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IDEOLOGY AND MUSICAL LIFE — THE PULA EXAMPLE FROM THE
YEAR 1945 TO 1966¹

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In the focus of the dissertation is the relationship between ideology and Pula's musical life in the period between the end of World War II and 1966, i.e. the gradual beginning of democratic processes after the 4th Meeting of the Central Committee of the Yugoslav Communist Party at Brioni. The aim of this study has been to investigate the state of music creation, performance and education and their dependence on political conditions. Another objective has been to answer the question as to what extent the instrumentalization of cultural life on the part of ideology influenced the musical life of Pula, to what extent music production and reproduction fell under the influence of the prevailing norms, and the extent to which ideological and political conditions hindered musical creativity, i.e. to what extent creative and performing practice satisfied the objective artistic criteria. The city, which was under the authority of different ideological characteristics for brief periods — Italian fascism, Anglo-American administration, the authority of the Federal People's Republic of Yugoslavia / Socialist Federal Republic of Yugoslavia — provided good opportunities for such research. Basic source materials used by

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the author are deposited in the National Archives in Pazin, in the archives of the Istrian National Theatre, as well as in culture and arts societies and other musical institutions.

The dissertation is divided into five chapters.

The first chapter, *Historiographic overview*, provides a critical review of the literature related to the history of Pula and Istria after World War II.

In the second chapter, entitled *Some features of political and cultural conditions in Istria from 1943 to 1945*, the author relies on the existing relevant literature to reflect the complexity of the military-political situation in Istria from the capitulation of Italy in the fall of 1943 until the end of World War II. She reports on historical facts important for understanding the complex military-political relations of that time and, based on historical sources, she also describes cultural life, especially musical life, whose organization was only briefly undertaken by local national liberation committees.

The third chapter, *Period of Anglo-American administration from 1945 to 1947*, presents a number of important facts that help in understanding the political and economic conditions during the two-year period of the Anglo-American administration in Pula. The emphasis is placed on the duality that was prevailing in the political sphere among the pro-Italian and pro-Yugoslav parts of the inhabitants that was clearly reflected in the field of music.

In the fourth chapter of the dissertation entitled *Period of Agitprop and mass culture* the author deals with the post-war period of state socialism, in which the Communist Party set up its own ideological criteria in the field of culture, formed in ideas of real socialism. One of the main tasks of the national government in the field of musical culture was educational activity and popularizing music to make it accessible to a wider range of listeners, primarily the working class. Ideas of real socialism were realized through opening numerous cultural institutions »with sound ideological foundations«, according to the instruction of Agitprop and party officials. Accordingly, music needed to be accessible to a wider range of listeners and to avoid experiments, modernist deviations, social criticism, and subjective perceptions. The choice of musical genres narrowed significantly and composing-technical resources were simplified to the utmost, in order to ensure a close connection between the artist with his work and the people. Describing the musical activity of numerous cultural-art societies striving to stimulate participation of wider layers of society in musical life, the author concludes that despite positive efforts, the results were still not completely satisfactory, and explains the reasons for absence of a broader artistic discourse.

The fifth chapter entitled *Music culture and workers' management* summarizes the main characteristics of political and social development in the period of workers' self-management, explains the historical and political context in which cultural events occurred, and analyzes developmental events in the field of music between 1953 and 1966. Artistic initiatives flourished in this period and restrictions associated with composing-technical and reproduction plan slowly disappeared.

Socialist realism ceased to be the officially valid creative course in the arts and, on the cultural level, the perspective that the growth of the society as a whole depended in a certain way on cultural achievements started to gain popularity. The value scales set by the previous social, political and cultural practice were increasingly less satisfactory for music composers, performers and consumers, which resulted in favourable effects for Pula's musical life: the number and quality of artistic, and accordingly, musical initiatives, was on the rise.

The subject matter in the chapters is grouped in the same or similar units according to the content. Thus, within each larger unit there is a separate chapter devoted to certain institutions (such as the Istrian National Theatre, the School of Music, culture and arts societies).

The correlation between politics and art imposed on the author a combined use of different research methods, especially comparative and causal. Work on the sources revealed that reconstruction of musical events in this quite specific period was almost impossible without knowing and understanding the parallelism of politics and music. Regardless of the fact that political events did not influence the autonomy of the inside of music itself, its external determinants arose from the given political conditions.

The purpose of the paper was, among other, to help future researchers in their work. The author took care to document all the most important musical events of that time, including those in which there was no evident correlation with politics, in order to make the paper a kind of a post-war chronicle of musical events, which could enable acquiring further knowledge related to the musical life of Pula and Istria.