MAGISTRSKA DELA
M. A. WORKS

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Slovenska glasba v narodnoosvobodilnem boju
Slovene Music During the National Liberation Struggle

Avtor navezuje svoje delo na diplomsko nalogo „*Glasba v narodnoosvobodilni borbi 1941-1945*“ (Ljubljana, 1978), „... ki jo je že takrat napisal z vso zavzetostjo na podlagi obilnega dokumentarnega gradiva. Že takrat je to predstavljalo najboljše obravnavo tovrstne tematike. Ugotovljeno je bilo, da predstavlja glasbeni opus narodnoosvobodilne borbe kljub temu, da je bil primarno podrejen utilitarističnemu kriteriju in stilno ni pomenil nekaj novega, po kvaliteti redkost v takratni fašistično zasluženi Evropi ...“* Na podlagi novega gradiva je nastala nova sinteza z upoštevanjem vsega glasbenega na Slovenskem v času NOB (1941-1945).

Celotna razprava obsega štiri dele. V uvodu (5-12) avtor obrazloži situacijo tik pred vojno in med njo in poda nekatere razvojne značilnosti, ki so vplivale na glasbeno situacijo v času druge svetovne vojne. V drugem poglavju (Organizacijske in reprodukcijske oblike glasbenega delovanja, 13-42) se najprej dotakne razmer, ki so obvladovale glasbo na slovenskem prostoru, posebej v Ljubljani in Mariboru. Tu poseže tudi na področja, ki niso bila neposredno vezana na glasbo. Nakazane so organizacijske oblike NOB, opisani so dogodki v Ljubljani, s čimer je podana kompleksna podoba ne samo na partizanskih območjih, marveč tudi v Ljubljani (pod Italijani in Nemci). V tej zvezi so še posebej opisane institucije, ki so nastajale na osvobojenem ozemlju, pojasnjene pa so tudi vloge, ki so jih le-te opravljale. Načeta so tudi vprašanja glasbenega poustvarjanja in ustvarjanja v zasedenih mestih, prav tako pa je omenjeno vprašanje idejne naravnosti slovenske cerkvene glasbe v času okupacije. V tretjem poglavju (Tematska obdelava gradiva, 43-111) je analizirano glasbeno delo, ki je nastalo v času NOB. Sprva je bilo preprosto, zlasti v letih 1941-43, in se je opiralo na ljudsko pesem ter na napeve španske, ruske ter še drugačne revolucionarne provenience. Imelo pa je po avtorjevih dognanjih, kljub preprosti strukturi določeno izrazno potenco in je vplivalo na množice, ne samo na partizane, temveč tudi na ljudstvo, ki je bivalo na ozemlju partizanskega vojskovanja. Pri tem so navedeni avtorji besedil in glasbe, prireditelji, zasnova, ritmične in melodične značilnosti izbranih pesmi. V nadaljevanju so obravnavani komponisti, ki so ustvarjali deloma na iste, deloma na drugačne tekste. Avtor se posebej ustavi na produkciji in reprodukciji v času 1943-45, ki sta bili bistveno drugačni od prejšnje situacije (1941-43). V partizane so prišli tudi skladatelji in

* Prim. Sivec J., Razvoj in dosežki glasbenega zgodovinopisja na Slovenskem, MZ, 17/2 (1981), opomba 161, 178.

glasbeniki-profesionalci, ki so seveda daleč presegli to, kar se je dogajalo prej. Tehnične komponente njihovih kompozicij in izvedb ter umetniške ravni so postajale drugačne, nastajali so kvalitetni zbori, samospievi, komorne in celo orkestralne kompozicije. Kar seveda še vedno ni bilo na ravni, ki je bila značilna za razdobje med obema vojnama, ko se je že uveljavila slovenska glasbena moderna, temveč prilagojeno potrebam in sposobnostim poslušalcev. To je avtorju omogočilo večji poseg v razglabljanje o nastalih kompozicijah, ob katerih pa se ni ustavil samo pri skladbah, ki so nastale pri partizanih, temveč tudi pri tistih, ki so nato na tematiko NOB nastale tudi drugod (Blaž Arnič, Demetrij Žebre). Zaključek-sklep (112-28) seveda ni pretirano pozitiven, saj za kaj takega gradivo še vedno ni zadostno.

Ob zaključku avtor razprave poda še temeljne informacije o skladateljih (129-70), kjer je navedenih 249 biografij z bibliografijami. Zajeti so slovenski skladatelji, izvajalci, glasbeniki, dirigenti, harmonizatorji, prirejevalci, zborovodje itd. Bibliografija slovenskih skladb, nastalih v NOB, kot drugi del temeljnih podatkov (271-315), pa naveda vsega skupaj 737 *glasbenih del* (*scenska dela* – 22: opere – 6, operete – 6, glasbene drame – 3, ostala scenska dela = glasba s petjem – 3 in parodije = skeči – 4; *vokalna dela* – 537: zbori s spremljavo – 50, zbori brez spremljave = a cappella – 410, samospievi in glasovi s spremljavo – 77; *instrumentalna dela* – 90: simfonični orkester – 9, godalni orkester – 1, pihalni orkester = godba – 26, vokalni solisti, zbor in orkester – 13, mali orkester, jazzovska in zabavna dela – 2, harmonikarski orkester – 1, komorna dela – 17, solistična instrumentalna dela – 21; *dela brez znane zasedbe* 88). V zadnjem delu razprave sledijo še priloge (78 na str. 316-446), ki vsebujejo posnetek originalnega vira NOB na Slovenskem (1), notne primere z besedili in napevi (72), zemljevide (2) in tabele (3); opombe (468 na str. 447-79), viri in literatura (480-84) in seznam kratic (485-91) pa zaključujejo citirano razpravo.

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The thesis is a follow-up to the author's degree essay under the title of *"Glasba v narodnoosvobodilni borbi 1941-1945"* (Music During the National Liberation Struggle of 1941-1945, Ljubljana, 1978), "... which, even at that stage, Križnar wrote with more than usual care on the basis of an abundance of documentary evidence. Even then, the thesis represented the most comprehensive work written on the subject up to that time. An important observation it made was that, although primarily subjected to the criterion of utilitarianism and not a novelty in itself in terms of style, the quality of the musical production during the National Liberation Struggle still stands out as a rare occurrence in the Fascist-ridden Europe then" Now, prompted by the newly discovered evidence and by the consideration of all things relative to music from the time of NLS (1941-1945) in Slovenia, a new synthesis has been made.

The discussion is divided into four sections. The Introduction (5-12) gives a presentation of what the general situation just before and during the WW2 was, and outlines some of the characteristic traits of the processes that influenced the musical situation during the time of the second world war. Chapter II (Organizational and Reproductive Forms of Musical Activity, 13-42) first discusses the circumstances that exerted control over music in the Slovene area, particularly in Ljubljana and Maribor. Here the author touches upon some areas of activity that were not directly related to

* Cf. Sivec J., Razvoj in dosežki glasbenega zgodovinopisja na Slovenskem, MZ, 17/2 (1981), notes 161, 178.

music. Some forms of organization of the NLS are indicated, and some of the main events that happened in Ljubljana are described, with the purpose of giving a comprehensive picture of what went on not only in the Partisan-governed territories but also in Ljubljana (both under the Italians and Germans). In this connection, the emphasis is given on the institutions that were being established on the liberated territory, with their functions described in full detail. Another problem dealt with in this chapter is that of musical production and reproduction in the towns occupied by the enemy forces, together with the problem of the ideological orientation of the Slovene church music in the times of the enemy occupation. Chapter III (Thematic Discussion of the Material, 43-111) analyses the musical works produced during the NLS. At first, these were simple, especially in 1941-43, based mostly on folk-song tradition and individual airs of Spanish, Russian and other revolutionary provenances. However, the author observes, in spite of their simple structure, these works possessed a certain amount of expressive potency that had no small influence on the masses, not only the Partisan fighters but also the people living in the area controlled by the Partisan guerilla warfare. Here the authors of the words and music are listed, together with those of the organizers of public performances, and the conceptions, rhythmic and melodic characteristics of some of the selected songs are discussed. Next, the composers who wrote music to the texts of both this and some other kinds are discussed. Special attention is devoted to the production and reproduction in the 1943-45 period, which brought a major break with the previous situation of 1941-43. This was the time when many composers and professional musicians, who of course far exceeded the standards of the before-going period, joined the Partisans. The technical components of their compositions and performances, as well as the artistic level of both, acquired a new quality; now, true-quality choruses, solos, chamber and even orchestral compositions started appearing. Of course, their quality failed to catch up the quality of the production of the inter-war period with the already established Slovene Musical Modernism; rather, they were made in conformity with the needs and capacities of the audience. This fact moved the author to give some further consideration to the works written then, not only to the works produced while with the Partisan forces but also to those written elsewhere on the subject of the NLS at some later period of time (Blaž Arnič, Demetrij Žebre). The Conclusion (112-28) cannot, understandably, owing to the still existing incompleteness of the evidence at hand, be expected to be overly positive as regards the situation discussed.

At the end of the discussion, some basic facts regarding the composers discussed are given (129-70), including 249 biographies with full bibliographies. The list includes Slovene composers, performers, musicians, conductors, harmonizers, adaptors, leaders of choruses, etc. The bibliography of the Slovene musical pieces written during the NLS, which represents the second part of the basic facts (271-315), cites a total of 737 musical pieces (*theatre music* – 22: operas – 6, operettas 6, musical dramas – 3, other works for the stage = music plus singing – 3, and parodies = sketches – 4; *vocal pieces* – 537: choruses with accompaniment – 50, choruses without accompaniment = a cappella – 410, solos and parts with accompaniment – 77; *instrumental pieces* – 90: symphony orchestra – 9, string orchestra – 1, wind orchestra = wind band – 26, vocal soloists, chorus and orchestra – 13, chamber/small-size orchestra, jazz and light pieces – 2, accordion section – 1, chamber works – 17, solo instrumental pieces – 21; *works without any specified instrumentation* – 88). The final section of the thesis brings appendices (78 on pp. 316-446), including a facsimile of the first NLS musical document in Slovenia (1), mu-

sic specimens showing words and melodies (72), maps (2) and diagrams (3). The main body of the thesis is followed by Notes (468 on pp. 447-79), Sources and References (480-84), and a List of Abbreviations (485-91).

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