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BOJAN ADAMIČ: THE CORRELATION BETWEEN HIS CREATIVE AND PERFORMING LIFE

Abstract: The article introduces Bojan Adamič as a broadly educated, versatile and multi-talented musician, focusing on his general and musical education, and his activities in several other areas. Emphasis is placed the reciprocity of Adamič's performing and creative activities in classical music, jazz, dance music, compositions for various brass ensembles, and in his creations in film music, popular song, and chanson.

Keywords: education, talent, creativity, performance art, classical music, jazz, film music, dance music, brass ensembles, popular song, chanson.

Bojan Adamič, (1912-1995), born in Ribnica, was a pianist, composer, conductor, music arranger, editor, versatile music performer, and a photographer.¹ At the time of Bojan's birth, his father Anton (brother of the composer Emil Adamič) was working as a tax official in Ribnica in the Dolenjska region, where he also married Marija Nosan. Bojan's future musical vocation was mapped out within the family circle. His father, an amateur pianist and choir conductor, started to give his son piano lessons at the age of four, while his mother, who also had a talent for music, often sang to her children. The Ribnica brass band also played an important role in Bojan's interest in music. According to an anecdote, he hung around the musicians so much that they eventually named him "our conductor with a broom", because he used a broomstick to beat time while the orchestra played their marches. In 1921 the Adamič family moved to Ljubljana, where Bojan completed primary school (he attended the six-year municipal boys' school, later renamed Ledina Primary School. He attended piano lessons at the music school of the Glasbena Matica Music Society from the age of ten. When he was sixteen (school year 1928/29), he entered the Conservatoire in Ljubljana and became a student of Anton Ravnik (1895-1989), a pianist of excellent education, who remained his professor even when Adamič attained a higher level of education.² Remembering his early years of piano study, Adamič said: *"I felt as if a whole new world would open up for me. I was 14 when I had my first public performance. My hands were very deft already and in this respect I was a real surprise for my professor. Technique was not a particular problem for me; however, if I had practiced more, I would have been better."*³ After primary school, he enrolled in the II. State Secondary Grammar School, later renamed Gimnazija Poljane Upper Secondary School, and graduated in 1931. As a grammar school student he took an interest in various activities, one of them gliding, eventually passing the glider pilot exam and testing his gliding skills in Velike Bloke during vacations. He also learned to play the organ and even

1 The authors acknowledge the financial support from the state budget of the Slovenian Research Agency (project No. P6-0376).

2 Biographical data on Bojan Adamič were resumed after composer's documented memoirs and other sources from the family archive kept by his daughter Alenka, as well as after websites that have edited his sister Antonija Levart and his daughter Alenka Adamič according to preserved documents and short biographical publications existing so far.

3 Biographical data with quotations are published on website Bojan Adamič, accessible at <http://www.bojan-adamic.si/biografija#uvodinfo>, May 14th, 2012.

claimed that it became his favourite instrument. At the age of 15, entirely of his own accord, he started to play organ in the church of St. Joseph in Ljubljana, which he enjoyed immensely because the church's catechist "overlooked" his improvisations on popular tunes from films that he rearranged in a choral music style. The congregation was very happy with his performances and his playing apparently enticed young musicians and grammar school professors to attend the services at St. Joseph more frequently.

Adamič continued to admire brass band music while attending grammar school. He would follow the Ljubljana brass band as they accompanied funeral processions on their way to Žale cemetery and then back to the city, where the bandmen would give way to playing popular music. His favoured route for a stroll in Ljubljana city centre was around the Miklič Hotel coffee room (later the Yugoslav National Army Hall). It was from this spot that he could hear the popular music that he found so very appealing and that later, at 18 years of age, became his addiction. Adamič discovered at a young age that he had an excellent musical memory, remarking: "*My memory was already remarkable at that time. I heard a tune just once, maybe twice and I memorized it along with all the harmonies. But I never tried to play such tunes at home, because I still worshipped Beethoven, Mozart, Chopin [...]*"⁴. At first he played at dance parties where the Ljubljana young enjoyed American rhythms, which Adamič described in the following way: "*What we were listening to at the time was actually not jazz, it was the beginning of a different music, disconnected from operetta or classical music. That was soon after 1920.*"⁵ The few records and score editions sold in some shops and publishing houses in Ljubljana were almost the only existing sources of jazz music. The first Slovenian group to play dance music (foxtrot, step, swing) and music comprising jazz elements (at the time still without improvisation) was a four-man band *Original Jazz Negode* (founded in 1922 in Ljubljana by Miljutin Negode from Trieste). They were also the first group to contain a saxophone player (from 1924 the group had five members; the saxophone player was Janko Gregorc, a composer and versatile musician). It was at this time that the saxophone came to be classified as a typical jazz instrument, so groups with saxophones were often considered jazz bands, even though they did not perform real jazz. A scattering of similar bands played in Slovenia over the following years: *Cvirnovi fantje*, parlour trio *Odeon*, and *Sonny Boy Jazz*, while *Merkur* and *Jazz Zarja* were best known among the bands originating from cultural societies. All of them looked to film music for inspiration, since American cinematography had also made its way to smaller cities like Ljubljana.⁶ As a young pianist accompanying dance lessons, Bojan Adamič was one of the first in town to try musical improvisation: "*I would take a refrain and then I would play it to my own liking [...]* It was just some kind of improvisation though far from what was performed later or even today."⁷ His interest in music continued to grow; besides learning the piano at secondary level, he took additional courses in organ (Stanko Premrl), trumpet (František Karas), and composition (Slavko Osterc). He also took a university degree in piano and a secondary level qualification in the organ.⁸ Beside these "compulsory"

4 Ibidem.

5 Cited from: Ana Kajzer, *Razvoj slovenskega jazza v luči družbenih sprememb*, degree essay, Ljubljana: Fakulteta za družbene vede, 2003, p. 19.

6 Ibidem, pp.19-21; compare Peter Amalietti, *Zgodbe o jazzu*, Ljubljana: DZS, 1986, pp. 5-7.

7 P. Amalietti »Mojster Bojan Adamič«, *Glasbena mladina* 6 (1985), pp. 20-21.

8 School certificates are kept by his daughter Alenka Adamič.

instruments, he played the accordion, saxophone, and clarinet, making progress with the support of his friend Miloš Zihnerl, with whom he had much in common.⁹ At the age of 18, before he joined Danči Pestotnik's band *Rony*, Adamič wrote compositions and mostly arranged American film music.



Photo 1: Bojan Adamič as saxophonist (third from bottom) with the *Ronny* ensemble in 1932 in Rogaška Slatina (family archives).

In *Rony*, he played the accordion and later also the saxophone - like other ensembles in Ljubljana they pioneered the performing of popular music and dabbled in playing jazz. It was playing in the ensemble, which performed in a prestigious casino in Bled for no less than 6 months in 1933, that most probably decided his fate. In other words, from that point on he pursued two paths; he continued his formal education in classical music while gaining experience in popular music, which not only became as appealing to him as classical music but was also becoming more popular among the young. Respecting his parents' wishes, he entered the faculty of law after high school graduation, completing his studies in five years, passing the state judiciary exam (1934), and finally graduating.¹⁰ Alongside studying law, he continued to study piano until he graduated from the Academy of Music in 1941, with a public performance of the Piano Concerto No. 1 in E-flat major by Franz Liszt. The conductor of the orchestra was Samo Hubad, who later became one of the most eminent conductors in Slovenia.¹¹ According to Adamič, it was his piano professor Anton Ravnik who spotted his capacity for music and who encouraged him to pursue a career in it. While Ravnik disapproved of his student's interest in popular music, Adamič highly respected him, both as a person and a teacher.¹² The beginning of the war brought Bojan's career as a pianist to a halt temporarily, but he held on to his desire to continue his studies for many years to come.

9 Accessible at <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, October 10th, 2012.

10 Documentation is kept in the family archive by his daughter, Alenka Adamič; partially accessible at <http://www.bojan-adamic.si/biografija#uvodinbio>, May 14th, 2012.

11 Certificate of graduation in piano, dated January 1941, kept in the family archive by his daughter, Alenka Adamič.

12 Accessible at <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, October 20th, 2012.



Photo 2: Bojan Adamič – pianist, 1932 (family archive).

The pre-war period was rather more favourable in terms of dance and jazz music recognition, particularly in tourist resorts where the ensembles performed popular sections of classical music and operettas or jazz and dance music at afternoon concerts. The *Ronny* ensemble often performed at such venues and events, although it seems that the visitors to these resorts were not particularly enthusiastic about jazz.¹³ After the group fell apart in 1936 Adamič founded his own ensemble in the company of Samo Hubad and Vlado Golob; the latter worked for years after war as the principal of Maribor secondary music school. The ensemble became extremely popular among the Ljubljana young, especially for their jazz improvisation, which was led by Adamič. Because of his immense perseverance and relentless attitude toward the other members of the band, he acquired the nickname “Master”; it was meant as a joke at first, but through the years he justified it in a variety of ways until it became his trademark.¹⁴ In that period the trumpet was becoming synonymous with jazz. According to Adamič, there was only one trumpet player involved with dance music at that time in Ljubljana; unfortunately, he was not familiar with jazz principles, which provided Bojan with the impetus to learn and practice until he finally took the place of the trumpet player in the ensemble. He said that playing the trumpet “*transferred him into heavenly spheres*”.¹⁵ His ability to develop improvisation, as well as the accessibility of records and Hollywood films imbued with swing, resulted in the establishment of new and bigger ensembles (such as the student *New Star* orchestra that later developed into the even larger *Broadway*), which became equally successful. Jazz started to spread unstoppably throughout Slovenian lands, gaining an ever increasing number of fans. Before the war, Adamič and some other first-rate musicians had joined the *Broadway* orchestra that played in the prestigious Kazino in Bled, where they caused a sensation. After *Broadway* was dissolved at the beginning of the war, he founded his own group under the name the *Bojan Adamič Orchestra*. As regards education, the musicians

¹³ Ibidem.

¹⁴ Bojan Adamič, accessible at <http://www.bojan-adamic.si/biografija#uvodoinbio>, May 14th, 2012.

¹⁵ From Adamič’s memoirs; typescript is kept in the family archive, accessible at <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, October 21st, 2012.

were left to their own devices; professional musicians and particularly the professors at the Academy of Music were prejudiced, and indeed, wholly opposed to jazz.¹⁶ Jazz enjoyed its biggest following among students, especially among those who were members of the democratically oriented Sokol movement. However, it was not accepted among students influenced by Catholic ideology and among young communists; they assumed that jazz promoted a more (or excessively) spontaneous and unorthodox youth lifestyle. In their opinion jazz was the herald of the decline of western civilisation. However, in Slovenia at least, there was never a serious counter-jazz movement and jazz remained on the level of urban subculture despite its popularity. The beginning of World War II changed the common perception of jazz, as its social role was looked upon more favourably as a result of its close connection with the allies. The Italian and German authorities, however, rejected it for its American origin.¹⁷

The *Bojan Adamič Orchestra* was still operating after the beginning of the war and donating its entire income to the Slovenian Liberation Front (OF) movement, which Adamič had signed up to early. In 1943 he joined the partisans in the Dolenjska region, acquiring the partisan name Gregor; he played in a small cultural group there along with his friends until he was severely wounded during a German attack in his role as a machine gunner. At the beginning of 1944, after recovering from his injuries, he was assigned to the headquarters of the National Liberation Army (NOV) to organize a military band. As they were starting from scratch, they decided to announce an appeal for musicians; a few some partisans, some disabled and wounded soldiers, and amateur musicians with instruments responded. Many of them were lacking a proper musical education, yet under Adamič's leadership they made considerable progress and were soon able to perform compositions suitable for the times, such as marches and compositions with a revolutionary theme. He transferred his enthusiasm for jazz into battle songs by arranging marches into evergreens and by employing popular themes, such as jazz, and American popular music ensembles. Initially, these arrangements met with the severe disapproval of the "political bosses", but when two of the headquarters' high commanders, commissar Boris Kidrič and commander Franc Rozman – Stane, grew fond of his music, his actions were "approved". At first the members of the military brass band were also quite reluctant to meet his demands for entirely different rhythms and melodies in playing and singing. Adamič developed his own style by veering away from traditional Slovenian brass band music and approaching the trends of West European and American dance music. He described the direction he took in the following way: "*At the very beginning I introduced my own style by composing all partisan marches as evergreens with the refrain in the middle. That was a complete novelty, but I made my musicians believe it was logical and normal. The band played on and on and then only the drum and two woodwinds kept on. Everybody was singing, rhythmically, in syncope [...]*"¹⁸

In the summer of 1944 a renowned miners' brass band from Hrastnik under the bandmaster Jože Brun joined the partisans, bringing along both their instruments and score archive. Bruno's skilled musicians played marches and sections from the operas of

¹⁶ Bojan Adamič legacy contains a variety of autobiographic articles or written memoirs about his work in the field of jazz. For the most part, they are undated.

¹⁷ Gregor Tomc, *Druga Slovenija. Zgodovina mladinskih gibanj na Slovenskem v 20. stoletju*, Ljubljana: Založba Krt, 1989, p. 53.

¹⁸ Bojan Adamič, accessible at <http://www.bojan-adamic.si/biografija/#uvodindbio>, May 14th, 2012.

European composers. Their performance impressed Adamič, who decided to include their youngest musicians in his smaller amateur band despite Bruno's opposition; he was entitled to do so on account of his important position at the time.¹⁹ Consequently, from August 1944, there were two bands operating in the liberated territory in Bela krajina: Bruno's band of the VII corps and Adamič's band of the headquarters of the National Liberation army, each numbering about forty members. They operated according to military organisation principles and attended political meetings as well as music practise; both bands performed at meetings, cultural events in nearby villages, in partisan units, as well as on OF radio broadcasts. The bands played marches by Jože Brun, Bojan Adamič and Drago Lorbek (an excellent musician and arranger) as well as other compositions, such as the arrangements of partisan songs by Slovenian composers, Slovenian folk songs and Russian song potpourris, as well as opera sections.²⁰

Adamič's wartime list of the original works and arrangements comprises more than 150 compositions; unfortunately, the greater part of them was lost. He also described having written some arrangements of Beethoven's works by memory from his student years, saying subsequently: "*I sincerely hope that the late Ludwig van was not able to hear "his" compositions over the pandemonium of war [...].*"²¹ Besides a number of compositions for brass bands, Adamič wrote some choir compositions as well as solo songs (*Pesem talcev*, text by K. Destovnik - Kajuh; *Zdravo tovariš*, text by T. Seliškar, etc.), and instrumental compositions for chamber ensembles.²² As a musician, his cooperation with OF Radio was invaluable; he assumed various roles, even as a pianist and accordion player. For his war-time efforts, Adamič was decorated for his merits and saw liberation with the rank of second lieutenant, later enjoying a promotion to the rank of major. In 1946 he was awarded a high state decoration for bravery, conferred by the Presidium of the People's Assembly of the Federative People's Republic of Yugoslavia, which resulted in a definite career boost. Furthermore, thanks to his well deserved honour, he was able to make some progress in the development of jazz, which was otherwise renounced by the new authorities, who considered jazz a creation of capitalist culture. Wartime brought Adamič both ups and downs, as well as his acquaintance with Barbara Černič, whom he met in the partisans and married after the war, when their daughter Alenka was also born.

Despite the principled inclusion of communist ideology into everyday life, another set of "rules" also existed in Yugoslav post-war society. For the select few, especially for individuals awarded "merit for the nation" the new era brought ample opportunity to move around and advance according to their strengths. Adamič, thanks to his status as partisan and influential cultural figure, overcame the common aversion towards western popular and jazz music, and established the Radio Ljubljana Dance Orchestra (Plesni orkester radia Ljubljana, also called PÖRL) immediately after the war. In actual fact, PÖRL had already begun in 1929 with the establishment of the *Ronny* ensemble. Adamič was

19 Emina Mašič, *Razvoj pevske in instrumentalne dejavnosti ter rudarske godbe v Hrastniku*, graduation thesis, Ljubljana: Academy of Music, 2012, pp. 48-51.

20 Compare: Jani Šalamon, »Jože Brun – partizanski dirigent in skladatelj«, manuscript, paper at the symposium »Kultura v času druge svetovne vojne (1939-1945)«, Maribor, June 2012.

21 Accessible at <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, October 21st, 2012.

22 The complete bibliography of Adamič's opera has not been published yet. On the compositions from his partisan period compare the website <http://www.bojan-adamic.si/glasba/>, December 15th, 2012; also compare the articles by Franc Križnar and Domen Prezelj in the present publication.

appointed PORL conductor and they made their first appearance at the opening ceremony of the Postojna caves on June 27th 1945. From the autumn of the same year, PORL operated as the professional ensemble of Ljubljana Radio and its members were granted the status of professional musicians. The ensemble, also known as Big Band, was among the first of its kind in postwar Europe. Adamič had to deal with a number of problems, as he had to comply with the directives of the new socialist and pro-Soviet society, which required music for the masses, such as compositions in the revolutionary and proletarian spirit and popular songs “for the benefit of the nation”. Adamič commented that, fortunately, the period of bad marches and hit tunes came to an end quickly, so jazz grew irrepressibly within Yugoslav society, finding many devotees among the young in particular, who adopted it as a lifestyle. Consequently, the number of Yugoslav jazz ensembles grew again, operating under the auspices of cultural and arts societies. Adamič compared the quality of jazz in Slovenia in with the other republics and claimed that while Slovenian musicians were less successful in improvisation, which he saw as the fundamental characteristic of jazz, they were generally better educated, since most of them had attended the Academy of Music.²³ In May 1945 Adamič was assigned to the posts of PORL conductor, head of the music department and assistant manager at Ljubljana Radio – all of which suited his ambitions.²⁴ However, the political leadership were convinced that a man of his type, a former partisan and highly educated musician, was obliged to assume a political position; they offered him influential positions, such as a directorship in the Ljubljana Opera, the Slovenian Philharmonic and other political-musical roles. He declined all such offers and emphasized that he was content with his position. As a result, he was “punished” for his arbitrariness with the consistent rejection of his applications for further education.²⁵ In other words, despite the long break in his piano playing career, he strove to continue his studies and make himself even more proficient in his radio role. Adamič claimed that as far back as in 1944, he and the composer Marjan Kozina had been promised a scholarship to study in Moscow. Nevertheless, his frequent appeals on the matter seemed to be in vain, since the Ljubljana Radio superiors justified their decision with the claim that Adamič could not go abroad as they were unable to find a substitute for him. He was convinced that he was treated unfairly, especially as many other musicians had been given the opportunity to study even before the war in so-called “old Yugoslavia”. Yet, after the war, one would expect that society would somehow advance in this respect; apparently, in Adamič’s case, this was impossible for a variety of unconvincing reasons. Still, in 1949, Adamič stuck to his guns and submitted an application through the British Council in Belgrade for a scholarship to continue his piano studies in London. Had he succeeded, he would also have been given the opportunity to hone his radio skills by working at the BBC as an editor, conductor, arranger etc., similar to his work at Ljubljana Radio. His application was apparently approved, but he never went to study in London or anywhere else for that matter.²⁶

23 NUK, Music collection, B. Adamič legacy, based on Adamič’s typescript »Jazz v Sloveniji« [Jazz in Slovenia].

24 Alenka Adamič keeps the documentation in the family archive.

25 NUK, Music collection, B. Adamič legacy, based on autobiographic material.

26 NUK, Music collection, B. Adamič legacy, documentary material, British Council letter dated January 3rd, 1949 and Adamič’s letter to London, addressed to a certain Mrs. Dunja, dated October 24th, 1949.

Adamič continued to work as a radio editor and assistant manager, as well as a committed and multitalented radio musician, which allowed him a certain degree of artistic license. He managed to shape the programme profile of the orchestra by conforming minimally to the directives and was even able to write a number of compositions and arrangements for them. One of their first significant appearances, actually the first jazz concert in postwar Yugoslavia, took place in 1947 in Belgrade. There were numerous employees of the American embassy in the audience, who applauded loudly; as a result, the orchestra leadership had to undergo brainwashing treatment and were ordered to renounce jazz. At that time jazz bore the brunt of capitalist propaganda and was publicized as music without aesthetic or artistic value. As a former partisan, Adamič was spared some of the consequences of the incident by the authorities, but not for long. Soon after the concert in Belgrade (probably by the end of 1947, right before Informbiro) and after the dispute he had with the then manager of the Radio, who disapproved of his music, the government issued a decree that sent him to Albania for “re-education”. In other words, the problems of the orchestra related to socialist ideology intensified in Ljubljana as well. Newspaper articles critical of the orchestra and jazz in general appeared frequently, thus putting significant pressure on the Ljubljana Radio management, which almost led to the disbanding of the orchestra who were described as “the main pollutant of the Slovenian soul”.²⁷ The Radio management almost succumbed to public pressure, but eventually found a solution by sending Adamič to forced “re-education”. Conducting the local radio orchestra was the highlight of his stay in Albania. His so-called captivity lasted for several months. Trapped in the back of beyond he was unable to obtain any information about the current political situation at home. It seemed as if he had been completely forgotten, seeing that the contacts that he was obliged to keep with the political authorities in Belgrade became more infrequent month after month. Apparently, the people responsible for Adamič’s fate were preoccupied with the developments around Informbiro, so they ignored his appeals regarding his unbearable circumstances. He was released from this peculiar captivity due to a tragic coincidence. Some strangers had burned down his hotel room, so he sent a report about the incident to Belgrade and obtained permission to return to Ljubljana. On his return home, he had to write a report on the matter, which the authorities stigmatized as a science fiction story.²⁸

The struggle for the recognition of jazz continued even after the radio stations literally erased Soviet music from their programmes and returned to domestic tunes, and even though popular music was spreading throughout the country thanks to the American film industry.²⁹ Around 1949 Adamič produced a clearly defined plan for PÖRL. His programme reveals an excellent grasp of the then circumstances and potential for progress in the Slovenian music scene. He planned to direct the orchestra in a variety of activities such performing dance music live on central radio, accompanying the popular songs and chansons of the so-called Ježek group in the Union Hotel’s concert hall in Ljubljana, performing “*Soviet and in part partisan songs, proper chansons*”, playing and recording

27 Accessible at <http://www.bojan-adamic.si/razmisljanja/#o-svoji-maturi>, October 21st, 2012.

28 Peter Luković, »Večni fant s trobento. Paberki iz življenja in dela Bojana Adamiča«, *Nedeljski dnevnik*; issued in installments from August 13th to December 18th, 1988.

29 From Adamič’s memoirs, compare with www.bojan-adamic.si/ (accessible: May 29th, 2012); also compare the discussion with Adamič in *Nedeljski dnevnik*, Petar Luković, »Večni fant s trobento«, *Nedeljski dnevnik*, November 20th, 1988.

film music, and last but not least, performing in concerts they organized themselves, “*which could be very interesting for wider audiences, as evident from our experience so far*”.³⁰ He also mentioned the financial side of the programme in his vision. The orchestra was practically on the verge of bankruptcy but with such enthusiastic engagement, the ensemble could improve its financial situation. In 1949 Adamič complained to the management that the poor terms offered to PORL employees often meant that they went to work for the Slovenian Philharmonic Orchestra³¹. In the meantime jazz remained a controversial issue, and at the beginning of the ‘50s, a special federal committee was appointed to investigate the suitability of jazz in socialist society. After extensive discussion, a presentation of the arguments for and against, and after it seemed that jazz would finally be banned, the committee found in its favour. Adamič even fought for its “survival” by pleading with Josip Broz Tito and other influential political figures, such as Moša Pijade.³²

The exchange of views in political circles on the corrosive influence of jazz was harsh, but the era of opposition was slowly coming to an end, followed by the post-1955 period, which was more benevolent as regards jazz and popular music. In 1955 the Ljubljana Jazz Ensemble came into existence, made up of musicians from the Ljubljana Dance Orchestra. The newly established ensemble, led by Urban Koder, played jazz of an older style. A few years later, the Mojmir Sepe Ensemble was founded, which was the first to play the latest jazz (at the time cool jazz, westcoast jazz, etc.). After the establishment of the first Yugoslav jazz festival in Bled (1960), jazz spread throughout Slovenia, gaining an increasing number of fans.³³ Throughout, Adamič’s Radio Ljubljana Dance Orchestra was still playing the most important role in the popularization of jazz and despite the chronic problems they faced, the ensemble survived, due in no small part to Adamič, the determined and knowledgeable master, capable not only of surmounting all hurdles but also winning recognition in Europe. The ensemble made the greatest progress in the second half of the ‘50s, when they were offered more opportunities to publically perform in Slovenia and other parts of Yugoslavia. They were invited to almost all the important festivals and first-rate events in this area and the success they enjoyed in their homeland brought invitations for guest appearances abroad. In the second half of the ‘50s the ensemble performed in Poland, Hungary and in the Soviet Union - their performances caused a sensation. In Hungary, for example, they managed to fill venues with more than ten thousand spectators.³⁴ There are many anecdotes, as well as more grounded stories about the relationships between the members of the ensemble; however, throughout his leadership, Adamič struggled devotedly for the existence and progress of the orchestra, and for the acknowledgement of all its respective members. In keeping with a bad Slovenian habit, it was a series of misunderstandings, or intrigues that brought his involvement with the orchestra to an end. Adamič decided to give up full-time leadership

30 NUK, Music collection, B. Adamič legacy, Načrt o programih in ciljih PORL-a [Plan of the programme and objectives of PORL], typescript, around 1949.

31 NUK, Music collection, B. Adamič legacy, letter to the management of Ljubljana Radio, October 12th, 1949.

32 NUK, Music collection, B. Adamič legacy, autobiographic note: »O jazzu in njegovi vlogi v Jugoslaviji« [About jazz and its role in Yugoslavia].

33 Compare with Peter Amaliotti, *Zgodbe o jazzu*, Ljubljana: DZS, 1986, p. 7.

34 Accessible at <http://www.bojan-adamic.si/biografija#koncerti>, November 15th, 2012.

in 1962, yet, on rare occasions, he still appeared as PORL's conductor.³⁵ Officially, he was employed as the conductor of PORL at Ljubljana Radio from the end of August 1962 until the end of July 1980.³⁶ However, during that period he actually spent more time in Belgrade and other Yugoslav cities, where he was engaged in a number of activities. He was also a frequent guest of the big-band scenes in Europe and beyond.

Adamič had his own show on Ljubljana Radio from as early as 1948. His programme was based on a musical request format and was a predecessor of the renowned broadcast "*Želeli ste, poslušajte*", which he hosted until 1952 and which is still on air today. He became an extremely popular figure through his broadcasts and he received numerous letters of appreciation from his grateful audience. Regular on-air performances by PORL also met with a wide and gratifying response from audiences in Slovenia, Zagreb, as well as the wider Croatian area.³⁷ Bojan Adamič belonged to the group of musicians who could find nothing sinful or morally deficient in the ascension of popular music of all varieties. On the contrary, he saw popular music as meeting a common need, bringing with it a host of benefits. According to him, popular music was "*the main cause of sinfulness among the young [...] or maybe it was just forced to play the role of scapegoat, when a more appropriate cause was not available. With revolt, not only of the followers and defenders, but above all among the ordinary, who had seen it a life necessity, popular music gradually ascended to its present level and onto a pedestal, where it reigns upon somewhat tortuous, proportionless and unstable legs. Many still consider it a public nuisance, whereas to many others, it is indispensable – it is a part of our life. In some sections it has risen to an artistic form, while elsewhere it has declined to the level of composing in the folk spirit; in parts it subsists on the accordion, and in parts it reigns in festivals, performed by excellent singers and orchestras.*" He added that popular music reached its peak when it managed "*to supersede the import of foreign popular songs. [...]*".³⁸ He was convinced socialist Yugoslavia contained many gifted pop singers and other talented individuals. He added that the authorities' negative attitude made it impossible for a Slovenian artist to breakthrough or to participate at European or even global festivals. The recognition of Slovenian popular music also grew with the contribution of singers like Irma Flis and later Jelka Cvetežar, who was the first performer of a very popular song by Adamič *Ko boš prišla na Bled* ('When you come to Bled'). The contribution of visiting performers in Slovenia from the other Yugoslav republics, such as Ivo Robič, was equally valuable; the first time Adamič heard him sing was in Zagreb in 1943 (before he joined the partisans). In Zagreb especially popular music and jazz had reached a high level of quality even before the war. The first Yugoslav festival of popular music was organized at the beginning of the 50's in Belgrade and Bojan Adamič was the main conductor and arranger of the festival in three consecutive years. In 1953 the festival was moved from Belgrade to Opatija, where the upswing in popular music began, again with the regular participation of Adamič, who took part in the festival as a member of the jury, composer, arranger, and conductor. Opatija festival became a model for new and similar events: in 1962, partly due to Adamič's influence, another festival named

35 Accessible at <http://www.bojan-adamic.si/biografija#optimist>, November 26th, 2012.

36 From the family archive of his daughter, Alenka Adamič.

37 NUK, Music collection, B. Adamič legacy, folder: Pisma [Letters].

38 NUK, Music collection, B. Adamič legacy, autobiographic note: "Nekaj misli o zabavni glasbi v Jugoslaviji" [Reflections about popular music in Yugoslavia].

Slovenska popevka appeared in Bled. The festival was moved to Ljubljana two years later. Adamič wrote his first popular songs as early as the late 40's (compositions such as *Barbara*, 1949).



Photo 3: Radio Ljubljana Dance Orchestra with Bojan Adamič and Majda Sepe (family archive).

He frequently worked with singers such as Marjana Deržaj, Beti Jurkovič, and Majda Sepe. He had an excellent sense for discovering talent and should be credited with helping to launch the successful career of many singers from the former Yugoslav scene. Among others, he discovered Gabi Novak in 1957 when he heard her voice in the synchronization of Croatian animated films. He wrote the arrangements for her debut in Zagreb, where she was hugely successful. Having an outstanding sense for recognizing musical capacities, he was capable of perceiving both the strengths and weaknesses of singers, as was the case at his first meeting with Vice Vukov at the Opatija festival in 1959. Vukov was a promising singer, which Adamič recognized immediately, and he made the effort to correct his singing as well as to encourage him to perfect it. Later, Vukov enjoyed success as an international star. Similarly, Adamič recognized the singing abilities of Đorđe Marjanović, whom he especially appreciated for his interpretation abilities. The list of popular songs that Adamič wrote are so numerous, it is almost impossible to put a number on them. The compositions he authored were quite different in comparison with other contemporary works. In all probability they contained a little too much of his own artistic charge, seeing as they never scored much success, at least not with juries, and that he was never awarded an acknowledgement or prize in this particular genre. It seemed as if Adamič would rather stand by his principles and his own high criteria than to indulge or comply with the taste of the masses. His greatest success as regards popular songs was the composition *Zlati april* ('Golden April'), performed by Marjana Deržaj, which reached the finals for the selection of the Yugoslavia Eurovision entry in 1964.³⁹ Throughout his life, Adamič actively participated in various roles at pop song festivals, such as Vesela jesen (Maribor), Kajkavska popevka in Krapina (Croatia), Melodije Istre in Kvarnerja

³⁹ From Adamič's memoirs, accessible at <http://www.bojan-adamic.si/biografija#festivali>, November 26th, 1912.

(Reka, Croatia)), pop song festivals in Zagreb and Split (both Croatia), the children's song festival in Krško, etc.⁴⁰ Due to his vigorous spirit, Adamič was well acquainted with other varieties of popular music and also worked with much younger musicians, such as the rocker Marko Brecej, songwriter-singer Jani Kovačič, and Tomaž Domicelj; they considered him a mentor and great inspiration.

Adamič modelled his work on a number of composers from the world of classical music as well the jazz masters. He was creative in a variety of genres and composed with responsibility at all levels as well as with great sensibility for the respective medium. He also wrote rather quickly, otherwise, with all his other responsibilities, he could not have managed to write around a thousand score units, not to mention the works that have been misplaced or even lost. He wrote the compositions for dance orchestras, composed jazz music that he supplemented with distinctive personal characteristics, film music for documentaries and feature-length films; he edited music for theatre, as well as for puppet theatre performances and for all kinds of radio broadcasts for adults and for children; he composed popular songs, chansons, music for orchestras and wind orchestras, music for solemn celebrations and sporting events, ballets, musicals, choir and chamber music. The greater part of the most important international acknowledgements he achieved with the Radio Ljubljana Dance Orchestra. In 15 years of Adamič's leadership, the ensemble promoted Slovenian jazz and Slovenian pop music until they finally transcended national boundaries and gained recognition throughout Europe. The second important element in his creative work was the film music that raised him to the top rank of Slovenian and Yugoslav creativity. Adamič also composed film music for studios in Europe and in the United States and more or less by chance, soon after the war, he involved in film and incidental music. At the time he was not aware that his work for film media would become the most impressive of his creative achievements. At the beginning of his involvement he lacked in-depth knowledge about film music, as he was acquainted with the genre only from the pre-war period during which he played and arranged a number of music sections from the American films that were trickling into Ljubljana cinemas. However, he took up the challenge and succeeded. The most outstanding films featuring his original music were *Vesna* (1953), *Ne obračaj se, sine* ('Don't Look Back, Son', 1956), *Ples v dežju* ('Dancing in the Rain', 1961), *Samorastniki* ('The Self-Sown', 1963), *Kekčeve ukane* ('Kekec's Tricks', 1968), *Maškarada* ('Masquerade', 1971), *Valter brani Sarajevo* ('Walter Defends Sarajevo', 1973), TV serial *Kapelski kresovi* ('Kapela Bonfires', 1974-1976), *Nasvidenje v naslednji vojni* ('Farewell Until the Next War', 1980), *Boj na požiralniku* ('Battle (at the Gullet', 1982), and many others. The score for a documentary *Neme podobe slovenskega filma* ('Silent Pictures from the Slovenian Film History', 1995) was the last with his signature, created in the year of his departure.⁴¹

He was involved in incidental music for the theatre from at least 1952, when he signed his first contract with the Celje theatre - this was followed by a series of agreements with other institutions. He worked with the Prešeren Theatre Kranj, Theatre Drama Ljubljana, Ljubljana City Theatre, Koreodrama Theatre, Mladinsko Theatre, Puppet Theatre,

⁴⁰ NUK, Music collection, B. Adamič legacy, folders: Pogodbe Hrvaška [Contracts Croatia] and Korespondenca s tujino [Correspondence with foreign countries].

⁴¹ Accessible at: <http://www.bojan-adamic.si/glasba/>, November 26th, 2012. Compare the article in the present publication: Mitja Reichenberg, "Bojan Adamič in filmska glasba".

Slovene National Theatre Maribor, National Theatre Sterija, National Theatre in Zagreb, and many others.⁴²

One of Adamič's most popular incidental compositions for puppet theatre was *Žogica marogica* ('Little Speckled Ball', text by Jani Malik), performed by the Puppet Theatre in Ljubljana. Its popularity could be compared only to that of the children's radio show *Zvezdica zaspanka* ('Little Sleepy Star') by Frane Milčinski Ježek.

In the beginning of the 60's, when Adamič had terminated his regular cooperation with PORL, he devoted his attention to composing and working with the military brass band in Belgrade. Their intense collaboration lasted for four years (1962-1966). This type of project was nothing new for Adamič, as he was hugely experienced in composing and brass band conducting. He had also been working tirelessly since the end of the war in the brass band genre, promoting the activity of such bands. It was characteristic of him to strive incessantly to develop professional and amateur playing cultures. As a conductor, he frequently appeared at public manifestations and other cultural events of an amateur nature. He was always willing to engage with people and easy to approach. As regards performing, his works for brass ensembles are quite exacting, but so much the more convincing and profound for it. His compositions for brass ensembles transcended the boundaries of the Slovenian milieu and represented an essential addition to other such works of Slovenian authors. Typical of his work is a diversity of style or intertwinement of the elements of classic, pop, and jazz music. The profundity of his works also contributed fundamentally to a rise in the artistic standards of Slovenian ensembles; a number of them have even reached worldwide standards. His compositions have also attracted the attention of renowned performers from Europe and the United States. Adamič enjoyed a number of successes in Belgrade. He was a visiting conductor of the orchestra and mixed choir of the Yugoslav National Army's Art Ensemble, composer and arranger of works for military, brass and other orchestras; he composed film music and was a member and vice-president of the Yugoslav Composer's Association managing committee, a member of jury panels, and composer and arranger at the Subotica youth festival. In addition, he recorded a number of compositions for local radio with the ensembles he led in Belgrade.⁴³

Despite visits all over Yugoslavia, especially during the 60's, and his engagements abroad, Adamič did not abandon the Ljubljana scene - on the contrary, he was active there in many spheres. Officially he was still employed as the conductor of PORL, and by August of 1980 he had become a director of the musical production department. He finally retired in the middle of 1981.⁴⁴ Among other things, he expressed his devotion to his native country in his original compositions and arrangements that, to a large extent, convey the spirit of Slovenian folklore, notable in their melodic and rhythmic characteristics and especially in their colourful instrumentation. Works by Bojan Adamič were published by every important publisher in former Yugoslavia and his compositions were recorded in major radio and television houses.⁴⁵ Since 1991 his works for brass orchestra have been published exclusively by the Hartman publishing house in the collection titled *Bojan Adamič and his Work*. Bojan Adamič was also active as a pianist.

42 NUK, Music collection, B. Adamič legacy, folder: Pogodbe [Contracts].

43 Vladimir Mustajbašić researched Adamič's work in Belgrade. His study is published in the present publication.

44 The documents are kept in the family archive by his daughter, Alenka Adamič.

45 NUK, Music collection, B. Adamič legacy, folder: Pogodbe [Contracts].

He performed as a soloist or with an orchestra, but mostly he appeared as the piano accompaniment for popular singers at music contests and radio broadcasts, among which *Veseli tobogan* stands out. *Veseli tobogan* was a very popular radio broadcast, designed for discovering young singing talents and Adamič worked with them for many years as a composer, arranger and accompanying pianist; his participation most probably began when the broadcast started in 1963. The show brought Adamič immense popularity with the young, confirmed by the numerous letters he received from the audience as well as the performers' commendations. He also took part in a similar broadcast titled *Znam – znaš* at Zagreb radio.⁴⁶

For many decades and besides all his other engagements, he also strove for composers' and entertainers' authorship protection. He wanted to put his critical observations into practice, so he undertook a commitment as the first president of the Association of Light Music Composers (1956); he later became president of the Slovenian Composers' Society, which he led for 8 years (1976-1984). *Zveza skladateljev lahke glasbe* (1956); following this he became president of the society Društvo slovenskih skladateljev, which he led for 8 years (1976-1984). He was one of the few people to stand up for entertainers' rights, and more importantly, he strove for the introduction of jazz into the Slovenian education system, which was only implemented at secondary level during his lifetime. Similarly, he publicly campaigned for the accordion to be held in higher regard; he was convinced that it should be treated in the same manner as other instruments.⁴⁷ It was only a few years ago that the accordion was introduced into the curriculum of the central Slovenian post-secondary institution that is the Academy of Music in Ljubljana; until then talented Slovenian musicians had to go to universities abroad, mostly in Germany and the Soviet Union or Russia. Adamič had great respect for the accordion, besides the guitar and tamburitzza and wrote compositions for them, especially for orchestra ensembles.⁴⁸

Although his career led him away from classical music, he continued creating in this spirit and was the author of a number of significant compositions. Among his compositions for symphonic and chamber ensembles, the following should be mentioned: *Koncert za klavir in orkester* ('Concerto for Piano and Orchestra', 1948), *1. in 2. suita za simfonični orkester* ('1st and 2nd Suite for Symphonic Orchestra', 1950), *Drugi klavirski koncert*, *Ljubljanski klavirski koncert* ('Second Piano Concerto', 'Ljubljana Piano Concerto', 1972), *Rapsodija*, *Sedem preludijev za klavir in orkester* ('Rhapsody', 'Seven Preludes for Piano and Orchestra', 1960), *Suita za klarinet in godala* ('Suite for Clarinet and Strings', 1963), *Nalepke za pihalni kvintet*, *Po Ribniško* ('Labels for Wind Quintet, 'In Ribnica Style'), and *Tinkarin rojstni dan* ('Tinkara's Birthday' for clarinet and piano). In addition, he composed various suites on folk themes, as well as other classical works. As Adamič found ballet especially attractive, he worked with the renowned Pino Mlakar to write music for the choreographies *Bela Ljubljana* ('White Ljubljana', 1957) and *Moje ljubljeno mesto* ('My beloved city', 1959).⁴⁹ In 1951 he created incidental music for the radio play *Sneguljčica* ('Snow white'),⁵⁰ which he most probably used as the introduction

46 Ibidem, the folder containing postcards and letters.

47 Ibidem, folder Razmišljanja B. Adamiča [Reflections of B. Adamič], his note titled "Harmonika" [Accordion].

48 Compare NUK, Music collection, B. Adamič legacy, holdings of compositions.

49 Ibidem.

50 NUK, Music collection, B. Adamič legacy, folder: Pogodbe [Contracts].

to a much more comprehensive orchestral composition for brass orchestra that he wrote in 1993 for the Slovenian Police Orchestra. The composition was described as a musical for an adult audience that was also appropriate for children. In his later years he also wrote a composition for brass orchestra, vocal soloist and ballet dancers entitled *Requiem*, after the poem by Frane Milčinski Ježek *Requiem za klovna* ('Requiem for a Clown'). In his grand manner in *Requiem* Adamič intertwined the elements of marches, folk songs, blues, etc, and with the colourful orchestration he managed to effectively accentuate the layers of substance.⁵¹

Bojan Adamič composed chansons under the influence of the prominent Slovenian creator of the genre, Frane Milčinski Ježek, who had won recognition before World War II and become even more renowned in the post-war period. Adamič especially appreciated him as a lyricist and performer. Throughout his long career Adamič created a number of chansons, songs, and couplets for radio and TV plays that were performed by stage actors; however, he could not devote himself to the genre until he retired and joined forces with the singer Meri Avsenak. As a composer, he was attracted exclusively to lyrics by Slovenian poets, as well as revolutionary, protest and folk songs. Such choice of lyrics indicates once more that he was not guided entirely by the European tradition, but rather by the exceptional creativity and individuality that he demonstrated in all spheres, thus preserving and continuing the tradition of the legendary Ježek as well. Adamič's engagement in chanson passed the level of occasional performing because he devised, alongside Meri Avsenak, the idea of the festival of Yugoslav chanson Rogaška, which in 1984 found a home in Rogaška Slatina. In order to drum up interest in the Festival, he organized competitions throughout Yugoslavia, meeting with a more than satisfactory response.⁵² His endeavours proved successful, and the so-called Slovenian chanson still has many fans today.



Photo 4: Bojan's »Julka« – Alfa Romeo (family archive).

⁵¹ Compare scores Bojan Adamič/Frane Milčinski Ježek, *Requiem*, Ljubljana: Zveza slovenskih godb, 2012.

⁵² NUK, Music collection, B. Adamič heritage, compare the typescript with material titled "O šansonu" [About chanson] (around 1991) and the note "Nekaj misli o prvem Festivalu jugoslovenskega šansona v Rogaški Slatini leta 1984" [Some thoughts about the first Festival of Yugoslav chanson in Rogaška Slatina in 1984] (around 1989).



Photo 5: Bojan Adamič as photographer (family archive).

Adamič was interested in a variety of activities outside the realm of music. As gliding was his enduring passion, he wished he had his own ultralight aircraft. He also loved motorcycles and fast cars and enjoyed speeding along while driving his favoured car brand, Alfa Romeo. From his youth he was a good athlete and swimmer, while he later played table tennis, cycled, waterskied, and was a passionate camper. However, photography had a special place among his hobbies. He claimed his fate was decided when he was on tour in Hungary and saw an exceptionally expressive photograph. He stated many times: *“Photography is my hobby, but my true love is film.”*⁵³ When he was asked why he was so attracted to photography, he replied: *“I try to express many things in a visual-art manner [...] photographically; and if I manage to do that, then many times I am close to the solution in terms of music.”*⁵⁴ Trying to capture the atmosphere, or *“štimung”*, as he would say, he also discovered the common characteristics of music and photography: *“As a matter of fact, music has been abstract in its essence from long ago, yet only nowadays photography is starting to cope with abstraction, and not without success. Even a complete layman is astounded by the accordance of electronic music and abstract photography.”*⁵⁵ He was also contemplative about colours: *“Colours are equally important components of both. Black and white photograph provides the most subtle grey nuances; yet, what about the string quartet? Thousands of nuances and ever-new combinations of four standard instruments. The possibilities of a modern colour diapositive are almost limitless; yet, what about the symphony orchestra? [...] One of the bases of the composition is, without a doubt, improvisation - one has to seek out an appropriate theme in it and the same is true of photography [...]”*⁵⁶ Adamič created a comprehensive photographic opus that was, for the most part, well received by experts in

⁵³ NUK, Music collection, B. Adamič heritage, typescript titled “Pri fotografu” [At the photographer].

⁵⁴ NUK, Music collection, B. Adamič heritage, typescript titled “Kaj sem našel v fotografiji?” [What have I found in photography?].

⁵⁵ Ibidem.

⁵⁶ Ibidem.

the field. The most distinguished among his photographs are those of masks, which he took at the Ptuj carnivals.⁵⁷

Master Adamič was a recipient of many awards at state level and from societies and arts institutions. The most prestigious among the state awards was the aforementioned decoration of the People's Assembly of Federal People's Republic of Yugoslavia (1946), the Order of Labour with the red flag (1961), Order of Merit to the Nation with silver rays, bestowed by Josip Broz – Tito, the president of Republic of Yugoslavia (1972), Order of the Republic with golden wreath (1982), and last but not least, the Silver Order of Freedom of the Republic of Slovenia for exceptional achievements in the field of music (1992). As the author of film music, he received three Golden Arenas at the international Pula Festival (1955, 1957, and 1958). Adamič was also the recipient of other arts awards, the most outstanding among them are the award of the Rio de Janeiro popular song Festival (1967), several awards for cooperation with the Artistic Ensemble of the Yugoslav Army in Belgrade (1966, 1967, 1971, 1977), many awards at music festivals in Zagreb, Opatija, Maribor and others. The Yugoslav Composer's Association awarded him their Gold Medal (1970); he also received the Award for Yugoslav Entertainers (1977), and so on. He was also the winner of the Prešeren Award for his life's work (1979) and the Župančič Award of the City of Ljubljana (1993).⁵⁸

Bojan Adamič devoted his entire life to music. He was an artist of great creative power and an outstanding performer in various music genres. He was creating in pioneering times, when Slovenian jazz, popular songs, chansons, film and incidental music, radio and television broadcast, and brass orchestra music were all still in a developmental phase. Moreover, he was also a composer of classical music. In all the areas in which he was involved, he left an enduring impression, becoming an icon of the 20th century Slovenian music scene.⁵⁹

57 Compare with the monograph by Aleš and Stanka Gačnik: *Zven maske – fotografske mojstrovine Bojana Adamiča* [The Sound of the Mask: Photographic Masterpieces of Bojan Adamič], Ptuj: Bistra Ptuj, 2003.

58 The documents are kept in the family archive by his daughter, Alenka Adamič.

59 Translated by Irena Bezjak.

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BOJAN ADAMIČ: SOODVISNOST NJEGOVEGA UMETNIŠKEGA IN POUSTVARJALNEGA DELOVANJA

Izvleček: Prispevek predstavlja Bojana Adamiča kot vsestransko in široko izobraženo glasbeno osebnost ter kot človeka številnih talentov. Osredotoči se na njegovo šolanje, glasbeno izobrazbo in delovanje na različnih področjih. Posebej izpostavi Adamičevo vzajemno delovanje na področju poustvarjalnosti in ustvarjalnosti, ki se kaže v klasični glasbi, jazzu, glasbi plesnega značaja, skladbah za različne pihalne zasedbe ter v njegovi ustvarjalnosti filmske glasbe, popevke in šansona.

Ključne besede: izobraževanje, talentiranost, ustvarjalnost, poustvarjalnost, klasična glasba, jazz, filmska glasba, plesna glasba, godbeni sestavi, popevka, šanson

Bojan Adamič (1912–1995), pianist, skladatelj, dirigent, aranžer, glasbeni urednik, vsestranski reproduktivni glasbenik in fotograf, se je rodil v Ribnici.¹ Oče Anton, brat skladatelja Emila Adamiča, je bil davčni uradnik in je ob Bojanovem rojstvu služboval v Ribnici na Dolenjskem, kjer se je poročil z Marijo Nosan. Glasbena pot Bojana Adamiča je bila načrtovana že v družinskem krogu. Oče, ljubiteljski pianist in zborovodja, je sina pri njegovih štirih letih začel poučevati klavir, glasbeno nadarjena pa je bila tudi mati, ki je otrokoma pogosto prepevala. Na Bojanovo zanimanje za glasbo je vplivala tudi ribniška godba na pihala. Anekdota pravi, da se je kot fantič venomer smukal med glasbeniki in postal njihov »dirigent z metlo«, s katero je taktiral koračniške ritme. Družina se je leta 1921 preselila v Ljubljano, kjer je Bojan dokončal osnovno šolo (obiskoval je Šestrazredno I. mestno deško osnovno šolo, kasneje preimenovano v Osnovno šolo Ledina). Pouk klavirja je od desetega leta obiskoval na glasbeni šoli Glasbene matice. S šestnajstimi leti (v šol. l. 1928/29) ga je na ljubljanskem konservatoriju začel poučevati Anton Ravnik (1895?–1989), odlično izobražen pianist in pedagog, ki je ostal njegov profesor tudi na visoki stopnji.² O prvih letih klavirskega pouka je Adamič povedal: *»Zame se je takrat odprl čisto nov svet. S štirinajstimi leti sem prvokrat nastopil. Roke sem imel že takrat zelo hitre in za profesorja sem bil v tem pogledu pravo presenečenje. Tehnika mi izrazito ni povzročala težav, še boljše pa bi mi bilo šlo, če bi bil vsaj malo več vadil.«*³ Po osnovni šoli se je vpisal na II. državno realno gimnazijo (kasneje preimenovano v Gimnazijo Poljane), kjer je maturiral leta 1931. V gimnazijskih letih so ga začele zanimati številne druge reči, tudi jadralno letalstvo. Opravil je izpit za letenje in se kot jadralni letalec med počitnicami kalil na Velikih Blokah. Ko se je naučil orgljanja, so orgle postale njegovo najljubše glasbilo. Na lastno željo je že od petnajstega leta igral v ljubljanski cerkvi sv. Jožefa, kar mu je bilo v posebno veselje, še zlasti, ker je tamkajšnji

1 Projekt št. P6-0376 je sofinancirala Javna agencija za raziskovalno dejavnost Republike Slovenije iz državnega proračuna.

2 Biografski podatki o Bojanu Adamiču so povzeti po dokumentiranih skladateljevih spominih in drugih virih iz družinskega arhiva Adamičeve hčere Alenke in po spletnih straneh, ki sta jih po ohranjenih dokumentih in dosedanjih krajših biografskih objavah uredili Adamičeva sestra Antonija Levart in hči Alenka Adamič.

3 Biografski podatki s citati so objavljeni tudi na spletni strani: Bojan Adamič, dostopno na <http://www.bojan-adamic.si/biografija/#uvodinfo>, 14. 5. 2012.

katehet »spregledal« Adamičeve improvizacije na šlagereske teme iz filmske glasbe, predelane v stilu koralne glasbe. Cerkveno občestvo je bilo z njegovim orgljanjem zelo zadovoljno, v cerkev sv. Jožefa pa naj bi prav zaradi Adamičevega igranja zahajali tudi mladi glasbeniki in gimnazijski profesorji.

V dijaških letih je Adamič še vedno občudoval glasbo za pihala ter ljubljanske godbenike z zanimanjem spremljal na pogrebnih sprevodih do Žal in nato nazaj proti mestu, kjer so se razvneli z igranjem zabavnih melodij. Posebno ljubi so mu bili sprehodi po mestnem središču, zlasti okrog kavarne hotela Miklič (kasneje Dom jugoslovanske ljudske armade), iz katere se je glasila zabavna glasba, ki ga je nadvse pritegovala in pri osemnajstih povsem zasvojila. Bojan Adamič je že v mladih letih odkril, da ima odličen glasbeni spomin, o čemer je sam dejal: »Spomin sem imel že takrat izreden, če sem slišal melodijo enkrat, kvečjemu dvakrat, sem si jo zapomnil z vsemi harmonijami vred. Ampak doma tega nisem poskusil igrati, ker sem še vedno častil Beethovna, Mozarta, Chopina. [...]«⁴ Najprej je začel igrati na plesnih večerih, kjer se je ljubljanska mladina zabavala ob glasbi ameriških ritmov, o čemer je dejal: »To, kar smo tedaj poslušali, še ni bil pravi jazz, ampak prvi začetki drugačne glasbe, ki je prekinila z opereto, s klasiko. To je bilo kmalu po letu 1920.«⁵ Pogosto edini viri jazzovske glasbe so bile redke plošče in notne edicije, ki so jih prodajale nekatere ljubljanske trgovine in založbe. Prva slovenska skupina, ki je igrala plesno glasbo (fokstrot, step, swing) in glasbo, ki je vsebovala elemente jazza (takrat še brez improvizacije), je bila štiričlanska zasedba *Original Jazz Negode* (leta 1922 jo je v Ljubljani ustanovil Tržičan Miljutin Negode). Skupina je prva imela tudi saksofon (od leta 1924 je zasedba štela pet članov, saksofon je igral skladatelj in vsestranski glasbenik Janko Gregorc), ki je veljal za jazzovsko glasbilo, zato so glasbene skupine s tem instrumentom večkrat imenovali jazzovske, čeprav niso izvajale pravega jazza. V naslednjih letih je na Slovenskem delovalo še nekaj podobnih skupin: *Cvirnovi fantje*, salonski trio *Odeon*, *Sonny Boy Jazz*, med društvenimi pa sta bila znana ansambla *Merkur* in *Jazz Zarja*. Vsem je bila vzor filmska glasba, saj je ameriška kinematografija intenzivno prodirala tudi v manjša mesta, kot je bila Ljubljana.⁶ Bojan Adamič je že kot fantič, pianist na plesnih vajah, med prvimi v mestu začel izvajati improvizirano glasbo, o kateri je dejal: »Vsak refren sem enkrat vzela v roke, potem pa sem ga igral, kakor mi je ugajalo. [...] To je bila že improvizacija, čeprav še daleč od tega, kar se je počenjalo kasneje ali celo danes.«⁷ Njegovo glasbeno zanimanje se je kmalu razširilo, zato je ob klavirju na srednji stopnji obiskoval še pouk orgel (Stanko Premrl), trobente (František Karas) in kompozicije (Slavko Osterc). Na visoki stopnji je diplomiral iz klavirja, na srednji pa iz orgel.⁸ Ob vseh »šolskih glasbilih« je igral še harmoniko, saksofon in klarinet, v čemer je napredoval ob podpori prijatelja Miloša Zihlerla, s katerim sta imela veliko skupnega.⁹ Še preden se je z osemnajstimi leti priključil skupini Dančija Pestotnika, imenovani *Ronny*, ki je tako kot nekateri drugi ljubljanski ansambli pionirsko gojila zabavno glasbo in se poskušala v jazzu, je Bojan Adamič že skladal oziroma pisal priredbe, večinoma ameriške filmske glasbe. V ansamblu *Ronny* je sprva igral harmoniko, nato saksofon. Najbrž je bilo

4 Prav tam.

5 Cit. po: Ana Kajzer, *Razvoj slovenskega jazza v luči družbenih sprememb*, dipl. n., Ljubljana: Fakulteta za družbene vede, 2003, str. 19.

6 Prav tam, str. 19–21; prim. tudi Peter Amalietti, *Zgodbe o jazzu*, Ljubljana: DZS, 1986, str. 5–7.

7 P. Amalietti, »Mojster Bojan Adamič«, *Glasbena mladina* 6 (1985), str. 20–21.

8 Spričevala hrani hči Alenka Adamič.

9 Dostopno na: <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, 21. 10. 2012.

sodelovanje v ansamblu, ki je leta 1933 kar šest mesecev igral v prestižnem blejskem kazinu, za Adamičevo nadaljnjo življenjsko pot usodno. Odtlej je namreč stopal po dveh brveh; formalno se je izobraževal v klasični glasbi, ob njej pa spoznaval zanj vsaj enako mamljivo zabavno glasbo, ki je pri mladini stopala v ospredje. Na željo staršev se je po maturi vpisal na pravno fakulteto, končal pet letnikov, opravil državni izpit (1934) in kasneje še absolutorij.¹⁰ Ob fakulteti je nadaljeval s študijem klavirja in ga zaključil na Glasbeni akademiji leta 1941. Za diplomu je javno izvedel prvi Lisztov koncert za klavir in orkester v Es-duru, akademiskemu orkestru je dirigiral Samo Hubad, kasneje eden najpomembnejših slovenskih dirigentov.¹¹ Adamiča je na glasbeni poti najbolj spodbujal profesor klavirja Anton Ravnik, ki je njegove pianistične sposobnosti zelo cenil, ni pa se strinjal z Adamičevim zanimanjem za zabavno glasbo. Adamič je profesorja Ravnika spoštoval kot človeka in pedagoga.¹² Z začetkom vojne je bila Adamičeva pianistična pot prekinjena, vendar je želja po nadaljnjem izobraževanju v njem tlela še leta.

Predvojni čas je plesni in jazzovski glasbi nudil precej možnosti uveljavljanja, najbolj v turističnih krajih, kjer so ansambli na popoldanskih koncertih igrali popularne odlomke iz klasične in operetne glasbe ter plesne in jazzovske komade. V turističnih krajih je precej nastopal tudi ansambel *Ronny*, čeprav med tamkajšnjimi gosti naj ne bi bilo pravega jazzovskega navdušenja.¹³ Po razpadu skupine leta 1936 je Adamič ustanovil svoj ansambel, v katerem sta igrala tudi Samo Hubad in Vlado Golob, po vojni dolgoletni ravnatelj mariborske srednje glasbene šole. Ljubljanska mladina jih je občudovala, še posebno, ker so razvijali jazzovsko improvizacijo, pri kateri je imel glavno besedo Adamič. Ker je bil izjemno vztrajen, do članov pa večkrat neprizanesljiv, se ga je oprijel vzdevek »mojster«, sprva razumljen šaljivo, z leti pa je postal vsestransko upravičen in njegov emblema.¹⁴ To je bil čas, ko je trobenta postala sinonim jazzovske glasbe. Adamič pravi, da je imela Ljubljana v tistih časih le enega trobentača, ki je igral plesno glasbo, ni pa poznal zakonitosti jaza, in prav to je Adamiča spodbudilo k izobraževanju in k temu, da je v ansamblu prevzel vlogo trobentača. Pravi, da ga je igranje trobente »prestavljalo v prave nebeške sfere«.¹⁵ Njegove sposobnosti razvijanja jazzovskih improvizacij, večje možnosti poslušanja plošč in spremljanja hollywoodskih filmov, opremljenih s swingom, so vplivale na ustanavljanje novih in vse večjih zasedb (npr. študentski orkester *New Star*, kasneje prerasel v večjo zasedbo *Broadway*), ki so prav tako žele uspeh za uspehom. Jazz se je na Slovenskem nezadržno širil in imel vedno več občudovalcev. Že pred vojno se je tudi Adamič tako kot nekateri drugi odlični glasbeniki priključil orkestrski zasedbi *Broadway*, ki je igrala v prestižnem blejskem kazinu in bila prava senzacija. Po njenem razpadu na začetku vojne je ustanovil svojo skupino, imenovano *Orkester Bojana Adamiča*. Slovenski profesionalni glasbeniki, posebno profesorji na Glasbeni akademiji, so jazz odklanjali in celo obsojali, zato so bili izvajalci prepuščeni lastnemu študiju in izobraževanju, ki je temeljilo predvsem na poslušanju plošč in radijskih predvajanj.¹⁶

10 Dokumentacijo hrani hči Alenka Adamič v družinskem arhivu, deloma dostopno na <http://www.bojan-adamic.si/biografija/#uvodinbio>, 14. 5. 2012.

11 Diploma iz klavirja, datirano: januar 1941, hrani hči Alenka Adamič v družinskem arhivu.

12 Dostopno na: <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, 20. 10. 2012.

13 Prav tam.

14 Bojan Adamič, dostopno na <http://www.bojan-adamic.si/biografija/#uvodinbio>, 14. 5. 2012.

15 Iz Adamičevih spominov, tipkopis iz družinskega arhiva, dostopno na: <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, 21. 10. 2012.

16 V zapuščini B. Adamiča je več različnih avtobiografskih sestavkov oziroma zapisanih spominov o njegovem delovanju na področju jaza, večinoma so nedatirani.

Jazzu so bili najbolj naklonjeni študentje, posebno tisti, ki jih je združevalo sokolsko gibanje, medtem ko so ga katoliško usmerjeni in mladi komunisti zaradi domnevnih vplivov na bolj (ali preveč) sproščen in netradicionalen življenjski slog tedanje mladine odklanjali, saj je v njihovih očeh veljal za znanilca zatona zahodne civilizacije. Zares pravega gibanja proti jazzu na Slovenskem ni bilo, njegova pojavnost pa je kljub popularnosti ostala na nivoju mestne subkulture. Z začetkom druge svetovne vojne se je družbena vloga jazzu zaradi tesne navezanosti na zavezniške sile spreminjala in obračala v njegovo korist, zaradi svojega ameriškega porekla pa je bil še naprej nezaželen tako pri italijanskih kot pri nemških oblasteh.¹⁷

Orkester Bojana Adamiča je tudi po začetku vojne še nastopal, zaslužek pa podarjal gibanju Osvobodilne fronte (OF), ki se mu je Adamič pridružil. Leta 1943 je skupaj z nekaterimi člani ansambla odšel v partizane, se na Dolenjskem priključil ljubljanski brigadi in dobil ilegalno ime Gregor. Sprva je s prijatelji nastopal v majhni kulturniški skupini, nato pa je bil v nekem nemškem napadu kot mitraljezec resno ranjen. Po okrevanju so ga na začetku leta 1944 dodelili glavnemu štabu Narodnoosvobodilne vojske (NOV) in ga zadolžili, da organizira vojaško godbo. Ker je začel tako rekoč iz nič, so objavili poziv, na katerega se je oglasilo nekaj borecv, tudi invalidov in ranjencev, amaterskih godbenikov, ki so kljub skromnemu glasbenemu znanju pod Adamičevim vodstvom hitro napredovali in bili sposobni izvajati skladbe za takratno rabo, med katerimi so prevladovala koračnice in pesmi z revolucionarno vsebino. Svoje navdušenje nad zabavno glasbo in jazzom je Adamič prenesel tudi v borbene skladbe. Koračnice, na primer, je prirejal v evergreene in vanje vpletal popularne teme in zasedbe ameriške zabavne glasbe in jazzu, kar so »politične glave« sprva sprejemale z ogorčenjem, ko pa sta se nad njegovo glasbo navdušila komisar Boris Kidrič in komandant Franc Rozman - Stane, je bilo Adamičevo glasbeno početje »odobreno«. Na njegove ideje so sprva zadržano gledali tudi godbeniki, saj je od njih zahteval povsem drugačno ritmično in melodično igranje in tudi petje. Adamič je razvijal svoj slog, v katerem se je precej odmaknil od tradicije slovenskega godbeništva in se približal trendom zahodnoevropske in ameriške plesne glasbe, o čemer je sam dejal: »*Takoj v začetku sem uvedel svoj slog: vse partizanske koračnice sem pisal kot evergreene, s tem da je bil v sredini refren. To je bilo nekaj čisto novega, toda svoje godbenike sem tako 'prepariral', da so mislili, da je logično in normalno. Godba igra, igra, potem ostanejo samo boben in dve pihali. Vsi pojejo, ritmično, v sinkopah. [...]*«¹⁸

Poleti 1944 se je partizanom pridružila priznana hrastniška rudarska godba s kapelnikom Jožetom Brunom, ki je s seboj prinesla instrumente in notni arhiv. Brunovi prekaljeni godbeniki so igrali koračnice in odlomke iz opernih del evropskih skladateljev. Njihova ubrana igra je navdušila tudi Adamiča, zato je najmlajše godbenike kljub Brunovemu ostremu nasprotovanju vključil v svojo manj številčno in bolj amatersko godbo, kar mu je omogočil njegov takrat že pomembni položaj.¹⁹ Tako sta od avgusta leta 1944 na osvobojenem ozemlju v Beli krajini delovali dve godbi, Brunova godba VII. korpusa in Adamičeva godba glavnega štaba Narodnoosvobodilne vojske. Vsaka je štela

¹⁷ Gregor Tomc, *Druga Slovenija. Zgodovina mladinskih gibanj na Slovenskem v 20. stoletju*, Ljubljana: Založba Krt, 1989, str. 53.

¹⁸ Bojan Adamič, dostopno na <http://www.bojan-adamic.si/biografija/#uvodindbio>, 14. 5. 2012.

¹⁹ Emina Mašič, *Razvoj pevske in instrumentalne dejavnosti ter rudarske godbe v Hrastniku*, dipl. n., Ljubljana: Akademija za glasbo, 2012, str. 48–51.

okrog štirideset članov. Delovali sta po načelih vojaške organizacije in imeli poleg vaj tudi politične sestanke. Nastopali sta na mitingih, kulturnih prireditvah v bližnjih vaseh, v partizanskih enotah in na radiu OF. Med avtorji koračnic in drugih skladb so bili Jože Brun, Bojan Adamič in Drago Lorbek, imeniten glasbenik in odličan aranžer, igrali pa so tudi priredbe partizanskih pesmi slovenskih skladateljev, potpurije slovenskih narodnih in ruskih pesmi ter odlomke iz opernih del.²⁰

Adamičev medvojni opus izvernih del in priredb obsega več kot 150 skladb, vendar se jih je večina izgubila. Sam je dejal, da je po spominu iz študijskih let pisal tudi priredbe Beethovnovih del in drugih svetovnih skladateljev, k čemur je kasneje dodal: »Upam samo, da pokojni Ludwig van med peklenskim hrumom vojne teh 'svojih' kompozicij ni slišal. [...]«²¹ Poleg številnih del za godbo na pihala je napisal nekaj zborov, samospsevov (*Pesem talcev*, bes. K. Destovnik - Kajuh; *Zdravo, tovariš*, bes. T. Seliškar idr.) in instrumentalnih del za komorne zasedbe.²² Kot glasbenik je bil nepogrešljiv sodelavec radia OF, kjer je nastopal v različnih vlogah, tudi kot pianist in harmonikar. Za svoje zasluge je bil odlikovan, osvoboditev pa je dočakal s činom podporočnika, kasneje je postal major. Leta 1946 je prejel visoko državno odlikovanje za hrabrost, ki jih je zaslužnim podeljeval Prezidij Ljudske skupščine Federativne ljudske republike Jugoslavije, kar je gotovo vplivalo na to, da se je njegova profesionalna pot strmo dvigala, na račun zaslug za narod pa mu je uspelo razvijati tudi jazzovsko glasbo, ki je bila pri novi oblasti kot plod kapitalistične kulture sicer nezaželena. Vojni čas mu je prinesel veliko tegob in dobrih izkušenj ter življenjsko sopotnico Barbaro Černič, ki jo je spoznal v partizanih in s katero sta se po vojni poročila in dobila hčerko Alenko.

Kljub integraciji komunistične ideologije v vsakdanje življenje in njeni načelnosti so v družbi povojne Jugoslavije veljali tudi drugi »zakoni«. Poklicani izbranci, predvsem tisti z »zaslugami za narod«, so v novem času uspešno kolobarili in uveljavljali svoje adute. Tako je po zaslugi Bojana Adamiča, partizana in vplivnega medvojnega kulturnika, kljub splošni nezaželenosti zahodne zabavne in jazzovske glasbe, takoj po vojni zaživel Plesni orkester Radia Ljubljana (imenovan tudi PORL), katerega zametki segajo v leto 1929, ko je bil ustanovljen ansambel *Ronny*. PORL, katerega dirigent je postal Bojan Adamič, je prvič nastopil na otvoritvi Postojnske jame 27. junija 1945, nato pa je od jeseni istega leta deloval kot profesionalni ansambel ljubljanskega radia, njegovi člani pa so dobili status profesionalnih glasbenikov. Zasedba, ki so jo imenovali tudi Big Band, je bila ena prvih tovrstnih v povojni Evropi. Pri sestavljanju repertoarja je imel Adamič kar nekaj težav, saj se je moral prilagajati direktivam nove socialistične in prosovjetsko usmerjene družbe, ki je pričakovala glasbo po okusu množic – skladbe v revolucionarnem in delavskem duhu ter popevke »za narodov blagor«. Kot pravi Adamič, se je doba slabih koračnic, šlagerjev in popevk k sreči kmalu končala, saj se je jazz nezadržno vraščal v jugoslovansko družbo in imel posebno med mladimi, ki so ga pojmovali kot življenjski stil, veliko privržencev. Jazzovski ansambli so ponovno naraščali, in sicer po celotnem ozemlju Jugoslavije, svoje delovanje pa so uokvirjali v kulturno-umetniška društva. Adamič je menil, da so bili slovenski glasbeniki v primerjavi z glasbeniki drugih republik

20 Prim. Jani Šalamon, »Jože Brun – partizanski dirigent in skladatelj«, rkp., prispevek na simpoziju »Kultura v času druge svetovne vojne (1939–1945)«, Maribor, junij 2012.

21 Dostopno na: <http://www.bojan-adamic.si/razmisljanja/#o-sebi>, 21. 10. 2012.

22 Celotna bibliografija Adamičevih del še ni objavljena, za skladbe iz njegovega partizanskega obdobja prim. spletno stran: <http://www.bojan-adamic.si/glasba/>, dostopno: 15. 12. 2012, prim. tudi prispevka Franca Križnarja in Domna Prezlja v pričujoči publikaciji.

slabši v improviziranju kot temeljni značilnosti jazza in boljši po izobrazbi, saj je večina obiskovala Akademijo za glasbo.²³ Položaj dirigenta PORL-a, vodje glasbenega oddelka in pomočnika direktorja Radia Ljubljana (te funkcije je prevzel maja 1945²⁴) je Adamiču ustrezal, politični veljaki pa so bili prepričani, da človeku njegovega kova, nekdanjemu partizanu in visoko izobraženemu glasbeniku pritiče politično mesto, zato so mu ponujali visoka mesta (direktorovanje v ljubljanski Operi, Slovenski filharmoniji ter v nekaterih drugih ustanovah, povezanih z glasbeno kulturo). Ker je vse tovrstne ponudbe zavrnil in poudarjal, da je z delovnim mestom zadovoljen, je svoje samovoljno obnašanje »plačal« s številnimi zavrnitvami prošenj za dodatno izobraževanje.²⁵ Kljub dolgoletni prekinitvi intenzivnega igranja klavirja si je namreč prizadeval, da bi študij nadaljeval, ob tem pa se je želel izpopolniti tudi v vsem, kar je počel na radiu. Že leta 1944 mu je bilo obljubljeno, da bosta z Marjanom Kozino po vojni dobila štipendijo za študij v Moskvi. Kljub večkratnim Adamičevim prošnjam so se njegovi nadrejeni na Radiu Ljubljana vztrajno izgovarjali, da njegov odhod v tujino ni mogoč, in sicer z utemeljitvijo, da zanj nimajo nadomestila. Bil je prepričan, da se mu godi krivica, še posebno, ker je bilo glasbeno šolanje že pred vojno, v t. i. stari Jugoslaviji, omogočeno prenekateremu slovenskemu glasbeniku, po vojni, ko je bilo pričakovano, da bo družba stopila še korak naprej, pa to zaradi različnih neprepričljivih pretvez ni bilo mogoče. V Adamiču je želja tlela še leta 1949, ko si je preko British Councila v Beogradu prizadeval pridobiti štipendijo za nadaljevanje študija klavirja v Londonu, ob tem pa naj bi se izpopolnjeval še na BBC-ju, in sicer kot radijski redaktor, dirigent, aranžer ..., torej v vsem, kar je dotlej počel. Čeprav naj bi bila štipendija odobrena, do Adamičevega izpopolnjevanja v Londonu ali kje drugje ni prišlo.²⁶

Adamič je ostal radijski urednik, pomočnik direktorja in vsestransko angažiran radijski glasbenik, kar mu je – ne brez težav – omogočilo svobodno umetniško pot, precej brez direktiv pa je ravnal tudi pri programski shemi orkestra, za katerega je napisal številne skladbe in priredbe. Prvi pomembnejši koncert plesnega orkestra je bil leta 1947 v Beogradu in je pomenil prvi jazzovski koncert v povojni Jugoslaviji. Občinstvo, med katerim je bilo veliko osebja iz ameriške ambasade, je ob skladbah Glena Millerja in drugih podobnih huronsko ploskalo, s čimer si je vodstvo ansambla prislužilo pranje možganov in zahtevo, da se jazzu odpove. O jazzu so pisali kot o glasbi brez estetske in umetniške vrednosti, kot o ameriški in kapitalistični propagandi. Adamiča je po tem incidentu z oblastni rešila njegova dejavnost v partizanih, vendar so ga kmalu po beograjskem koncertu (verjetno konec leta 1947) po sporu s takratnim radijskim direktorjem, ki ni bil naklonjen Adamičevi glasbi, z državnim dekretom, tik pred informbirojem, kazensko poslali »na prevzgojo« v Albanijo. Težave PORL-a, povezane s socialistično ideologijo, so se namreč stopnjevale tudi v Ljubljani, kjer so se v časopisih pogosto oglašali pisci, ki so nasprotovali Adamičevemu orkestru in jazzovski glasbi, kar je pomenilo tudi močan pritisk na vodstvo ljubljanskega radia in skoraj povzročilo ukinitve orkestra, ki naj bi bil »glavni vir onesnaževanja slovenske duše«.²⁷ Radijsko vodstvo je pred pritiski javnosti skoraj klonilo, rešitev pa je našlo v Adamičevi prisilni

23 NUK, Glasbena zbirka, Zapuščina B. Adamiča, povzeto po Adamičevem tipkopisu »Jazz v Sloveniji«.

24 Dokumentacija je v družinskem arhivu Alenke Adamič.

25 NUK, Glasbena zbirka, Zapuščina B. Adamiča, povzeto po avtobiografskem gradivu.

26 NUK, Glasbena zbirka, Zapuščina B. Adamiča, dokumentarno gradivo, pismo urada British Councila z dne 3. 1. 1949 in Adamičevo pismo v London neki gospe Dunji z dne 24. 10. 1949.

27 Dostopno na: <http://www.bojan-adamic.si/razmisljanja/#o-svoji-maturi>, 21. 10. 2012.

»prevzgoji« v Tirani. Ena svetlih točk, ki jih je doživel v Albaniji, je bilo vodenje tamkajšnjega radijskega orkestra. Adamičevo svojevrstno ujetništvo je trajalo več mesecev. Bil je odrezan od sveta in ni vedel za domače aktualne politične dogodke. Zdelo se je celo, da so nanj pozabili, saj so bili stiki s političnimi oblastmi v Beogradu, ki jih je bil dolžan vzdrževati, iz meseca v mesec redkejši. Čas informbiroja je odgovorne za Adamičevo usodo očitno toliko okupiral, da se za njegove apele o nemogočih življenjskih razmerah niso menili. Svojevrstnega ujetništva ga je rešilo tragično naključje, ko so neznanci v hotelu zažgali njegovo sobo, o čemer je poslal sporočilo v Beograd in nato dobil dovoljenje za povratek v Ljubljano. Po vrnitvi je bil pristojnim dolžan poročilo, ki pa so ga ožigosali kot znanstveno fantastiko.²⁸

Tudi po koncu informbiroja, ko so radijske postaje dobesedno izbrisale sovjetsko glasbo in se vrnile k domačim vižam, z ameriško filmsko industrijo pa se je pri nas širila zabavna glasba, se je boj za jazz nadaljeval.²⁹ Adamič je okrog leta 1949 jasno izrazil vizijo PORA-a in jo tudi zapisal. Iz njegovega programa je razvidno, da je še kako dobro razumel tedanje stanje in možnosti za napredovanje slovenske glasbene scene. Zavzemal se je, da bi orkester gojil živo izvajanje plesne glasbe za matično radijsko postajo, spremljal t. i. Ježkovo skupino pri popevkih in šansonih v ljubljanski dvorani hotela Union, izvajal »sovjetske in deloma partizanske pesmi, res poštene šansone«, igral in snemal filmsko glasbo ter prirejal samostojne koncerte, »ki bi po dosedanjih izkušnjah verjetno zelo zanimali tudi širše občinstvo«. ³⁰ Omenil je tudi denarno plat, ki naj bi ob tolikšnem angažiranju orkestra izboljšala njegovo gmotno stanje. Ta je namreč vseskozi deloval na robu preživetja. Adamič se je leta 1949 vodstvu Radia Ljubljana pritožil, da ima v ansamblu velike kadrovske težave, saj so njegovi člani zaradi nizkih honorarjev in nestabilnega položaja pogosto prestopali k orkestru Slovenske filharmonije.³¹ Težave z jazzom pa so se še kar nadaljevale, celo do te mere, da je bila na začetku petdesetih let na zveznem nivoju ustanovljena posebna komisija, ki naj bi proučila, ali je jazz primeren za socialistično družbo. Po obširnih in dolgotrajnih debatah in prerekanjih za in proti, ko je že kazalo, da bo jazz dokončno prepovedan, se je nekako izšlo v njegovo korist. Adamič se je za njegovo »preživetje« zavzemal celo pri Josipu Brozu Titu in drugih vplivnih politikih, kot je bil Moša Pijade.³²

Ker so se mnenja političnih veljakov o kvarnem vplivu jazzovske glasbe pošteno kresala in ker je doba ostrih nasprotovanj počasi minevala, so se za jazz in zabavno glasbo po letu 1955 začeli boljši časi. Leta 1955 je iz vrst ljubljanskega Plesnega orkestra nastal Ljubljanski jazz ansambel, ki je pod vodstvom Urbana Kodra igral starejši jazz, nekaj let kasneje pa je zrasel Ansambel Mojmira Sepeta, ki je prvi igral takrat t. i. moderni jazz (cool jazz, westcoats jazz ...). Z ustanovitvijo prvega jugoslovanskega jazz festivala na Bledu (1960) se je jazzovska glasba na Slovenskem nezadržno širila in dobila vse več privrženecov.³³ Pri tem je imel Plesni orkester Radia Slovenija z Adamičem na čelu še

28 Petar Luković, »Večni fant s trobento. Paberki iz življenja in dela Bojana Adamiča«, *Nedeljski dnevnik*, izhajalo v nadaljevanjih od 13. 8. do 18. 12. 1988.

29 Iz Adamičevih spominov, primerjaj www.bojan-adamic.si/ (dostopno: 29. 5. 2012); prim. tudi pogovor z Adamičem v *Nedeljskem dnevniku* (Petar Luković, "Večni fant s trobento", *Nedeljski dnevnik*, 20. 11. 1988).

30 NUK, Glasbena zbirka, Zapuščina B. Adamiča, Načrt o programu in ciljeh PORA-a, tipkopis, okrog 1949.

31 NUK, Glasbena zbirka, Zapuščina B. Adamiča, pismo direkciji Radia Ljubljana, 12. 10. 1949.

32 NUK, Glasbena zbirka, Zapuščina B. Adamiča, Adamičev avtobiografski zapis: »O jazzu in njegovi vlogi v Jugoslaviji«.

33 Prim. Peter Amalietti, *Zgodbe o jazzu*, Ljubljana: DZS, 1986, str. 7.

naprej vodilno vlogo. Ansambel je kljub vsem težavam obstal, tudi zaradi neumorne vztrajnosti mojstra Adamiča, ki je znal in zmogel prestopiti vse prepreke in dokazati visoko in evropsko prepoznavnost. Največji napredek je ansambel dosegel v drugi polovici petdesetih let, ko je dobil več priložnosti javnega nastopanja, ne le v Sloveniji, temveč po vsej Jugoslaviji. Vabili so ga na skoraj vse pomembnejše festivale in prireditve najvišjega ranga. Z uspehi doma so prišle tudi možnosti gostovanj v tujino. V drugi polovici petdesetih let je ansambel gostoval na Poljskem, Madžarskem in v Sovjetski zvezi. Njegovi nastopi so bili senzacija, na Madžarskem na primer je uspel napolniti tribune za več kot deset tisoč gledalcev.³⁴

O odnosih v ansamblu je precej anekdot in resničnih prigod, zagotovo pa velja, da se je Adamič ves čas vodenja vdano zavzemal za njegov obstoj, napredek in priznanje vsem članom orkestra. Po slabi slovenski navadi so sodelovanje prekinila različna nesoglasja, morda tudi intrige, kar je pripeljalo do odločitve, da je mojster orkester leta 1962 kot stalni dirigent zapustil. Kasneje je z njim še nastopal, vendar redkeje.³⁵ Uradno je bil od konca avgusta 1962 do konca julija 1980 na ljubljanskem radiu zaposlen kot dirigent PORL-a.³⁶ Dejansko pa je bil v tem času manj v Ljubljani in precej več v Beogradu in v nekaterih drugih jugoslovanskih mestih, kjer je deloval na različnih področjih, ob tem pa je bil kot dirigent tudi redni gost evropske in zunajevropske bigbandovske glasbene scene.

Adamič je imel vsaj od leta 1948 na ljubljanskem radiu svojo oddajo, v kateri je predvajal skladbe po želji poslušalcev. Bila je zamelek kasnejše znane oddaje Želeli ste, poslušajte, ki jo je Adamič vodil še leta 1952 in obstaja še danes. Prav z njo je postal izjemno prepoznavna osebnost, saj je od hvaležnih poslušalcev prejemal številna pisma s pohvalami. Podobno odmevni so bili tudi nastopi pred mikrofoni, ki jih je redno izvajal PORL, kajti tudi nanje se je poslušalstvo pohvalno odzivalo, ne le iz Slovenije, tudi iz Zagreba oziroma širše Hrvaške.³⁷ Bojan Adamič je sodil med tiste glasbenike, ki v vzponu zabavne glasbe vseh zvrsti niso videli pregrešnosti ali moralne škodljivosti, temveč vsesplošno potrebo, iz katere je nastalo marsikaj dobrega. Dejal je: »... *zabavna glasba je v povojnem času predstavljala glavni vzrok, da mladina greši [...], ali pa je bila kot naročena, da igra vlogo grešnega kozla, kadar ni bilo primernejšega pri roki. Z upornim bojem ne samo njenih pristašev in pobornikov, nego predvsem običajnih ljudi, ki so v njej videli življenjsko potrebo in jih niso vznemirjale njene grešne lastnosti, se je počasi povzpela na današnjo višino in na njen piedestal, kjer kraljuje na malo krivih, nestabilnih nogah, neproporcionalnih dimenzij, še vedno javno mnogim v napoto, mnogim v nujno potrebo, skratka, dela našega življenja. Nekje se je umetniško povzpela, nekje je padla na nivo komponiranja v narodnem duhu, nekje živi od harmonike, nekje pa kraljuje po festivalih, izvajana od dobrih pevcev in orkestrrov.*« Dodal je, da je njen vrhunec v tem, »da je začela izpodrivati uvoženo tujo popevko. [...]«³⁸ Bil je prepričan, da je bilo v socialistični Jugoslaviji precej dobrih pevskih in drugih talentov zabavne glasbe, posebno popevke, vendar je menil, da za pravi prodor na uveljavljene festivale po Evropi in svetu zaradi odklonilnega odnosa oblasti ni bilo pravih možnosti. K uveljavljanju slovenske

34 Dostopno na: <http://www.bojan-adamic.si/biografija/#koncerti>, 15. 11. 2012.

35 Dostopno na: <http://www.bojan-adamic.si/biografija/#optimist>, 26. 11. 2012.

36 Iz družinskega arhiva Alenke Adamič.

37 NUK, Glasbena zbirka, Zapuščina B. Adamiča, mapa: Pisma.

38 NUK, Glasbena zbirka, Zapuščina B. Adamiča, avtobiografski zapis »Nekaj misli o zabavni glasbi v Jugoslaviji«.

zabavne glasbe so pripomogli tudi pevski solisti, kot sta bili na primer Irma Flis in Jelka Cvetežar (Cvetežarjeva je prva pela Adamičevo priljubljeno skladbo *Ko boš prišla na Bled*), ter nekateri v Sloveniji gostujoči pevci iz drugih jugoslovanskih republik, npr. Ivo Robić, ki ga je Adamič prvič slišal leta 1943 (preden je odšel v partizane) v Zagrebu. Posebno v Zagrebu sta bila zabavna glasba in jazz že pred vojno na visokem nivoju. Prvi jugoslovanski festival zabavne glasbe je bil na začetku petdesetih let v Beogradu, in sicer v treh zaporednih letih, njegov glavni dirigent in aranžer pa je bil prav Bojan Adamič. Festival so leta 1953 preselili v Opatijo in prav tamkajšnja prirediteljstva velja za zametek popevkarskega vzpona. Adamič je na festivalu redno sodeloval kor žirant, skladatelj, aranžer in dirigent. Vzori iz Opatije so vplivali na nove podobne prireditve in tako se je leta 1962 na Bledu – ne brez Adamičevih vplivov – rodil festival Slovenska popevka, ki so ga čez dve leti premestili v Ljubljano. Adamič je prve popevke napisal že v poznih štiridesetih letih (npr. skladbo z naslovom *Barbara*, 1949). Med pevkami, ki so z Adamičem veliko sodelovale, so bile Marjana Deržaj, Beti Jurkovič in Majda Sepe. Imel je izjemen občutek za odkrivanje talentov in je zaslužen za kariero marsikaterega pevca nekdanje jugoslovanske scene. Odkril je na primer tudi Gabi Novak, in sicer leta 1957 kot glas v hrvaških risanih filmih. Zanj je nato prvi napisal aranžmaje, s katerimi se je predstavila v Zagrebu in uspela. Ker je imel odličen občutek za prepoznavanje glasbenih sposobnosti, je znal prepoznati vrline in slabosti, kar je bilo značilno tudi za njegovo prvo srečanje z Vice Vukovom leta 1959 na opatijskem festivalu. Bojan Adamič je sicer obetavnega pevca Vukova pevsko korigiral in pripravil do pevskega izpopolnjevanja, kar se je obrestovalo, saj je Vukov kmalu nato postal mednarodno uveljavljena pevska zvezda. Podobno je prepoznal tudi pevske vrline Đjorda Marjanovića, katerega je cenil predvsem po njegovih interpretacijah.

Adamič je napisal nepregledno vrsto popevk, ki so od drugih avtorskih skladb tedanjega časa precej odstopale. Vanje je morda vnesel nekoliko preveč umetniškega naboja, kajti le tako si lahko razlagamo, da z njimi ni uspeval – vsaj pri žirijah ne, kajti na tem področju nikoli ni dobil vidnejše pohvale oziroma nagrade. Kot kaže, je bil Adamič preveč zvest svojim načelom in visokim kriterijem, da bi popuščal in se prilagajal okusu množic. Njegov največji medijski uspeh v popevkarstvu je bila skladba *Zlati april* v izvedbi Marjane Deržaj, ki je prišla leta 1964 v najožji izbor za popevko Evrovizije.³⁹ Bojan Adamič je bil s festivali popevk povezan vse življenje in je v različnih vlogah sodeloval na vseh tovrstnih prireditvah, kot so bile Vesela jesen (Maribor), Kajkavska popevka v Krapini, Melodije Istre in Kvarnerja (Reka), festival popevk v Zagrebu, Splitu, festival otroških pesmi v Krškem in številni drugi.⁴⁰ S svojo življenjsko vitalnostjo je spremljal tudi druga področja zabavne glasbe in sodeloval z veliko mlajšimi glasbeniki, npr. z rokerjem Markom Brecljem, kantavtorjem Janijem Kovačičem ali Tomažem Domiceljem, katerim je bil mentor in vzornik.

Za Adamiča velja, da je imel veliko glasbenih vzornikov, tako med klasičnimi skladatelji kot mojstri jazza. Loteval se je najrazličnejših žanrov in prav na vseh ravneh komponiral enako odgovorno in z velikim občutkom za medij, ki mu je bila glasba namenjena. Pisal je izjemno hitro, tako rekoč sproti, sicer ob vseh angažmajih, ki jih je

39 Iz Adamičevih spominov, dostopno tudi na: <http://www.bojan-adamic.si/biografija/#festivali>, 26. 11. 2012.

40 NUK, Glasbena zbirka, Zapuščina B. Adamiča, mapa: Pogodbe Hrvaška in Korespondenca s tujino.

imel, ne bi zmožel napisati okrog tisoč enot različnih partitur, pri čemer ne vemo, koliko jih je kje založenih ali celo izgubljenih. Pisal je za plesni orkester, jazzovsko glasbo, ki ji je vdahnil izrazito osebni značaj, glasbo za dokumentarne in celovečerne filme, opremiljal je gledališka dela, radijske oddaje vseh vrst (za odrasle in otroke) in lutkovne igrice, pisal popevke, šansone, skladbe za pihalne godbe in orkestre, glasbo za proslave in športne dogodke, balete, muzikale, koncerte, komorna in zborovska dela. Največ mednarodnih uspehov je doživel s Plesnim orkestrom Radia Ljubljana, s katerim je gojil t. i. slovenski jazz in slovensko zabavno glasbo. Ta ansambel je pod njegovim petnajstletnim vodenjem prerasel domače okvirje in postal evropsko prepoznan. Pomemben segment Adamičevega ustvarjanja je tudi filmska glasba, s katero se je zavihtel na piedestal slovenske in jugoslovanske ustvarjalnosti, komponiral pa je tudi za studie drugih evropskih držav in v ZDA. S filmsko in nato scensko glasbo se je začel ukvarjati kmalu po vojni, in sicer bolj po naključju. Takrat ni slutil, da bo posebno filmski medij postal paradni konj njegovega ustvarjanja. Čeprav sprva o filmski glasbi ni prav dosti vedel, poznal jo je le iz predvojnega časa, ko je preigral in aranžiral številne odlomke iz ameriških filmov, ki so pronicali v ljubljanske kinematografe, se je spoprijel z izzivom in uspel. Med filmi, opremljenimi z Adamičevo avtorsko glasbo, izstopajo *Vesna* (1953), *Ne obračaj se, sine* (1956), *Ples v dežju* (1961), *Samorastniki* (1963), *Kekčeve ukane* (1968), *Maškarada* (1971), *Valter brani Sarajevo* (1973), televizijska nadaljevanka *Kapelski kresovi* (1974–1976), *Nasvidenje v naslednji vojni* (1980), *Boj na požiralniku* (1982) in številni drugi. Zadnjo filmsko partituro je podpisal v letu, ko se je poslovil, in sicer za dokumentarni film *Neme podobe slovenskega filma* (1995).⁴¹

S scensko glasbo h gledališkim predstavam se je ukvarjal vsaj od leta 1952, ko je znana prva pogodba za celjsko gledališče, nato pa so se dogovori z različnimi gledališkimi hišami kar vrstili. Sodeloval je s Prešernovim gledališčem v Kranju, z ljubljansko Dramo, Mestnim gledališčem Ljubljana, Koreodramo Ljubljana, Slovenskim mladinskim gledališčem, Lutkovnim gledališčem Ljubljana, Slovenskim narodnim gledališčem v Mariboru, z Narodnim gledališčem Sterija, Narodnim gledališčem v Zagrebu in drugimi.⁴² Med najodmevnejšimi lutkovnimi predstavami, ki jih je glasbeno opremil mojster Adamič, je *Žogica marogica* (avtor besedila Jan Malik) v izvedbi Lutkovnega gledališča Ljubljana; po popularnosti je primerljiva le otroška radijska igra *Zvezdica zaspanka* Frana Milčinskega Ježka.

Na začetku šestdesetih let je Adamič prenehal redno voditi PORL in se začel intenzivneje posvečati komponiranju ter sodelovati z beograjskim vojaškim orkestrom. To sodelovanje je potekalo kar štiri intenzivna leta (1962–1966). Komponiranje in dirigiranje pihalnemu orkestru zanj ni bilo nič novega, saj je imel na tem področju ogromno izkušenj. Po drugi svetovni vojni se je namreč še naprej ukvarjal z glasbo za pihalne orkestre in spodbujal njihovo delovanje. Neprestano si je prizadeval, da bi dvignil profesionalno in ljubiteljsko kulturo. Kot dirigent je sodeloval na številnih ljudskih manifestacijah in drugih kulturnih prireditvah amaterskega značaja. Znal se je približati vsem in vsakomur. Njegova dela za pihalne zasedbe so sicer izvajalsko zahtevna, zato pa prepričljivejša in tehtna. Z njimi je presegel raven slovenskega okolja, saj je bistveno

41 Dostopno na: <http://www.bojan-adamic.si/glasba/>, 26. 11. 2012. Prim. prispevek v pričujoči publikaciji: Mitja Reichenberg, »Bojan Adamič in filmska glasba«.

42 NUK, Glasbena zbirka, Zapuščina B. Adamiča, mapa Pogodbe.

nadgradil druga podobna dela domačih avtorjev. Adamičeva dela so slogovno raznolika oziroma se v njih prepletajo elementi klasične, zabavne in jazzovske glasbe. S tehtnostjo opusa je bistveno pripomogel k dvigu umetniške plati slovenskih ansamblov, od katerih številni dosegajo svetovno raven. Za Adamičeve skladbe se zanimajo tudi uveljavljeni poustvarjalci tovrstne glasbe po Evropi in v ZDA. Zelo raznoliko in uspešno je bilo Adamičevo delovanje v Beogradu. Bil je gost dirigent revijskega orkestra in mešanega pevskega zbora Umetniškega ansambla Jugoslovanske narodne armije, komponist in aranžer za vojaške pihalne in zabavne orkestre, komponiral je filmsko glasbo, bil član in podpredsednik upravnega odbora Zveze skladateljev Jugoslavije, član žirij, dirigent in aranžer pri Mladinskem glasbenem festivalu v Subotici, z ansambli, ki jih je vodil v beograjskih letih, pa je posnel ogromno skladb za tamkajšnji radio.⁴³

Kljub gostovanjem po vsej Jugoslaviji, ki so bila najintenzivnejša v šestdesetih letih, in angažmaju zunaj države Adamič ljubljanske glasbene scene ni povsem opustil, temveč je bil v Ljubljani še naprej aktiven na različnih področjih. Uradno je bil na ljubljanskem radiu zaposlen kot dirigent PORL-a, z avgustom 1980 je postal direktor oddelka Glasbena produkcija, sredi leta 1981 pa se je upokojil.⁴⁴ Domačemu okolju je ostal zvest tudi v svojih partiturah, iz katerih velikokrat veje duh slovenskega ljudskega izročila. Adamičeve melodične in ritmične značilnosti so prisotne v njegovih izvornih skladbah in priredbah, posebno izrazito pa se kažejo v barviti instrumentaciji. Skladbe Bojana Adamiča so izdane pri vseh pomembnejših jugoslovanskih založbah ter posnete v večjih radijskih in televizijskih hišah.⁴⁵ Njegova dela za pihalne zasedbe od leta 1991 ekskluzivno izdaja založba Hartman v zbirki *Bojan Adamič in njegov opus*. Angažiral se je tudi kot pianist, solistično ali skupaj z orkestri, največkrat pa kot spremljevalec pevcem zabavne glasbe, na glasbenih tekmovanjih in pri radijskih oddajah, med katerimi izstopa *Veseli tobogan*. V tej popularni oddaji, namenjeni odkrivanju mladih pevskih talentov, je Adamič sodeloval dolga leta, verjetno od samih začetkov leta 1963, in sicer kot skladatelj, aranžer, pianist, pa tudi v vlogi pevske spremljave. O njegovi priljubljenosti med mladimi pričajo tudi številna pisma in pohvale sodelujočih. Podobna oddaja je potekala tudi na zagrebškem radiu z naslovom *Znam – znaš*, v kateri je prav tako sodeloval.⁴⁶

Ob vsem, kar je počel, se je desetletja zavzemal za avtorske pravice skladateljev in estradnih umetnikov. Da bi svoja kritična opažanja spreminjal v praksi, se je angažiral kot prvi predsednik Zveze skladateljev lahke glasbe (1956), kasneje pa v Društvu slovenskih skladateljev, kateremu je osem let tudi predsedoval (1976–1984). Bil je eden redkih, ki so se borili za pravice estradnih umetnikov. Prizadeval si je za uveljavitev jazza v slovenskem šolstvu, kar pa se je med njegovim življenjem uresničilo le na srednji stopnji. Podobno se je javno zavzemal za večje spoštovanje do harmonike, ki naj bi si po njegovem prepričanju v šolskem sistemu zaslužila enakovredno mesto med drugimi glasbili.⁴⁷ Kot je znano, je bil študij harmonike na ljubljanski Akademiji za glasbo kot osrednji slovenski visokošolski ustanovi uveden šele pred nekaj leti, dotlej pa so slovenski talentirani glasbeniki odhajali na študij v tujino, največ v Nemčijo in Sovjetsko zvezo

43 Adamičevo delovanje v Beogradu je raziskal Vladimir Mustajbašić, čigar študija je objavljena v pričujoči publikaciji.

44 Dokumente hrani hči Alenka Adamič v družinskem arhivu.

45 NUK, Glasbena zbirka, Zapuščina B. Adamiča, mapa Pogodbe.

46 Prav tam, mapa razglednic in pisem.

47 Prav tam, mapa Razmišljanja B. Adamiča, Adamičev zapis z naslovom »Harmonika«.

oziroma v Rusijo. Adamič je harmoniko zelo cenil, podobno kot kitaro in tamburico, za vse je namreč pisal tudi skladbe, posebno za orkestrske sestave.⁴⁸

Čeprav ga je delovanje na glasbenem področju vodilo proč od klasične glasbe, ustvarjanja v tem duhu ni opustil, saj je napisal nekaj vidnejših del. Med skladbami za simfonične in komorne zasedbe naj omenimo *Koncert za klavir in orkester* (1948), *I. in 2. suito za simfonični orkester* (1950), *Drugi klavirski koncert*, *Ljubljanski klavirski koncert* (1972), *Rapsodijo*, *Sedem preludijev za klavir in orkester* (1960), *Suito za klarinet in godala* (1963), *Nalepke za pihalni kvintet*, *Po Ribniško* (kvartet klarinetov) in *Tinkarin rojstni dan* za klarinet in klavir, pisal pa je tudi različne suite na ljudske teme in druga dela. Posebno ga je privlačil balet, tesno je sodeloval z znamenitim Pinom Mlakarjem in napisal glasbo za koreografski deli *Bela Ljubljana* (1957) in *Moje ljubljeno mesto* (1959).⁴⁹ Leta 1951 je po naročilu zagrebškega radia nastala glasba k radijski igri *Sneguljčica*,⁵⁰ ki je najbrž služila za iztočnico k obsežnejši orkestralni skladbi za pihalni orkester, nastali leta 1993 za Pihalni orkester slovenske policije, ki je opredeljena kot muzikal za odrasle in v različici za otroke. V poznih letih je po pesemski predlogi Frana Milčinskega Ježka (*Requiem za klovna*) napisal še skladbo za pihalni orkester, vokalnega solista in baletne plesalce z naslovom *Requiem*, v kateri v svojem velikem slogu prepleta elemente koračnic, ljudskih pesmi, songov, bluesa idr., z barvito orkestracijo pa dosega efektne vsebinske poudarke.⁵¹

Bojan Adamič se je ukvarjal tudi s šansonom, in sicer pod vplivom imenitnega slovenskega tvorca šansonov Frana Milčinskega Ježka, ki se je uveljavil že pred drugo svetovno vojno in predvsem po njej in ga je Adamič kot pisca besedil in izvajalca zelo cenil. V svoji dolgoletni karieri je Bojan Adamič ustvaril vrsto šansonov, songov in kupletov v radijskih in televizijskih igrah, največkrat v izvedbi dramskih igralcev, zares poglobljeno pa se je temu žanru posvetil šele po upokojitvi, ko je združil moči s pevko Meri Avsenak. Kot skladatelja so ga privlačevala le besedila slovenskih pesnikov, pa tudi revolucionarne, protestne in ljudske pesmi, kar ponovno dokazuje, da se ni tesno naslanjal na evropsko tradicijo, temveč je bil – tako kot na vseh področjih – izjemno izviren in samosvoj, pri tem pa je negoval in nadaljeval tudi tradicijo legendarnega Ježka. Adamičevo ukvarjanje s šansonom ni ostalo le na ravni priložnostnih nastopov, skupaj z Meri Avsenak je namreč uresničil zamisel o festivalu Jugoslovanski šanson - Rogaška, ki je leta 1984 dobil domicil v Rogaški Slatini. Z namenom, da bi prireditev resnično zajela širše zanimanje, je organiziral vsejugoslovanske natečaje in odzivnost je bila več kot zadovoljiva.⁵² Njegova prizadevanja za šanson so obrodila številne sadove, saj ima t. i. slovenski šanson številne naslednike.

Adamiča je zanimalo tudi marsikaj zunaj glasbenega področja. Poleg letalstva, ki ga je spremljalo dolga leta in mu vzbujalo željo po lastnem ultralahkem letalu, je bil ljubitelj motorjev in hitrih avtomobilov. Njegova avtomobilska znamka je bila Alfa Romeo, s katero je znal prav pošteno drveti. Že od mladosti je bil dober atlet in plavalec, kasneje je igral namizni tenis, kolesaril, smučal na vodi in bil strasten ljubitelj taborjenja. Med vsemi

48 Prim. NUK, Glasbena zbirka, Zapuščina B. Adamiča, fond skladb.

49 Prav tam.

50 NUK, Glasbena zbirka, Zapuščina B. Adamiča, mapa Pogodbe Hrvaška.

51 Prim. partituro Bojan Adamič/Frane Milčinski Ježek, *Requiem*, Ljubljana: Zveza slovenskih godb, 2012.

52 NUK, Glasbena zbirka, Zapuščina B. Adamiča, prim. tipkopisno gradivo z naslovom »O šansonu« (nastalo ok. l. 1991) in zapis »Nekaj misli o prvem Festivalu jugoslovanskega šansona v Rogaški Slatini leta 1984« (nastal ok. l. 1989).

hobiji pa ga je posebno prevzela fotografija. Sam je dejal, je bilo zanj usodno neko gostovanje na Madžarskem, kjer je zagledal izjemno povedno fotografijo. Mojster je večkrat izjavil: »Moj konjiček je fotografija, prava ljubezen pa je film.«⁵³ Na vprašanja o tem, zakaj ga je fotografiranje tako pritegnilo, je odgovoril: »Mnogo stvari poskušam povedati likovno [...] fotografsko, če to uspe, potem mi je mnogokrat glasbena rešitev zelo blizu.«⁵⁴ Skupne značilnosti glasbe in fotografije je našel tudi v tem, da je skušal ujeti razpoloženje, »štumungo«, kot se je izrazil in zapisal: »Glasba je v svojem bistvu abstraktna pravzaprav od nekdaj, fotografija pa se z abstrakcijo bori šele danes, in to ne brezuspešno. Kako pa se ujemata elektronska glasba in abstraktna fotografija, je celo za popolnega laika frapantno.«⁵⁵ Razmišljal je tudi o barvah: »Barve so enako važna komponenta pri obeh. Črno-bela fotografija razpolaga z najsubtilnejšimi odtenki sive barve, pa godalni kvartet? Tisoč nians in vedno novih kombinacij štirih standardnih instrumentov. Možnosti sodobnega barvnega diapozitiva so skoraj neomejene in simfonični orkester? [...] Eden od temeljev kompozicije je brez dvoma improvizacija, iz nje je treba poiskati pravo temo in prav tako je v fotografiji [...]«⁵⁶ Ustvaril je obsežen fotografski opus, ki ga kot umetniškega v precejšnji meri upošteva tudi relevantna stroka. Posebno izstopajo njegove fotografije pustnih mask, ki jih je snemal na ptujskih karnevalih.⁵⁷

Mojster Adamič je prejemnik številnih nagrad, državnih, društvenih in umetniških. Med državnimi izstopajo že omenjeno odlikovanje Prezidijskega ljudskega skupščine FLRJ (1946), orden dela z rdečo zastavo (1961), red zaslug za narod s srebrnimi žarki – odlikovanje predsednika Republike Jugoslavije Josipa Broza Tita (1972), red republike z zlatim vencem (1982) in srebrni častni znak svobode Republike Slovenije za dolgoletne zasluge na glasbenem področju (1992). Kot ustvarjalec filmske glasbe je prejel tri zlate arene na mednarodnem festivalu v Puli (1955, 1957, 1958). Adamič je prejemnik še vrste drugih nagrad umetniškega značaja, med katerimi izstopajo priznanje festivala popularnih popevk v Riu de Janeiru (1967), več priznanj za sodelovanje z Umetniškim ansamblom Doma JNA v Beogradu (1966, 1967, 1971, 1977), priznanja na glasbenih festivalih v Zagrebu, Opatiji, Mariboru in drugod, prejel je zlato medaljo Zveze skladateljev Jugoslavije (1970), estradno nagrado Jugoslavije (1977) in številne druge. Je dobitnik Prešernove nagrade za življenjsko delo (1979) in Župančičeve nagrade mesta Ljubljane (1993).⁵⁸ Adamičev velik prispevek k literaturi za pihalne godbe oziroma orkestre je leta 1999 spodbudil Zvezo slovenskih godb, da odtlej slovenskim godbenim dirigentom in skladateljem podeljuje priznanja Bojana Adamiča.

Bojan Adamič je vse življenje posvetil glasbi. Bil je kreativen umetnik in velik poustvarjalec različnih glasbenih žanrov. Ustvarjal je v pionirskih časih razvoja slovenskega jazza, popevke, šansona, filmske in druge scenske glasbe, radia in televizije, glasbe za pihalne orkestre. Vpisal se je tudi med skladatelje klasične glasbe. In prav na vseh področjih je zapustil sledi v presežkih ter postal ikona slovenske glasbene scene 20. stoletja.

53 NUK, Glasbena zbirka, Zapuščina B. Adamiča, tipkopis z naslovom »Pri fotografu«.

54 NUK, Glasbena zbirka, Zapuščina B. Adamiča, tipkopis z naslovom »Kaj sem našel v fotografiji?«

55 Prav tam.

56 Prav tam.

57 Prim. monografijo Aleš in Stanka Gačnik: *Zven maske – fotografske mojstrovine Bojana Adamiča*, Ptuj: Bistra Ptuj, 2003.

58 Listine hrani hči Alenka Adamič v družinskem arhivu.

