Yugoslavia and the Zionist upheaval with the preparation for settlement in Palestine. The research for this work was conducted in the archives of the Jewish Museum in Belgrade, but also using sources from the Eventov archive in Israel and 'Hanoar', the newspaper of the Jewish Youth of Yugoslavia (1926–1933) published in Zagreb. In addition to researching the activities of the Jewish youth, special attention will be paid on this occasion to the repertoire of songs, ad hoc ensembles and general dance and music practices that were part of their scouting, educational and Zionism-promoting activities. Since, on the one hand, Ha-Shomer Ha-Tzair and the Youth Organization of Yugoslavia haven't attracted scholarly attention as the sources are mainly scattered in post-Holocaust archives or written in Hebrew, this paper will first provide an overview of the basic ideology, values, and nature of the musical activities propagated by the aforementioned organizations or conveyed through the music they performed. On the other hand, the author of this paper will present the experience of music through membership in these youth organizations, but will also single out some well-known musicians as members.

Maja Vasiljević is a PhD in Sociology, and MA in Sociology and Musicology. She works as a research assistant at the Faculty of Philosophy, University of Belgrade (Serbia). She published a monograph *Jevrejski muzičari u Beogradu: Od Balfurove deklaracije do Holokausta* (Jewish musicians in Belgrade: From Balfour Declaration to the Holocaust; 2021) and *Filmska muzika u SFRJ: Između politike i poetike* (Film Music in SFRY: Between Poetics and Politics; 2016), many papers on different topics: film music, military music, racism, Cold War, gender, and minority politics in occupied Belgrade in WWII, social movements and music and music in the Great War.

IVANA VESIĆ

Kulturna demokratizacija in jugoslovanska mladina: O prizadevanjih in dosežkih Društva prijateljev glasbe Beograd in Glasbene mladine Jugoslavije

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Ko je jugoslovanska družba v 50. letih 20. stoletja doživljala temeljite reforme in politične premike, so se v kulturni sferi začele pojavljati nove pobude, katerih cilj je bil spremeniti obstoječe načine sprejemanja glasbe in umetnosti ter narediti estetsko naprednejše repertoarje dostopnejše širšim slojem prebivalstva. Posebna pozornost je bila v tem pogledu namenjena jugoslovanski mladini, ki je bila razglašena za ključnega nosilca socialistične preobrazbe družbe v prihodnosti. Tako so šolarji, dijaki, mladi delavci in študentje postali glavna »ciljna skupina« več organizacij, sprva ločenih, kasneje pa povsem integriranih, ki so se v 50. letih pojavile v jugoslovanskih urbanih središčih (Beograd in Zagreb). Društvi prijateljev glasbe (Društvo prijatelja muzike) sta bili ustanovljeni leta 1954 v Beogradu in Zagrebu, leta 1959 pa sta se razvili v bolj ambiciozno organizacijo – Glasbeno mladino Jugoslavije, katere cilj je bil ustvariti široko mrežo lokalnih »podružnic« v različnih jugoslovanskih regijah. V prispevku bo glavni cilj rekonstruirati zgodnjo fazo delovanja Glasbene mladine Jugoslavije (pred letom 1974) vključno z delovanjem Društva prijateljev glasbe v Beogradu. S kombinacijo rezultatov arhivskega raziskovanja in analize glasbene periodike (*Savremeni akordi*, *Zvuk*, *Pro musica*) bo prednostna naloga pokazati njihove ključne motive in delovanje ter različne ovire, s katerimi so se srečevali. Na primeru njihovega delovanja bo mogoče razpravljati o kompleksnosti procesa kulturne demokratizacije v socialistični Jugoslaviji in njegovih številnih izzivih.

Ivana Vesić je doktorica sociologije in magistra muzikologije. Je višja znanstvena sodelavka na Muzikološkem inštitutu Srbske akademije znanosti in umetnosti v Beogradu (Srbija). Njen raziskovalni interes je osredotočen na teme popularne kulture, kulturnih politik, kulturne diplomacije, glasbe in ideologije ter vzorcev in praks glasbene potrošnje.

Izdala je dve knjigi in souredila dva zbornika. Njeni članki, poglavja in recenzije so bili objavljeni v srbskih in mednarodnih revijah ter izdajah nekaterih priznanih mednarodnih založnikov (Brepols, Routledge/Studies in Cultural History, Oxford University Press – v tisku).

IVANA VESIĆ

Cultural democratization and Yugoslav youth: On the efforts and accomplishments of Society of Friends of Music in Belgrade and Musical Youth of Yugoslavia

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As Yugoslav society underwent profound reforms and political changes in the 1950s, new initiatives began in the cultural sphere aimed at changing existing forms of music and art consumption and making esthetically sophisticated repertoires accessible to broader parts of the population. Special attention was paid to Yugoslav youth, who were proclaimed as key figures in the future socialist transformation of society. Accordingly, schoolchildren, secondary school students, young workers and students became the main “target group” of several initially separate but later fully integrated organizations that emerged in the 1950s in Yugoslav urban centers (Belgrade and Zagreb). The Societies of Friends of Music (Društvo prijatelja muzike) were founded in 1954 in Belgrade and Zagreb, but in 1959 they evolved into a more ambitious organization – the Musical Youth of Yugoslavia, whose goal was to create a large network of local “branches” in various Yugoslav regions. This paper will mainly reconstruct the early phase of the work of the Musical Youth of Yugoslavia (before 1974), including the functioning of the Society of Friends of Music in Belgrade. Based on the results of archival research and the analysis of music magazines (*Savremeni akordi*, *Zvuk*, *Pro musica*), the main motives and activities, as well as the various obstacles they faced, will be highlighted. Using their functioning as an example, it will be possible to discuss the complexity of the process of cultural democratization in socialist Yugoslavia and its numerous challenges.

Ivana Vesić holds a PhD in Sociology and MA in Musicology. She is a Senior Research Associate at the Institute of Musicology Serbian Acad-

emy of Sciences and Arts in Belgrade (Serbia). Her research interest is focused on the topics of popular culture, cultural policies, cultural diplomacy, music and ideology and music consumption patterns and practices. She published two books and co-edited two collective volumes. Her articles, chapters and reviews appeared in Serbian and international journals and volumes of some of the renowned international publishers (Brepols, Routledge / Studies in Cultural History, Oxford University Press – forthcoming).

JELKA VUKOBRATOVIĆ

Založba Jugoton in mladinska kulturna politika poznih 40. in 50. let prejšnjega stoletja

Univerza v Zagrebu, Glasbena akademija, Zagreb, Hrvaška

Povojna 40. in 50. leta 20. stoletja v Federativni ljudski republiki Jugoslaviji so bila obdobje, ko so se začeli oblikovati različni kulturni procesi, od katerih so mnogi šele kasneje dobili jasno obliko. Med njimi so na eni strani nastanek domače povojne glasbene industrije in poskusi opredelitve njene družbene vloge, na drugi strani pa oblikovanje mladinskih organizacij in mladinsko usmerjene kulturne politike, ki kaže na prepoznavnost mladih kot posebne demografske skupine z izrazitimi družbenimi in kulturnimi potrebami.

Ta prispevek interpretira tendence kulturne politike Federativne ljudske republike Jugoslavije v poznih 40. in 50. letih 20. stoletja z opazovanjem presečišča dveh pojavov: pojava domače glasbene industrije na eni strani in na drugi strani mladinsko usmerjene kulturne politike (oboje zgrajeno od zgoraj in od spodaj). Prispevek bo na podlagi mladinskega tiska, arhivskega gradiva o delovanju hrvaške Glasbene mladine in takratne Jugotonove produkcije osvetlil načine izobraževalne uporabe gramofonskih plošč (na primer v šolah in klubih), ki pričajo o spremembi dožemanje vloge plošč v življenju mladih v povojni Jugoslaviji.

Dr. Jelka Vukobratović je zaključila študij flavte leta 2008 in študij muzikologije leta 2012 na Akademiji za glasbo Univerze v Zagrebu. Doktorat iz etnomuzikologije je prejela leta 2020 na Univerzi za glasbo in upodabljajočo umetnost v Gradcu (Avstrija) na temo glasbenika kot aktivnega v lokalni družbeni infrastrukturi socializma in postsocializma na področju Križevcev. Zaposlena je bila kot profesorica flavte in zgodovine glasbe na Glasbeni šoli Alberta Štrige v Križevcih, od leta 2015 pa je zaposlena kot asistentka za etnomuzikološke predmete na Oddelku za muzikologijo Akademije za glasbo v Zagrebu. Objavila je številna znanstvena dela na temo glasbe in nacionalizma, etničnih in diasporskih identitet, avtorskega prava in popularnoglasbene produkcije v nekdanji Jugoslaviji. Trenutno je znanstvena sodelavka pri projektu »Diskografska industrija u Hrvatskoj od 1927-e do kraja 1950-ih«.

JELKA VUKOBRATOVIĆ

Jugoton records and the youth cultural politics of the late 1940s and 1950s

University of Zagreb, Music Academy, Zagreb, Croatia

The post-war period of the 1940s and 1950s in the Federal Peoples' Republic of Yugoslavia was the time when various cultural processes emerged, many of which were to take a clear form only later. These include, on the one hand, the emergence of the domestic post-war record industry and the attempt to define its social role, and, on the other hand, the formation of youth organisations and youth-oriented cultural policies, indicating the recognition of youth as a specific demographic group with distinct social and cultural needs.

This paper attempts to interpret cultural policy trends in the FPRY in the late 1940s and 1950s by observing the intersection of these two phenomena—the emergence of the domestic record industry, on the one hand, and youth-oriented cultural policies (both those from above and those from below), on the other. Based on the youth press, archival material on the activities of the Croatian Music Youth Organisation, and the Jugoton production of the time, the paper will bring out the modes of educational application of gramophone records (e.g., in schools and clubs) that witness a change in perception of the role of records in the lives of young people in the post-war Yugoslavia.

Jelka Vukobratović, PhD, graduated flute in 2008 and musicology in 2012 at the Music Academy of the University of Zagreb. In 2020, she obtained a doctorate in ethnomusicology at the University of Music and Performing Arts in Graz with a dissertation on musicians as workers in the local social infrastructure during socialism and postsocialism in the town of Križevci. She worked as a flute and music history teacher at the Albert Štriga Music School in Križevci, and since 2015 she has been employed as a teaching assistant for ethnomusicology subjects at the Department of Musicology of the Music Academy in Zagreb. She has published several papers focusing on music and nationalism, ethnic and diasporic identities, as well as copyright and popular music production in former Yugoslavia. She is currently a research associate on the project “The Record Industry in Croatia from 1927 to the end of the 1950s”.

ÁKOS WINDHAGER

Mladinska, pop glasba in madžarska sodobna klasična glasba: Mladi in glasba – stoletje popularne glasbe

Madžarska akademija umetnosti, Inštitut za teorijo umetnosti, Budimpešta, Madžarska

V prispevku bom obravnaval madžarske klasične glasbene skladbe z elementi pop glasbe, ki so danes dobro poznane mlajšemu občinstvu. Raziskal bom tudi vprašanje, kako mladi dojemajo običajne filharmonične koncerte. “Kje so mladi na koncertih klasične glasbe?” je bilo najpogostejše zastavljeno vprašanje na madžarski koncertni sceni 20. stoletja. Prvi poskus, da bi jih nagovoril, je bilo Kodályjevo Pevsko mladinsko gibanje (1932–1948), ki je vključevalo ljudsko glasbo in skladbe J. S. Bacha. Tako je imela Madžarska sredi 20. stoletja in (delno) v drugi polovici 20. stoletja zaradi svoje priljubljenosti precej mladega koncertnega občinstva. Današnje občinstvo, ki so ga včasih sestavljali predvsem mladi, se je postaralo, preference so postale bolj konvencionalne, nove generacije pa niso prišle (v velikem številu). Rock kitarist Levente Szörényi (1945*) in jazzovski pianist György Szabados (1939–2011) sta v 80. letih prejšnjega stoletja poskušala združiti pop in visoko kulturo. S free jazzom, ljudskimi baladami in aleatorično glasbo je Szabados zaslovel v madžarski glasbi. *Sons Turned into Stags* in *The Death of the Governor* sta njegovi najboljši deli. Okoli njega se je razvil kontemplativni kult. Velika uspešnica so bile Szörényijeve rockovske opere in balet. Levente Gyöngyösi (1975*), simfonični skladatelj, je svoje cilje zasledoval še dlje in združil black metal, ljudsko glasbo, politične pesmi, Mozarta in Aero Smith. Ta jezik je uporabil v *Simfoniji št. 4 (Illés)*, ki jo je navdihnil Szörényi, ter v operi *Mojster in Margareta*. Obe deli sta priljubljeni pri mlademu občinstvu, zlasti na spletu, pa tudi na predstavah v živo. Le desetletja bodo pokazala, ali lahko ti primeri dolgoročno rešijo tradicionalno glasbo.

Dr. Ákos Windhager je raziskovalec kulturnega spomina na Raziskovalnem inštitutu Madžarske akademije umetnosti in izredni profesor na Katoliški univerzi Pázmány Péter. Njegova glavna raziskovalna zanimanja so srednjeevropski kulturni spomin in zgodovina madžarske glasbe v preteklih dveh stoletjih. Odgovoren je bil za začetek

treh osrednjih raziskovalnih projektov inštituta: primerjalne študije o zgodovini baleta na Madžarskem, prekinjenih tradicijah srednjeevropske glasbene kulture in pomenu v glasbi. Njegove dolgoletne raziskave so se osredotočale na spreminjanje občinstva in repertoarja. Njegov tekoči projekt raziskuje Skrbabinovo recepcijo v srednjeevropski glasbi. Dela Györgyja Szabadosa in Levente Gyöngyösi (skladatelj, predstavljenih v tem prispevku) je analiziral v znanstvenih člankih in na konferencah z vidika modernosti, identitete in recepcije. Je avtor treh monografij in več esejev.

ÁKOS WINDHAGER

Youth, pop music and Hungarian contemporary classical music: Youth and music – a century of popular music

Hungarian Academy of Arts, Research Institute of Art's Theory, Budapest, Hungary

In the paper I will discuss Hungarian classical music pieces with pop music components, which are well-known to a younger audience today. I will also explore the question of how young people perceive conventional philharmonic concerts. "Where are the young people at classical concerts?" was the most frequently asked question in the Hungarian concert scene of the 20th century. The first attempt to address them was Kodály's Singing Youth Movement (1932–1948), which incorporated folk music and chorales by J. S. Bach. Thus, Hungary had a considerable young concert audience in the mid-20th century and (partly) in the second half of the 20th century due to its popularity. Today's audience, which used to consist mainly of young people, has aged, preferences have become more conventional, and new generations have not arrived (in large numbers). Rock guitarist Levente Szörényi (1945*) and jazz pianist György Szabados (1939–2011) both tried to combine pop and high culture in the 1980s. Using free jazz, folk ballads, and aleatoric music, Szabados rose to fame in Hungarian music. *Sons Turned into Stags* and *The Death of the Governor* are two of his finest works. A contemplative cult developed around him. A major hit were Szörényi's rock operas and ballets. Levente Gyöngyösi (1975*), a symphonic composer, pursued his goals even further by fusing black metal, folk music, political songs,

Mozart and Aero Smith. He used this language in the Szörényi-inspired *Symphony No. 4 (Illés)* and the opera *Master and Margherita*. Both works are popular with young audiences, especially on the Internet, but also at live performances. Only decades will tell whether these examples can save traditional music in the long run.

Ákos Windhager, PhD, is a researcher at the Research Institute of the Hungarian Academy of Arts as well as an associate professor at Pázmány Péter Catholic University. His main research interests are the cultural memory of Central Europe and the history of Hungarian music during the previous two centuries. Three of the Institute's primary research projects – the philosophical exploration of "meaning in music," a comparative examination of the history of ballet in Hungary, and the investigation of the broken traditions of Central European music culture – were started by him. Most of his considerable research has focused on audience and repertoire change. In academic publications and conferences, he has analysed the works of the composers György Szabados and Levente Gyöngyösi from the perspectives of modernity, identity, and reception. In addition to three biographies, he has produced other essays.

KATARINA ZADNIK

Pevska vzgoja in izobraževanje v Glasbeni matici Ljubljana nekoč in danes

Univerza v Ljubljani, Akademija za glasbo, Ljubljana, Slovenija

Sodobno društvo Glasbena matica Ljubljana uspešno nadaljuje poslanstvo društvene preteklosti na področju pevske vzgoje in izobraževanja. Društvo, ki je v preteklosti namenjalo pozornost pevski vzgoji z lastnim mešanim pevskim zborom, z obveznim predmetom zborovsko petje in predmetom solopetje znotraj glasbene šole, tudi danes udejanja svoje osrednje poslanstvo na področju pevske dejavnosti. Osišče področja društvenega delovanja se odraža v čvrsti zborovski piramidi, od Otroškega in Mladinskega pevskega zbora ter Mladinske vokalne skupine k odraslim zborom – Mešanemu pevskemu zboru in Seniorskemu pevskemu zboru. Delovanje zborovske piramide je podprto s kakovostno pevsko vzgojo in izobraževanjem pevcev v Pevski šoli in z glasbenimi programi Pevska pripravnica, Cicibanski zbori in Mali glasbenik. Glasbeni programi za najmlajše imajo pomembno vlogo pri navduševanju za petje v najzgodnejšem življenjskem obdobju in za kasnejše vključevanje mladih pevcev v zborovsko piramido. V jubilejnem letu društva bomo predstavili delovanje glasbenih programov za najmlajše, Otroškega in Mladinskega pevskega zbora in izpostavili vlogo pevske dejavnosti v sodobnem društvu. Ugotavljamo, da sodobno društvo ohranja zgodovinski glasbeni spomin društvene preteklosti in s spodbujanjem interesa za petje in zborovsko dejavnost pri najmlajših uresničuje aktualne smernice in trende vključevanja v glasbene dejavnosti v zgodnjem otroštvu. V primerjavi z naravnostjo društvene preteklosti, ki je poudarjala profesionalno glasbeno izobraževanje, se sodobna društvena identiteta odraža v povezovalni vlogi med formalnim in neformalnim glasbenim izobraževanjem. Sodobna identiteta društva Glasbena matica Ljubljana tako predstavlja pomemben člen neformalnega glasbenega izobraževanja na pevskem področju, s svojim osrednjim področjem delovanja sodi med pomembnejše ustanove pevskega izobraževanja in je uveljavljeno pevsko vzgojno-izobraževalno središče v slovenskem prostoru.

Dr. Katarina Zadnik je predstojnica Oddelka za glasbeno pedagogiko na Akademiji za glasbo, Univerze v Ljubljani, deluje kot docentka na

področju specialnih glasbenih didaktik za predšolsko obdobje, prvo triletje osnovne šole in predmeta nauk o glasbi in solfeggio v nižji glasbeni šoli. Izdala je dve znanstveni monografiji: *Opisno ocenjevanje glasbenega razvoja pet- in šestletnih otrok* (2005) in *Nauk o glasbi v slovenski glasbeni šoli: Med preteklostjo, sedanjostjo in prihodnostjo* (2019). Od leta 2021 sodeluje pri raziskovalnem projektu Glasbena mladina Slovenije in glasba mladih 1945–1991.

KATARINA ZADNIK

Singing education in Glasbena matica Ljubljana in the past and present

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Today's Glasbena Matica Ljubljana society successfully continues the task of singing education from its past. The society, which in the past paid attention to singing education with its mixed choir, with the compulsory subject of choral and solo singing within the music school, still today realizes its central task in the field of singing education. The axis of today's society work is reflected in the solid choral pyramid, from the children's and youth choirs and the youth vocal group to the adult choirs, the mixed choir and the senior choir. The functioning of the choral pyramid is supported by high quality vocal training and the training of singers in the Singing School and the music programs in the earliest childhood, vocal preparation, preschool choirs (Ciciban choirs) and Little Musicians. The music programs for the youngest play an important role in generating enthusiasm for singing at the earliest stage of life and the subsequent integration of young singers into the choral pyramid. In the anniversary year of the society, we will present the activities of the music programs for the youngest, children's and youth choirs and highlight the role of singing in today's society. The study has shown that the society preserves the historical musical memory of the social past and, by promoting interest in singing and choral activities among the youngest, implements the current trends of participation in musical activities in early childhood. Compared to the social past, which focused on professional music education, the contemporary social identity is reflected in the unifying role between formal and informal music education. The contemporary identity of the Glasbena Matica

Ljubljana society thus represents an important part of informal music education in the field of singing, and it is one of the most important institutions with its central singing pedagogical activity, as well as it represents the established singing pedagogical center in the Slovenian area.

Katarina Zadnik, PhD, is head of Music Education Department at the Academy of Music, University of Ljubljana, and assistant professor, specializing in didactics of music education in preschool, in the first triennial in the general school, and for group lessons of Music theory and Solfeggio in the lower music school. She published scientific monographs: *A descriptive assessment of musical development of five and six-year-old children* (2005) and *Music Theory in the Slovenian Music School between the Past, Present and Future* (2019). Since 2021, she has been participating in the research project Jeunesses Musicales Slovenia and Youth Music 1945–1991.

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