

FROM THE CROATIAN MUSIC ARCHIVES. SLAVKO ZLATIĆ (1910–1993): MUSICIAN, IDEOLOGIST, AGITATOR

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Abstract: Most of the legacy of Slavko Zlatić – a composer, conductor, music pedagogue and ethnomusicologist, is kept in the Pazin State Archives. The article is specifically focused on the documents pertaining to Zlatić's pedagogical and political engagements, and it has a purpose of drawing attention to the versatility of their possible use, as well as to their value in the context of scientific research and education.

Key words: Slavko Zlatić; legacy; archives; music; ideology

Slavko Zlatić died in Pula on 27th of October 1993.¹ Following his death, his hereditament was transferred to the Croatian Music Institute in Zagreb, Pula Teachers College (presently the University of Pula), and the Pazin State Archives.²

The last of the three contains the most extensive, and, for research purposes, the most intriguing documents. As the documents were being transferred, on the basis of the existing list of contents, archive inventory³ got composed organizing documents according to their type and location, thus also serving as a research guide. The inventory is divided into seven sections. *Personal files* include personal identification and documents pertaining to Zlatić's accomplishments as a pedagogue, scientist, and composer (medals, awards, acknowledgements, plaques). *Professional work* section covers his engagement as a pedagogue (articles written by Zlatić, and by others, on the subject matter

¹ The work is financed by the Croatian Science Foundation as a part of the project titled "The Making of the Socialist Man. Croatian Society and the Ideology of Yugoslav Socialism" (1718).

² For more on the life and work of Slavko Zlatić, see: Tomašek, 1985; Polić, 2004; Konfic, 2014. For more on Zlatić's legacy archived in Zagreb, see: Konfic, 2014. The legacy archived at the University of Pula is kept in two study rooms, and the library (book editions preserved in the vault are organized separately according to date of publication – book editions prior to 1900) The classroom where he personally used to teach called *The Slavko Zlatić Hall* features a permanent exhibit. The list contains books – 1719 volumes included in the general archive fund, and 1900 volumes from the field of music, 179 gramophone records, 74 magnetophone tapes, as well as a piano, and a desk. Book editions are incorporated in the existing library fund, and available for accessing and browsing in their entirety.

³ The inventory is composed by Sonja Filipić (1972) of the Pazin State Archives.

of music professionals in the early post-war period, the position and the role of teachers etc.); a politician (essays on political activities undertaken by himself and his contemporaries); a composer (copyright contracts, and essays on music composition), as well as his other engagements within the music field (music editions, TV and radio broadcasts, musical records reviews, essays on European and Yugoslavian creative production, materials handed out at meetings of various vocational and political institutions). The third major section includes his⁴ sheet music, i.e. *music composition work*:⁵ instrumental, vocal instrumental, vocal solo, choir songs, and piano compositions.⁶ The fourth section refers to *correspondence* (active, actively passive and passive). The fifth one contains *audio-visual records* (photographs, videos), the sixth one covers *the stampata* (event, concert, and international music festival programmes, records of his appearances at symposiums and various social events, invitations, magazines, journals on music pedagogy and arts, newspaper clippings, reviews, posters, etc.), while the final, seventh section is labelled *miscellaneous* and it contains various financial and medical documentation, etc.

In terms of content, this paper focuses on the writings describing Zlatić's efforts in the domain of cultural politics after World War II, and highlights some of the central points of argument in his articles, essays, reports, radio shows and other texts that clearly demonstrate his involvement in the context of ideological propaganda.

During his career in music that spans over half a century, such that Andrija Tomašek refers to it as being quadrifolic, whereas Zlatić himself describes it as work at four looms (Tomašek, 1986), Slavko Zlatić has been actively engaged in several different fields. He was a composer, a conductor, and a pedagogue by vocation, and cultural worker by habitus and by his own view and judgments of his role in the society.⁷

4 Beside his, the hereditament of Zlatić's holds sheet music written by other composers such as Ubald Vrabec (1905–1992), Vilko Ukmar (1905–1991), Viktor Mihelčić (1913–2010), Božidar Kunc (1903–1964), Ivo Kirigin (1914–1964), Ivo Tijardović (1895–1976), Natko Devčić (1914–1997), Petar Dumičić (1901–1984), Stanojlo Rajičić (1910–2000) etc.

5 The revision of the funds revealed that the musical pieces of Slavko Zlatić kept in several locations in Croatia: Pazin State Archives, Juraj Dobrila University in Pula, and Croatian Music Institute in Zagreb, do not account for the entirety of Zlatić's music legacy and that finding the remainder of his work would require further investigative efforts. For more, see: Konfic, 2014.

6 These are kept in four archive containers. The fund is quite diverse. For more, see: Konfic 2014, Polić, 2004.

7 Zlatić's social engagement was exceptionally active. He was a board member of the Union of Yugoslav Composers (SAKOJ) and served as the chairman for several terms (1957–1962,

His political involvement started very early in his life: he was a member of a covert antifascist organization called TIGR (Trieste, Istria, Gorizia, Rijeka), and *Borba*, which were both established with the purpose of defending Croats and Slovenians from the fascists attempts at denationalization (Zlatić, 1972). In his days as a student, he was actively involved in the activities of the Academy of Music Student Association, and among other things serving as a liaison with students from other colleges who have appeared to be sharing the progressive ideas (Tomašek, 1986). An expected course of action following engagement in the communist party and the Young Communist League of Yugoslavia was to partake in the national liberation fight, and later on, after the war, to contribute to the cultural transformation of society.

In the early post-war period, the mission of the so called “cultural workers” in the field of music art was to popularize the artistic tendencies deemed as “preferred”. They were supposed to act as “the messengers” in the struggle for advancement of the music culture, and bring to the fore the ideas that would have the public opinion shaped in line with the preconceived ideological template, mobilize the masses and “raise” them as socialists (Kašić, 1996). Position of being in line with the new kind of society required redefining the aesthetic postulates of music, as well as changing the existing modes of discourse. Music publishing work, public lectures and events were supposed to be utilised as means to promote, support and further develop the ideas brought about by cultural politics pertaining to music production, reproduction and education. The transformation of the artistic paradigm also demanded clarity and strength in communicating ideological beliefs (Spehnjak, 1993).

The political authority that Slavko Zlatić had in this domain was a natural consequence of his appointment to numerous functions both during and after the war. As a part of his active endorsement of the official cultural politics, the body of work he composed (articles and reports on various gatherings and meetings) discusses, from the Marxist standpoint, different issues in regard to the position and the role of music in a socialist society. The questions of democratization of music, as well as how affected it is by social stratification, and encouraging socially engaged art and education of the youth permeates his entire publication career as the focus of his interest. Although he discusses many other music-related issues in his writings (whether ideologically marked

1977–1980 and 1980/1981). He was one of the initiators of the Croatian Composers Association, which he has presided over for many years. He’s been also appointed secretary of the national music committee at UNESCO, on several occasions a delegate at the International Council for Folk Music, and was an avid supporter of the work of Croatian and Yugoslav composers. He has received a number of prestigious awards and medals, among others, the Vladimir Nazor Life Achievement Award that he accepted in 1979. For more, see: Zlatić, 1989.

or not)⁸, he was particularly sensitive to these three issues, and hence revisited them frequently. These topics can be found merging and intertwining in many of his texts, and the strong opinions he held on them, with minor modifications, remained unchanged both in the formative years of socialism, and later on, when the social system gradually dissol.

Efforts to afford music culture to all social classes

In the newly established country, art was to be independent of cultural monopoly; “the authentic socialist culture” was expected to overcome the class barrier of the middle class culture, and become truly available to all walks of society (Kolanović, 2012). Activities that implied social contact, cooperation, and social adjustment were perceived as having educational value. Therefore, great importance was placed on endorsing the work of cultural-artistic associations, choir singing in particular. Choir singing was thought to have the power to eliminate social, economic and cultural differences among participants, reduce social inequality, and promote specific ideas among the masses (Anon, n.d.). Cultural-artistic associations were founded wherever possible; as a part of the general tendency to promote music culture to the masses, gatherings and festivals were organized at all levels – state, district, county, city and municipality (Jukić, 2009). Active participation in group musical performances gained preference because activities of this kind implied submitting one’s will and ambition to the interests of the collective, and strengthening the feeling of mutual dependence between individual and collective pursuits, as well as general responsibility for the community (Palčok, 1962). Festival gatherings featuring choirs and folklore ensembles were organized with the purpose of promoting brotherhood and equality, and learning about songs, dances, and customs from different parts of the country. Furthermore, considering the fact that choir repertoires included songs about the revolution, the war, and proletariat, these events served as a mechanism for making ideologically marked songs a part of people’s everyday lives (Zlatić, 2011).

In his early post-war period writings, Zlatić deployed an educational approach to affirm the principles and values of brotherhood and equality, patriotism, collective spirit, and mass support for the government. The function of the media as an instrument of cultural politics was to raise awareness of specific accomplishments attributed to the party. This is why Zlatić put so much emphasis on the efforts the party was making, and all the encouragement it provided to musical endeavours, bringing music culture to a higher level, and supporting the development of the infrastructure to include every member of society in cultural

⁸ Most topics concern traditional Istrian music and music composition work of Zlatić’s contemporaries.

activities. His strongest argument was that music had gradually become available to the common people:

"The performance event (translator's note: the Festival of cultural-artistic associations in the Croatian Music Institute) featured choir performances by citizens, union members, students, people of all walks of society joined together; workers and intellectuals, students and citizens, Croats and Serbs. The hall was filled to the last seat, and the exultation on the part of the audience as they cheered the performers whose sheer numbers demonstrated that vocal performances had indeed become widespread among our population... In the past, the Croatian Singing Association included only Croatian associations, and consequently provided a stamp of nationality to this vocal performance movement. It was virtually impossible for workers', union or Serbian singing organizations in Croatia to become full members of the Croatian Singing Association as this would violate the rules of this organization (...) This clearly shows the government's efforts to advance cultural activities, especially considering a well known fact that it allocated significant funds to the Croatian Singing Association to financially support the work of choirs and courses for choir leaders." (Zlatić, 1946)⁹

"Social workers" were tasked with creating effective propaganda to help overcome the discrepancy between "high art" and lower classes. The working class was the first on the list of those who needed to be brought closer to the music culture, since their cultural needs had been disregarded (Finkelstein, 1954). In the formative years of socialism, Zlatić argued in favour of ideological principles often by discrediting "the relics of bourgeoisie":

"The concert audience does not include that flamboyant, snobbish, xenomaniacal, obnoxious class of citizens who mindlessly and compulsively purchase tickets for every single foreign artist performance while, at the same time, they are utterly disinterested in performances of our own artists whose talent is often much more impressive. These lesser men, so worthy of contempt, are responsible for foreign artists being sold out (...) This kind of worship (...) should be viewed in connection with general xenomaniacal behaviour that is, fortunately, displayed only by a small percentage of population whose mentality had obviously been severely influenced by foreign "kulturtraeger". This particular class of society know nothing of true patriotism, and appraising everything that is not ours is a habit they had probably been indulging in since the time of occupation." (Zlatić, 1952)

The rhetoric became much more subtle, and generally more moderate, in the sixties and the seventies when activism no longer demanded such a strong

⁹ In 1946 Zlatić wrote for the Music Gazette an article of similar content, published under the title "On some specific issues concerning the development of music culture in our lives".

persuasive tone in expressing ideological principles. Zlatić's texts reflected the changes that cultural politics gradually underwent. In the period of state socialism or revolutionary statism, this politics achieved some very positive results, such as raising the cultural level of all classes of society, developing cultural infrastructure, and making education available more broadly. He warned, however, that despite all the measures undertaken, there had been no improvement in reducing the gap between cultural activities intended "for the masses and for the elite, workers, farmers and for intelligentsia, the uneducated and for the educated, between those intellectuals who understand cultural values and those who lack the knowledge of the cultural sphere" (Zlatić, 1977b), even in the period of self-managing socialism:

"(...) the so called high-end art remained the privilege of the small elite. This line of artistic achievement is still being both consumed and created in small, exclusive circles, confined to guilds, available to snobs" (Zlatić, 1977a).

"(...) nevertheless, it still broadly and stubbornly expands and persists, branching out in two different ways, as an elite, intellectual, urban, "aristocratic", and on the other hand, common-class, proletarian, universal" (Zlatić, 1977b).

Despite expectations, working class in self-managing socialism did not become the driving force of cultural politics; workers turned out to be quite passive and disinterested in the part of their income designated for cultural activities. Self-governing bodies were constituted in all music institutions, but workers were fairly uninformed about their work. In addition, viable models of self-management that would take into account the particular nature of arts and culture were not developed, so the introduction of self-management into music institutions failed to evolve further from its starting position:

"The majority of theatre-goers came from the category of high-income earners, whereas very few came from the ranks of common workers. In reality, a construction worker "subsidized" the price of the ticket for a doctor, a locksmith for an engineer, and so on, while at the same time these workers had little use of the theatre because they simply never went there. We can easily infer that such state of affairs serves as the best explanation for the position the culture holds in respect to the social strata." (Zlatić, 1973)

"Organizing the overall cultural sphere on the basis of self-management, integrating culture into the system of social reproduction, and developing and socially stimulating the creative production on the principle of work exchange between workers from the cultural domain and other working people, rather than on the principle of bureaucratic management and mediation, resulted in some serious hindrances. Self-management in the field of culture is still

dependent on the relationships that foster the interests of guilds and elite groups. Our socialist movement and communist engagement should aspire to achieve culture in self-management, culture that constitutes the spiritual life of those who produce and create, the culture that transcends elitism and being a cheap spiritual retail product on offer to the consumer society.” (Zlatić, 1977a)

A firm advocate of the premise that any aspect of culture not available to every single layer of the socialist society creates a risk of cultural division and regressing to the bourgeois concept of culture and hermeticism, Zlatić points out that this, once again, gives rise to class differences and social inequality. He believes that overcoming the discrepancy between “the culture for the chosen few” and “the culture for the scorned” demands persistent education and promotion, thus he offers some practical advice and tips on how to revive the music life and make it spread more widely.

“Therefore, aspiring to bring music culture to the crowds implies winning over the listeners, the consumers (in the positive sense of the word) (...) A habit is gained by continuously repeating an act, while a music-related habit is developed by listening to a music piece over and over again. This results in the person’s desire to listen again to the piece they have already gotten used to. In order to popularize music culture, we must look for and develop the means and methods to bring quality music to new listeners; attractive lectures, brochures, comments, boards – we need all of that to be able to systematically raise new generations of listeners, music consumers, and this is exactly what increasing the music audience really means!” (Zlatić, 1977b)

Appeals for socially engaged music art

As the experience of war revealed the power of mass songs, in the post-war period one of the missions of the so called “cultural ideologists” became promoting their preservation and further development. As an active participant in the liberation movement, Zlatić authored a considerable number of such pieces, in addition to fervently supporting, in his writings, the production and performance of this type of music.

“In that unsettling life between two battlefields, in tiny oases of liberated areas, the most extensive activity, the one carried out on the largest scale, was music, in all its modes of expression and engagement. Self-evolving, and up until the second half of the war in the hands (and throats, and performances) of amateur enthusiasts, the partisan song and music were *the comrade*; not only an integral part of all that was happening, but also an indispensable generator

of optimism without which our fight would have been doomed. This was not some drunken or desperate chorus of dead men walking; it was a quintessential euphoria, a need to express at least a fragment of the energy and supernatural accomplishments through song. This was not just a result of our party's efforts, but rather an impulse of our people, our fighters, to show their fighting spirit and feelings, to display their optimism, the faith and firm belief in the justness of their cause. This psychological need is what gave the voice to the muses, even in the midst of the horrors of our war for freedom." (Zlatić, 1974)

When it comes to the transformation of music culture, Zlatić placed special importance on the kind of music which had the power to provoke patriotic spirit, or evoke memories of the national liberation war. In order to create music that brings the artist and his work in the tightest possible bond with the people, the technical composition devices used in the post-war period were quite simplified. According to Zlatić, songs with didactic purpose, intended to glorify the restoration of the country and the development of socialism, did not necessarily need to be poetic masterpieces, while the melody was supposed to be simple and "catchy", of clear symmetry and regular rhythm, and easily sung by a person of average vocal capacities. These songs were supposed to exude exultation, positive vibes, and fighting spirit. In his texts, Zlatić advocated for production of mass songs. He believed that the reasons for such pieces not being favourite among the composers¹⁰ were a product of contempt on the part of certain composers for such "low art", or their negative opinion of the new government. Yet, he also commented on the poor quality of lyrics in most instances. As the solution for improving the song writing process, he proposes a more active engagement on the part of the Croatian Composers' Association, a public discussion of the problem published in "The Music Gazette", involving the Croatian Writers' Association in the matter, and, finally, investing more effort into releasing and recording these pieces on gramophone records (Zlatić, n.d.^a).

He remained equally eager in his appeals for mass songs even after the period of institutionalization of the socialist system. In the seventies and the eighties, he wrote a series of articles expressing his dismay at the fact that partisan songs were so rarely performed and broadcasted:

"Upon such realization, one can only assume, if not conclude, that this cannot be a mere happenstance; considering the troubles provoked by the nationalist line, as well as others, I fear that this disrespect and neglect is not without purpose. Let's not dwell upon the questions of engagement, tendencies, or purposefully composed pieces. The focus should be on the artistic validation of the work; on the one hand, these are deemed low in quality, politically utilitarian in content,

¹⁰ He claims that in the period between the end of the war and 1950, only 50 new mass songs were written.

unworthy of any acclaim etc. Clearly, a negative label is attached to these music pieces. On the other hand – we have no way of confirming a positive acclaim of the pieces about freedom and patriotism written before, during, and after the war.” (Zlatić, 1985)

“Our disposition towards tradition and heritage is lacking proper respect, especially in regards to the national war for liberation and our revolutionary past. I fear that the young people of today, especially those in primary schools, cannot sing any of the famous, proletarian or partisan songs that our generations were proud to sing and found inspiration in. It is indeed sad to see the way our heritage is treated by younger generations today.” (Zlatić, 1989)

The manner he uses in his texts to refer to the subject of the national idiom is affected by him being compelled to construct a national music language. As a result, a permanent feature of his writing are guidelines and instructions on music composition, performance, and teaching so that the efforts of musicians would result in common good. From his point of view, nationalist inclination implies composing good music, which does not employ folklore to “add a touch of refreshing exoticism”, or as “a superficial facade”, “something archaic, even primitive in nature”. He considers the decorative, ornamental use, or even literal stealing of folk themes to be hindering “the development of the only path that can lead us to our very own national, authentic expression in music”. This authentic national expression, in his opinion, can only be achieved by employing folklore as neither the purpose, nor the content, but rather a means of determining the mode of musical expression:

“To succeed in this, one must come to learn about the folklore at its source, and not by way of other people’s impressions. Truly intimate understanding of elements and traits of folk music implies thorough scrutiny of the rhythm and the melody of the national tongue, declamation, musical rhythm, rules of structuring the theme... In a word, it demands entering the spirit of folk music and intuitively understanding its characteristics.” (Zlatić, 1948)

“The piece is well written if its composition includes all the attributes that endow quality (in accordance with the ultimate criterion - a work is either good or it is not!), regardless of whether it has been written with nationalist or any other tendencies. Pavao Markovac puts it this way: a composer should be genuine in his work. Whether this work contains nationalist elements or not, it will turn out well. The aspirations, especially when it comes to music, transcend the national. Only profound insight into the ethical principles of the common people, and true knowledge of human psyche can result in a genuine art that will be both national and universally human.” (Zlatić, 1948)

“The nationalist undertone, as it were, is only a background, a foundation to build a structure, a construction that would emulate the characteristics of our folk music, both in general and regional context. In fact, this is only a matter of a composer’s willingness to move forward, to be up-to-date, to follow contemporary trends, the same way the medical field does, and to refrain from imitation, plagiarism, and exclusive commitment to someone else’s work or style.” (Zlatić, 198–)

The views Zlatić expresses on what music should be like in the new socialist system were based on the Marxist discourse on art, as well as on the belief that music is not an isolated phenomenon, separate from a man’s general preoccupations, but instead an art form whose process of development always happens under a specific set of circumstances, and as such it always represents the opinions and values of the societal context within which it’s been created. Music art was supposed to be socially functional, in the service of the proletariat – the social class considered to be the driving force of social progress. One of music art primary roles was to, in some way, help the people perceive its grandeur, abilities and goals more clearly. The changes undergone in music history, Zlatić interpreted as a matter of development, provoked by the changes in society, along with economic and political relationships. Therefore, his texts put special emphasis on the fact that social and political developments were commonly reflected in many works of art, many of which played a critical role in the events that have taken place at the time they were created. Rather than to specifically outline the desirable technical and aesthetic framework for music composition, he simply pointed out to specific illustrative examples found in international and national music history¹¹ that were supposed to provide the guidelines for defining the concept of music for the time of new realism:

“A genuine work of art is always a reflection of the time of its creation. Both its content and its form are inseparable from the circumstances of the time and dependant on the social structure and material technical conditions. In every society, music, as well as arts in general, served a purpose, which made it, be it intentionally or not, for better or for worse, pretentious and purposeful. Many pages from the music history also testify of a direct link with political happenings. On some occasions those are war songs sung by primitive peoples, sometimes fighting songs, sometimes national songs and anthems, and sometimes original works of art used as a means to achieve specific political aims. This has happened in the past, and it still

¹¹ Examples are *Symphony no.3*, the so called *Eroica* by Ludwig van Beethoven’s (1770–1827) *Uverture 1812* by Peter Ilyich Tchaikovsky (1840–1893), *Ma Vlast* cycle, by Bedřich Smetana (1824–1884), opera *Nabucco* by Giuseppe Verdi (1813–1901), *Revolutionary etude* by Frédéric Chopin (1810–1849) etc. For more, see: Zlatić, 1965a or Zlatić, 1965b.

happens. In some instances the author is known, whereas in some cases he is an anonymous from the ranks of common people. Very often, the original purpose of such work, which gave it the initial momentum, is lost, but such pieces nevertheless live on, and this is precisely what proves the power of their impact, and objectively, their musical value.” (Zlatić, 1958)

Operationalizing the concept of art in his texts stems from the Marxist theory of reflection, or in other words, the interpretation of the stipulation that the function of art is to disclose the objective reality and make it visible by drawing attention to societal relationships, conflicts and historical necessities by artistic means alone (Vesić, 2012). He believed it was imperative that music culture provides “a true, objective reflection of reality”, embodied in the works whose purpose would not be in yet another attempt to “resolve the *l’art pour l’art* issues” (Zlatić, 1948).

“(…) how essentially flawed these formalist-aesthetic ideas are, purporting that bearing upon an idea, politics, and social ideals has a degrading effect on art. The idea is that there is no realism without a tendency; realism must unavoidably bear upon ideas. We are not talking here about realism with naturalistic content, but instead about realism of affirmative, progressive, and, most of all, positive content. If we rely on these notions to guide us in our work, we will indeed become the driving force of our cultural life, and our deeds would reflect this epoch; the one that marks a turning point in our socio-political and cultural lives” (Zlatić, 1948).

“(…) I agree completely with Nikola Hercigonja - that there is no work of art created without some sort of an engagement. ...it is time we stopped categorizing music as high or low art, classical or popular. Because there can only be good or bad music. Artistic value is either present or it isn't” (Zlatić, 1985).

In his opinion, realism in music should be based not only on an appropriate ideological content, but also on musical discourse whose range and validity are universal:

“A work of art will be evaluated as either good or bad, regardless of its intent, based on one very unsophisticated, but unquestionably valid classification method. This quality will also determine the content of the work, its realism being a reflection of the time when it was created. Anachronism in content and form, in romanticism, impressionism, constructivism etc., must be highlighted as something that an artist should avoid. No one is compelled to choose a topic that glorifies capitalism, or the feudal system, for that matter. The modern world today would consider laughable or even frown upon a song whose lyrics and melody could be likened to a troubadour serenade, or a hymn to a

sweet-smelling violet composed in the renaissance manner. Therefore, the only conclusion that possibly can be drawn is that without realism, there is no true art.” (Zlatić, 1948)

“There are many musicians who are quite competent, but whose artistic pursuits are influenced by various “isms”, leading their work far from artistic realism, thus breaking away from reality. In effect, they fail to produce artwork that might be representative of their artistic inclinations. There are, however, rare exceptions that demonstrate that those who managed to touch upon the reality are indeed more successful - as they realize their own debilitating shortcomings more clearly. Whether one artistic direction or another would prove more beneficial for the present or the future, or produce better artwork, is not dependent only on the character of the artist who intuitively combines all the good sides of any one approach.” (Zlatić, 1948)

He has remained faithful to his ideals even in the period of late socialism, still firmly convinced of the necessity to produce socially engaged art, even when the socialist system started to gradually fall apart.

“How can something be considered a politics if it excludes cultural elements; how can something be viewed as culture if it’s not political at the same time? I can’t stress this strongly enough because I believe the whole society should take action, since we all are aware of the same problems, but at some point we must finally find a way to resolve them. Otherwise, in year of 1995, at the 50th anniversary of our liberation we (those of us who live to see it) might be forced to conclude that things are far worse than they are now.” (Zlatić, 1985)

The efforts to stimulate the advancement of music education of young people

After the war, one of the priorities of the cultural politics in regard to music was education. A young person was to be prepared not only for executing professional and social duties, but also for spending his or her free time as a consumer and a creator of cultural and artistic content. The purpose of music education was to expose a young individual to a carefully selected materials, and by these means promote the development of a balanced personality. In addition, the goal was to instigate the youth to appreciate “socialist humanism, patriotism and genuine internationalism” by employing the most effective approach (Antonić, 1965, 7). In terms of upbringing, music education implied giving special importance to ideological content, especially songs that stimulate the sentiments of camaraderie, patriotism and sacrifice.¹² In addition to advocating the familiarity

¹² On aesthetic upbringing in schools, see: Požgaj, 1950; Pataki, 1958.

with socially engaged songs, Zlatić's texts stressed the importance of traditional music, knowledge of the literature on classical music, and events in history that contributed to advancement of production, reproduction, and music teaching.

"For a child and a young individual, folk music represents his or her close family, whereas classical music represents the circle outside the family. Therefore, music education should, first of all, incorporate folk music, and then music belonging to other nations. Through music, children and young people, should be made aware of their belonging to their nation, and in this way recognize that they are a part of humanity as a whole" (Zlatić, 197–).

"If 'classical' is defined as something that represents a true cultural value and legacy for future generations, then this is exactly what should be taught to children and young people as the cultural heritage of the whole humanity. Getting familiar with folk music of other nations, the youth develops the feeling of belonging to the international community" (Zlatić, 197–).

Appointed by the society to raise and educate the youth, teachers played a critical role in education. Teachers were not allowed to be apolitical: their role was to be up to date with political events and the efforts invested into building a socialist country. Furthermore, they had to possess broad knowledge, and to demonstrate the love for their country in the course of their social engagement. In addition to passing knowledge to their students, teachers were also obligated to serve as social workers and educators.

"Is it not logical that, in less developed regions of our country – where teachers are the only people engaged in cultural activities, they should be the ones responsible for planning and organizing all activities that can be practically realized within the given community? Their ranks should be exuding fresh enthusiasm and ambition. Many among them should look up to new generations of our youth, whose ambition and enthusiasm they should emulate. Furthermore, institutions or organizations in charge of these activities should make sure that necessary resources are available to the teaching staff in these small, underdeveloped regions, meaning the materials they can use to further educate themselves and build the skills they are lacking." (Zlatić, 1975)

The discrepancy between high art and broader social strata, that was clearly obvious in the domain of music education, could not have been so quickly and easily surpassed. Considering the fact that educational cadre was inadequate, both in terms of their numbers and the level of their competence, teachers failed to quickly enough adapt to ambitious curricula and the demands of educational politics that aimed at raising "students as new socialist men". In relation to other school subjects taught at all levels of schooling, music classes were often considered as "secondary". Teachers had to fight against prejudice, as many

parents, especially those in villages, were against music education, as well as against their children choosing music as a career.

“In the future, there will be less prejudice that in the past had caused many parents to forbid their children to pursue the infamous career of musician – comparing it to becoming a circus performer or entertainer. For years, our secondary (vocational) schools frequently admitted those who failed to get accepted anywhere else, and that is why we have so many incompetent cadre in this profession.” (Zlatić, n.d.^b)

Zlatić's legacy reveals the extraordinary scope of his engagement. His activism is directed by his belief in the importance of affirming certain stances, while his rhetoric has an instructive and authoritative tone. In terms of his activism and extensive engagement in the musical field (as a pedagogue, composer, conductor, organizer and writer), it provides information pertinent for studying not only music history, but also social, culturological and political events in Croatia (i.e. former Yugoslavia) in the 20th century, thus demonstrating huge potential for scientific research and education. Although most of the archival documentation is available in Croatian and Italian, part of it is written in other languages – as such, it is accessible to a broader range of users, and is at disposal to local and international scholars for further analysis. This paper is, therefore, a small contribution to a better understanding of one part of Zlatić's professional endeavours, and our attempt to draw attention to the numerous ways his legacy can be benefited from.

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