

HERIBERT SVETEL KOT LJUBITELJSKI
IN PROFESIONALNI GLASBENIK
*HERIBERT SVETEL AS AN AMATEUR
AND A PROFESSIONAL MUSICIAN*

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datum zagovora: 15. november 2024

Doktorska disertacija obravnava družbene in kulturne okoliščine prve polovice 20. stoletja na Slovenskem, ki so vplivale na delovanje in vsestranski razvoj ljubiteljskih glasbenih društev. Posamezna društva, kot je ljubljansko delavsko Narodno železničarsko glasbeno društvo Sloga, so dosegla visoko raven tako na poustvarjalnem kot vzgojno-izobraževalnem področju ter prispevala pomemben delež k razvijanju ljubiteljske in profesionalne glasbene kulture. K takšnim premikom so največ prispevali vodilni akterji društev, ki so bili večinoma tudi glasbeni ljubitelji (zborovodje in/ali pedagogi) in so se, ob maloštevilnih profesionalnih glasbenikih, v društvih strokovno razvijali. Nema lokrat so presegli ljubiteljsko raven in postali profesionalni glasbeniki. V ospredju disertacije je raziskovanje poustvarjalnega, ustvarjalnega, pedagoškega in uredniškega delovanja Heriberta Svetela (1895–1962) kot vodje ljubljanske Sloge in opernega dirigenta Slovenskega narodnega gledališča v Mariboru. Disertacija osvetljuje družbeno-politične okoliščine in predvsem kulturne dejavnosti, v katerih je Svetel deloval, njegovo izobrazbeno in poklicno pot ter obširno glasbeno dejavnost. Kot ljubiteljski glasbenik je svoje delo začel kot zborovodja v okviru društev Slavec in Sloga, pri čemer je pomembno segel tudi na področje glasbene pedagogike ter nadaljeval kot skladatelj in dirigent v Slovenskem narodnem gledališču Maribor, kar ga je izoblikovalo v profesionalnega glasbenika. Vzporedno so raziskana in sistematično predstavljena temeljna dejstva o obsegu, vrsti ter značilnostih njegovega delovanja na področju operne poustvarjalnosti in skladateljskega opusa.

Ključne besede: pevska društva, glasbeno ljubiteljstvo, Heribert Svetel, Narodno železničarsko glasbeno društvo Sloga, pedagog, dirigent, Slovensko narodno gledališče Maribor, skladatelj

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Public defence: 15th November 2024

This doctoral thesis, entitled *Heribert Svetel as an Amateur and a Professional Musician*, delves into the social and cultural milieu of the first half of the twentieth century in

Slovenia, which influenced the operations and all-round development of amateur musical societies. Individual societies, such as the Ljubljana National Railway Music Society Sloga, attained a high standard both in performance and educational aspects, playing a pivotal role in fostering both amateur and professional musical culture. These advancements were largely propelled by key figures within the aforementioned societies, who were predominantly music enthusiasts (choirmasters and/or educators) that honed their skills within the societies alongside a handful of professional musicians. Frequently, they surpassed the amateur realm and transitioned into professional musicians. The central focus of this thesis thus lies in exploring the performance, creative, educational, and editorial activities of Heribert Svetel (1895–1962) as the leader of Ljubljana's Sloga and the operatic conductor at the Slovenian National Theatre in Maribor. This thesis sheds light on the sociopolitical context and, notably, the cultural endeavours in which Svetel was immersed, tracing his educational and professional trajectory alongside his extensive musical engagements. Starting out as an amateur musician, he began as a choirmaster within the societies Slavec and Sloga, where he made significant contributions to music education. He then progressed as a composer and conductor at the Slovenian National Theatre in Maribor, ultimately shaping into a seasoned professional musician. At the same time, this thesis meticulously examines and presents foundational facts about the extent, nature, and characteristics of his work within the specters of operatic performance and compositional output.

Keywords: Choral societies, music amateurism, Heribert Svetel, National Railway Music Society Sloga, educator, conductor, Slovenian National Theatre Maribor, composer

UDK/UDC 78:061.2(497.4)"19" in 78.07(497.4)"19":929Svetel H.