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In Search of Maribor's Musical Legacy: Status and Perspectives

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ABSTRACT

The article presents an overview of the literature on Maribor's music history from the thirteenth century to the present day and highlights the problem of the organised archive material of various institutions. An analysis of current achievements reveals gaps in our knowledge of the sections of Maribor's music history discussed to date and suggests areas for further research.

Keywords: history of music in Maribor, music-historical material, music archives, musical historiography, state of research

IZVLEČEK

Glavni namen prispevka je ugotavljanje stanja raziskanosti glasbene zgodovine Maribora od prvih ohranjenih rokopisov iz 13. stoletja do današnjih dni. Predstavljena so ključna hranišča glasbenega gradiva v Mariboru, pri čemer je izpostavljena problematika razmer (ne)ustrezno urejenega arhivskega gradiva različnih institucij. Zgoščen pregled literature razkriva vrzeli v vednosti doslej obravnavanih odsekih mariborske glasbene zgodovine, saj se na tem področju raziskovanje odvija predvsem stihijsko in manj sistematično, ter (lahko) predstavlja iztočnice za nadaljnje raziskovalno delo.

Ključne besede: glasbena dediščina v Mariboru, glasbeni arhivi, stanje raziskav

The tradition of collecting and preserving music-historical material in the Maribor area is much older than the institutions that are today the key repositories of such material. The first preserved musical impulses in Maribor can be traced back to the early thirteenth century. Several fragments of parish liturgical manuscripts within liturgical books have been preserved since that time.¹ This material is important not only for our knowledge of the musical history of Maribor, but also for our knowledge of musical development in the wider area of Slovenia, as it directly represents one of the earliest musical monuments and testifies to the musical activity and literacy in the area.

The first regularly recorded cultural pulse of the city located by the Drava River can be traced back to the 1820s, but it was in the mid-nineteenth century that archival activity in Maribor gained the necessary foundation, when the seat of the Diocese of Lavant was relocated from St Andrä im Lavanttal to Maribor. Within the Diocese of Lavant, a diocesan museum was established in 1896,² which sought to preserve the documentation of diocesan provenance. Poorly equipped, it was more like the repository of a dilapidated church building than a museum collection.³ Previously, archival material with museums was leaked to the nearby Provincial Archive of Styria in Graz (Universalmuseum Joanneum) or elsewhere, e.g., to Klagenfurt or Vienna. The ongoing leakage of valuables outside the region and the desire to strengthen and preserve Germanism provided the impetus for the creation of the Maribor Museum Society (Museumverein Marburg), which in 1903 grew into the first public museum in Maribor.

A key role in the founding of the Maribor Museum Society (1902) was played by a renowned researcher, the Graz archaeologist and professor Franc Ferik (1844–1925), who had already established the museum in Ptuj (1896).⁴ The activities of the association were financially supported by the city authorities and partly funded by a contribution from the provincial committee.⁵ A variety of archival materials related directly to Maribor and its surroundings flowed into the society's fonds. Besides natural, archaeological and cultural collections, the museum also kept valuables of famous residents of Maribor, e.g., items from composer Hugo Wolf (1860–1903) and opera and concert singer

- 1 See Jurij Snój, *Zgodovina glasbe na Slovenskem 1: Glasba na Slovenskem do konca 16. stoletja* (Ljubljana: Založba ZRC, ZRC SAZU, 2012), 74–75.
- 2 Miroslav Novak, "Pokrajinski arhiv Maribor 1903–1933–2003," in *Hraniti in obraniti: 1903–1933–2003*, eds. Miroslav Novak et al. (Maribor: Pokrajinski arhiv, 2003), 22.
- 3 Bruno Hartman, *Kultura v Mariboru: gibanja, zvrsti, osebnosti* (Maribor: Obzorja, 2001), 225.
- 4 Maja Godina Golija, "Muzejsko društvo in ustanovitev mestnega muzeja v Mariboru," *Studia Historica Slovenica: Humanities and Social Studies Review* 4, nos. 2–3 (2004): 405–419.
- 5 Extensive archaeological excavations were conducted under the auspices of the Museum Society on the slopes of Pohorje and Hajdina near Ptuj. These projects were financially supported by the Provincial Committee.

Amalia Joachim, née Schneeweiss (1839–1899).⁶ However, the amateurish attitude of the Museum Society was evident in shortcomings in the inventory of the museum items and the absence of their scientific value.⁷ During the First World War, the society almost completely ceased to exist. Today, the museum items of the Museum Society are an important part of the collection of the Regional Archives Maribor (Pokrajinski arhiv Maribor).

Maribor's musical heritage is today stored in the archives and specialised units of libraries or in music collections where material is collected for the purpose of preserving regional musical activity. The volume of scientific, professional and musical material varies from one repository to another. Libraries collect, store and lend scientific and professional literature on music, printed music, sound and audiovisual recordings and other material⁸ related to music. The archives are, however, primarily concerned with the acquisition of the legacies of musicians and performers, as well as the archives of music societies and music schools.

From the perspective of musical heritage, the following repositories are important: the Archdiocesan Archives of Maribor (Nadškofijski arhiv Maribor), the Musical Archive of the St John the Baptist Cathedral of Maribor (Glasbeni arhiv starejših muzikalij Stolne župnije sv. Janeza Krstnika Maribor), the Regional Archives Maribor, the Archive of the Slovene National Theatre Maribor (Arhiv SNG Maribor), the Music and Film Collection of the University of Maribor Library (Glasbena in filmska zbirka Univerzitetne knjižnice Maribor), and the Library of the Maribor Conservatory of Music and Ballet (Knjižnica Konservatorija za glasbo in balet Maribor).

1 Repositories of music material in Maribor

1.1 Archdiocesan Archives of Maribor

One of the three Slovenian diocesan archives is the Archdiocesan Archive of Maribor, which covers the dioceses of Celje, Maribor and Murska Sobota. The oldest material dates back to 1228, when the Lavantine Diocese was established with its seat in St Andrä im Lavanttal in present-day Austrian Carinthia. The establishment was initiated by the Archbishop of Salzburg Eberhard II (1200–1246). With the relocation of the diocesan seat and the transformation of the diocesan borders in 1859, the archive and library were transferred from St Andrä to Maribor. Being aware of its importance and value, the

6 Manica Špendal, "Tuje glasbene osebnosti, ki so zaznamovale glasbeno kulturo Maribora," in *Maribor in Mariborčani*, ed. Maja Godina Golija (Ljubljana: Založba ZRC, ZRC SAZU, 2015), 95–96.

7 Gabrijel Majcen, *Kratka zgodovina Maribora* (Maribor: Tiskarna sv. Cirila, 1926), 96.

8 The local studies collection, which includes the legacies of composers and other musical artists from Maribor and its surroundings, has a special status.

Ordinariate took care of the preservation and orderliness of the material. After the Second World War, the archive material was dispersed to several locations. Part of it was moved to the Regional Archives Maribor in 1947, and since 1965 the remaining part of the diocesan archives has been deposited there for better storage. In 1994, this archive became an independent organisational unit within the Archdiocesan Ordinariate. Diocesan material was then retrieved from the Regional Archives Maribor. Since 2006, it has been officially called the Archdiocesan Archives of Maribor.

1.1.1 Archival material from the field of music

The archive contains material of ecclesiastical provenance for the whole of Maribor, including the suffragan dioceses in Celje and Murska Sobota. The material is roughly divided into archival material of the main department and material of the historical department, where musical archival material is stored within special collections. The archive contains nine units of musical material of the cathedral choir of the St John the Baptist Cathedral of Maribor as well as Renaissance prints from the sixteenth century,⁹ which are of provenance from the old Lavantine Cathedral from St Andrä in Carinthia.¹⁰ Special collections include personal legacies, dominated by legacies of priests and bishops.

1.2 Music Archive of the St John the Baptist Cathedral of Maribor

When the Lavantine Diocese was transferred to Maribor, the town parish church was elevated to a cathedral. Most of the music material came to Maribor with Bishop Anton Martin Slomšek (1800–1862). Prior to the transfer of the seat, the Maribor parish owned 28 units of the material extant today, donated by various individuals.¹¹

The Maribor Cathedral Parish keeps an extensive collection of manuscripts and prints. Today, it comprises 257 units of manuscripts and prints that were acquired either by purchase or were transcribed in the nineteenth century.¹² The collection is made up of sacred works intended for the performance of various devotions, dating mainly from the second half of the eighteenth century and

9 Collections of music prints by various Renaissance composers (H. Isaac, J. des Prés, J. Mouton, P. Verdelot, A. Willaert, C. de Morales, N. Gombert, V. Ruffo, J. Clemens non Papa, P. de Monte, O. di Lasso, J. Gallus).

10 See Melanija Markovič, "Glasbeni arhiv starejših muzikalij v Stolni župniji sv. Janeza Krstnika v Mariboru" (Bachelor's thesis, University of Ljubljana, 2016).

11 Markovič, "Glasbeni arhiv starejših muzikalij," 53.

12 Consistent separation of musical material into prints and manuscripts is somewhat problematic, as prints in some units are associated with manuscripts. Some prints have handwritten corrections. Some of the compositions that were originally purchased in printed form also have some handwritten parts.

the nineteenth century. The range of composers of the preserved musical work is quite large, totalling about 90, including the leading artists who worked in the region of Austria and Germany.

The music archive has been the subject of research several times to date. The material created before 1800 was included in the catalogue *Glasbeni rokopisi in tiski na Slovenskem do leta 1800 (Music Manuscripts and Printed Music in Slovenia before 1800)*¹³ by Janez Höfler and Ivan Klemenčič. Unfortunately, music material created after 1800 was omitted from their research. The first complete inventory of the material was made by Ivan Klemenčič and Tomaž Faganel for the inventory at the Institute of Musicology ZRC SAZU.¹⁴ Students Janez Ferencek,¹⁵ Lucija Fortek¹⁶ and Melanija Markovič¹⁷ undertook the inventory of all of the music material as part of their bachelor's theses. In addition, with the cooperation of the Institute of Musicology ZRC SAZU in Ljubljana, Melanija Markovič systematically arranged the inventory in accordance with the guidelines of the RISM project. This establishes a starting point for further research, in which it would make sense to explore hitherto unknown composers, identify some of the transcribers of the musical material, and deepen our knowledge of the repertoire of the church choir before and after the transfer of the diocesan seat.

1.3 Regional Archives Maribor

In parallel with the activities of the German-oriented Museum Society, the Historical Society for Slovenian Styria (est. 1903) operated in Maribor. Maribor intellectuals of Slovenian origin set several goals, the most important of which was the establishment of Slovenian scientific activity in Maribor. The library was founded at the inaugural regional assembly and the publication of its scientific journal¹⁸ began one year later (1904). Finally, in 1909, the National Museum was opened. Since the society did not have the status of a public institution, it could only collect material of private provenance, especially the legacy of Styrian cultural workers. The central personality of Maribor intellectuals was Franc Kovačič, who in 1920 combined the fonds of the National

13 Janez Höfler and Ivan Klemenčič, *Glasbeni rokopisi in tiski na Slovenskem do leta 1800* (Ljubljana: Narodna in univerzitetna knjižnica, 1967), 41–42, 77, 87, 90–91, 105.

14 Ivan Klemenčič and Tomaž Faganel, *Popis notnega gradiva stolne cerkve v Mariboru, izbor starejšega gradiva do okoli l. 1850*, manuscript catalogue, Muzikološki inštitut ZRC SAZU, 21 November 1989. A copy of this inventory is stored in Univerzitetna knjižnica Maribor, Glasbena in filmska zbirka.

15 Janez Ferencek, "Arhiv stolnega pevskega zbora v Mariboru (1750–1900)" (Bachelor's thesis, University of Ljubljana, 1986).

16 Lucija Fortek, "Organisti v mariborski stolni cerkvi od začetka 19. stoletja do leta 1979" (Bachelor's thesis, University of Maribor, 2008).

17 Markovič, "Glasbeni arhiv starejših muzikalij."

18 Hartman, *Kultura v Mariboru*, 223.

Museum of the Historical Society with the collections of the Museum Society, and in 1924 also integrated the items of the abolished diocesan museum.¹⁹

The idea of establishing a public scientific archive, which had been simmering since the beginning of the twentieth century, was realised in 1933 as the Archive in Maribor. In the period since the idea of collecting material was first mooted, appeals were made to individuals or corporations to bequeath historical and cultural documents. A new system of classification of the collected material was established by Franc Kovačič. The work of the Banovina Archives was interrupted by the Nazi occupation and in 1941 it ceased to function as an independent institution, as the German authorities attached it to the Maribor Museum. In 1952, it became independent again. At the beginning of the 1960s, the working conditions in the archives improved mainly with professionally trained staff, and in 1963 the Maribor Archives received its current title with its statute: The Regional Archives Maribor.²⁰

1.3.1 Archival material related to the musical life of Maribor

The archival material of the Regional Archives Maribor is divided into ten groups, with the segment for the study of the cultural life of Maribor and its surroundings being classified mainly into the fourth and seventh groups.

The fourth group consists of fonds and collections of archival material in the field of education, culture and science. In 2010, for example, the material of the fonds of the former Secondary Music and Ballet School Maribor (today the Maribor Conservatory of Music and Ballet) for the period from 1945 to 2000 was accepted into the archive depots.

The seventh group includes archival fonds in the field of cultural life. Here we find records and other material (including music) of many cultural and educational societies, artistic societies and individual music personalities (e.g., the legacies of Hugo Wolf, Anton Martin Slomšek) and performers.

In the collection of parchment charters (i.e., until 1850), only the musical monument *Gradual*²¹ with German adiastematic neumes is preserved. The manuscript is on a parchment charter dating back to the thirteenth or fourteenth century, which is attached to a stick.

1.4 Archives of the Slovene National Theatre Maribor

It should be noted that in 1945 the archive of the Slovene National Theatre Maribor burnt down completely²² and all of its archival material was destroyed

19 Ibid., 225.

20 Novak, "Pokrajinski arhiv Maribor 1903–1933–2003," 25.

21 Regional Archives Maribor, Department for Archival Documents Created Before 1850, SI PAM/1803_00001.

22 Matej Svetel, "Oris zgodovine mariborske opere," in *V vrtincu nasprotij: od leta 1919 do leta 2003*, ed. Branka Nikl Klampfer (Maribor: Slovensko narodno gledališče, 2003), 37.

in the fire. Until 2002, the archival material was stored in a temporary warehouse where, among other issues, a lack of qualified staff resulted in the unprofessional treatment of the material. The situation is gradually improving, as in recent years it has been possible to arrange appropriate premises and organise staff, who have started listing or digitising the archival material. Until 2007, the fonds of the Drama and of the Opera and Ballet were separate. The Drama archive is now fully edited, but the collections of the Opera and Ballet are still awaiting full consideration, due to a great deal of missing material.²³

Free access to the archives of the Slovene National Theatre Maribor is not permitted. It is entered only by employees or, exceptionally and by prior arrangement, foreign clients, but with controlled and limited access to the material. A variety of material is kept in the archive: photographs, theatre programmes and flyers, texts of drama performances, music material, posters and recordings (digitised), all of which is explicitly linked to performances of the Drama, the Opera and Ballet and, from 2002, to the concerts of the Symphonic Cycle. Since 2002, personal files have been kept for regularly engaged drama actors and, after 2007, for opera and ballet soloists, as well.²⁴

1.5 University Library Maribor

The University Library Maribor takes care of material that represents part of Maribor's cultural history. It stores, collects and processes its content within the Unit for Local History and the Special Collection Department. In addition to information from newspapers and literature, users can access manuscripts, small prints (postcards, photographs, posters, maps and other information material) and musical materials. In the unit's reading room, users can also view rare and valuable material.

1.5.1 Music and Film Collection

Part of the Unit for Local History and the Special Collection Department is the Music and Film Collection. This specialised unit combines collections of two types of non-book material and acquires and stores works of art, documentary material and the entire legacy of composers and other music and film artists.

The original and basic fonds of the collection was the material of the Historical Society for Slovenian Styria (1903). The foundations of the collection were laid in 1947, when the music materials began to be separated from the rest of the library collection, and from 1957 a separate inventory book was kept. Although the music collection has been managed more independently

23 Sandra Požun, archivist of Slovene National Theatre Maribor, telephone conversation, 30 September 2019.

24 Požun, telephone conversation, 2 October 2019.

since the end of the 1970s, it did not gain its premises and a special administrator in the form of a professional librarian until 1993. In 1995, it was given its current title: The Music and Film Collection. An important acquisition was the opening of a music reading room in 2014, where there is also some freely available non-book material with appropriate technical equipment that enables playback of audiovisual and audio material on all media. The room is also equipped with a digital piano.

1.5.2 *Library material*

The most extensive part of the University Library Maribor collection is the music press, which is both the first and the oldest part of its collection. The collection acquires and keeps obligatory copies of Slovenian music prints and the production of audio and video recordings. It stores a resource of newer and older sheet music, manuscripts, recordings and videos on various media, such as gramophone records, audio cassettes, CDs, videocassettes, DVDs and Blu-ray discs.

Among the more prominent legacies is that of composer Emerik Beran (1868–1940), who was the best educated of the Maribor Czechs and most prominently marked the Maribor musical milieu at the turn of the twentieth century. Jernej Weiss has dealt in depth with the crossroads of Slovenian and Czech culture and conducted detailed research into Beran's life and work.²⁵ An in-depth study by author Tina Bohak on opera singer Miloš Brišnik (1906–1990)²⁶ is based on documents and other written sources preserved in the archives of the Music and Film Collection of the University Library Maribor, and the Maribor Conservatory of Music and Ballet Library. The legacies of opera singer Dragica Sadnik (1919–2005)²⁷ and ballet dancer, choreographer and educator Iko Otrin (1931–2011)²⁸ are also kept as a part of the Music and Film Collection. Among the legacies are the director's books of opera director Franjo Potočnik (1927–1997), part of the music and most of the book legacy of choral conductor Branko Rajšter (1930–1989), and the entire collection of composer Zlatan Vauda (1923–2010), which, however, was considered just in a short extent.²⁹

25 Jernej Weiss, "Emerik Beran in njegov glasbeni opus" (Bachelor's thesis, University of Ljubljana, 2004); Weiss, *Emerik Beran (1868–1940): samotni svetovljan* (Maribor: Litera, 2008).

26 Tina Bohak, "Miloš Brišnik – pozabljen mariborski pevski pedagog," *Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani* 24 (2016): 29–43.

27 Karmen Salmič Kovačič, collection curator of the Music and Film Collection, personal conversation, 25 September 2019.

28 Ibid.

29 Darja Koter, *Slovenska glasba 1918–1991* (Ljubljana: Študentska založba, 2012), 434; Franc Križnar, "Glasbene migracije: stičišče evropske glasbene raznolikosti na DVD-ju RTS KOP (Srbija); Križnar, "Skladatelj, dirigent in pedagog Zlatan Vauda," *Glasba v šoli in vrtcu* 20, no. 3 (2017): 55–56.

1.6 Maribor Conservatory of Music and Ballet Library

The beginnings of today's Maribor Conservatory Library dates back to the time after the Second World War, when the Maribor State Music School was founded in Maribor in 1945. On behalf of the state, the renowned cellist and music educator Oton Bajde began collecting instruments and musical material in Maribor.³⁰ At the time, the government seized materials from the private houses of individuals, which were gradually edited into a comprehensive and systematically arranged music archive by Roman Klasinc.³¹

Today, the library collection includes a music archive, a collection of musical instruments for loan, and professional literature on music and dance. The fonds is complemented by school publications: chronicles, recordings and photo albums of all gala concerts and ceremonial ballet productions. The inclusion of the library in the COBISS information system at the end of 2018 marked a new chapter in its history, bringing standardised processing.

2 An overview of publications on music history topics in Maribor

Due to its extensive scope, it is sensible to present and limit the current content of music-historical scripts linked to the Maribor region as a list of inventories without value determination. A review of the existing literature shows a relatively large number of partial studies of a scientific and professional nature, but a lack of rounded, comprehensive research. Authors seem to approach different topics more on the basis of individual choice, personal motivation or interests, and less often on the basis of needs and opportunities.

The first testimonies from professional musicians about musical life in Maribor are provided by Hinko Druzovič's articles in *Novi akordi*.³² In the journal's so-called seasonal reports, Druzovič presents the activities, repertoire and concerts of the choir of the Slavic Reading Room (Slovanska čitalnica) with the singing school, the Music Society (Glasbena matica) and other current events (school music events of the teachers' education institution called Učiteljišče). In the trilogy *Zgodovina glasbene umetnosti na Slovenskem*,³³ Dragotin Cvetko discusses important milestones in music history with the development of musical creativity and reproduction and its various organisational forms, but focuses mainly on Ljubljana and its surroundings and reveals only fragments of the cultural pulse of Maribor. The chapters in the two monographs *Slovenska*

30 Izkaznica Mestnega odbora [OF Card of the City Committee of the Liberation Front], stored in the Regional Archives Maribor, SI_PAM/1906.

31 Vasja Strlé, "Štirideset let kulturnega poslanstva," in *Srednja glasbena in baletna šola Maribor 1945–1985* (Maribor: Srednja glasbena in baletna šola, 1985), 8.

32 Hinko Druzovič, "Koncerti – Maribor, Sezonsko poročilo za 1910/1911," *Novi akordi* 10, nos. 4–5 (1911): 54–55.

33 Dragotin Cvetko, *Zgodovina glasbene umetnosti na Slovenskem* (Ljubljana: DZS, 1958–1960).

*glasba: 1848–1918*³⁴ and *Slovenska glasba: 1918–1991*³⁵ by Darja Koter provide a more comprehensive picture of Maribor's musical activity. This historiographical view of the overall musical development of Slovenian music in a broad conceptual sense significantly fills some gaps in our knowledge of Maribor's musical events,³⁶ which is especially important for the last decades of the twentieth century.³⁷ During her undergraduate study, Manica Špendal focused on researching Maribor's music history. Špendal's studies represent basic research, which, despite the timeline, has not lost its relevance and can be a useful starting point for further research. Her music-historical discussions analytically deal with individual segments of musical development and events and shed light on Maribor's cultural image.³⁸ The most complete image of recreation and creativity is the monograph *Iz mariborske glasbene zgodovine*,³⁹ which deals with the period from the end of the eighteenth century to the second half of the twentieth century. In this monograph, Špendal presented some key personalities who are important for music in Maribor, as well as the development and activity of various institutions, focusing mainly on theatre and musical performances. She also discusses the Music Society and other societies in her work.

An important section on musical life in Maribor is undoubtedly complemented by research of musical instruments, as well as their makers. The emergence and development of instrument making is evidenced by relatively rare research (M. Špendal,⁴⁰ A. Leskovec⁴¹). An important contribution in this regard can be found in Darja Koter's *Glasbilarstvo na Slovenskem*.⁴² According to Koter, the first organist in Maribor can be dated back to the early sixteenth century (Matej from Maribor), followed by the "Maribor circle" (S and J. Otonič(er), J. Salb, L. Ebner, A. Kafka, D. Raktelj, M. Krainz, A. Hallecker and J. Brandl). It seems that the legacy of organ builders has received slightly more attention in terms of research and preservation (L. Šaban,⁴³ M. Bizjak,⁴⁴ E. Škulj⁴⁵ and J. Dobravec) compared to that of other craftsmen involved in in-

34 Darja Koter, *Slovenska glasba 1848–1918* (Ljubljana: Študentska založba, 2012).

35 Koter, *Slovenska glasba 1918–1991*.

36 Ibid., 252–253, 265–267.

37 Ibid., 344–345, 352–354.

38 Manica Špendal, "Glasbeno življenje v Mariboru," *Kronika* 31, nos. 2–3 (1983): 183–196.

39 Manica Špendal, *Iz mariborske glasbene zgodovine* (Maribor: Obzorja, 2000).

40 Manica Špendal, "Razvoj glasbenega življenja v Mariboru," in *Maribor skozi stoletja*, eds. Jože Curk et al. (Maribor: Obzorja, 1991), 643–661.

41 Antoša Leskovec, "Razvoj gospodarstva v Mariboru 1752–1941," in *Maribor skozi stoletja*, 331.

42 Darja Koter, *Glasbilarstvo na Slovenskem* (Maribor: Obzorja, 2001).

43 Ladislav Šaban, "Orgulje slovenskih graditelja u Hrvatskoj," *Muzikološki zbornik* 15 (1979): 13–41, <https://doi.org/10.4312/mz.15.1.13-41>.

44 Milko Bizjak and Edo Škulj, *Orgle na Slovenskem* (Ljubljana: DZS, 1985).

45 Edo Škulj, "Zgodovina orglarstva na Slovenskem," *Knjižica Cerkvenega glasbenika* 10 (1992): 3–12; Edo Škulj and Jurij Dobravec, *Orgle Slovenije* (Radovljica: Društvo Jarina Bohinj, 2018).

strument making in Maribor. The making of woodwind instruments also came to life in Maribor for a short time in the mid-nineteenth century, as Matias Poje had a shop and worked in Maribor.⁴⁶ It is worth mentioning that the most prominent piano maker was Josip (Josef) Brandl (1865–1938), who came to Maribor from Bavaria. He appeared to be a piano tuner as well as a superb organ builder.⁴⁷ Information about other craftsmen, such as makers of brass instruments, percussion and stringed instruments, has not been so thoroughly recorded for this region.⁴⁸

There are currently no in-depth publications that attempt to comprehensively unfold Maribor's music history. The authors of individual partial discussions, including Špendal,⁴⁹ have tried to fill this gap to a limited extent. In recent years, Špendal's research has been upgraded with new studies by various authors. These shed light on a limited but time-rich insight into the cultural pulse of Maribor from the second half of the eighteenth century,⁵⁰ the nineteenth century until 1861 (K. Kraševac,⁵¹ H. Druzovič⁵²), the first half of the twentieth century until the First World War (B. Hartman),⁵³ and the interwar period (D. Potočnik).⁵⁴

Various authors, among whom Špendal⁵⁵ is foremost quantitatively, have focused mainly on the topic of the history of theatre in Maribor, where opera and drama intertwined and developed in parallel. Maribor has known many key milestones, but theatrical events have been more or less active since 1785, when the first theatre hall opened.⁵⁶ Existing professional monographs,⁵⁷

46 Koter, *Glasbilarstvo na Slovenskem*, 158–159.

47 Darja Koter, "Izdelaovalci glasbil na Slovenskem," *Muzikološki zbornik* 39, nos. 1–2 (2003): 123–154, <https://doi.org/10.4312/mz.39.1.123-152>.

48 See Koter, *Glasbilarstvo na Slovenskem*.

49 Špendal, "Razvoj glasbenega življenja v Mariboru," 643–661.

50 Antoša Leskovec, "Politični in kulturni razvoj Maribora," in *Maribor skozi stoletja*, 195–227.

51 Katarina Kraševac, "Glasbeno življenje v Mariboru v 19. stoletju do ustanovitve slovanske čitalnice leta 1861" (Bachelor's thesis, University of Ljubljana, 2004).

52 Hinko Druzovič, "Zgodovina slovenskega petja v Mariboru," *Časopis za zgodovino in narodopisje* 19, no. 2 (1924): 80–100.

53 Bruno Hartman, "Razmerje med nemško in slovensko kulturo v Mariboru do prve svetovne vojne," in *Od Maribora do Trsta: 1850–1914; Zbornik referatov; Mednarodni simpozij Slovenska mesta od srede 19. stoletja do prve svetovne vojne, Univerza v Mariboru, 8.–10. maja 1997*, eds. Darko Friš and Franc Rozman (Maribor: Pedagoška fakulteta, 1998), 193–202.

54 Dragan Potočnik, "Kulturni utrip v Mariboru med svetovnimi vojnami," *Edinost in dialog* 73, nos. 1–2 (2018): 61–78.

55 Špendal has remained closely connected with the Maribor Theatre almost all her life. She has devoted her research to a wide range of activities of this institute and has also published several scientific and professional articles on the topic of the Maribor Opera. In 2012, she was awarded the honorary title of Ambassador of the Slovene National Theatre in Maribor.

56 Vili Ravnjak, "Mariborsko gledališko dogajanje do leta 1918," in *V vrtincu nasprotij*, 18.

57 Marko Košir, *Mariborske operne zvezde* (Maribor: Pro-Andy, 2013).

discussions⁵⁸ and articles⁵⁹ offer us an insight into the development of theatre in Maribor, analyse the situation and evaluate musical performances,⁶⁰ and shed light on the work and life of its creators.⁶¹ The latest book on theatre in Maribor⁶² is very welcome. It outlines the centuries-long dynamics of artistic development with significant turning points and key personalities, as well as the prehistory of Maribor's theatrical creation from the second half of the eighteenth century.⁶³

There is also a more extensive body of literature that outlines the musical image of social life in Maribor. The largest share of researchers' interest has been in the Music Society as the central Slovenian music institution in the interwar period. Its complex image, work, concert activity and influences on the cultural life of the people of Maribor have been complemented by studies by Manja Flisar Šauperl,⁶⁴ Manica Špendal⁶⁵ and Dragan Potočnik.⁶⁶

Insight into the history of music through various cultural societies and social activities in Maribor gains additional depth in the discussions of historians Bruno

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- 58 Manica Špendal, *Glasbene predstave na odru Mariborskega gledališča od 1785 do 1861* (Master's thesis, University of Ljubljana, 1971); Špendal, "Iz mariborske opere," *Dialogi* 1, no. 3 (1965): 127–128; Špendal, "Iz mariborske opere," *Dialogi* 1, no. 10, 568; Špendal, "Mariborska opera od leta 1928 do 1941," *Časopis za zgodovino in narodopisje* 57, no. 2 (1986): 227–244.
- 59 Danilo Gorinšek, "Mariborska Opera med obema vojnama," *Dokumenti Slovenskega gledališkega in filmskega muzeja* 16, nos. 34–35 (1980): 29–54; Manica Špendal, "Začetki slovenskega opernega udejstevovanja v Mariboru," *Kronika* 54, nos. 1–2 (1983): 191–200; "Slovenske novitete v repertoarju mariborske operne hiše po osvoboditvi," in *Gledališki list Opera in balet, sezona 1985–86* (Maribor: Slovensko narodno gledališče, 1986), 16–19; Matej Svetel, "Pogled na operno sezono ljubljanske in mariborske opere 1996/97," in *Slovenski gledališki letopis, sezona 1996/1997* (Ljubljana: Slovenski gledališki muzej), 15–18; Svetel, "Mariborska opera od leta 1945 do danes," in *Gledališki list: Giuseppe Verdi: Ernani; Opera in balet, sezona 2000/2001*, 44–66.
- 60 Manica Špendal, "Glasbene predstave v mariborskem gledališču," in *Maribor skozi stoletja*, 663–676.
- 61 Marko Košir, *Jakov Cipci: umetniško življenje* (Maribor: Pro-Andy, 2010).
- 62 *Sto let Slovenskega narodnega gledališča v Mariboru: drama, opera, balet (1919–2019)*, ed. Vili Ravnjak (Maribor: Slovensko narodno gledališče, Umetniški kabinet Primož Premzl, 2019).
- 63 Jerneja Ferlež, "Gledališče v Mariboru pred letom 1919," in *Sto let Slovenskega narodnega gledališča v Mariboru*, 22.
- 64 Manja Flisar Šauperl, "Delovanje mariborske Glasbene matice: 1919–1948" (Doctoral dissertation, University of Ljubljana, 2008); Flisar Šauperl, "Glasbena matica Maribor z vidika glasbenega izobraževanja," *Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani* 25 (2016): 75–102.
- 65 Manica Špendal, "Glasbena matica in njen pomen za razvoj slovenske glasbe v Mariboru," in *SKUD Jože Hermanko do Glasbene matice v Mariboru (1919–1993): Kronika*, ed. Smiljan Pušenjak (Maribor: Glasbena matica, 1993), 5–6.
- 66 Dragan Potočnik, "Glasbena matica Maribor: glasbeno življenje v Mariboru pred prvo svetovno vojno," *Studia Historica Slovenica* 1, no. 2 (2001): 383–413.

Hartman,⁶⁷ Dragan Potočnik⁶⁸ and others.⁶⁹ Although they bring a wide range of historical facts, the reproductive-interpretive musical side remains unfulfilled.

Music education in Maribor is discussed in two monographs by Cvetko Budkovič,⁷⁰ where he systematically and comprehensively deals with the historical and developmental path of individual schools in Slovenia from the beginning of the nineteenth century to 1946. Budkovič's work is complemented and continued by a monograph by Manja Flisar Šauperl,⁷¹ in which the author chronologically presents the development of today's Maribor Conservatory as the largest and central music education institution in Maribor.

The last thematic cycle includes literature on creativity, especially on the life and work of individual prominent composers or performers in Maribor: on the musical work of Valentin Lechner (1777–1849),⁷² a church musician from Maribor; on the life and musical activity of Anton Martin Slomšek (1800–1862);⁷³ on the life and work of Hugo Wolf (1860–1903);⁷⁴ on the composer and teacher Emerik Beran (1868–1940),⁷⁵ who made a profound mark on the Maribor musical milieu; and on the founder of Maribor's Music Society, Oskar Dev (1868–1932).⁷⁶ Maribor has also been marked by the work of Slovenians

67 Bruno Hartman, "Slovensko delavsko bralno in pevsko društvo v Mariboru in njegova Knjižnica," *Kronika* 31, nos. 2–3 (1983): 192–196; Hartman, "Mariborsko filharmonično društvo," *Časopis za zgodovino in narodopisje* 78, nos. 2–3 (2007): 79–120; Hartman, *100 let Narodnega doma v Mariboru* (Maribor: Kulturno-prireditveni center Narodni dom, 1998).

68 Dragan Potočnik, "Kulturne dejavnosti v Mariboru (1918–1941) in njihov pomen za mesto in širše območje" (Doctoral dissertation, University of Maribor, 1998); Potočnik, "Pevska društva v Mariboru 1918–1941," *Historical Review* 53, no. 1 (1999): 81–99; Potočnik, "Kulturna in prosvetna društva v Mariboru v obdobju med svetovnjima vojnama," *Zgodovinski časopis* 54, no. 4 (2000): 611–632; Potočnik, "Primorski Slovenci v Mariboru 1918–1941," *Annales. Series historia et sociologia* 21, no. 1 (2011): 55–70.

69 Jure Maček and Manica Špendal, "Mariborsko moško pevsko društvo," in *Nemci in Maribor: stoletje preobratov, 1846–1946, 176–181*; Kraševac, *Glasbeno življenje v Mariboru v 19. stoletju do ustanovitve slovanske čitalnice leta 1861*.

70 Cvetko Budkovič, *Razvoj glasbenega šolstva na Slovenskem I: od začetka 19. stoletja do nastanka konservatorija* (Ljubljana: Znanstveni inštitut Filozofske fakultete, 1992); Budkovič, *Razvoj glasbenega šolstva na Slovenskem II: od nastanka konservatorija do Akademije za glasbo (1919–1946)* (Ljubljana: Znanstveni inštitut Filozofske fakultete, 1995).

71 Manja Flisar Šauperl, "Razvoj Srednje glasbene in baletne šole Maribor" (Master's thesis, University of Ljubljana, 2002); Šauperl, *Sledi glasbe in plesa: šestdeset let Srednje glasbene in baletne šole Maribor* (Maribor: Srednja glasbena in baletna šola, 2006).

72 Manica Špendal, "Iz glasbenega dela Valentina Lechnerja," *Muzikološki zbornik* 25 (1989): 161–165, <https://doi.org/10.4312/mz.25.1.161-165>; Špendal, "Tuje glasbene osebnosti," 89–100.

73 Jernej Weiss, "Slomšek in glasbeno življenje v Mariboru," in *Slomšek in glasbena vzgoja mladih*, ed. Joško Kert (Prevalje: Kulturno društvo Mohorjan, 2007), 33–41; Štefan Alojzij Ferencak, *Glasbena dejavnost Antona Martina Slomška* (Celje: Celjska Mohorjeva družba, 2009).

74 Modesta Wolf Strahser, *Spomini na otroštvo* (Ravne na Koroškem: Voranc, 1994).

75 Weiss, *Emerik Beran in njegov glasbeni opus*; Weiss, *Emerik Beran (1868–1940): samotni svetovljan*.

76 Franc Križnar, "Skladatelj, zbiralec, prireditelj, urednik in izdajatelj ljudskih pesmi in zborovodja Oskar Dev (1868–1932): ob 150-letnici rojstva," in *Koledar Mohorjeve družbe v Celovcu*, ed. Cvetka Rezar (Celje and Ljubljana: Celjska Mohorjeva družba, 2018), 141–145.

from Trieste: Viktor Parma (1858–1924),⁷⁷ Vasilij Mirk (1884–1962)⁷⁸ and Ubald Vrabec (1905–1992).⁷⁹ Two anthologies have been published that shed light on the personality and, above all, the work of two musical giants of Maribor: the first is dedicated to the pianist and music teacher Roman Klasic (1907–1990),⁸⁰ and the second to choirmaster and music teacher Branko Rajšter (1930–1989).⁸¹ Among the most comprehensively discussed personalities is the composer and conductor Demetrij Žebre (1912–1970).⁸²

A central role in concert activity in Maribor has been played by Concert Management (Koncertna poslovalnica). Since its establishment in 1946, it has been a mediator of musical art and the driving force in the wider area of the northeast region. During its existence, a number of resounding concerts of a solo, chamber and orchestral character have taken place in Maribor, mainly thanks to the versatile and influential Ferdo Filipič, who ran the institution for 32 years. In 1950, it was joined by the important concert activity of the

- 77 Paolo Petronio, *Viktor Parma: oče slovenske opere* (Trst: Mladika, 2002); Darja Freljih, "Viktor Parma - raziskovalna izhodišča," *Muzikološki zbornik* 29 (1993): 39–58, <https://doi.org/10.4312/mz.29.1.39-58>; Manica Špendal, "Viktor Parma, oče slovenske opere," *Casopis za zgodovino in narodopisje* 73, nos. 2–3 (2002): 325–327; Igor Grdina, "Viktor Parma (1856–1924)," in *Pomembne slovenske osebnosti 20. stoletja*, ed. Mateja Matjašič Friš (Maribor: Zgodovinsko društvo dr. Franca Kovačiča v Mariboru, 2010), 64; Grdina, "Viktor Parma," *Med domom in svetom* (Ljubljana: Založba ZRC, ZRC SAZU, 2011): 179–210; Gregor Pompe, "Zlatorog Viktorja Parme - med opero in glasbeno dramo," *Muzikološki zbornik* 45, no. 1 (2009): 29–44, <https://doi.org/10.4312/mz.45.1.29-44>.
- 78 Manja Flisar Šaupperl, "Mirk v Mariboru," in *Mirkov zbornik*, ed. Edo Škulj (Ljubljana: Družina, 2003), 69–86.
- 79 Manja Flisar Šaupperl, "Ubald Vrabec v Mariboru," *Glasba v šoli in vrtcu* 20, nos. 1–2 (2017): 4–12.
- 80 Karmen Salmič Kovačič, ed., *Dr. Roman Klasic: 1907–1990: ob obletnici rojstva* (Maribor: Univerzitetna knjižnica Maribor, 2007); Salmič Kovačič, "Klasic, dr. Roman: pianist in glasbeni pedagog," in *Leksikon mariborske družbe in kulture: po letu 1945*, 1st ed., ed. Peter Simonič (Maribor: Obzorja, 2012).
- 81 Karmen Salmič Kovačič, ed., *Spomini na Rajštra: Branko Rajšter (1930–1989) v očeh sodobnikov* (Maribor: Univerzitetna knjižnica Maribor, RTV Slovenija, Radio Slovenija, 2004); Salmič Kovačič, "Rajšter, mag. Branko: dirigent in glasbeni pedagog," in *Leksikon mariborske družbe in kulture: po letu 1945*, 1st ed., ed. Peter Simonič (Maribor: Obzorja, 2012).
- 82 Karmen Salmič Kovačič, "Strukturna funkcija teksture v Žebretovi skladbi Svobodi naproti" *Muzikološki zbornik* 38 (2002): 55–67; Salmič Kovačič, Orkestralni opus Demetrija Žebreta (Master's thesis, University of Ljubljana, 2006); Salmič Kovačič, "Melodične in harmonske tonske strukture v orkestralnih skladbah Demetrija Žebreta," *Muzikološki zbornik* 43, no. 1 (2007): 167–73; Salmič Kovačič, "Suita za mali orkester (1932) Demetrija Žebreta med 'stariji' in 'novimi' strukturnimi idiomii," *Muzikološki zbornik* 43, no. 2 (2007): 105–113; Salmič Kovačič, "Svobodi naproti Demetrija Žebreta v presečišču socialističnega realizma in zmernega modernizma," *Muzikološki zbornik* 50, no. 1 (2014): 39–47; Salmič Kovačič, "Demetrij Žebre in sodobne slogovne tendence slovenske glasbe" (Doctoral dissertation, University of Ljubljana, 2016); Salmič Kovačič, *Glasba za orkester Demetrija Žebreta* (Ljubljana: Znanstvena založba Filozofske fakultete, 2017); Salmič Kovačič, "O polislogovnosti klasičističnega modernizma po razkritju 'adornovske zmote' – na primerih iz opusa Demetrija Žebreta," in *Nova glasba v 'novi' Evropi med obema svetovnima vojnama*, ed. Jernej Weiss (Koper: Založba Univerze na Primorskem, 2018), 217–237.

local opera orchestra, the Maribor Philharmonic (Mariborska filharmonija). However, the orchestra ceased its activities after 15 years. A society of the same name was founded in 1993,⁸³ but the Maribor Philharmonic Orchestra “fell silent” for a second time in November 2004.

On the initiative of Sergej Vrišer and pianist and harpsichordist Janko Šetinc, the branch organised *Večeri baročne glasbe* (Evenings of Baroque Music) in 1964, which in 1968 grew into *Festival baročne glasbe* (Baroque Festival).⁸⁴ Under the leadership of Šetinc, the Baroque music ensemble *Collegium musicum* was established, in which prominent Slovenian instrumentalists (I. Ozim, I. Grafenauer, G. Košuta, M. Mlejnik, B. Rogelja and others)⁸⁵ regularly participated. The Baroque Festival was renamed *Glasbeni september* (Musical September) in 1994. Along with successful leaders, many prominent musicians, conductors, musicologists and others from the world of music took part in its organisation or assisted in other ways.

Only the most resounding contributions have been highlighted here. These are certainly complemented by seminars, bachelor's and master's theses, and doctoral dissertations by musicology students at the Ljubljana Faculty of Arts, students at the Ljubljana Academy of Music and students of music pedagogy at the Faculty of Education in Maribor. It should be emphasised that the present article bypasses a large part of sacred music activities in Maribor, such as the education of organists and sacred musical creativity and production. This exclusion seems reasonable, as the field of sacred music activities is quite extensive and its inclusion would consequently go beyond the scope and purpose of the present paper.

A cursory review of the existing literature reveals a lack of research that would comprehensively illuminate the musical life of Maribor and fill gaps in the behaviour and knowledge of its local music history. Perhaps the most striking of these is the absence of research on music production and its aesthetic judgment. It would also be worth researching newspapers in which articles about individual music events appear to find out what the music reception, taste and aesthetics of people were like. Furthermore, it would shed light on the interpretive heritage from the point of view of the qualified performers of musical Maribor.⁸⁶

83 In 2004, the coproduction contract between SNG Maribor and Narodni dom Maribor for the Maribor Philharmonic project expired. In 2005, the Slovene National Theatre Maribor introduced its own cycle of symphonic concerts under the name the Slovene National Theatre Maribor Symphony Orchestra.

84 Brigita Pavlič, ed., *60 let Koncertne poslovalnice Maribor* (Maribor: Narodni dom, 2006).

85 Koter, *Slovenska glasba 1918–1991*, 344.

86 From the records of Karol Pahor (1896–1974) in the 1930s, we learn about musical events in Maribor. His articles were published in the magazines *Večernik* and *Obzorja*, and he was considered a thorough and honest critic. See: Darja Koter, “Slogovni pluralizem v delih Karola Pahorja,” *Muzikološki zbornik* 54, no. 2 (2018): 209–221, <https://doi.org/10.4312/mz.54.2.209-221>.

3 How should one proceed?

For a view of future research, it is first necessary to critically shake up the past and highlight the issue.

In 1999, the Rules on the Material Protection of Archival Material (The Official Gazette of the Republic of Slovenia, No. 59/99) were adopted, which determine the methods of protecting archival and documentary material.⁸⁷ Despite the legislation, there are still many irregularities, especially in the protection of materials. Irresponsible conduct and even inadmissible destruction⁸⁸ of archival material in the past has proven to be the most pressing issue. Such behaviour has made it impossible to undertake further research and make a comprehensive assessment of a certain historical period. The main reason for the destruction of material is related to the fundamental problem of archival activity: space constraints. Archives are therefore forced to store material in unsuitable places, where they are exposed to inappropriate climatic conditions (e.g., humid and cold rooms in winter, with inappropriate electric wiring and risk of fire), and to relocate the material several times, resulting in multiple interventions.

From the user's point of view, a particular challenge is the dispersion of the material, with music being a specific case. In the archival profession, the principle of provenance and the original arrangement is espoused, which can easily result in researchers overlooking a musical work, or a piece of sheet music or print. In library collections, the material is sorted according to the type, so it ends up in different collections. For example, concert lists – which provide important information about composers, their lives and work, as well as about performers, institutions and more – are kept in libraries in the Ephemera Collection instead of in music collections. Libraries also house problematic legacies, whose material is divided into different units within the library. Moreover, there is still no clear line between archival and library material (e.g., the legacy of composers).

Not all of the material that territorially and politically belongs to Maribor is kept in Maribor. Important archival material can also be found in archives outside the Republic of Slovenia – the Austrian State Archives (Österreichisches Staatsarchiv) in Vienna, the Styrian Provincial Archives (Steiermärkisches Landesarchiv) in Graz, and the Carinthian State Archives (Kärntner Landesarchiv) in Klagenfurt – as these cities were important administrative, cultural, economic and political centres of Slovenians in Styria and Carinthia until the First World War. After the Second World War, the material flowed into the

87 Suzana Čeh and Zdenka Semlič Rajh, "Arhivsko gradivo s področja uprave v pristojnosti Pokrajinskega arhiva Maribor," in *Hraniti in ohraniti*, 82.

88 Many sound recordings on tape from the archives of Radio Maribor ended up in the rubbish, which today means that it is difficult to research the performance level of recent history.

archives of the former Yugoslav federation in Belgrade: the Archives of Yugoslavia (Arhiv Jugoslavije), the Archives of the Federal Secretariat for Foreign Affairs (Diplomatski arhiv Ministarstva spoljnih poslova) and the Archives of the War History Institute (Arhiv Vojnoistorijskog instituta). In addition to the Vatican Secret Archives (Archivio Segreto Vaticano), the Diocesan archives of Graz-Seckau (Diözesanarchiv Graz), Klagenfurt (Archiv der Diözese Gurk), Trieste (Archivio di Stato di Trieste) and Szombathely (Szombathelyi Püspöki Levéltár) keep important documents on the church history of the Maribor region. The following are also important for the earlier period: the diocesan archives in Udine (Archivio storico dell'Arcidiocesi di Udine), the archives of the Archdiocese of Salzburg (Konsistorialarchiv Salzburg), and the archives in Munich (Archives des Erzbistums München und Freising and the Staatsarchiv München), who had large landholdings on the territory of Slovenia.⁸⁹

There is no uniform standardisation in the treatment of material by individual archives and libraries. The repositories store their materials in various electronic records, so the archives have their own programme. Although the libraries are included in the COBISS information system, the processing of specific material in the field of music (music, manuscripts) is time consuming and slow. Libraries also face the problem of "untreated" material, which therefore remains inaccessible to users. Another problem is the lack of professionally qualified staff, which hinders the effective development of music archives and libraries. Among other issues, it would be useful to consider the possibilities of professional librarian training in dealing with music material.

This issue could (at least partially) be solved within projects that would include the systematic study of music history topics of the northeast region, and by incentives from existing institutions engaged in scientific research to more actively delve into the material of areas outside the central Slovenian region (Ljubljana). Studies to date have proven that these regions are also an important segment in the development of Slovenian music history, as well as the general cultural history.

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89 Vladimir Kološa, "Skupna arhivska dediščina v luči zgodovinskega nasledstva Republike Slovenije," *Arhivi* 22, nos. 1–2 (1999): 60–67.

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POVZETEK

Raziskovanje mariborske glasbene zgodovine: stanje in perspektiva

Vsi segmenti glasbenega življenja v drugem največjem mestu Slovenije, v Mariboru, so v primerjavi z Ljubljano na splošno manj raziskani. Ključna hranišča glasbene dediščine Maribora predstavljajo arhivi in posebne specializirane enote knjižnic oziroma glasbenih zbirk (Nadškofjski arhiv Maribor, Glasbeni arhiv Stolne župnije Sv. Janeza Krstnika Maribor,

Pokrajinski arhiv Maribor, arhiv Slovenskega narodnega gledališča Maribor, Glasbena in filmska zbirka Univerzitetne knjižnice Maribor in arhiv Konservatorija za glasbo in balet Maribor), kjer zbirajo gradivo z namenom ohranjanja domače glasbene dejavnosti. Obseg znanstvenega, strokovnega in notnega gradiva je po posameznih hraniščih različen. Zgoščen pregled pomembnejših objav raziskovalcev mariborske glasbene zgodovine, razkriva vrzeli v vednosti ter poznavanju doslej obravnavanih odsekih mariborske glasbene zgodovine. Dokaj skromno je obravnavana tematika o glasbeni produkciji in njeni estetski presoji, kakor tudi glasbena recepcija, okus in estetika ljudi ter interpretacijska dediščina z vidika usposobljenosti in moči posameznih pomembnih interpretov glasbenega Maribora. Prerez obravnavanih glasbenozgodovinskih vsebin kaže na relativno veliko število parcialnih študij znanstvene in strokovne narave, po drugi plati pa pomanjkanje zaokroženih celovitih raziskav. Zdi se, da so se avtorji lotevali obravnave različnih tematik bolj na podlagi individualne izbire, osebne motivacije ali interesov, redkeje pa glede na potrebe in priložnosti. Tovrstno problematiko ter pereče razmere (ne)ustrezno urejenega arhivskega gradiva različnih institucij bi (vsaj delno) lahko rešili v okviru projektov, ki bi vključevali sistematično preučevanje glasbenozgodovinskih tem severovzhodne regije ter s spodbudami obstoječih ustanov, ki se ukvarjajo z znanstveno-raziskovalnim delom, da se bolj dejavno poglobijo v gradivo sredin izven osrednje slovenske regije oziroma Ljubljane. Že dosedanje študije so dokazale, da so tudi te sredine pomemben segment v razvoju slovenske glasbene in splošne kulturne zgodovine.

ABOUT THE AUTHOR

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O AVTORICI

ANJA IVEC (anja.ivec@konservatorij-maribor.si) je leta 2004 diplomirala na Oddelku za pihala, smer oboa, na Akademiji za glasbo v Ljubljani. Leta 2009 je magistrirala iz historične muzikologije na Filozofski fakulteti v Ljubljani. V študijskem letu 2017/18 se je vpisala na doktorski študij Humanistike in družboslovja, smer Glasbena pedagogika, na Akademiji za glasbo v Ljubljani. Od leta 2003 je zaposlena na Konservatoriju za glasbo in balet Maribor kot učiteljica oboe in kljunaste flavte, od leta 2011 pa še kot učiteljica zgodovine glasbe in plesa.