



Summaries

Jacques Amblard

The role of the Conservatoire de Paris in Messiaen's development as a composer

In 1919, when he was 11 years old, Olivier Messiaen entered the Paris Conservatory. Later, he was appointed professor of harmony on March 25, 1941, in the same Conservatoire de Paris. This position was vacant since the ousting of André Bloch. The latter was removed from his post in December 1940 because he was Jewish. Later, Messiaen might have tried to hide what he did during the year 1941, which was for him a troubled page of history. He was later professor of analysis and composition until his retirement in 1978. He spent half a century (more than two thirds of his life) at the Conservatoire, both as a student and a teacher. As a matter of fact, this institution, by its *esprit de corps*, probably galvanized the career of the composer, considered since, according to many sources, one of the most important musicians of the second twentieth century. It was also through the mediation work of Yvonne Loriod, met at the Conservatoire, who will premiere almost all future works for piano; of Boulez, the powerful mediator, his pupil in class of harmony at the Conservatoire; of Antoine Goléa, musicologist and supporter of his modernist aesthetics. There is undoubtedly a secret within the French music community: „The Conservatoire“ (of Paris) is a powerful world that builds the careers of its inductees, students and/or teachers. Even before 1945 it could be presumed from reading certain letters

that the Conservatoire had begun its mediation work to launch Messiaen's development as a composer.

Keywords: Messiaen, Conservatoire, Jewish, career, mediation

Peter Andraschke

**Alte und Neue Musik in Praxis und Lehre
an der Universität und Musikhochschule in Freiburg i. Br.**

Von der Universität und Musikhochschule gingen zahlreiche Anregungen für die Musik des Mittelalters, des Barock und die Neue Musik aus. Das von Willibald Gurlitt 1920 gegründete Musikwissenschaftliche Seminar machte mit dem *Collegium musicum* und seinen deutschlandweiten Konzerten eine breitere Öffentlichkeit mit der Musik des Mittelalters bekannt. Die nach den Dispositionen im *Syntagma musicum* 1619 von Michael Praetorius konzipierte Orgel mit ihrer mitteltönigen Stimmung ließ er für einen Hörsaal nachbauen und brachte damit wichtige Initiativen für die Orgelbewegung. Unter Hermann Erpf, widmete sich das Collegium verstärkt der Neuen Musik. Die Öffentlichen Konzerte mit Einführungen fanden viermal im Semester in der Universität statt. Sie wurden ausschließlich von einheimischen Kräften, darunter Musikliebhaber und Studenten, gestaltet und brachten in Freiburg noch nicht aufgeführte Kompositionen, darunter Uraufführungen. Schwierige Werke wurden wiederholt.

In der 1946 gegründeten Musikhochschule zeigen viele der ersten Dozenten auch ein besonderes Interesse an Neuer Musik, so durch die Teilnahme an Uraufführungen: z. B. der Pianist Carl Seemann, die Cembalistin und Pianistin Edith Picht-Axenfeld, seit 1965 der Flötist Aurèle Nicolet und der Oboist Heinz Holliger. Der Hindemith-Schüler Harald Genzmer setzte seit 1946 als erster Kompositionslehrer die Tradition seines Lehrers fort. Sein Nachfolger Wolfgang Fortner (seit 1967), der von Anfang an bei den Darmstädter Ferienkursen engagiert war, später die *Musica viva*-Konzerte in München übernahm, deckte mit seinen Schülern (darunter Musikwissenschaftler und Dirigenten) alle Aspekte der Moderne ab (u. a. Milko Kelemen, Nam Jun Paik, Wolfgang Rihm, Hans Zender). Er gründete das Institut für Neue Musik an der Hochschule. Seine öffentlichen Konzerte wurden vor allem von Studenten und Kollegen der Hochschule gestaltet. Der Musikwissenschaftler und Pädagoge Erich Doflein war bereits in den 1920er ein angesehener Kritiker für zeitgenössische Musik. Er initiierte 1948 das Institut für Neue Musik und Musikerziehung in Bayreuth (später Darmstadt) und wurde dessen Präsident.

Schlüsselwörter: Aufführungspraxis (Alte Musik, Neue Musik), Historische Musikwissenschaft, Musikerziehung, Prätoriusorgel

Luisa Antoni

Trieste, Gorizia and Istria, a musical interweaving

In this article the author presents a comprehensive picture of musical education in the Primorska region, which includes Gorizia, Trieste, the Istrian coastal towns (Koper, Piran and Portorož) and Pazin. Although there was no public music school in these towns, music was part of the curriculum of grammar schools and teacher training colleges. The article then discusses private music schools. It is shown that the main wealth of education was offered in Trieste, where there was a clearly expressed need for a state conservatory. At the beginning of the 20th century as many as three publicly recognised music schools were established in Trieste, two of which were initiated by musicians who had previously lived in Koper (Roberto Catolla and Filippo Manara). The acclaimed musicians and educators included Avgust (Augusto) Jankovich, without doubt the best violinist of Trieste in the early decades of the 20th century, who was recognised by numerous composers including Riccardo Zandonai and Richard Strauss. He was also one of the first teachers at the Trieste Conservatory. The Trieste Conservatory, which is today named after Giuseppe Tartini and was created through the merger of previously separate schools, only acquired its final status under the Allied administration in 1953. After a lapse of a few years, the Slavic element in Trieste also started sensing the need for a public music institution, but this was prevented by growing Fascist pressure.

Keywords: Trieste, Gorizia, Istria, music, 19th century, 20th century

Nada Bezić

The conservatory of the Croatian Music Institute in Zagreb and the conservatory of the Glasbena Matica in Ljubljana – a comparison

Music societies in Zagreb and Ljubljana, the Croatian Music Institute (Hrvatski glazbeni zavod, HGZ) and Glasbena Matica, established their conservatories at approximately same time – in Zagreb in 1916, and in Ljubljana in 1919. They grew out of music schools and had for decades similar managers – Vjekoslav Klaić (1849–1928), who carried out the reformation of the Zagreb music school, and Fran Gerbič (1840–1917).

Both music schools met conditions to become conservatories long before they were officially proclaimed them: two or even three levels, basic school documents and rule books, highly qualified teachers (mainly educated abroad), published textbooks written by teachers and enough space for teaching (in their own buildings). Ladislav Šaban in his text on HGZ music school from 1968 mentioned that the school was in fact already functioning like conservatory twenty years before the official proclamation, in 1896. This research has shown that he was right in this regard.

At the time when Matica conservatory in Ljubljana was established, it had almost 1,000 pupils, while the HGZ conservatory had only some 500, which is remarkable, since Ljubljana was only half the size of Zagreb. Both music societies tried very hard to bring their music schools to the level of conservatories, and yet once they achieved it they gave control to the state only few years after (in Zagreb in 1920, in Ljubljana in 1926).

Keywords: conservatory, Croatian Music Institute, Glasbena Matica, Vjekoslav Klaić

Tina Bohak Adam

Julij Betetto and his role in the administrative and pedagogical structure of the Ljubljana Conservatory

An important turning point in the history of the Slovenian music educational system happened in 1919, when the Conservatory of Glasbena matica was founded. This was the first institution, whose primary intention was education of professional musicians in the whole vertical. The first head was Matej Hubad. One of the essential individuals, who established the first statute, was the Hubad's pupil, bass Julij Betetto, who had been working, at that time, as an eminent soloist at the Vienna State Opera. In 1922 he returned in the homeland and became a member of The Ljubljana Opera. On invitation from the committee of Glasbena matica, Betetto started to teach at the conservatory in February 1925 as a part-time colleague. He had been teaching there until 1930, when he went to the Bavarian State Opera and stayed there for two seasons. In 1932 he went home and concentrated mainly on teaching while resuming his artistic career by working as a permanent guest in the Ljubljana Opera. In 1933, Betetto took up the post of the head of the State Conservatory, after the retirement of Matej Hubad. He started with the reorganization of institution. Among the other thing, he founded the conservatory advisory committee and reorganized the pedagogical department in 1934. As eminent singing teacher, he set the new milestone

in the history of solo singing teaching in Slovenia and established the new curriculums for the whole vertical of solo singing education which took the final form in 1936. With his systematic and unique singing school Betetto inaugurated guidelines of development of solo singing education's quality in Slovenia. Undoubtedly, Julij Betetto was one of the most prominent persons of the administrative and pedagogical structure of the Ljubljana conservatory in the first half of the 20th century.

Keywords: Julij Betetto, artist, singing teacher, head, State Conservatory

Ivan Florjanc

Slavko Osterc's didactic contribution to music theory and composition at the Conservatory and Academy of Music in Ljubljana

No discussion of the establishment of a substantive basis for the disciplines of composition and musical theory in the early decades of the Conservatory and Academy of Music in Ljubljana can overlook the important role played by Slavko Osterc (1895-1941) as a prominent member of the teaching staff at this new Slovene musical institution. Besides his influence as a teacher of composition on pupils such as P. Šivic, M. Lipovšek, D. Žebre, F. Šturm, P. Ramovš and, in particular, K. Pahor, all of whom continued to refer to him explicitly in later years, when composing independently, one should also consider his didactic legacy in the field of music theory. Osterc's handwritten lecture notes, for example, show signs of an original approach to theoretical content. This discussion focuses primarily on three of Osterc's music theory writings, i.e. his draft lecture notes: *Counterpoint*, *Harmony* and *Chromatics and modulation – Instructions for composers*. The last piece in particular, which he made ready for printing, most originally reveals Osterc's music theory thinking: despite the fact that Osterc continuously roams the extreme margins of tonal grammar, in terms of thought he still firmly maintains a harmonic functional paradigm. Written records of the correspondence course in composition that K. Pahor took with Osterc exclusively in written form, shed important light on some of the composer's personal views of musical aesthetics, theory and composition. Osterc's contribution is many-layered and significant and also a good illustration of the broader state of music theory and composition teaching at the Conservatory and Academy of Music in Ljubljana eighty years ago, before the outbreak of the Second World War.

Keywords: Slavko Osterc, composition, harmony, counterpoint, music theory, Slovene textbooks on harmony

Vita Gruodytė

The Visions of Lithuanian Musical Education

Music education was founded mainly by Lithuanian composers who completed their studies abroad. The geography was already great — from St. Petersburg and Warsaw to Leipzig, Berlin, Paris and Prague. It is therefore the composers who best identified the need for Lithuanian music, because they also had a utilitarian approach: musical creation had a need for local performers.

Various foreign teaching traditions, upon which it was necessary to count before being completely autonomous, created in Lithuania a rich and high-level environment. For example, the piano was taught according to the principles of the conservatories of Riga, Leipzig and St. Petersburg; singing, according to the principles of the Italian and French schools; the violin, according to the German and Russian schools; and the wind instruments, according to the German school, dominant at the time. Visiting professors gradually gave way to local graduates, although foreign schools remained present throughout the inter-war period.

The main ideological conflict was between so-called traditionalist, modernist and moderate composers. The older generation studied rather in Warsaw or St. Petersburg, while young musicians studied in Berlin, Leipzig, Prague or Paris. The differences lay not so much in age as in their relationship to musical modernity.

The boundaries between traditionalist, moderate and modernist composers were blurred through a general policy of a basic and solid education, even though the influence of younger colleagues on the general atmosphere was increasingly making itself felt.

It is natural that the initial idea of music education, which was to join collective forces to meet the needs of a young state, gradually gave way to individual ambitions and personal visions.

Keywords: Musical education, Nationality, Lithuanian music, Kaunas Conservatory, Klaipėda Music School.

Luba Kijanovska, Zoryiana Lastovecka

**Music education in the post-Habsburg space
(using the example of music institutions in Lviv / Lemberg)**

Lviv, the former capital of “The Kingdom of Galicia and Lodomeria”, in 1918/19 – the arena of struggle between Ukrainians and Poles, and from 1919 – a part of re-established Polish state “The Second Polish Republic” (*II Rzeczpospolita*), has not become an exception to this process. However, the Ukrainian community of the region continued to cultivate its national culture and education.

In Lviv in the interwar twenty years there were four higher educational institutions: three of them – practical (the Conservatory of the Polish Musical Society, the Mykola Lysenko Higher Musical Institute, the Karol Szymanowski Conservatory), and the fourth – the Institute of Musicology at the University. Then they had the following features:

- cooperation with the musical institutions of Vienna, Prague, Warsaw and other cities of Austria, Czech Republic, Poland, France, Germany, Switzerland;
- the establishment of a number of branches; especially many had the Mykola Lysenko Higher Musical Institute – 19 branches;
- the tendency of quantitative growth of students and teachers (its peak was in the mid twenties of the XXth century) and the decline (thirties);
- gradual improvement of educational programs and plans; the organization of didactic process within each educational institution in the absence of one national system of musical education and unification of programs, plans and structure of educational institutions;
- internationalization of personnel; labor combined in various educational establishments of the city, in other artistic institutions;
- above-pedagogical (creative, performing, musical and critical, scientific, social) activities of leading teachers of all higher educational institutions.

Keywords: Conservatory, Musical Education, Post-Habsburg Model, national system of musical education.

Darja Koter

The founding of the Ljubljana Academy of Music and its first years of activity (1939–1945)

The first efforts that led to a higher education music institution on the Slovenian national level date back to 1872, when the central music institute, the Glasbena Matica, was created. Its governing board was aware of the importance of musical education at the highest possible level, and was prepared to assume responsibility for its development. These efforts began yielding results in the newly created Slavic State of Serbs, Croats and Slovenes after 1919, when the Glasbena Matica secured a decision on the founding of what was called the First Yugoslav Conservatory of Music and Performing Art, which was a private institution. Why it took the name “First” is not explained, since before then a conservatory had been established in Zagreb. In 1926 the Ljubljana Conservatory was nationalised and renamed the State Conservatory. It comprised a lower and secondary level. Efforts towards the higher education level were rewarded in 1939 with the founding of the Academy of Music, which had the status of a faculty and had an affiliated Secondary Music School. This achievement can be credited to certain prominent Slovenian politicians, professors of the State Conservatory and members of the Glasbena Matica board. The “Academy of Music Society” established in support of the movement in early 1937 brought together numerous influential individuals. The creation of the Academy marked the termination of the State Conservatory, while the Glasbena Matica took charge of education on the lower level. The Academy’s first rector was the internationally acclaimed pianist Anton Trost. Graduates of academies of music in Vienna and Prague were appointed as professors, with Anton Trost being joined by the opera singer Julij Betetto, the organist and composer Stanko Premrl and the pianist Janko Ravnik. The organisation of the Academy followed German and Czech models. The Academy proper comprised eight departments: composition and conducting, singing, piano, violin, cello, organ, theatrical arts, and musical pedagogy. Wind and brass instruments were only taught at the secondary level. The Academy of Music began life in a period marked by the threat of war, a factor that affected its development, yet it continued to work without interruption. The Italian occupying authorities (from the start of war in 1941 to autumn 1943) maintained all important cultural institutions and supported their operation, and the Germans made no significant change to this practice. In this way the Ljubljana Academy of Music operated without interruption until 1945.

Although the price of its existence meant the leadership being forced to cooperate with the occupying authorities, numerous professors and students participated in the Liberation Front or went to join the Partisans. At the higher education level between 40 and 50 students were enrolled each year, and in five years around 33 students of various courses graduated. The successful work of the institution was reflected in internal concerts and public concerts. The critical praise garnered by these concerts confirms that from its establishment the Academy of Music was of enormous importance for the Slovene educational and cultural space and its post-war development.

Keywords: State Conservatory, Academy of Music, Glasbena Matica, political background, recruitment, education programmes

Hartmut Krones

Paris (1784/1796) – Prag (1808/1811) – Wien (1812/1817):

Zur frühen Entwicklung musikpädagogischer Konzepte

Drei Ausbildungsstätten waren es, die an der Wiege der europäischen Musikpädagogik standen: die „Conservatorien“ von Paris, Prag und Wien. In Paris wurde am 3. Jänner 1784 die „École Royale de Chant et de Déclamation“ gegründet, die unter der Leitung von François-Joseph Gossec vor allem Nachwuchs für den Operngesang ausbildete, ehe 1792 die „École de musique municipale“ folgte. Sie sollte zunächst die Musiker der Nationalgarde schulen, ehe sie nach ihrer Fusion mit der „École Royale de Chant“ zum „Institut National de Musique“ (1793) allen angehenden Musikern offenstand. Und dieses „Institut“ wurde am 3. August 1795 in „Conservatoire Nationale de Musique“ umbenannt, das von Gossec, Étienne-Nicolas Mehul und Luigi Cherubini geleitet wurde.

Das Conservatoire diente dann sowohl dem Prager als auch dem Wiener „Conservatorium“ als Vorbild. Das Prager Institut begann am 24. April 1811 mit dem Unterricht, wobei hier zunächst nur Instrumentalisten aufgenommen wurden; Gesangschülerinnen folgten erst 1817, Gesangschüler 1818. Im Gegensatz zu Paris gab es hier aber auch begleitenden Unterricht in „allgemeinbildenden“ Fächern wie deutsche Sprache, Arithmetik, Geschichte, Ästhetik und Metrik. Und auch das Wiener „Conservatorium der Gesellschaft der Musikfreunde“ legte großen Wert auf begleitende theoretische Unterweisung; hier begann man am 4. August 1817 mit der „Singschule“ für Mädchen und Knaben, ehe ab 1819 nach und nach der Unterricht in den Orchesterinstrumenten aufgenommen wurde. – Der Artikel stellt die drei

Lehranstalten sowie ihre Lehrtätigkeit vor und vergleicht vor allem ihre Unterrichtskonzepte.

Schlüsselwörter: Paris, Prag, Wien, musikpädagogischer Konzepte

Primož Kuret

The Ljubljana school of composition controversy

Before the establishment of the Academy of Music in Ljubljana in 1938, Uroš Prevoršek, then a violin student in Milan, raised the issue of the school of composition in Ljubljana. Lucijan Marija Škerjanc and Slavko Osterc were the professors of composition. He questioned the work of composer Slavko Osterc and accused the younger and youngest generations of composers of a lack of compositional knowledge. First to respond to the article was Pavel Šivic, who labelled Prevoršek's writing as "harmful and unacceptable". The controversy was joined by an anonymous article writer in the *Slovenec* newspaper who accused Prevoršek of a "lack of objectivity" and of being "unfair". Prevoršek published a reply in *Jutro*, where he defended his views on the grounds that he was referring only to the school of composition, not to the Academy of Music, and ventured the view that questions about Osterc's school of composition had existed since the outset. As a former pupil of this school, he knew it very well and was able to compare it to schools in other countries. He rejected the accusation that he did not appreciate Osterc's work as a composer and repeated that his interest was in an objective and serious school. Following Šivic's reply, the newspaper's editors deemed the controversy closed.

Keywords: composition school, Osterc, Šivic, Škerjanc, controversy.

Jana Lengová

Das Konservatorium in Bratislava und die ersten drei Jahrzehnte seiner Tätigkeit (1919–1949): Persönlichkeiten, Struktur, Bedeutung

Die neue kulturpolitische und gesellschaftliche Situation nach der Wende von 1918 bedeutete eine große Herausforderung für die Entwicklung des slowakischen Musiklebens. Zu einem der Schwerpunkte zählte die Institutionalisierung des Musikschulwesens. Das 1919 errichtete Konservatorium in Bratislava, zuerst Musikschule für die Slowakei, später Musikalische und dramatische Akademie genannt, funktionierte anfangs auf Vereinsbasis und kämpfte infolgedessen mit materiellen Schwierigkeiten. Erst 1941, nach der Verstaatlichung und Umbenennung in Staatliches Konservatori-

um wurde es finanziell völlig abgesichert. Richtunggebend für seine künstlerische Profilierung war sein zweiter Direktor Frico Kafenda (1883–1963), Musikpädagoge und Komponist, der in Leipzig studierte und die Schule mehr als ein Vierteljahrhundert (1922–1949) leitete. Die Lehrmethoden stützten sich namentlich auf die Erfahrungen der deutschen und tschechischen Musikpädagogik. Es wurde stufenweise in fünf Musikfächern (Instrumental-, Klavier-, Gesang-, Orgel- und Kompositions- und Dirigierfach) und auch im dramatischen Fach unterrichtet. Eine Gelegenheit für die Präsentation der Reife und des Niveaus der pädagogischen Arbeit am Konservatorium waren die internen und öffentlichen Produktionen der Studenten, wobei die Auswahl der Kompositionen natürlich auch die Spezifika des Repertoires für die jeweiligen Musikfächer widerspiegelte. Mit der reichen Konzerttätigkeit trugen seine Pädagogen und Schüler zu einem regen Musikleben in Bratislava bei. Die Tätigkeit des Bratislavaer Konservatoriums erzielte schon in den ersten Jahrzehnten verdienstvolle Ergebnisse und bildete, was das Wichtigste war, die Basis für die Professionalisierung der slowakischen Musikkultur sowie für die erfolgreiche Entfaltung der Interpretationskunst.

Schlüsselwörter: Bratislava, Konservatorium, Frico Kafenda, Musikerziehung, Konzerte

Helmut Loos

Das Landeskonservatorium der Musik zu Leipzig in der Zeit nach dem Ersten Weltkrieg

Die Katastrophe des Ersten Weltkriegs katapultierte das deutsche Musikleben in eine komplett neue Situation, die den Konservatorien jegliche finanzielle Basis raubte. Wie ganz Deutschland befand sich das Konservatorium der Musik zu Leipzig in einer bedrängenden Notsituation. Die wirtschaftlichen Verhältnisse waren katastrophal, wie in vielen Verlautbarungen der Zeit nachzulesen ist, etwa in der Klage, dass das Einkommen der Konservatoriumsbeschäftigten nicht einmal die Höhe der Proletariergehälter erreiche. Die Studierenden bildeten eine „Vereinigung der Studierenden am Konservatorium zu Leipzig“, um die größten Notlagen gemeinsam zu bewältigen. Die Kunde von der Gründung einer staatlichen Hochschule für Musik in Dresden rief den entsetzten Einspruch des Leipziger Konservatoriums allein aufgrund der untragbaren Verhältnisse hervor. Am 12. März 1920 erhob das Konservatorium beim Ministerium des Kultur und öffentlichen Unterrichts in Dresden in einem ausführlichen Brief Einspruch

und forderte unter ausführlicher Darlegung des eigenen Vermögens einen staatlichen Zuschuss für das eigene Haus. Wie sich dies auf Musikausbildung und Musikauffassung ausgewirkt hat, ist Thema des Vortrags.

Schlüsselwörter: Kunstreligion der Moderne, heilige Nüchternheit, Nationalsozialismus, Totalitarismus, Deutsche Musik

Wolfgang Marx

Irish Conservatories during the Inter-War Period

There are three conservatories in Ireland: the Royal Irish Academy of Music (RIAM), the Conservatory of Music and Drama (both in Dublin) and the Cork School of Music. All of them were founded in the nineteenth century. This essay focuses on the history of these institutions during the period between the world wars (which were historically less relevant in Ireland than the Easter Rising in 1916 and the establishment of the Irish Free State in 1922). To this day all three conservatories do not just operate at tertiary level but are also heavily involved in the provision and examination of lower-level music education. The Local Centre Examination System which operates country-wide was established in 1892 and is run by the RIAM. In the early years of the Irish Free State the conservatories had to re-establish their funding base as most politicians had little interest in supporting the development of art music in particular. The Vocational Education Act from 1930 played an important part in easing the conservatories' plight as it created options to offer additional qualifications to certain groups already active in the music sector. All three institutions experienced continuous growth while struggling with financial problems as well as lack of space.

Keywords: Conservatories in Ireland, Royal Irish Academy of Music, Cork School of Music, Dublin Conservatory of Music and Drama, conservatories between the world wars

Ivana Medić

Beginnings of the Piano Department at the Belgrade Music Academy

By establishing the Belgrade Music Academy in 1937, music education at the tertiary level finally began in Serbia (then within the Kingdom of Yugoslavia). I explore the beginnings of the Piano Department, from its foundation in 1937, to the end of World War II in 1945. After an introduction outlining the events that led to the establishment of the Academy. I focus on the selection of teaching staff, the number of teachers engaged in the piano

department, and the number of enrolled and graduated students in the observed period. I explore who were the first piano graduates and where they continued their professional work. I also discuss the curriculum, the expected performance level of students, the rules regarding discipline etc. The beginning of the piano department was very ambitious, as deduced both from the high standards for the entrance exams, the effort of the Academy to obtain first-rate instruments that students could play and practice on, as well as the highly reputable professors hired to teach the piano. As pianists employed by the Belgrade Academy had completed studies in other European centers, I overview which piano schools they represented. In the absence of sound recordings, I rely on archival material and other written records – methodologies, textbooks, testimonies of professors and students, in order to paint a comprehensive picture of the beginnings of the Belgrade piano school. I conclude that the pianistic education at the tertiary level in Serbia was not autochthonous, but eclectic, absorbing the legacies of many traditions.

Keywords: Belgrade Music Academy, piano department, tertiary music education, Emil Hajek, Belgrade piano school

Niall O'Loughlin

**In the Shadow of Parry, Stanford and Mackenzie:
Musical Composition studies in the principal London
Conservatories from 1918 to 1945**

In 1822 the Royal Academy of Music was founded in London as the first British music conservatory and surprisingly its early principals were all composers. After difficulties in the 1870s, it improved enormously under another composer, Alexander Mackenzie. In 1876 a new institution, the National Training School for Music, was established, but proved unsatisfactory until it was transformed in 1883 into the Royal College of Music under George Grove (of dictionary fame) and later the famous composer Hubert Parry. In 1918 the two institutions reached a high point: their status was assured with the important posts filled by the best known musicians. With the models of Parry who died in 1918 and Mackenzie who lived until 1924, as well as that of the senior professor at the College, the composer Charles Villiers Stanford, composition teaching thrived at both conservatories. However, despite this fortunate situation, the outlook was solidly conservative. Some composition students would be happy to work within a broadly romantic idiom, achieving success in a conservative musical environment. Two of

Stanford's best students, Gustav Holst and Ralph Vaughan Williams, later outshone their teacher, while still maintaining a traditional approach. Inevitably, there were students who were less happy working within this model, for example, in the Royal College of Music, where there were difficulties with some more adventurous students. The music of Benjamin Britten did not fit the expected college formula, while his private studies with Frank Bridge proved much more profitable. Elisabeth Lutyens studied in Paris and at the Royal College of Music under the conservative Harold Darke, while at the same time privately investigating works of Schoenberg and Stravinsky. Humphrey Searle worked at the college with the broad-minded John Ireland, but really progressed only after his studies with Webern. The most bizarre case is that of Daphne Oram, who turned down a traditional place at the Royal College of Music and then studied electronics, working in the BBC sound department and eventually co-founding the BBC Radiophonic Workshop, the precursor to electronic music in the United Kingdom. The appearance as a student of composition of Peter Maxwell Davies in Manchester in the 1950s, together with Alexander Goehr and Harrison Birtwistle, caused consternation in the conservative musical establishment there, eventually changing over a number of years the whole environment of the teaching of musical composition in all the advanced British musical institutions.

Keywords: Hubert Parry, Charles Villiers Stanford, Alexander Mackenzie, Royal Academy of Music, Royal College of Music, Peter Maxwell Davies

Danutė Petrauskaitė

From courses to a conservatoire: Issues of musical education Institutionalisation in Lithuania (1919 to 1949)

The development of music education in Lithuania started with the organisation of short-term courses. The late establishment of a conservatoire in Lithuania was predetermined by several reasons: a) a four-decade ban of tsarist Russia on reading, writing, singing and teaching in the native language; b) the poor economy of the country and a shortage of music professionals; and c) the mentality of an agricultural country.

The first Lithuanian music schools were established in Kaunas (1919) and in Klaipėda (1923). They both operated as conservatoires *de facto* because their programs were based on the curricula and methodologies of conservatories abroad. The greatest impact on the training of national professionals was made by the Russian, German, Polish, Czech, and Hungarian schools.

Only in 1932, the Government of Lithuania ratified the Statute and, at the beginning of 1933, Kaunas Music School was *de jure* renamed Kaunas Conservatoire. At that time, in 1930, Klaipėda Music School as a state institution ceased to exist.

After Lithuania had recovered Vilnius, on the basis of its musical institutions, Vilnius Music School was established in 1940. It did not make any decisive impact on the development of music education, since, during the war, most of the teachers and pupils perished, fled to the West, or re-emigrated to Poland. The school had been legalised as a conservatoire in 1945. In the period of 1945 to 1948, two conservatoires were operating in Lithuania, yet in 1949, due to financial and political reasons, they were merged into one institution – the Lithuanian State Conservatoire, while in Kaunas only secondary music schools and a college were left.

The rapid development of music education was hampered by the results of the occupations: deportations, holocaust, emigration, and repatriation. The diversity of methods and views was gone, the relationships with foreign countries were blocked, and music had to serve as a tool of the dissemination of the communist ideology, nonetheless, the foundations of the Lithuanian musical culture were not destroyed.

Keywords: Lithuania, courses, music schools, conservatoires

Antigona Rădulescu

Towards a Genuine University Status: the National University of Music Bucharest between the Two World Wars (1918–1940)

The founding of National University of Music Bucharest (under the name of Conservatory of Music and Declamation), in 1864, is part of a larger ensemble of initiatives of the same kind in 19th-century Europe. From the beginning, its purpose was to become an artistic institution that seeks progress with a high degree of culture. After the difficult times of the First World War, the musical institution passed through a new period of stability. The strategy was to raise the bar for both the didactic and artistic level of the school. The specializations went in different directions, for the training of future teachers, instrumentalists, singers and actors. New disciplines continued to appear in the curricula, and the same discipline could be taught by several professors. The Conservatory had strong links with other institutions such as the Romanian Philharmonic Society, the Romanian Opera, the National Theatre, the Society of Romanian Composers.

Concerts and productions by established artists of the institution were acclaimed in Romanian artistic life. Increasing numbers of brilliant students attended classes at the Royal Academy of Music and Dramatic Art, and their subsequent careers in the country and abroad are a concrete evidence of the level of the higher education in music in the interwar period. Musicians like Dinu Lipatti, Constantin Brăiloiu, Ionel Perlea, Constantin Silvestri, Mihail Jora, George Enacovici, Theodor Rogalski, Dimitrie Cuclin are representatives for this auspicious period in the history of the Romanian Conservatory.

Keywords: The National University of Music Bucharest, education, modern curricula, specialisations.

Branka Rotar Pance

Education at the Conservatory from its Establishment to the Formation of the Music Academy (1919–1939)

The Conservatory in Ljubljana was established in 1919 by the *Glasbena matrica* Society with the aim of educating instrumentalists-soloists, orchestra and chamber musicians, opera soloists, choir singers, conductors, composers, theatre performers and music teachers. The organisation and implementation of teaching at the lower, secondary and higher level were conceived by professors who studied at conservatories in Vienna, Prague, Dresden and other European cities, where they learned about the established teaching methods and literature and brought both into the Slovene educational environment. The conservatory's first headmaster, Matej Hubad, strived for a quality development of the institution's personnel, syllabus and curricula. Over the years, the biggest progress was achieved at the departments of piano, violin and singing. New compositions and other learning materials were produced to meet the needs of education. From the conservatory's annual reports we can partially reconstruct the study content of individual subjects. After years of efforts, the conservatory was nationalised in 1926. Its changed status required the reorganisation of educational levels, syllabi and curricula, which, again, drew on examples from other European conservatories. In the school year 1929/30, the national conservatory carried out the following programmes: one-year preparatory course, two- or three-year lower music school, six-year secondary school and four-year high school. A special department connected an Opera School (three years) and a Pedagogical Course (four years), and later also a Conductor School (two years). Further structural changes, expan-

sion of the syllabus and modernisations of the curricula took place under the conservatory's second headmaster, Julij Betetto, who took over the position in 1933. Among other changes, he reorganised the pedagogical department and reformed the curricula for the lower, secondary and higher levels of singing courses. Just before the establishment of the academy, the conservatory had 211 students enrolled who were trained by 16 employed and 20 contract teachers.

Keywords: Conservatory, vertical of music education, professors, syllabus, lessons

Lana Šehović-Paćuka

Socio-political discourses of the development of music education in Bosnia and Herzegovina before and between the two world wars

Music education in Bosnia and Herzegovina began to develop in the period of the Austro-Hungarian administration (1878–1918). The first impulses of music education were practiced in general education institutions organized by the Monarchy, and were related to achieving the basics of the musical literacy. Gymnasiums and Teachers' Schools gave special attention to groups of musical subjects, where musical lessons were held by prominent participants of musical life such as Nichola Tajšanović, Alexandar Bosiljevac, Bogomir Kačerovsky, Marija Sam, Ljuba Lajer pl. Pajanović, Zlatica Belohlavek-Korač, Radmila Kaluđerčić, Gina Katic and others. Even general schools were important for gaining of musical literacy, private music teachers – originally Croats, Slovenians, Czechs, Germans and Bulgarians, represented the forerunners of the first professional music schools which would appear in institutional form in the period between the two world wars. The changes in the political regime, social circumstances and different cultural policy resulted in the emergence of the first educational music institution – the District School of Music, founded in Sarajevo in 1920. Professors of the District School of Music were the main protagonists of musical life in BiH during the 20th century, while students educated at the School became the main carriers of the initiative of establishing Academy of Music in Sarajevo (1955).

Keywords: Music education, Private teachers, Private schools, District School of Music, Academy of Music

Marjana Vajngerl

The importance of Janko Ravnik in Slovenian piano pedagogy

Janko Ravnik set foundations of piano teaching at the Conservatory of Glasbena matica in Ljubljana in 1919. He was renowned as a superb teacher who with his knowledge, enthusiasm and charisma fascinated the most gifted young Slovene piano players. Among the most prominent students attending his classes were his brother Anton Ravnik, Zora Zarnik, Pavel Šivic, Marijan Lipovšek, Hilda Horak, Igor Dekleva, Zdenka Novak and Tanja Zrimšek, who after studying abroad became Slovene leading artists and piano teachers at the Academy of Music in Ljubljana. They used different methods of piano teaching and had different opinions on piano technique and interpretation. However, the foundations of Slovenian piano pedagogy are based on Janko Ravnik's work.

Keywords: Janko Ravnik, pedagogical work, piano compositions, pedagogical legacy, photographer and film director

Jernej Weiss

The Establishment of the Conservatory of the Glasbena Matica in Ljubljana in the Context of the Construction of Central National Musical Institutions

The establishment of the Conservatory, which was nationalised in 1926 and reorganised as the Music Academy in 1939, has historic significance for Slovene musical culture. Its founding was the fruit of long years of efforts by Slovenes to raise the level of music education in Ljubljana, the heart of the nation. These efforts were revived after the Great War by a man who was undoubtedly one of the most influential musicians of that period in Slovenia: Matej Hubad, the concert director of the Glasbena Matica and later director of the Conservatory. The Glasbena Matica unquestionably played a central role in the early years of the Conservatory's existence, providing significant financial support for its activities, as well as personnel.

The establishment of the Conservatory also represented the first significant contact with contemporary achievements in other countries at the higher level of music education. Despite the modest conditions in which it operated, the Conservatory achieved significant and indeed enviable successes in some fields (such as Janko Ravnik's piano class, Jan Šlais's violin class or Julij Betetto's vocal class). Up until the Second World War, it was the only arts education institution in Slovenia to award state-approved diplomas,

since plans to establish similar schools for the theatre and fine arts were not realised until after the war.

Keywords: World War I, Conservatory, Glasbena Matica, Matej Hubad, Stanko Vurnik

Maruša Zupančič

Bohemian Violinists in Ljubljana: Jan Šlais's Contribution to Ljubljana's Violin School

Jan Šlais (1893–1975) was one of the last Prague violinists active in Slovenia during the twentieth century. Today he is considered a founder of the Ljubljana violin school. He trained an important generation of Slovenian violinists and was the coda to a long tradition of violinists from Bohemia that contributed to the development of violin playing in this region for over one hundred fifty years.

The phenomenon of Bohemian musicians' extensive migrations across Europe began taking place as early as the end of the seventeenth century. The earliest musicians from Bohemia appeared in Ljubljana in the 1720s and the first Bohemian violinists in the 1790s. After the establishment of the Prague Conservatory in 1811, the most important violinists from Bohemia came out of that institute: they were the Prague violinists that appeared in Ljubljana only in the 1870s. Initially, they were teaching at the Philharmonic Society, then at the Music Society, and some of them privately. Hans Gerstner moved to Ljubljana in 1871 and became one of the most important Ljubljana's violinists and musical figures. He was a brilliant and successful violin teacher, and taught his pupils a very challenging violin repertoire. But the conditions were not yet right for him to train them as professional violinists and his students still had to perfect their violin studies abroad.

Fifty years later, young Jan Šlais was more fortunate in this sense when he was appointed as a violin teacher at the newly-founded Ljubljana Conservatory. During his twenty-five years of teaching in Ljubljana, he profoundly influenced the development of violin playing for the next hundred years, and the majority of today's Slovenian violinists can be considered his "violin descendants." He was also one of the most important promoters of Ševčík's violin system in Ljubljana. It would remain a leading teaching system in schools throughout the twentieth century and it is still today part of violin curricula. Šlais influenced not only violin playing but also viola playing, not only in Ljubljana but all over Slovenia. Among his pupils were: Karlo Rupel (1907–1968), Leon Pfeifer (1907–1986), Albert (Ali) Der-

melj (1912–1986), Vida Jeraj Hribar (1902–2002), Uroš Prevoršek (1915–1998), Kajetan Burger, Fran Stanič (1893–1979), Jelka Stanič (1928–2011), Vinko Šušteršič, and Francka Ornik Rojc. Šlais laid in Ljubljana quality foundations of violin training for the next generations of violinists in Slovenia. In the last hundred years, thousands of Slovenian violinists have been trained on those foundations.

Keywords: Jan Šlais, Ljubljana's violin school, violin playing, Ljubljana's Music Conservatory, Bohemian violinists