

Disertacija • Dissertation

Jernej Weiss

Vloga čeških glasbenikov v glasbeni kulturi na Slovenskem med letoma 1861 in 1914

Dosedanje raziskave niso podale temeljitega in celostnega pregleda delovanja čeških glasbenikov v glasbeni kulturi na Slovenskem med letoma 1861 in 1914. Tako se v pričujoči doktorski disertaciji zastavlja vprašanje glasbenega, družbenega in kulturnega vpliva čeških glasbenikov v obravnavanem obdobju na Slovenskem. Natančneje, na katerih področjih, kako in v kolikšni meri so predvsem najpomembnejši češki glasbeniki s svojim delovanjem prispevali h glasbenemu delu med letoma 1861 in 1914 na Slovenskem. Za potrebe pričujoče doktorske disertacije so bili torej analizirani primarni viri, splošno-zgodovinska, periodična, publicistična in specialno-glasbena literatura v glasbenih arhivih doma in na Češkem.

Delovanje čeških glasbenikov je nedvomno usodno zaznamovalo dogajanje v glasbeni kulturi med letoma 1861 in 1914 na Slovenskem. V prvi vrsti se doktorska disertacija osredotoča na posamezna področja delovanja čeških glasbenikov. Uvodoma so v disertaciji predstavljene kulturno politične razmere v čeških in slovenskih deželah ter v povezavi z njimi prikazani vzroki, ki so v omenjenem obdobju privedli do številnih čeških glasbenih migracij na Slovensko. Prav tako so predstavljeni pogloblitni dosežki nekaterih čeških glasbenikov na Slovenskem, katerih delovanje sega pred obravnavano obdobje. Nadalje sledi predstavitev delovanja čeških glasbenikov v povezavi z delovanjem glasbenih ustanov v omenjenem obdobju na Slovenskem. Med slednjimi je poseben poudarek namenjen delovanju čeških glasbenikov v glasbenih ustanovah, ki jih uvrščamo med glavne nosilce glasbenih aktivnosti med letoma 1861 in 1914 na Slovenskem. Sledi predstavitev pogloblitnih kompozicijsko-teoretskih in idejnih izhodišč nekaterih čeških glasbenikov na Slovenskem ter natančnejša raziskava njihovega glasbeno ustvarjalnega in poustvarjalnega dela. Med osrednjimi področji pričujoče doktorske disertacije je tudi raziskava vloge čeških glasbenikov na glasbeno pedagoškem in glasbeno publicističnem področju delovanja. Poleg že omenjenih področij pa se doktorska disertacija vseskozi posredno srečuje tudi z vprašanji univerzalnosti in nacionalnosti v glasbi med letoma 1861 in 1914 na Slovenskem ter idejnimi opredelitvami čeških glasbenikov v omenjenem obdobju, ki predvsem zadevajo t.i. nemško-slovenske nacionalne delitve. Zato

je omenjenim vprašanjem, ki obravnavajo predvsem sodelovanje čeških glasbenikov s t.i. »nemškimi« glasbenimi ustanovami ter na drugi strani njihovo »težnjo po načrtni realizaciji avtohtonosti glasbenega dela na Slovenskem« namenjeno samostojno, zadnje poglavje. V njem se avtor pričujoče doktorske disertacije kritično opredeli tudi do nekaterih vprašljivih glasbeno-zgodovinskih izhodišč temelječih na nacionalnem konceptu glasbene kulture, ki so do nedavnega močno zaznamovala interpretacije glasbene zgodovine na Slovenskem.

Z analitično predstavitevijo posameznih tematskih sklopov doktorska disertacija obravnava nadvse pomemben del glasbene zgodovine na Slovenskem med dvema družbeno-političnima prelomnicama: začetkom ustavnega obdobja v Habsburški monarhiji leta 1861 in začetkom prve svetovne vojne. Čeprav torej po svoji tematiki prvenstveno posega na področje glasbene zgodovine, se z obravnavanjem migracijske problematike posredno dotika tudi področja sociologije glasbe. Kot prva celostna raziskava, ki s svojimi izsledki na posameznih področjih podrobneje obravnava omenjeno tematiko, umešča češke glasbenike med letoma 1861 in 1914 na Slovenskem v kontekst srednjeevropske glasbene zgodovine ter prikaže, da je prispevek najpomembnejših predstavnikov čeških glasbenikov v obravnavanem obdobju h glasbeni kulturi na Slovenskem povsem primerljiv z glasbenim delom njihovih sodobnikov drugod po Evropi. Pričujoča doktorska disertacija se tako osredotoča na kar najširši sklop vprašanj o vzrokih za migracije čeških glasbenikov, njihovem pomenu za glasbeno kulturo na Slovenskem in vplivu na njihove stanovske kolege med letoma 1861 in 1914 na Slovenskem.

Češki glasbeniki med letoma 1861 in 1914 so vseskozi aktivno sooblikovali praktično vsa področja glasbene kulture na Slovenskem. S svojim delovanjem so tako odločilno zaznamovali glasbeno-ustvarjalno, glasbeno-poustvarjalno, glasbeno-pedagoško in glasbeno-publicistično področje ter korenito vplivali na prehod iz bolj ali manj glasbeno-navdahnjenega diletantizma v postopen kvalitativen in kvantitativen dvig glasbenega dela na Slovenskem. Tako se zdi solidno obrtništvo povečini dobro izobraženih čeških glasbenikov na Slovenskem natanko to, kar je glasbena kultura na Slovenskem v zgodnji fazi njenega razvoja potrebovala. Za slednjo so bili tako odločilnega pomena stiki s številnimi, dobro izobraženimi češkimi glasbeniki na Slovenskem, ki so s seboj prinašali ustvarjalne dosežke glasbene kulture v čeških deželah v drugi polovici 19. in začetku 20. stoletja.

Obranjeno 30. marca 2009 na Filozofski fakulteti Univerze v Ljubljani

The Role of Czech Musicians on Musical Culture in Slovenia between 1861 and 1914

The studies conducted so far have not given a thorough and comprehensive overview of the activities of Czech musicians in the music culture of Slovenia in the period between 1861 and 1914. This dissertation thus deals with the question of the musical, social and cultural influences of Czech musicians in Slovenia in the period discussed. More precisely, in which areas, how and to what extent did in particular the most important representatives of the Czech musicians in Slovenia contribute, through their activities, to the music culture in the period between 1861 and 1914. For the purposes of this dissertation, the primary sources, general historical, periodical, publicist and special music literature kept in the music archives of Slovenia and the Czech Republic were analysed.

The activities of Czech musicians undoubtedly had an enormous impact on events in the music culture of Slovenia in the period between 1861 and 1914. The dissertation primarily focuses on individual areas of activity of Czech musicians in Slovenia. Initially, the cultural and political situations in the Czech and Slovenian lands are described, as well as the reasons leading to the numerous migrations of Czech musicians to Slovenia between the above-mentioned social-political turning points are discussed. Also presented are the principal achievements of numerous Czech musicians who were active in Slovenia prior to the period discussed. This is followed by a presentation of the activities of Czech musicians that were linked to the activities of music institutions in Slovenia in the period discussed. Among the latter, special emphasis is given to the activities of Czech musicians in music institutions that are ranked among the principal representatives of musical activities in Slovenia in the period between 1861 and 1914. This is followed by a presentation of the principal compositional-theoretical and conceptual starting points of some Czech musicians in Slovenia, and a precise analysis of their musical creative and reproductive work. One of the central topics discussed is the role of Czech musicians in the fields of music pedagogical and music publishing activities. In addition to the previously mentioned areas, the dissertation indirectly deals with the issues of universality and nationalism in music in the period between 1861 and 1914 in Slovenia, as well as with the conceptual declarations of Czech musicians in the mentioned period, primarily as regards the so-called 'German-Slovenian' national divisions. For this reason, the last chapter is devoted entirely to the above-mentioned issues relating primarily to the cooperation of Czech musicians with the so-called 'German' music institutions on one side, and their 'tendency towards the planned autochthonism of musical activities in Slovenia' on the other. In this chapter, the author takes a critical position towards certain questionable musical-historical starting points based on the national concept of music culture which has, until recently, strongly influenced the interpretation of music history in Slovenia.

Through an analytical presentation of individual thematic groups, the dissertation discusses an extremely important part of music history in Slovenia in the period between two social-political turning points. Although through its theme the dissertation predominantly deals with music history, its treatment of migration issues indirectly reaches into the sociology of music. Being the first comprehensive study whose findings in individual areas treat the above-mentioned themes in detail, the dissertation places Czech musicians working in Slovenia in the period between 1861 and 1914 within the context of Central European music history, and reveals that the contributions of the leading representatives of Czech music in the period discussed to the music culture of Slovenia are entirely comparable to the works of their contemporaries throughout Europe. The dissertation thus focuses on a very broad range of issues dealing with the reasons for the migration of Czech musicians, their significance for music culture in Slovenia and their impact on their musical colleagues in the period between 1861 and 1914 in Slovenia.

The numerous Czech musicians working in Slovenia in the period between 1861 and 1914 actively co-created practically all areas of music culture in Slovenia throughout this period. Through their activities they decisively influenced the musical-creative, musical-reproductive, musical-pedagogical and musical-publicist areas, and strongly influenced the transition from a more or less musically inspired dilettantism to a gradual qualitative and quantitative rise of musical culture in Slovenia. And so it seems that the sound craftsmanship of predominantly well-educated Czech musicians in Slovenia was precisely what music culture in Slovenia needed in the early phase of its development. Of key importance for music culture in Slovenia were therefore its contacts with the many well-educated Czech musicians who brought to Slovenia the creative achievements of music culture in Czech lands at the turn of the 19th to the 20th century.

Defended on March 30, 2009, Faculty of Arts, University of Ljubljana