

Darja Koter

*Akademija za glasbo Univerze v Ljubljani – 80 let:
1939–2019*

Glasba na Slovenskem po letu 1918. Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani, Akademija za glasbo Univerze v Ljubljani, 2020. 335 strani. 29,90 €. ISBN: 978-961-06-0368-9.

Slovenska kultura je mlada kultura. Svoj začetek ima v navdušenju mladih razumnikov sredine 19. stoletja, ki so se med prijateljskem pomenkovanjem v nemščini odločili, da so Slovenci (pa karkoli so že pod tem pojmom razumeli). Oblikovala se je v spopadu z življenjsko stvarnostjo nacionalistične Evrope, v kateri je – kot kultura populacijskega in ekonomskega palčka – čakala na trenutke slabosti in nepozornosti velikih sosedov ter korak za korakom gradila vse tisto, kar v sodobni Evropi sestavlja omikan narod. Postopno so nastajale osrednje kulturne in izobraževalne ustanove, sprva izredno počasi, nekoliko intenzivneje pa v tistih obdobjih 20. stoletja, ko so si evropski velikani celi-li rane, dobljene v kataklizmičnih medsebojnih spopadih. Nastanku in začetnemu vzgonu pa so pogosto sledila obdobja stagnacije ali celo nazadovanja. Njihov obstoj je bil pogosto boj za obstanek, izpolnjen s prizadevanjem za zagotovitev najosnovnejših sredstev za kulturno in izobraževalno delovanje, z moledovanjem pri različnih tujih in domačih oblastnih organih za drobiž, ki bi Slovcem omogočil boljše izobraževanje in boljšo umetnost.

V tem boju se je vedno znova pozabljalo na samorefleksijo. Pogled na starejšo slovensko kulturnozgodovinsko literaturo pokaže očiten primanjkljaj znanstvenih ali celo strokovnih del, ki bi se posvečala prikazu njihovega delovanja. Sem in tja je nastal kakšen jubilejni zbornik, ki je prinesel kopico seznamov in statističnih podatkov, običajno brez potrebnega znanstvenega aparata in zato le pogojno uporaben za znanstveno opazovanje ustanove, kateri je bil posvečen. Po pravilu so bili ti podatki pospremljeni s splošnimi poveličevalnimi sestavki, ki so – priložnosti primerno – v preteklosti ustanove osvetlili predvsem tisto, kar je potrjevalo idealizirano vizijo njenega pomena za nacionalno kulturo. Skoraj ne najdemo pa spisa, ki bi se loteval kritične presoje in osvetlil tudi njene nedospelosti.

V zadnjih letih, ko je obstoj prenekatero od teh ustanov dosegel stoletnico, pa se položaj postopno spreminja. Ena za drugo izhajajo monografske predstavitve delovanja pomembnih kulturnih in izobraževalnih ustanov, pri čemer glasba ni izjema. Zadnja med njimi je monografija *Akademija za glasbo Univerze v Ljubljani – 80 let*, ki jo je spisala Darja Koter. Delo predstavlja pomembno novost,

saj v muzikološki literaturi do danes še nismo premgli celovitega orisa delovanja te, za slovensko glasbeno kulturo tako pomembne ustanove. V preteklosti pripravljene letopisi in obletni zborniki so bili namreč predvsem prej – sicer morda pogojno uporabne – zbirke podatkov kot pa celoviti prikazi njenega delovanja.

Avtorica začenja svojo pripoved v desetletjih pred ustanovitvijo Glasbene akademije leta 1939 ter tako umešča njen nastanek v širši razvojni lok slovenskega glasbenega šolstva. Na hitro se dotakne začetkov glasbenega šolstva na Slovenskem ter nekoliko podrobneje tudi delovanja ljubljanskega konservatorija, ki je bil neposredni predhodnik nove akademske ustanove. Morda bi veljalo ob hkratnih okroglih obletnicah konservatorija in akademije, ki povrh vsega »lepše« sovpada s 100. obletnico Univerze v Ljubljani, podrobneje osvetliti neposredno organizacijsko in kadrovsko prepletenost obeh ustanov.

V naslednjih poglavjih je opazovanje delovanja Akademije razmejeno predvsem s spreminjajočimi se političnimi in ekonomskimi okoliščinami, ki so – kot je to za državne izobraževalne ustanove običajno – narekovale mnoge vidike njenega delovanja. Taka vsebinska delitev je nujna posledica dejstva, da je bilo delovanje Akademije vedno znova ključno preddoločeno z večjim ali manjšim razumevanjem oblasti za njeno kulturno poslanstvo. Darja Koter je spletla na trenutke pretresljivo pripoved o desetletjih bojev bolj ali manj spretnih in dejavnih rektorjev ter dekanov za prostore, instrumente, delovna mesta in usposobljenosti pedagogov dostojne plače.

Avtorica v tako izrisanih obdobjih opazuje spremembe v zasnovi študijskih programov, kjer je mogoče tudi dinamiko vpisa na različne študijske smeri, predvsem pa kadrovsko sestavo učiteljskega zbora. Pri tem podrobneje izpostavlja tiste ključne osebnosti, ki so s svojim pedagoškim in umetniškim delom najmočneje soustvarjali kvalitativni profil ustanove. Pripovedni tok je zato pogosto razširjen z biografskimi pojasnili, ki pa ustvarja nekakšen osebnostni kontrapunkt zgodovinski usodi ustanove. Z njimi je uspela avtorica dobro osvetliti predvsem ustvarjalne, manj pa pedagoške profile ključnih profesorjev ljubljanske Akademije za glasbo v preteklih desetletjih. Odsotnost slednjih je do določene mere odtehtana s pregledi tistih diplomantov, ki so na svoji kasnejši poklicni poti pomembno soustvarjali podobo slovenske in evropske glasbene kulture. Vsekakor pa so v njeni pripovedi dobila spomenik mnoga odločna in požrtvovalna dejanja osebnosti, ki so včasih za ceno lastnega uspeha ali všečnosti stanovskim kolegom in oblastem svojim študentom poskušali utirati pot do višje umetniške dospelosti. Nekateri med njimi so se upirali filistrski estetski ozkosti, drugi slovensko nacionalnemu kulturnemu šovinizmu, tretji jugoslovanskemu unitarizmu, spet drugi – v zapovrstju – klerikalni, liberalni, fašistični, nacionalsocialistični in komunistični ideologizaciji glasbene ustvarjalnosti in poustvarjalnosti, nekateri pa prav vsem po vrsti.

Avtorica je – vsaj v opazovanju prvih desetletij delovanja Akademije – opozorila tudi na nekaj senčnih plati. Bežno se je dotaknila osebnostnih slabosti

nekaterih vidnih pedagogov, ki so ravnali nasprotno od zgoraj omenjenih ter svoje poklicno napredovanje utemeljili na izkoriščanju političnih in klientelističnih zvez ter stregli svoji drobnjakarski samoljubnosti in egomanstvu. Opazovanje tovrstnih pojavov je previdno, vsekakor pa zaznamovano z izrazitim *decescendom*, ki je tem izrazitejši, čim bolj se bližamo sedanosti. Tega ne moremo razumeti kot slabost, temveč kot nujno posledico znanstvenega ukvarjanja s tematiko, ki od sodobnosti še ni dovolj oddaljena. Na eni strani mnogi viri še niso dostopni, mnogi akterji si (še) niso upali spregovoriti, mnoge je prehitela smrt in pozaba. Zato znanstveni spis o (pol)preteklosti ne more nikoli tekmovati z živopisno sliko polpretekle zgodovine v zavesti ljudi, ki so jo sodoživljali in sooblikovali. Nenazadnje tudi zato, ker slednja temelji na bogatih virih malomestnih govoric, ki pa večinoma ne puščajo prav pomembnega odtisa v trajnih zgodovinskih virih.

Pregled delovanja Akademije za glasbo je namreč prvič utemeljen predvsem na nalogi primerno širokem izboru primarnih in sekundarnih virov. Avtorica je izčrpala arhivsko gradivo Akademije za glasbo in drugih z njenim delovanjem povezanih ustanov. Uporabila je tudi nekatere osebne arhive sodelavcev Akademije. V izbiri sekundarnih virov pa se je oprla na širok nabor strokovnih in znanstvenih besedil, ki se posvečajo kulturno zgodovinskim ozadjem ter različnim segmentom njenega delovanja. Dokler ne bodo opravljene kakšne nove specialne raziskave, dostopni novi osebni arhivi ali odkrita oz. objavljena nova osebna pričevanja, bo vsebini težko kaj dodati.

Z monografijo Darje Koter je nastalo delo, ki bo verjetno še daleč v prihodnost pomembna vstopnica v zgodovinopisno opazovanje delovanja Akademije za glasbo v Ljubljani. Za strokovno in znanstveno publiko bo dragocen vir informacij o njenem delovanju. Pa vendar njen pomen presega golo faktografsko informativnost. Njena zgodovinska pripoved trasira nova polja raziskovanja, ki vabijo k delu druge, mlajše raziskovalce. Ti se bodo – nenazadnje zaradi osebne neobremenjenosti in časovne distance – lažje posvetili podrobnim vprašanjem, ki bodo lahko na danes izrisano risbo Darje Koter morda dodali barve in sence. Ukvarjali se bodo lahko s pedagoškimi profili posameznih učiteljev, njihovimi odlikami in slabostmi, opazovali odzive na estetske spremembe v času in presojali učinkovitost njihovega dela, ki se kaže v umetniških in izobrazbenih profilih njihovih učencev. Odkrivali bodo lahko obdobja vzpona, ko je bila Akademija gonilo napredka v slovenski glasbi, ko so njeni učitelji in diplomanti slovenski javnosti odstirali nova glasbena obzorja. In obdobja, ko je ustanova tonila ne le v razvojno zaspanost, ampak preživljala celo zastrašujočo erozijo kvalitativnih standardov. Takrat šele bomo videli ljubljansko Akademijo za glasbo v vsej njeni zgodovinski pojavnosti. A pomemben prvi korak k temu cilju je storjen.

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Darja Koter

*Akademija za glasbo Univerze v Ljubljani – 80 let:
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[*Academy of Music, University of Ljubljana – 80th Anniversary:
1939–2019*]

Glasba na Slovenskem po letu 1918. [Music in Slovenia after 1918.] Ljubljana: Znanstvena založba Filozofske fakultete Univerze v Ljubljani; Akademija za glasbo Univerze v Ljubljani, 2020. 335 pages. €29,90. ISBN: 978-961-06-0368-9.

The Slovene culture is quite young. It began with the enthusiasm of a few young intellectuals in the middle of the nineteenth century who proclaimed to be Slovenes (whatever that meant) while having a friendly chat in German. The Slovene culture was shaped during the day-to-day struggles with the reality of European nationalistic tendencies, while waiting for moments of weakness and distractions of its more important neighbors. Gradually it developed everything that was necessary to become a cultivated European nation: major cultural and educational institutions were established, initially at a slow pace, but more dynamically in the twentieth century while the great European powers were “licking the wounds” they inflicted on each other. The initial energy, however, was often followed by stagnation or even regression. The affirmation of Slovene culture was often a fight for survival, accompanied with efforts to attain the basic financial means for culture and the functioning of educational institutions – essentially pleading with foreign and domestic governmental bodies to support them with alms that would enable Slovenes a better education and elevate their arts.

During this struggle, reflection upon one’s own culture was perpetually put aside. An overview of the older literature about Slovene cultural history shows a distinct lack of scientific or scholarly works about such efforts. Every now and then, a commemorative publication was published that produced numerous lists and statistical data, usually with minimum scientific insight, which is why it was of limited use for the scientific institution to which it was dedicated. As a rule, this data was accompanied by some general text full of praise, which, befitting to such an occasion, highlighted aspects of the institution’s history that affirm the idealized vision of its importance for the Slovene culture. On the other hand, a text which would provide a critical analysis and also shed light on an institution’s shortcomings is rather hard to find.

In recent years when many of these institutions celebrated their centenaries, the scholarship has witnessed a change. One after another, monographies about the work of important cultural and educational institutions are published, with the field of music as no exception. The most recent among them is the monograph *Academy of Music of the University of Ljubljana – 80th Anniversary* written by Darja Koter. The book provides a valuable addition to the musicological literature as it represents the first thorough description of this for the Slovene culture such a significant institution. Previous annuals and commemorative publications were databases rather than comprehensive overviews of the Academy's work, although perhaps useful in certain respects.

Koter's narrative begins in the decades before the Academy of Music was founded in 1939 and thus places its foundation into a broader context in regards to the development of the Slovene system of music education. She briefly discusses the beginnings of music education in Slovenia and, although in slightly more detail, the work of the Ljubljana Music and Ballet Conservatory, which was the Academy's immediate predecessor. However, the anniversary of both the Conservatory and Academy, which coincides with the hundredth anniversary of the University of Ljubljana, offers a wonderful opportunity to provide a more detailed insight into the close collaboration of both institutions in terms of organization and staff.

The book is divided into fifteen chapters based on changes in political and economic circumstances which – as is usually the case with state educational institutions – affected the functioning of the Academy in many aspects. The reason for such a structure lies in the fact that the Academy's activities have often been predetermined by the government and its perception of the Academy's mission of nurturing culture. Darja Koter provides, what is at times shocking narrative, about the decades of struggle of more or less competent and committed rectors and deans for a suitable space, instruments, jobs and salaries which that befit highly educated pedagogues.

The author analyses the changes in the study programs in different periods, such as the number of students enrolled in a certain study program, and takes a close look at the structure of the teaching staff. She focuses on those individuals whose pedagogical and artistic work was crucial for the Academy's high reputation. The narrative is thus often enriched by some biographical information that complements the historical accounts. This helped the author cast light on the artistic but not the pedagogical work of the most prominent professors of the Academy of Music in recent decades. Yet, the lack of information about pedagogical work is, to some extent, compensated by an overview of the alumni that made significant contributions to the Slovene and European music culture throughout their careers. In any case, Koter's book pays tribute to many bold and generous actions of certain individuals who selflessly helped many students on their way to the artistic self-accomplishment,

at the cost of their own success and despite the disapproval of their colleagues. Some resisted the banality of the established aesthetic norms, the Slovene national cultural chauvinism or Yugoslavian unitarism; others defied clerical, liberal, fascist, National Socialist and communist ideologies of musical creativity and reproduction of music (listed in chronological order); and some stood up against everyone and everything.

The author also points out some downsides, at least regarding the first decades of the Academy's activities. She briefly discusses some personal faults of certain notable pedagogues who were the opposites of the aforementioned professors, and advanced in their careers due to the political and nepotistic alliances, preoccupied with their own parochial interests. The analysis of such phenomena is rather diplomatic and noticeably toned down, even more so when the reader comes to present times. However, this should not be considered a flaw but a rather inevitable consequence of a scientific approach to a topic that is still quite closely related to the present. On the one hand, many sources are not available yet, many parties involved have yet to muster the courage to speak up, and many have already passed away and descended into oblivion. Therefore, a scientific article about the (recent) past can never compete with a vivid picture of (recent) events painted by those who lived through them and helped shape history. This is also due to the fact that the latter leans on a wealth of small-town gossip that usually does not play a significant role in historical records.

For the very first time, the Academy of Music is presented through research using broad range of primary and secondary sources, as expected with such a task. The author studied the archives of the Academy of Music and other associated institutions. She also used personal archives of some staff members. As for secondary sources, she relied on a wide selection of specialized and scholarly texts which examine the cultural and historical backgrounds and different areas of the Academy's activity. Regarding the content of the book, there is ultimately little to add until new research on the topic is conducted or additional personal archives and more personal stories become available.

Darja Koter's monograph will probably present an important framework for understanding the history of the Academy of Music in Ljubljana for quite some time. It is a valuable source of information about the Academy's work for the expert and scientific audience. However, there is more to the book than simply factual information. Koter's account of the Academy's history is a ground-breaking study that will inspire young researchers. Without prejudice and from new perspectives of younger generations, they will find it much easier to focus on specific research questions that will broaden the picture painted by Koter. They will have an opportunity to delve into the pedagogical profiles of certain teachers, examine their qualities and weaknesses, study their responses to aesthetic changes throughout the time and evaluate their efficiency, which

reflects in the artistic work and academic achievements of their students. Furthermore, Koter's book allows them to explore the period in which the Academy was the driving force of progress in Slovene music and when both teachers and students opened new music horizons for the Slovene public. However, one should not forget those dark times when the Academy not only sunk in complacency but also experienced a dramatic decline in standards. Only research that considers all facets can result in a realistic portrayal of the Academy's history. But Koter takes the crucial first step towards this objective, and for that her book is worthy of praise and recognition.

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