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guest editor

Foreword

Viewed from a historical perspective, the twentieth century appears to have largely broken with the fundamental traits that marked the nineteenth century. In some respects, however, certain specific characteristics were enhanced. This is particularly true of the emphasised subjectivism and the drive to innovate. Both of these premises arise from the Romantic desire for the characteristic, for that which is new each time and subjectively marked. The demand for the new actually became one of the core aesthetic postulates of Modernism in the twentieth century. Consequently, the twentieth century was defined not only by a shift from the traditional means of expression that had characterised the nineteenth century, but also by a constant series of stylistic transformations and the incorporation of innovative compositional techniques. The arts of the twentieth century, including music, are therefore characterised by rapid stylistic change: not only was each individual compositional opus expected display its own unique traits, but each individual work. Due to the speed of change, stylistic innovations did not always follow one another in a rectilinear and periodic sequence. The notion of stylistic succession, which could be metaphorically likened to the form of a tree with one style logically sprouting from another, could, in the study of twentieth century music, be better described by the postmodern structure of the rhizome (Deleuze and Guattari), that is, as a system of roots and shoots that are not entirely clearly distinguishable. The “fetishist” drive for innovation destroyed the clear structure of gradual stylistic evolution, which can be understood as one of the central Modernist doctrines that marked the twentieth century. The history of twentieth century art music disintegrates stylistically into a variety of movements and stylistic “islands”, sometimes sprouting or growing from one another and at other times standing in antithesis, sometimes proving to be sidetracks, while at other times emerging as essential for further historical progress. Stylist unity, the gradual unfolding of style over a long period of time, giving rise to logical, sequential “continuation”, was thus replaced by a multitude of styles that could coexist despite their diverse material, substantial and compositional-technical traits. It is no longer possible to speak of a linear sequence of styles, but rather of the simultaneous coexistence of the disparate.

Just as styles changed rapidly, so too did the prevailing social doctrines. These two phenomena can be viewed as interdependent: the stylistic micelle network is linked to the rapid and sometimes abrupt change of political systems, state maps and prevailing ideologies, which, in the twentieth century, gave rise to two world wars of cataclysmic

proportions. Twentieth century music found itself in the fetters of these two wars. In this perspective, the most important milestones in the twentieth century were the First (1918) and Second World Wars (1945) and the fall of the Berlin Wall (1990). Throughout this period, the map of Europe was in flux, as it was gradually enriched by many smaller nation states that had previously been part of major multinational alliances, either by choice or coercion. If Lyotard's "big stories" turned into a series of "small dialects", the "big history" of European/Western music broke into a series of smaller, national histories, which, although being strongly dependent on the central Western European "narrative", nonetheless display certain local specificities.

The purpose of this thematic issue of the *Musicological Annual* is to reveal the stylistic and compositional-technical diversity of smaller ("non-historic") national and even narrower musical cultures dependent on their respective social coordinates. The musicologists invited to contribute are mainly from countries that share a similar socio-historical fate with Slovenia: integration in a multinational state organisation, a relatively peripheral position with respect to the main music centres, and a strong dependence on powerful ideologies, including totalitarianism.

The introductory article by Marcello Potocco ("Ideology at the Crossroads of Arts") seeks to outline the theoretical and methodological guidelines of interdependence between artistic practices and ideological discourses. The author bases his argument on the treatment of ideology by Althusserians, the theory of discourse and a reading of ideology within cultural studies, while his definition of the relationship between ideology and art is derived primarily from the definition of the so-called socially imaginary (Castoriadis) and the fictitious (Iser). Potocco attempts to relocate findings developed in literary science to the field of music. As well as revealing clear differences, he also uncovers similarities in the production of meaning/sense, as both literature and music are thought to demonstrate a dual reference system. This opens the possibility of thinking "about reference to the extratextual or extramusical reality as the basic impulse of ideological action".

The further "path" of the articles follows a "geographical" logic, leading us from distant Scandinavian and Baltic countries (Sweden, Lithuania, Latvia, Estonia) to our neighbours (Croatia) and to questions concerning Slovenian music culture of the twentieth century.

Martin Knust ("Twentieth Century Music in Sweden. An Overview") reveals that "the history of Swedish music in the twentieth century was influenced by the greatest political and social changes in Europe". After establishing an awareness of national music based on Romantic models, the first decades after the First World War brought the development of musical infrastructure. Modernism became the dominant "school" after the Second World War, but genuine local specificities came only with postmodernism. In Sweden, this was marked above all by popular music, which "almost completely displaced art music into the background in school curricula". Grazina Daunoravičienė (The Compositional System of Osvaldas Balakauskas: An Attempt to Restore Theoretical Discourse) places the dodecaphonic theoretical-compositional system of Lithuanian modernist composer Osvaldas Balakauskas (1937) in the context of Lithuanian musical culture in the late Soviet period. Balakauskas's variant of

twelve-tone technique is based on specific forms of tonality and modality. This particular version of dodecaphony was, however, rejected by the composer at the turn of the twenty-first century in favour of greater communicativeness and “logically controlled improvisation methods”. Although Balakauskas crossed the characteristic path from Modernism to postmodernism, this “hereditary” relationship does not apply entirely to Latvian music of the twentieth century, as Jānis Kudiņš reveals in “Latvian Music History in the Context of Twentieth Century Modernism and Postmodernism”. In artistic terms, Latvian music was linked to conservatism for most of the twentieth century. In the 1960s, however, composer Mārgeris Zariņš (1910–1993) created many stylistically heterogeneous works that could be attributed to postmodern aesthetics. Thus, Latvian music made inroads into postmodernism before being well acquainted with Modernism, which throws an unusual light on the relationship between the two styles. Anu Veenre (“Beyond Polystylism: Blurring the Boundaries between Different Musics in Late-Soviet Estonia”) seeks a specifically Estonian music in connection with Soviet ideological pressures and attempts to overcome them. The ideological “resistance” can be discerned in the interest in early music (the ensemble Hortus Musicus) and consequently in religious forms. Similar can be said of the ensembles actively engaged in folk music, as well as the musicians who committed themselves to progressive genres of rock music (the groups Ruja and In Spe). A similar issue is addressed by Gregor Pompe (“Slovenian Music in the First Decade after the Second World War – In Search of Socialist Realism”), who attempts to understand the effects of the doctrine of Socialist Realism in Slovenian music through an analysis of works created in the first decades after the Second World War. It emerges that many decisions, demands and solutions were completely arbitrary, often more related to personal aesthetic preferences than to a clear ideological dictum. The author is therefore convinced that Slovenian music after 1945 should be “considered in a quadrangle of tensions, stretched on one side between the traditional and the new, and, on the other, between the autonomous and the ideological”.

A different example is presented in the article by Dalibor Davidović (“Margins of Music”) about Croatian composer Marko Radmio (1910–1996), who was of the same generational as Latvian composer Zariņš. With his music, Radmio inhabited various “margins”: on the one hand, his works could be understood as “avant-garde”, while, on the other hand, he attempted to clearly include himself in the “big story” of the historical development of music. In so doing, the composer lived a peripheral, lonely life, with the reasons for adopting the position of the solitary figure probably being both personal and social.

The last three articles deal with various aspects of Slovenian music in the twentieth century. Darja Koter (“Stylistic Pluralism in the Works of Karol Pahor”) traces the stylistic changes in the work of Karl Pahor. As a corresponding student of Osterc, Pahor was initially attracted to radical Modernism, but, due to a pronounced social feeling, he soon began to soften his language. During the Second World War, he devoted himself entirely to the functional music of the time (the famous Partisan choirs). After the war, he wrote within the limits of Socialist Realism, often drawing on popular music. Nejc Sukljan (“The Trieste Question and the Trieste Philharmonic”) also engages with

post-war music, exploring the origin and functioning of the Trieste Philharmonic on the background of a burning political issue, the so-called “Trieste question”. The operation of the orchestra, which was made up of Italian musicians, was firmly embedded in the diplomatic war centred around Yugoslavia regaining control of the port city of Trieste. After the negotiations concluded, the orchestra lost its meaning and was dissolved, with the musicians becoming members of symphony orchestras throughout Yugoslavia. Thus, the operation of the orchestra can be understood as a typical instrument in the hands of political goals. Urška Rihtaršič (“Open Form and Its Echo in Slovenian Music”) deals with a characteristic Modernist phenomenon: open form. The author attempts to transfer the concept and typology developed in Western European and American music to Slovenian music. She finds that the use of open form in Slovenia was extremely limited and only discovers three “pure” cases: Stibilj, Lebič and Ramovš. Rihtaršič links this reticence with the social context of Slovenian music after the Second World War, which prevented the young generation from contact with the first wave of post-war Modernism, thus further confirming the strong dependence of the stylistic and composition-technical diversity of music on social conditions.