

## BOJAN ADAMIČ (1912-1995)

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#### **Darja Koter: *Bojan Adamič: soodvisnost umetniškega in poustvarjalnega delovanja***

Prispevek predstavlja Bojana Adamiča kot vsestransko in široko izobraženo glasbeno osebnost ter kot človeka številnih talentov. Osredotoči se na njegovo šolanje, glasbeno izobrazbo in delovanje na različnih področjih. Posebej izpostavi Adamičevo vzajemno delovanje na področju poustvarjalnosti in ustvarjalnosti, ki se kaže v klasični glasbi, jazzu, glasbi plesnega značaja, skladbah za različne pihalne zasedbe ter v njegovi ustvarjalnosti filmske glasbe, popevke in šansona.

#### **Darja Koter: *Bojan Adamič: The Correlation Between His Creative and Performing Life***

The article introduces Bojan Adamič as a versatile musician with broad education and a multit talented personality. It focuses on his education, music education and his activities in several spheres. The emphasis is laid upon the reciprocity of Adamič's performing and creative activities manifested in classical music, jazz, dance music, compositions for various brass ensembles, and in his creations in film music, popular song, and chanson.

#### **Franc Križnar: *Glasba Bojana Adamiča v času druge svetovne vojne***

Prispevek obravnava Adamičevo ustvarjalnost in poustvarjalnost v njegovem partizanskem obdobju, ki ga je preživel kot borec in vsestranski kulturnik v Glavnem štabu Narodnoosvobodilne vojske in Partizanskih odredov Slovenije na osvobojenem ozemlju Bele krajine, kjer je bil kot najvidnejši vodja zadolžen za kulturno in še posebej glasbeno življenje. Tu je ustanovil Godbo Glavnega štaba, bil med pobudniki Invalidskega pevskega zbora, nastopal na radiu Osvobodilna fronta in komponiral. Izmed okrog tridesetih del, ki so tako rekoč Adamičevi kompozicijski prvenci na področju klasične oz. resne glasbe, so se ohranili nekateri zbori, samospevi, komorna dela in skladbe za godbo na pihala.

#### **Franc Križnar: *Bojan Adamič's Music During World War II***

The article discusses the period the composer and interpreter Bojan Adamič spent as a partisan in the Headquarters of the National Liberation Army and Partisan Detachments in the liberated territory of Bela Krajina. Being one of the main figures responsible for the cultural and, especially, the musical life of the region, Adamič founded the Headquarters Military Band, encouraged the foundation of the Choir of the Disabled, performed on the Liberation Front Radio and composed. About thirty preserved works, his first of the genre of classical or serious music, include choirs, art songs, chamber music and military band music.

#### **Domen Prezelj: *Bojan Adamič in njegova glasba za pihalni orkester***

Avtor se ukvarja z Adamičevim opusom za pihalni orkester, in sicer v njegovem celotnem ustvarjalnem obdobju. Proučuje kompozicijsko tehniko posameznih skladb in posebnosti izvajalske prakse, ugotavlja tipiko orkestralne zasedbe, izvirnost izraznih sredstev in razširjanje orkestralnega zvočnega spektra. Poglobi se tudi v Adamičevo vlogo mentorja slovenskih pihalnih orkestrov. Predstavi seznam in založnike njegovih partitur ter opozori na založniške napake in težave z Adamičevimi rokopisi.

#### **Domen Prezelj: *Bojan Adamič and His Music for Wind Orchestra***

The article discusses Bojan Adamič's entire body of work for wind orchestra. It covers the compositional technique of different pieces, particularities of interpretation of his works, typical features of his orchestra lineup, originality of his expression, and his expanded orchestral sound spectrum. Moreover, the article deals with Adamič's role as a mentor of Slovene wind orchestras. It presents the list and the publishers of his works and points up publishing errors and problems with his manuscripts.

**Wolfgang Suppan: *Bojan Adamič – Seine Zeit, sein (Blas)musikalisches Umfeld*  
*Bojan Adamič and (Wind) Music of the Time***

A person that was born in 1912, two years before the outbreak of World War I, and died in 1995, five years before the end of the 20th century, certainly lived in troubled times — troubled also for music. World War I that passed him by when he was a child was followed by difficult years of political and economic turmoil in the Kingdom of Yugoslavia. Bojan Adamič lived through the Second World War at the peak of his creative powers. In 1941, he completed his musical studies in Ljubljana, but it was not until the formation of the new Yugoslavia that he was given more opportunity and recognition for his rich musical activity. In 1995, soon after Slovenia had become an independent country for the first time in history, Adamič died. The article describes the position of wind instruments and ensembles on the Central European music scene after 1945 — just when Bojan Adamič's first seminal works appeared.

**Wolfgang Suppan: *Bojan Adamič – njegov čas in takratno (godbeniško) glasbeno okolje***

Kdor se je rodil leta 1912, dve leti pred začetkom prve svetovne vojne, in umrl leta 1995, pet let pred koncem 20. stoletja, je živel v resnično usodnih časih, tudi za glasbo. Če ga je prva velika vojna oplazila še kot otroka, so sledila težka leta političnih in gospodarskih kriz v Kraljevini Jugoslaviji. Bojan Adamič drugo svetovno vojno preživi in pretrpi na vrhuncu svoje človeške ustvarjalne moči. Enainštiridesetega leta zaključi študij glasbe v Ljubljani in šele v novi Jugoslaviji dobi primerne priložnosti in priznanje za svoje bogato glasbeno ustvarjanje. Kmalu za tem, ko Slovenija prvič v zgodovini postane samostojna država, Adamič leta 1995 umre. V prispevku prikazujem, v kakšnem stanju sta bila po petinštiridesetem letu pihalni orkester in takratna pihalna glasbena scena v srednjeevropskem prostoru, v katerem je prav takrat začel ustvarjati pomembna glasbena dela.

**Vladimir Mustajbašić: *Bojan Adamič v Beogradu***

Bojan Adamič je pomemben del svojega življenja preživel v Beogradu. To obdobje njegovega ustvarjanja, ki obsega pretežno 60. in 70. leta prejšnjega stoletja, je širši javnosti dokaj neznano, predvsem zato, ker je v veliki meri povezano z ansambli vojaškega značaja. Njihove aktivnosti v času Jugoslavije so namreč arhivirane v vojaških arhivih, do katerih je otežen dostop. Prispevek odkriva številne podrobnosti, pridobljene iz arhivskih virov in avtorjevega poznavanja beograjske glasbene scene v obravnavanem času, ko je bil Bojan Adamič tam najaktivnejši. V beograjskem obdobju je bil član in podpredsednik upravnega odbora Zveze skladateljev Jugoslavije, član strokovne žirije, dirigent in aranžer Mladinskega festivala v Subotici, skladatelj filmske glasbe za filmsko produkcijo srbskih režiserjev, gost dirigent revijskega orkestra in mešanega pevskega zbora Umetniškega ansambla JNA, komponist in aranžer za vojaški revijski, pihalni in zabavni orkester. Prispevek prinaša podatke o arhiviranih posnetkih Adamičevih kompozicij oziroma tistih, kjer je sodeloval kot dirigent in jih hrani Fonoteka Radia Beograd. Adamič je najpogosteje sodeloval z Orkestrom Garde in z Umetniškim ansamblom Jugoslovanske narodne armade (JNA), kot dirigent pa je tudi z Jazz orkestrom Radia in televizije Beograd. Še danes velja, da je s svojim glasbenim slogom, načinom dela z ansambli in vsestransko nadarjenostjo spodbudno vplival na številne glasbenike beograjskega prostora.

**Vladimir Mustajbašić: *Bojan Adamič in Belgrade***

Bojan Adamič spent an important part of his life in Belgrade. This productive period, encompassing mainly the years from the 1960s to the 1970s, remains rather unknown to a wider audience, as it is mainly connected with ensembles for military purposes. Their activity is kept in the Yugoslavian military archives, making them hard to access. The article reveals numerous details collected either from the archives or taken from the author's experiences with the Belgrade music scene of the time, when Bojan Adamič was at his most active. He was a member and the vice president of the administrative committee of the Composers Association of Yugoslavia, a member of the jury, a conductor and an arranger for the Youth Festival in Subotica, a film music composer for the film production of Serbian directors, guest conductor of the revue orchestra and of the Mixed Choir of the Artistic Ensemble of Yugoslav People's Army, as well as a composer and an arranger for the military, revue, wind and entertainment orchestras. The article delivers detailed data on archive recordings of Adamič's own compositions or of those, on which he collaborated as a conductor and are kept in the

archives of the Belgrade Radio. Most frequently, Adamič collaborated with the Guard Orchestra and with the Artistic Ensemble of Yugoslav People's Army, and, as a conductor, with the Jazz Orchestra of the Belgrade Radio and Television. Even today, his musical style, his approach to working with ensembles and his all-round talent are considered to have positively encouraged numerous musicians from the Belgrade area.

#### ***Jaka Pucihar: Adamičev prispevek k slovenski glasbi na področju big banda***

Prispevek se osredotoča na Adamičevo ustvarjanje oziroma komponiranje in aranžiranje za zasedbo big band-a. Ta njegova dejavnost je tesno povezana z ustanovitvijo profesionalnega big banda v Sloveniji, sprva imenovanega PORL, kasneje preimenovan v Big Band RTV Ljubljana oz. Slovenija, ki ga je B. Adamič vodil vrsto let. Zanj je napisal veliko kompozicij, med katerimi so skladbe zabavnejšega značaja kot tudi tehtnejše jazzovske kompozicije. Avtor se posebej poglobi v analizo slednjih, in sicer iz perspektive kompozicijske tehnike, harmonske in oblikovne strukture ter orkestracije.

#### ***Jaka Pucihar: Adamič's Contribution to Slovenian Big Band Music***

The paper focuses on Adamič's composing and arranging for big band. This activity is closely connected with the foundation of the professional big band in Slovenia that was first called PORL and afterwards renamed into Big Band of the National Radio and Television of Ljubljana and, later, of Slovenia. Bojan Adamič led the big band for many years and composed a number of pieces, some of a more entertaining character — others, substantial jazz compositions. The author offers an in-depth analysis of the latter, taking into account his composing technique, the harmonic structure, the musical form and the orchestration.

#### ***Mitja Reichenberg: Bojan Adamič in filmska glasba***

Prispevek predstavlja partiture skladatelja Bojana Adamiča, ki so bile namenjene filmskim podobam velikega platna, v drugi vrsti pa opozarja na to, kar slovenska filmsko-glasbena zgodovina večkrat zamolči: da so glasbo za filme nekoč ustvarjali skladatelji, ki so poznali glasbeno-kompozicijsko stroko, danes pa se, prav zaradi pogoste nekakovosti slovenskega filma, z glasbo pri filmu večkrat ukvarjajo ljubitelji preprostih glasbenih invencij in učinkov. Z drugimi besedami – glasbeno slabo izobraženi posamezniki, s pedigrejem zabavnega, populističnega, všečnega in neproblematičnega žargona. V tej luči bomo nekatere partiture premislili tudi nekoliko поблиžje, saj je prav v tem *close up* poslušanju skrito Adamičevo globlje premišljevanje o sami naravi glasbe, filma in, ne nazadnje, poslušalca.

#### ***Mitja Reichenberg: Bojan Adamič and Film Music***

The paper presents the film scores of composer Bojan Adamič. Additionally, it sheds light on a fact often concealed by the Slovene film and music history: in the past, the music for films was written by composers who had great knowledge of musical composition; today, due to all-too-common lack of quality of Slovenian film, film music is often given over to aficionados of simple musical ideas and inventions, in other words, to poorly educated musicians with fondness for popular, likeable and unproblematic genre. With this in mind, the paper includes thorough analyses of some scores, revealing through this close-up look Adamič's thoughts on the very nature of music, film and, nevertheless, the listener.

#### ***Vladimir Frantar: Popevka in Bojan Adamič***

Vsestranski glasbenik Bojan Adamič je bil – ob vsem drugem – utemeljitelj slovenske popevke in eden pomembnejših ustvarjalcev in poustvarjalcev te glasbene zvrsti, ne le v Sloveniji, ampak v celotni nekdanji Jugoslaviji. Tako kot na številnih drugih področjih je »Mojster« tudi na tem opravil pionirsko delo, saj je – po drugi svetovni vojni – napisal nekaj prvih slovenskih popevk, ki so jih prepevali tedaj znani pevci: Jelka Cvetežar, Stane Mancini, Sonja Hočevnar, Zlata Ognjanović, Beti Jurković, Marjana Deržaj, Majda Sepe ... Kot dirigent in aranžer se je udeležil prvih festivalov

jugoslovanske zabavne glasbe v Opatiji, kasneje pa je kot skladatelj, dirigent in aranžer sodeloval na skoraj vseh festivalih v Sloveniji in tedanji Jugoslaviji (Slovenska popevka, Vesela jesen, Melodije morja in sonca, Kajkavska popevka v Krapini, Melodije Istre in Kvarnerja idr.) Večkrat je tekmoval na jugoslovanskem natečaju za izbor jugoslovanske predstavnice za Popevko Evrovizije; njegova pesem *Zlati april* v izvedbi Marjane Deržaj je prišla leta 1964 v najožji izbor. Na festivalih zabavne glasbe je redko dobival nagrade, a je s svojim delovanjem pomembno zaznamoval to glasbeno zvrst in je pogosto sodeloval s pevci tedanje mlajše generacije, kot so bili: Sonja Gabršček, Marjeta Ramšak, Braco Koren, Meri Avsenak in mnogi drugi. V svojem zadnjem ustvarjalnem obdobju pa se je skoraj povsem posvetil šansonu.

### **Vladimir Frantar: *Bojan Adamič and Popular Songs***

The versatile musician Bojan Adamič was – among other things – the founder of Slovene popular songs, as well as the creator and recreator of this musical genre not only in Slovenia but throughout the former Yugoslavia. Just as in so many other areas, the »Master« performed pioneering work in this field as well, since he – after World War II – wrote some of the first Slovene popular songs, which were sung by famous singers such as: Jelka Cvetežar, Stance Mancini, Sonja Hočevar, Zlata Ognjanović, Beti Jurković, Marjana Deržaj, Majda Sepe, etc. As a conductor and arranger, he was involved in the very first festivals of Yugoslav popular music in Opatija and later participated as a composer, conductor and arranger at numerous (in fact almost all) festivals in Slovenia and former Yugoslavia (Slovenska popevka – Eng. Slovenian popular songs, Vesela jesen – Eng. Happy Autumn, Melodije morja in sonca – Eng. Melodies of the Sea and Sun, Kajkavska popevka v Krapini – Kajkavian popular songs in Krapina, Melodije Istre in Kvarnerja – Eng. Melodies of Istra and Kvarner and others) He competed several times in the competition to select the Yugoslav entry for the Eurovision Song Contest; in 1964, his song, *Zlati april* (Gold April), performed by Marjana Deržaj, made it into the last round. Bojan Adamič rarely received awards at festivals of popular music, but left an important mark with his work in this genre, often working with younger singers of the time: Sonja Gabršček, Marjeta Ramšak, Braco Koren, Meri Avsenak and others. He devoted his last creative period almost entirely to chanson.

### **Meri Avsenak: *Šanson Bojana Adamiča in Jugoslovanski šanson – Rogaška***

Začetki Adamičevega šansona segajo v čas sodelovanja s Franetom Milčinskim Ježkom. Adamič se je podpisal kot avtor številnih šansonov, songov in kupletov v radijskih in televizijskih oddajah in igrah, tudi v izvedbi dramskih igralcev. Sodeloval je tudi z Markom Brecljem ob izidu albuma *Cocktail*. V 70-tih letih je pod okriljem *Slovenske popevke* sodeloval v večerih šansona imenovanih *Pesmi svobodnih oblik*. Od leta 1982 je ustvarjal slovenski šanson na besedila slovenskih pesnikov, ki jih je večinoma izvajala pevka Meri Avsenak skupaj z ansamblom Šanson in kitara. Skupina je nastopala po Sloveniji in v zamejstvu. Ob priložnostnem nastopu v Rogaški Slatini se je porodila zamisel o prireditvi na takratnem državnem nivoju in kmalu je tam zaživel *Jugoslovanski šanson - Rogaška*. Bojan Adamič je med drugim uglasbil cikel poezije pesnice Lili Novy in Srečka Kosovela ter vrsto besedil Ervina Fritza. Zanj so značilne uglasbitve številnih besedil z vojno in protivojno tematiko slovenskih pesnikov ter priredbe ljudskih pesmi na to temo. Adamič je svoje izkušnje na področju šansona prenašal tudi na mlajše rodove ter o tem pogosto predaval po osnovnih in srednjih šolah, za Glasbeno mladino Slovenije itd. Danes velja za pionirja slovenskega šansona in enega njegovih najpomembnejših avtorjev.

### **Meri Avsenak: *Bojan Adamič's Chanson and Festival Yugoslavian Chanson - Rogaška***

Bojan Adamič started writing chansons as a result of his collaboration with the Slovene chansonnier Frane Milčinski Ježek. Adamič is the author of numerous chansons, songs and couplets that have been performed in television and radio shows by theater actors. Moreover, he teamed up with the singer-songwriter Marko Breclj on his album *Cocktail*. In the 1970s, Adamič cooperated on the evenings of chanson *Pesmi svobodnih oblik (Free-Form Poems)* that were organized as part of the Slovene popular music festival *Slovenska popevka*. From 1982 on, he composed chansons on the lyrics of Slovene poets that were mostly performed by the singer Meri Avsenak and the band Šanson in kitara (Chanson and Guitar). They performed home and abroad. After a concert in the town of Rogaška Slatina, an idea

emerged to organize a national level event, and, soon after, the Festival *Yugoslavian Chanson - Rogaška* was born. Among others, Bojan Adamič set to music the poetry of Lily Novy and Srečko Kosovel and a number of texts by Ervin Fritz. The most typical are his renderings of texts with war and anti-war themes by Slovene poets and arrangements of folk songs on the same themes. Adamič passed his experience with chanson on to future generations and held lectures on primary and secondary schools, for Slovenian Jeunesses Musicals etc. Today, he is considered a pioneer of Slovene chanson and one of its key authors.

**Branka Rotar Pance: *Delovanje Bojana Adamiča pri javni radijski oddaji Veseli tobogan***

Najstarejša slovenska javna radijska oddaja *Veseli tobogan* kljub svoji kulturni vlogi doslej še ni bila poglobljeno obravnavana in ovrednotena. V prispevku predstavljam zgodovino oddaje in posamezne like, ki so prispevali k njeni prepoznavnosti. Med njimi izpostavljam delovanje skladatelja Bojana Adamiča. Pri *Veselem toboganu* je sodeloval že od začetka oddaje, najprej kot pianist in sodelavec pri opravljanju avdicij, kasneje pa kot pisec aranžmajev (okoli 800) in vodja *Ansambla Bojana Adamiča*. Čas v letih 1982/83–1995 lahko poimenujemo kot Adamičevo obdobje *Veselega tobogana*. Poleg produkcije in koncepta oddaje v Adamičevem obdobju izpostavljam tudi njene glasbene in kulturne vrednote.

**Branka Rotar Pance: *Bojan Adamič's Role in Radio Show Veseli tobogan***

Despite its cultural significance, the oldest Slovene public radio show *Veseli tobogan (Happy Toboggan)* has not been thoroughly addressed and evaluated yet. The article covers the history of the show and some figures that helped building its reputation. Among them, the article focuses on the work of composer Bojan Adamič. He was engaged in the show from the start, at first as a pianist and a member of the jury in auditions, later as an arranger (producing around 800 works) and the leader of the Bojan Adamič Ensemble. The period from 1982 (1983) to 1995 could be named Adamič's Period of *Veseli tobogan*. In addition to the show's production and its concept, the article highlights the musical and cultural values of the period.