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THE EFFORTS OF SOCIALIST YUGOSLAVIA'S MUSIC ASSOCIATIONS IN THE AFFIRMATION OF (CONTEMPORARY) ART MUSIC AMONG CHILDREN AND YOUTH***

Abstract: After the end of the Second World War the large-scale project of cultural and educational emancipation of the Yugoslav population was initiated by several mass organizations that were affiliated with the Communist Party of Yugoslavia. The newly established republican, and later federal associations of composers, art music

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performer, concert and orchestral performers, and music pedagogues also contributed to this process. In this paper, we will examine in detail the specific undertakings of mass organizations and music associations oriented toward cultivation of music taste of children and youth and advancement of their knowledge of its history. Special emphasis will be given to the initiatives of the Yugoslav organization of Musical Youth (Jeunesses musicales, f. 1954) carried out between the mid-1950s and mid-1970s as they manifested various innovative dimensions. The aim is not only to give an overview of different approaches to art music popularization among young Yugoslavs after WWII, but also to critically assess their outcomes.

Keywords: socialist Yugoslavia, aesthetic education of children and youth, (contemporary) art music, mass organizations, music associations, Musical Youth of Yugoslavia

Introduction

In the months following the end of the WWII the most potent political organization at the time on the territory of the former Kingdom of Yugoslavia – the Communist Party of Yugoslavia (CPY) [Komunistička partija Jugoslavije], initiated a thorough shift of cultural policy whose aim was, among others, to obliterate illiteracy among the majority of population, to elevate educational level of its largest groups (workers and peasants) and to carry out a sort of cultural enlightenment of the broader masses that would bring them closer to the highest artistic achievements from the history of civilization, particularly the ones that were grounded on the so-called "progressive inclinations".[1] The idea to systematically work with different parts of population on improving their knowledge of arts and arts' history, on cultivating more sophisticated artistic taste and development of arts' appreciation – that had a long history among Yugoslav Communists and their predecessors – gained prominent place on the agenda not only of different Party bodies, but of the various mass organizations closely affiliated to it since the early 1945.[2] As a result

[1] On the main tendencies in Yugoslav post-WWII cultural policy see Stevan Majstorović, *Cultural Policy in Yugoslavia*, Paris, UNESCO, 1972; Stevan Majstorović, *Kultura i demokratija*, Beograd, Prosveta, 1977; Ljubodrag Dimić, *Agitprop kultura: agitpropovska faza kulturne politike u Srbiji 1945–1952*, Beograd, Rad, 1988; Goran Miloradović, *Lepota pod nadzorom: sovjetski kulturni uticaji u Jugoslaviji: 1945–1955*, Beograd, Institut za savremenu istoriju, 2012.

[2] The early post-WWII Yugoslav cultural policy was mainly built on models appropriated from the Soviet Union, but – as some of its creators often emphasized – experiences

the most popular newspapers and periodicals were filled with stories of the large-scale "cultural-educational" undertakings brought about by the organizations of the Peoples' Front of Yugoslavia [Narodni front Jugoslavije], the United Association of Antifascist Youth of Yugoslavia / the Peoples' Youth of Yugoslavia [Ujedinjeni savez antifašističke omladine Jugoslavije / Narodna omladina Jugoslavije], the United Trade Union of Workers and Employees of Yugoslavia [Jedinstveni sindikat radnika i nameštenika Jugoslavije] as well as the growing number of cultural and academic institutions from the countries' central and peripheral areas.[3] Among their greatest priorities was to initiate as many literacy courses as possible in all types of settings and to help the spread of art amateurism via the broad network of cultural-artistic societies from the most populated urban places to the outlying villages.[4] Apart from establishing amateur choirs, orchestras, and folk dance ensembles within factories, agricultural cooperatives, universities' faculties, or community cultural centers that drained a lot of energy of officials and members of various mass organizations, attention was also given to the carrying through of artistic events, particularly concerts of art music for the parts of population that did not belong to regular concertgoers – workers, schoolchildren, students, and the residents of provincial towns and rural places, but to a lesser extent. Circumstances began to change in this regard after 1946 as more and more professional music and artistic associations and organizations emerged in the Yugoslav public and cultural sphere. Consequently, a vast array of activities kept appearing in the musical and cultural life of Yugoslav republics and autonomous provinces whose main task was to introduce art music and art practices to different social groups and generations.

As we shall discuss in the following sections, the first post-war decade has brought to the fore diverse initiatives aiming at "bridging the gap" between the broader masses and art music. These initiatives, in a certain way,

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from the cultural-educational work on the so-called liberated territories during the war had a significant impact as well as the activities of Yugoslav communists in amateur artistic societies during the interwar period. Cf. Ivo Tijardović, "Muzičari u narodnooslobodilačkoj borbi", *Zvuk: jugoslovenska muzička revija*, 49–50, 1961, 449–458.

[3] As a part of our research, we examined the digitized issues of several newspapers and periodicals that were published after WWII: *Borba*, *Mladi borac*, *Narodni student*, *Naša književnost*, and *Književne novine* available at the repository Searchable Digital Library [Pretraživa digitalna biblioteka] (https://pretraziva.rs/pretraga). We also used as a source some of the music periodicals such as *Muzika*, *Zvuk*, *Muzika i škola*, *Pro musica*, etc.

[4] Cf. Stevan Majstorović, *Cultural Policy in Yugoslavia*, op. cit; Ljubodrag Dimić, op. cit.

prepared the ground for the more systematic approach to cultivating musical taste of the (young) Yugoslavs which was developed within the Society of Friends of Music (later Musical Youth) [Društvo prijatelja muzike] founded in Zagreb and Belgrade in the spring of 1954. The process of creating educational concert formats specifically designed for children and youth within these organizations from the mid-1950s to the mid-1970s[5] will be analyzed in detail with an emphasis on the periodical shifts related to the selection of repertoire, types of ensembles and artists, and the shaping of introductory narrative parts. Aside from outlining the changing perspectives on aesthetic and music education of children and youth inside the Musical Youth of Yugoslavia [Muzička omladina Jugoslavije], its efforts to promote contemporary Yugoslav and international art music in the late 1960s and early 1970s will also be taken into consideration.

Bringing Art Music to the Masses: On the First Post-WWII Attempts at Popularization of Art Music

Leaving aside the most prominent youth working actions where cultural and educational endeavors took a structured form to a certain degree with regular performances of renowned professional and amateur music and dance ensembles from all parts of the country, cultural life in Yugoslav republican and provincial urban centers in the first post-WWII years were mostly lacking well planned and consistently implemented activities oriented towards cultivating music and art taste among broader population. The rare exception to that were two types of educational events that were continuously taking place since early 1946 in several Yugoslav republics under the auspices of their respective associations of writers and poets – the "group" literary read-

[5] This time frame is chosen for several reasons. Firstly, most of the innovative educational formats of the Musical Youth appeared within the first two decades of its work. Secondly, after 1974, this organization was not only under greater influence of the central Yugoslav mass youth organization – The Association of Socialist Youth of Yugoslavia [Savez socijalističke omladine Jugoslavije] – but it was also affected by the growing commercialization of the Yugoslav cultural sphere and the spread of mass media (radio, television) with their own offer of educational content. Cf. Ivana Vesić, "Demokratizacija kulture u FNR / SFR Jugoslaviji u teoriji i praksi: slučaj Muzičke omladine Jugoslavije (1954–1991)", in: Ivana Vesić (Ed.), *Umetnost za pionire, mlade radnike i brigadire. O aktivnostima Muzičke omladine Jugoslavije (1954–1991)*, Beograd – Ljubljana, Muzikološki institut SANU – University of Ljubljana Press, 2023, 39–57.

ings with several authors and the so-called "conferences of individual authors". Both variants were based on the reading of excerpts from poems or literary works by authors themselves, the explaining of their poetical strivings and creative trajectories as well as the authors' interaction with the audience mainly in the form of spontaneous dialogue. These events were meant to let the writers "closely follow the audience's response to their work together with its critical insights and suggestions through more intimate type of communication", but they also represented a means to "overcome the barrier between people and culture" and "spread the culture" among them.[6]

Apart from Slovenian writers who did not hesitate to discuss more thoroughly about the effects of their activities oriented to children and youth, other republican associations rarely informed the public on the outcomes of their "reading tours" and reading cycles. Aside from the sheer figures and very general data concerning the number of organized events, the lists of visited places and the names of participants, periodically published reports usually did not encompass the in-depth analysis of the results of process of cultivating literary taste of the broader masses of the country's cultural centers and peripheries and its possible limits. Therefore, the assessment of immediate and longstanding impact of reading sessions on the Yugoslav audience such as the reception of work of certain writers, the development or reinforcement of reading habits, and the advancement of aesthetic criteria of

[6] Anonymous, "Kulturna hronika. Književne priredbe u korist borbe protiv nepismenosti", *Borba*, 9 February 1946, 2. In the beginning, literary readings were limited to the main Yugoslav urban centers, but as soon as certain republican associations became consolidated in organizational terms the readings were frequently being held in provincial towns and rural places based on long-term thoughtful planning. Association of Writers of the Peoples' Republic of Serbia, for example, prepared an ambitious proposal of the several months-long tour of group of writers that encompassed visits to various towns, mining centers, factories, agricultural collectives and the sites of public works both in Serbia and its neighboring republics for the summer and autumn of 1949 (Anonymous, "Književnici Srbije priredićе književne večeri u mnogim gradovima, rudnicima, fabrikama, seljačkim radnim zadrugama i na većim radilištima", *Borba*, 5 May 1949, 5). Regular reading sessions for the Yugoslavs living outside the capital cities were also organized at the time in Croatia, Bosnia and Herzegovina, and Slovenia and some events were specifically shaped for the secondary school students. The writers' association of Slovenia was particularly giving emphasis to thorough and continuous work with schoolchildren, which culminated in the early 1950s owing to bringing into fruition of dozens of literary readings in numerous towns and villages across different Slovenian regions, mostly in local schools (France Bevk, "Po primorskim selima", *Borba*, 30 June 1954, 4).

children, youth and part of general population was left out as were the insights on the popularity of these events and their average attendance.

Unlike the process of popularization of Yugoslav belles-lettres' production and, in general, the creation of affinity toward "quality books" which took a steady path early on, the work on enhancing the knowledge of art music – domestic or international – among the Yugoslav broader masses and, particularly, children and youth in the first post-WWII decade was, as the following discussion will highlight, inconsistent and marked with constant fluctuations. The first important steps concerning this type of work were taken already in early 1946 as a result of initiatives that were brought forward by the management of Belgrade's National Theatre and Music Academy as well as the branches of the Peoples' (Students') Youth [Narodna omladina] organizations. In March 1946 National Theatre drama and operatic ensembles commenced a cycle of performances dedicated exclusively to the Belgrade University's students that encompassed detailed introductory lectures on the performed works, their authors' biography, stylistic traits etc.[7] Aside from Molière's *Tartuff*, and Tolstoy' *Zhivoi trup*, over the course of several months students were given a chance to see the stagings of Smetana's *Prodaná nevěsta*, Puccini's *La Bohème* and *Tosca*, as well as Alexander Ostrovsky's comedy (*На всякого мудреца довольно простоты*). Almost simultaneously, professors and students of the Music Academy, with the support of the aforementioned mass organization prepared six lectures on symphonic literature for all students at the Belgrade University using gramophone records to illustrate the sound. They also founded a debate club as a place to present selected topics from national music history.[8]

Following these preliminary attempts, various types of activities with educational purpose dedicated to youth and broader masses started to appear in Belgrade and other Yugoslav cultural centers. Among the most important were the cycles of concerts for the younger population created by the Agency for Cultural-Artistic Events of the Ministry of Education of the PR Serbia [Poslovnica za kulturno-umetničke priredbe Ministarstva prosvete NR Srbije], along with those of Association of Music Performers of Serbia

[7] See Anonymous, "Narodno pozorište daje pretstave [sic!] za studente", *Narodni student*, 23 March 1946, 5.

[8] The opening lecture titled "Music Circumstances in Stevan Mokranjac's Time" was delivered by the Academy's dean and composer Petar Konjović in April 1946. Anonymous, "Rad Muzičke akademije", *Narodni student*, 6 June 1946, 4.

[Udruženje reproduktivnih / muzičkih umetnika Srbije] and Kolarac Peoples' University [Kolarčev narodni univerzitet] during the season of 1947/48. The Concert Agency introduced popular symphonic concerts with short lectures and explanations for secondary school students, and for trade union members. Aside from getting to know talented Belgrade music performers, the young audience was able to hear selected orchestral pieces of composers from different music epochs and parts of the world.[9] Unlike other cultural and music institutions at the time, Serbian agency was trying to spread its activities, including educational concerts, outside Yugoslav capital city and to reach the inhabitants of provincial towns despite diverse difficulties it faced in this process.[10] The cycle of educational concerts prepared by Music Performers Association of Serbia and Kolarac University in 1947/48 was characterized by much more clearly defined "musical-educational tasks" and a "stricter plan" in comparison to other similar undertakings.[11] At the core of this cycle were concert portrayals of the opus of individual composers from 18th to 20th century with explanatory narrative in the opening part.[12] The musicians' Association continued to organize educational concerts in the following seasons, but it was not until the late 1950 and early 1951 that their efforts took a more ambitious display. Owing to procuring the concert hall for its own purposes, the Association initiated a cycle of chamber music concerts that were devoted either to music "masters", or to a certain music style, genre or form and were being held twice a month.[13] The cycle encompassed, among others, concerts that depicted Bach's, Mozart's, and Schubert's creative achievements, French impressionism, and a ballad form each of which was

[9] For instance, on one of those symphonic concerts that took place at Kolarac Hall on 14 March 1948, high school pupils could hear the work of Rameau, Ippolitov-Ivanov, Johan Svendsen, and Jakov Gotovac. See Anonymous, "Koncerti. Simfonijski koncert za srednjoškolsku omladinu", *Borba*, 6 March 1948, 8.

[10] See M., "Godina dana rada Poslovnice za kulturno-umetničke priredbe Ministarstva prosvete NR Srbije", *Muzika*, 2, 1949, 115–120.

[11] Stana Đurić Klajn, "Muzički pregled. Presek kroz muzičku delatnost", *Naša književnost*, 1 March 1948, 244.

[12] During that season there were concerts dedicated to the work of Grieg, Mozart, Mendelssohn, and certain "Polish and Soviet composers", but also concerts which served to present less popular music instruments (harp, clarinet, flute, and bassoon) and music literature written for them. Ibid.

[13] Stana Đurić Klajn, "Muzički pregled. Šubertovo veče", *Naša književnost*, 1 March 1951, 301.

opened by an informative lecture.[14] The lectures typically contained basic facts concerning composers' biography and historical and cultural context and, according to some critics, they resembled the narratives used in radio shows on art music during this period.[15]

In the beginning of the 1950s there was a noticeable rise in the number of activities oriented towards cultivating the music taste particularly of Yugoslav youth and broadening of their knowledge of music history. From the series of lectures focused on topics from the history of art music titled "Musical lectorium" [Muzički lektorij] organized by the Croatian Music Institute [Hrvatski glazbeni zavod] in 1950[16] to the regular concerts for youth of the leading philharmonic orchestras in the country,[17] or the collective attending of performances of the National Theatre in Ljubljana's ensembles via special train lines meant for the population at the town's outskirts and peripheral settlements in 1954[18] what could not be disregarded was the not only the diversity of cultural actors that started to contribute to the process of music and cultural emancipation of youth and broader population, but the "methodology" and overall approach they were applying as well. Of particular significance in this respect were the activities of the newly founded students' organization at the time, the Association of Students [Savez studenata] (1951), particularly its Belgrade University's division, which displayed a great diligence in tackling the issue of art music appreciation among both its members and the whole population of students. Patiently working on fostering students' affinity to high culture and art music, activists of various branches of this association were keen on finding new forms of communication and interaction with their peers. Based on such strivings, the idea of establishing social clubs at universities' faculties with colorful cultural programs which included live concerts or art music and folk-dance ensembles, concerts on gramophone records, lectures on music and scientific topics and art exhibitions came to the fore between 1951 and 1952.[19] The clubs' programming at Belgrade University became more divergent and meticulously prepared year

[14] Ibid., 301–302.
[15] Cf. ibid., 304.
[16] See Anonymous, "Kratke vesti. Zagreb", *Borba*, 8 February 1950, 4.
[17] See Mihailo Vukdragović, "Muzički život. Muzička sezona 1953–4 u Beogradu", *Borba*, 15 July 1954, 4.
[18] K. M., "Kulturna hronika. Specijalni vozovi za posećivanje kulturnih priredbi u Ljubljani", *Borba*, 8 February 1954, 4.
[19] Sima Begović, "Društveni klub Univerziteta", *Narodni student*, 14 February 1951, 1, 5.

by year, and activists were working hard to better understand students' cultural needs and habits along with factors that were interfering with their self-actualization in terms of aesthetic education and cultivation of taste for music and art.[20] Apart from the tight schedules and lack of time and energy for cultural enlightenment, what seemed more challenging regarding students' interest in art music was its abstract and obscure nature unlike literary works or objects of visual arts.[21] The complexity of appropriation of art music, and consequently its appreciation was brought to the surface through the special series of concerts of the students of Belgrade Music Academy (1952) that was meant to present different music styles to the listeners.[22] Despite the great educational potentials of such style-oriented concerts, their "well-thought-out" form and repertoire that could be easily followed "without any previous knowledge on music literature", the response of attending students was according to the correspondent of the periodical *Narodni student* "flippant" and "not serious".[23] In order to prevent such response in the future, the more thorough use of debate clubs was suggested which was – as it was believed – an only way to adequately prepare the concert listeners and give them at least a basic insight into the aesthetical, theoretical and historical aspects of the specific music styles.

The fact that initiatives focused on popularization of art music in this period were often not meeting the expectations of music professionals and cultural policy mediators when it comes to the quantity of participating subjects along with their motivation for advancing the knowledge on this type of music was becoming openly addressed not only in students' press, but also in the mostly read newspapers and various journals. In 1952 the issue of the Yugoslav youth's problematic taste concerning music, literary and film production was given a lot of attention in the dozens of published articles, reports, and letters[24] and it was paralleled with all but encouraging statistics

[20] D. Mak., "Da li je pravilno postaviti pitanje: smeta li stručni rad vašem kulturnom razvijanju", *Narodni student*, 15 April 1953, 4.

[21] S. I., "Zašto nije ostvarena ideja o 'stilskim koncertima' Muzičke akademije?", *Narodni student*, 8 April 1952, 4.

[22] Ibid.

[23] Ibid.

[24] For instance, only in the daily *Borba* almost a dozen of texts was published between February and May 1952 that have warned about the flood of "bad", "cheap", and "commercial" music and other cultural products in Yugoslav cultural sphere and the negative effects it had on younger generations, their taste, cultural habits, behavior, etc. Other

and observations on art music consumption among this part of population and in general. One of the very few analytical overviews of the phenomenon of "empty concert halls" and the prevailing disinterest towards art music in the biggest urban centers and beyond written by the influential composer and "cultural worker" – Mihailo Vukdragović, appeared on the pages of the journal *Književne novine*.[25] Vukdragović pointed to the widespread and openly expressed indifference for art music concerts – especially those of Yugoslav music performers and ensembles – among the inhabitants of Belgrade that threatened to "slow down, atrophy and make stunted" the "complex process of development of our music culture".[26] He believed that there was a large pool of potentials concertgoers and that their participation in music events required much more than a half-hearted engagement on music and aesthetic education of different parts of population by various institutions and organizations which was shown in Belgrade's (and Yugoslav) musical life after WWII. Moreover, Vukdragović proposed several steps that could, in his opinion, create a sharp turn in this process. Among others, it was necessary to work systematically and continuously on the "development of new concert audience" and to gather all the concerned organizations and institutions for this purpose.[27] But, most importantly, the focus should be put on the youth population – high school students, university students and young workers. Claiming that "almost nothing has been done in this domain", and that it represented "one of the biggest failures in our post-war music culture", Vukdragović thought it fundamental to turn to elementary schools in this process but in a different way than before.[28] Above all, art music ought not be presented to children and youth in a "dry and abstract" manner, but only through a direct contact with sound which was made possible owing to technological progress (radio broadcasts and gramophone records).[29] Besides, special concert symphonic cycles designed and shaped in accordance with youths' needs and knowledge and organized at least once a month could con-

newspapers and periodicals also contributed to a kind of campaigning against "corruption of youth". Cf. Z. K., "Pisma uredništvu. Jednostrana kritika", *Borba*, 27 April 1952, 2.

[25] Mihailo Vukdragović, "Naši koncertni problemi", *Književne novine*, 2 August 1952, 6–7.

[26] Ibid., 6.

[27] Ibid.

[28] Ibid.

[29] Ibid. It should be noted that Vukdragović advocated for the radical and thorough reforming of the elementary schools' music curricula.

tribute a lot to bring this part of population closer to art music. A prerequisite for adequate results in this field was the careful selection of repertoire on the ground of step-by-step introduction of more complex forms and avoidance of too long narrative explanation – instead, youth should be let enjoy the art music and "become mesmerized by the power of its expressive tools".[30]

Many segments of Vukdragović's proposal found strong echo in the aims and milestones of the societies of friends of music established in Zagreb in Belgrade in the early 1954.[31] As these societies started to expand across Yugoslavia, renamed by the end of the 1950s and the beginning of the 1960s as organizations of Musical Youth (Jeunesses musicales)[32] the idea of systematic and multidirectional work with children and youth on appreciation of art music slowly, but steadily came to realization. As we shall discuss in the following chapter, the shaping of specific approach to cultivating the music taste of children and youth and to enhancing their aesthetic education took many shifts from the mid-1950s to the mid-1970s within aforementioned societies and Musical Youth organizations which was reflected primarily in the change of form and content of activities aimed at the youngest Yugoslavs and in the introduction of novel types of activities. The characteristics of specific activities developed or incorporated into the programs for children and youth within societies of friends of music and Musical Youth will be given lot of attention along with the results of undertakings of these organizations mostly as they were reported by their officials and activists.

Towards Innovative Approach to Art Music Appropriation Among Children and Youth: The Initiatives of Societies of Friends of Music and Musical Youth of Yugoslavia (1954–1974)

Parallel to strengthening their organizational structure and broadening of network of local branches, societies of friends of music of Zagreb and Bel-

[30] Ibid., 7.

[31] See Ivana Vesić, op. cit., 15–23.

[32] Federal organization of Musical Youth under the name of Coordination Board of the Musical Youth of Yugoslavia [Koordinacioni odbor Muzičke omladine Jugoslavije] was established in October 1959 owing to efforts of three republican organizations – those of Croatia, Serbia and Bosnia and Herzegovina. Other Yugoslav republics and autonomous provinces founded their own divisions of Musical Youth during the 1960s and early 1970s. The first congress of this organization took place in Zagreb, in May 1964 and it gathered four republican branches including the newly founded Musical Youth of Macedonia. Cf. ibid., 22–23.

grade and later Musical Youth of Yugoslavia sought to develop and improve the forms of presentation of art music in order to align them more closely with the specific dispositions and knowledge of different generational subgroups of children and youth. In the early days of their history, the approach to this part of the population corresponded largely to the one that was cultivated among other professional music organizations or associations. Therefore, from 1954 to the late 1950s primacy was given to the preparation of concert cycles – with or without subscription – that were held in the most renowned concert venues at the time and in cooperation with distinguished orchestral or chamber ensembles and instrumental and vocal soloists. The first subscription cycles were initiated by the Society of Friends of Music [Društvo prijatelja muzike] in Zagreb in the autumn of 1954[33] and the same model was applied in Belgrade two years later. The cycle that was created by the Belgrade society for the season of 1956/57, titled "From Bach to Gershwin" had lot of similarities with educational concert cycles carried out by diverse organizations and institutions particularly in the capital of Yugoslavia in the first post-WWII decade. It encompassed several "stylistic concerts" whose task was to depict in sound the most important periods in the art music history – baroque, classicist, romantic era and certain 20th-century currents with their leading orchestral composers and their masterpieces.[34] What was missing in this cycle were the short narrative or written comments on the selected composers and works,[35] but this error has been corrected in the later seasons. In addition, contrary to the claims of the officials of Belgrade society that the subscription cycles – primarily oriented to high school students, university

[33] Two separate cycles were planned – one for the pioneers (children between 10 and 15 years of age) titled "Let's become acquainted with the instruments of the symphonic orchestra" [Upoznajmo instrumente simfonijskog orkestra] (6 concerts /the shorter works of Britten, Beethoven, Mozart, Chopin, Haydn, Jakov Gotovac, Stevan Mokranjac, Bruno Bjelinski, etc./ and performances of Smetana's *The Bartered Bride*, Lisinski's *Porin*, and Krešimir Baranović's ballet *Licitarsko srce*), and the other for the youth (monumental pieces of Haydn, Beethoven, Schubert, Mendelssohn, as well as the Bizet's opera *Carmen,* and Fran Lhotka's ballet *Đavo u selu*, etc). See N. F., "Muzički život. Redovni koncerti i pozorišne priredbe za omladinu", *Borba*, 8 November 1954, 4; Nenad Turkalj, "Unatrag trideset godišta. Sjećanja jednog aktiviste", in: *Muzička omladina 1954–1984*, Zagreb, MO Zagreba i Hrvatske, 1984, 21.

[34] See D.[ragutin] Čolić, "Muzika. Prvi abonentni koncert Društva prijatelja muzike", *Borba*, 28 November 1956, 5.

[35] Ibid. It should be noted that subscription cycles of Zagreb's society contained a large narrative introduction since their establishment. See Nenad Turkalj, op. cit., 18.

students and young workers – were, in general, grounded on "pedagogical principles",[36] the repertoire of some of the concerts from 1956/57 cycle seemed "too complex and tiring" with selection of monumental pieces that were not easy "to appreciate and understand" by the complete beginners.[37]

Aside from the concert cycles, there were several other much more interesting and innovative types of concert events that emerged within Zagreb and Belgrade societies by the end of the 1950s. Of particular importance was a concert (Zagreb, April 1958) dedicated to historical development of the genre of dance suite from 17th to 18th century titled "Suite through music and dance" [Svita kroz muziku i ples] which – beside narrative introduction and music performance on a historic instrument (harpsicord) – enabled the audience a "visual pleasure" owing to ballet re-enactment of several dances in costumes.[38] This type of event based on a synthesis of different arts started to evolve in Zagreb's society in 1958 and – by the mid-1960s – became "a norm" in the republican and local community's branches of Musical Youth. Except for joining together various art disciplines and performance artists, these synthetical "thematic concerts"[39] gradually created a space for experimenting

[36] Cf. The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, "Uloga i zadaci Muzičke omladine u muzičkom prosvećivanju mladih generacija i značaj stvaranja Koordinacionog odbora Muzičke omladine na saveznom planu (Slobodan Petrović)", Belgrade, October 1959, 2.

[37] D.[ragutin] Čolić, "Četvrti simofoniski [sic!] koncert u pretplati Društva prijatelja muzike. Solista Slobodan Petrović", *Borba*, 3 March 1957, 6.

[38] Performances of dances by ballet school students (with a choreography of Vera Maletić, professor at the School of Rhythmics and Dance in Zagreb) and a harpsichord player Margita Matz were preceded by an explanatory narrative introduction of the music critic Nenad Turkalj and professor Maletić. T.[ruda] R.[eich], "Iz muzičkog života. Kako treba učiti povijest kulture", *Muzika i škola* 1–2, 1958, 23–24.

[39] Parallel to synthetical "thematic concerts", another version of them was also cultivated on the programs of Musical Youth – the one exclusively based on performing of music pieces. These concerts were mostly built on the repertoire of program music created between 18th and 20th century. Among the first successful examples was the thematic concert titled "Animals in music" [Životinje u muzici] which was performed in schools across Zagreb's center and periphery in 1960. It encompassed programmatic works of Louis-Claude Daquin, Schumann, Schubert, Mussorgsky, Rimsky-Korsakov, Saint-Säens, Vatroslav Lisinski and Bruno Bjelinski. As reported by Branka Lalić, member of the Musical Youth of Zagreb, children who attended this concert were "having wonderful time, they were applauding, recognizing the animals depicted by music means, laughing to their adventures and were enchanted with their faith" (see Branka Lalić, "Tribina Muzičke omladine Jugoslavije. Najmlađi ljubitelji muzike", *Zvuk: jugoslovenska muzička*

with selected subjects and repertoires while taking care of audience's age and level of music education. Because of their vast potential for further elaborations and adapting to the needs and dispositions of young Yugoslavs, and – not less importantly – due to reforming of music curricula particularly in Yugoslav elementary schools in the late 1950s[40] that favored direct contact of children and youth with music performing these concerts held a central place in the activities of Musical Youth throughout 1960s and 1970s. Based on a handful of reviews of such events in the first years after they were introduced, the youngest schoolchildren responded to them positively, with lot of excitement and joy.[41] One of the very popular "thematic concerts" in this period among Belgrade's schoolchildren was the one titled "Musical program for the youth" which was grounded on compositions of Mozart, Schubert, and Schumann, popular songs for children from the competition "Children are singing" [Deca pevaju] as well as poems for children of Milovan Mića Danojlić which were performed by the soloists of Belgrade Opera, actors of the theatre "Atelje 212" and Radio Belgrade's music professionals.[42]

It should be emphasized that this type of concert format was usually implemented in the school halls, dormitories, special youth and children's

revija, 35–36, 1960, 313). Other "thematic concerts" that attracted a lot of attention of schoolchildren primarily of Zagreb and Belgrade, but also of urban places around People' Republic of Croatia and Serbia by the mid-1960s were the following: "Operatic music of Bedřich Smetana and Jakov Gotovac" [Operska muzika Bedžiha Smetane i Jakova Gotovca] (introduced in the early 1960s with participation of the soloists of Zagreb Opera), "Your first concert" [Vaš prvi koncert] (for children between 8 and 12 years; selected pieces of Chopin, Dussek, Schumann, Wieniawski, Gossec, Mozart, Dvořák, Brahms, and Srđan Barić), "What is music?: I. The tools of music expression, II. Programmatic music" [Šta je to muzika?: I. Sredstva muzičkog izraza, II. Programska muzika] (excerpts from Mussorgsky's *Pictures from the exhibition*, and fragments from Wagner's *Tristan und Isold*). See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, "Šta je Muzička omladina?" (undated, probably from 1963), 4; The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 26, November 1969, Simpozijum *Muzika i mladi* (Branka Lalić, "Školski / klupski/ koncert"), 10–13.

[40] On the reforming process see Ivana Vesić, Lada Duraković, Leon Stefanija, "Muzička omladina Jugoslavije u procepu između planiranja / realizacije reformi vaspitno-obrazovnog sistema i nastave muzike u socijalističkoj Jugoslaviji", in: Ivana Vesić (Ed.), op. cit., 71–75.

[41] See the footnote no. 33.

[42] See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, "Šta je Muzička omladina?", 4.

clubs, in a word – "in places where young people were spending most of their free time".[43] The familiarity of space in which such concerts were taking place, their less "formal" framework with more intimate contact between artists and young audience was meant to create inspiring and stimulative environment for appropriation of art music and to pave a way for the regular participation of youth in the local musical and cultural life. This was also an opportunity to cut across sociocultural distinctions and inequalities among children and youth, letting those from a disadvantaged background come into contact with a content absent from their everyday life and, accordingly, foreign to them.

While the variety and quantity of the synthetical, primarily musical-poetical "thematic concerts" was in the constant rise in the republican branches of Musical Youth especially in the late 1960s and early 1970s, the following tasks were given a great significance: 1 to diversify the offerings of these concerts and concert cycles as much as possible, while respecting the distinctions between subgroups of children and youth (age, maturity, sociocultural background, etc.), 2. to broaden the music repertoire by including more works of Yugoslav and contemporary composers 3. to work on educating the concert's conferenciers / animators through special seminars. After mid-1960s there was a tendency to create more "thematic concerts" per each season or per subsequent seasons especially for the youngest generations of schoolchildren (8 to 12 years) in the republican framework, and by the mid-1970s the increased interest was shown in a systematic work with preschoolers.[44] For example, there were at least nine different "thematic concerts" – musical-poetical or only musical – for children in elementary schools on the programs of Musical Youth of Belgrade and Serbia for several seasons at the turn of the 1970s.[45] Not only it was important to periodically broaden the selection of

[43] Ibid., 3.

[44] See Ivana Vesić, Lada Duraković, Leon Stefanija, op cit., 82–84.

[45] Some of the most popular "thematic concerts" on the programs of the Serbian Musical Youth organizations at the time were the following: "Children, birds and beasts" [Deca, ptice i zverčice] (musical-poetical recital; traditional folk songs and children's songs from Argentina, Austria, Czechoslovakia, Germany, Poland, US, Serbia), "Music from Disney's movies" [Muzika iz Diznijevih filmova] (performing of 8 music excerpts from the movies), "One day of a pupil" [Jedan dan jednog đaka] (musical-poetical recital; poetry for children by Yugoslav authors with solo songs of Dejan Despić and Srđan Barić, and piano pieces of Schumann, Rudolf Matz, etc.), "Musical miniatures" [Muzičke minijature] (short and popular composition of Boccherini, Mozart, Schumann, Saint-Säens,

such concerts to evade the risk of making programs monotonous and – in a certain way – outdated, but it was also fundamental to complement them with other types of events and performances. The combining of "thematic concerts" with other concert or educational forms was a longstanding practice within this organization[46] which gradually evolved into carefully planned cycles for schools (elementary and secondary) and members of Musical Youth in urban centers across Yugoslav republics and autonomous provinces. As a result of efforts of the Chief Committee of the Musical Youth of Yugoslavia [Glavni odbor Muzičke omladine Jugoslavije], a cycle of concerts with many variants was prepared for various Yugoslav towns in the season of 1966/67.[47] It was based mainly on the interrepublican and international cultural exchange and – depending on the capacities of central National Theatres – was meant to be supplemented with performances of operatic, dramatic or ballet pieces.[48] This model was implemented by organization's republican branches by the end of the 1960s and it contributed to its further elaboration and advancement. For instance, Serbian branch organized subscription cycles (cycles for children /7–10 years/, pioneers /11–14/ and youth /above 14 years of age/) in 8 urban centers including Belgrade each of which contained 3 to 8 music or other events. Musical Youth of Niš prepared three cycles exclusively for children (red, green and white cycle) with the following program: (musical stories or musical-poetical recitals) "One day of a pupil", "Children, birds and beasts", "Music from Disney's movies" (with participation of the actors of the Contemporary Theater [Savremeni teatar] from Bel-

Nikola Hercigonja, etc.). and "The Little Prince" [Mali princ] (musical-poetical recital based on motives from Saint-Exupéry's tale *Le petit prince*, with music accompaniment and visual material). According to ibid., 102–103.

[46] See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, "Uloga i zadaci Muzičke omladine…", op. cit., 8–9.

[47] In the case of Federal Republic of Serbia, the cycle consisted of 5 to 16 concerts depending on the specific urban places (on average 6 to 7 concerts per each town) with 28 separate programs prepared by soloists and ensembles. In total 18 Serbian town were covered. See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 48, "Program sezone 1966/67".

[48] These performances were planned for provincial towns and were meant to be realized via collective visits of children and youth to republican centers and their elite institutions within actions popularly called "With train to opera / theater / museum". See Vanja Grbović, "Popularizacija opere među decom i omladinom: zajedničke aktivnosti MO Beograda i Srbije i Opere Narodnog pozorišta u Beogradu (1959–1991)", in: Ivana Vesić (Ed.), op. cit., 259–276.

grade), "Composed for children" [Komponovano za decu] (concert of the Niš Symphonic Orchestra), "Let's become acquainted with the art of ballet dancing" [Upoznajmo baletsku umetnost] (prepared and performed by Jovanka Bjegojević, ballet dancer). Similar conception was typical for cycles that were planned to take place in Valjevo, Mladenovac, and Aranđelovac differing from Belgrade, which had a very specific program (see Table 1).[49]

Table 1. Program of cycles for children in various Musical Youth organizations in Serbia for the season 1969/70

Location	Number of cycles for children	Program of cycles for children
Valjevo	2	"Children, birds and beasts", "One day of a pupil", "The Little Prince", "Let's become acquainted with the art of ballet dancing", "Music from Disney's movies"
Mladenovac	1	"Children, birds and beasts", "One day of a pupil", "Music from Disney's movies", "Musical cartoons" [Muzički crtani filmovi]
Aranđelovac	1	"Children, birds and beasts", "One day of a pupil", "Popular instruments" [Popularni instrumenti], "Let's become acquainted with the art of ballet dancing"
Belgrade	4	"Snow White" [Snežana] (Theatre Boško Buha), "Cecilia of Semberija" [Secilija of Semberije] (Theatre Boško Buha), "Thomas Soyer" [Tom Sojer] (Theatre Boško Buha), "On letter, on letter" [Na slovo na slovo] (Theatre Malo pozorište), "Peter Pan" [Petar Pan] (ballet of the Belgrade National Theatre), "Peter and the wolf" [Peća i vuk] (concert of the Dom JNA)

Cycles oriented to older groups of youth (secondary school students and university students) were in many cases enriched with guest-performances of foreign soloists and ensembles (see Table 2).[50] These occasions usually served to present to the audience either less conventional types of ensembles or a selection of music that was rarely performed in Yugoslav concert venues.[51]

[49] According to Miodrag Pavlović, "Abonmani Muzičke omladine", *Pro musica*, 44, 1969, 33–35.

[50] Ibid.

[51] Sonja Cvetković, "Delatnost Muzičke omladine na području juga Srbije (od sredine 60-ih do početka 90-ih godina 20. veka)", in: Ivana Vesić (Ed.), op. cit., 203–205.

Table 2. Program of cycles for youth in various Musical Youth organizations in Serbia for the season 1969/70

Location	Number of cycles for youth (over 14 years of age)	Program of cycles for youth
Niš	2	"Concert of John Gittings" (guitarist and baritone from the US; international exchange), "Concert of chamber choir 'I musici cantanti'" (Warsaw, Poland; international exchange), "Concert of Trio Fontanarosa" (Paris, France; international exchange), "Concert of Miroslav Čangalović and Dušan Trbojević", "Concert for piano and 52 percussions of the ensemble of Français Glorieux" (Antwerpen, Belgium; international exchange), "The smell of a homeland" [Miris zemlje] (musical-poetical recital), "From 7 to 77" [Od 7 do 77] (musical-poetical recital), "Concert of Niš Symphonic Orchestra with soloists"
Valjevo	2	"Concert of Trio Fontanarosa" (Paris, France; international exchange), "Concert of Orpheus Ensemble (Brussels, Belgium; international exchange), "La serva padrona" [The Maid Turned Mistress] (Pergolesi's opera performed with scenery and costumes), "Music for flute, harp and oboe", "Beethoven's night" [Betovenovo veče] (on the occasion of bicentenary of composer's birth; pianists Dušan Trbojević and Vladimir Marković)
Mladenovac	1	"Concert of John Gittings" (guitarist and baritone from the US; international exchange), "Concert of Jazz Quintet" (Belgrade-based artists), "What is chamber music?" (concert of Belgrade Trio), "La serva padrona" [The Maid Turned Mistress] (Pergolesi's opera performed with scenery and costumes)
Belgrade	3	"Kiss me Kate" (Cole Porter's musical), "Rigoletto" (Verdi's opera), "Concert of the Branko Krsmanović Choir with Belgrade Philharmonic Orchestra", "Faust" (Gounod's opera), "Belgrade in past and present" [Beograd nekad i sad] (drama), "Ballet night", "Ivko's slava" [Ivkova slava] (Stevan Sremac's theatrical piece with sung parts), "The Swan's Lake" (Tchaikovsky's ballet), "The Winter's Tale" (Shakespeare's drama)

What was evident from the programs and events prepared within Musical Youth organizations in Yugoslavia, particularly those intended for children in elementary schools and carried out in school halls, was the predominance of works of composers from Baroque, Classicist and early Romantic era. To

them should be added a small group of Yugoslav post-WWII authors with pieces written for children. When it comes to concerts that took place outside of school settings – in elite cultural institutions, and in cooperation with leading drama, opera, and ballet ensembles, symphonic orchestras, chamber ensembles and children's theaters – the works from Classical and Romantic period represented the core of the repertoire. Rare departures from this framework occurred owing to performances of foreign soloists and ensembles which became more frequent after 1962. Polish Academic Polytechnical Choir from Szczecin [Akademski politehnički hor iz Šćećina], for example, planned to present to Yugoslav audience in 1966 certain Renaissance masters (Jacob Gallus-Petelin) and contemporary Polish and German authors such as Andrzej Koszewski, Carl Orff, and Tadeusz Szeligowski. Furthermore, Hungarian Musical Youth's Juventus Choir [Hor Muzičke omladine Mađarske "Juventus"] (1967) had a broad repertoire based on works of Renaissance composers (Palestrina, Thomas Morley), the arrangements of folk songs and choral pieces of Hungarian authors from the interwar and post-WWII period (Bártok, Kodaly, Sándor Szokolay, Miklós Pászti, and Árpád Balász).[52] Guest-performances of many ensembles in the late 1960s and early 1970s were showing similar strivings regarding the selection of music with the inclusion of less-known pieces or authors.[53]

The problem of shaping of repertoire, particularly of the possibility to include more works of contemporary foreign and Yugoslav composers was periodically debated and considered after the First Conference of Musical Youth of Yugoslavia in November 1966.[54] The important step concerning broadening of representation of contemporary Yugoslav authors was made in 1969 when leaders of this organization suggested a closer collaboration with the Yugoslav Music Tribune [Jugoslovenska muzička tribina].[55] The idea was

[52] See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 47, "Akademski politehnički hor iz Šćećina Poljska"; The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 48, "Program hora Muzičke omladine Mađarske Juventus".

[53] Sonja Cvetković, op. cit., 203–205.

[54] Making more space for Yugoslav and contemporary music and art on the programs was underlined as one of the important future tasks of Musical Youth of Yugoslavia at the meeting of its activists in Belgrade (February 1968). See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 15, 1968, 3.

[55] The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 50, "Dopis Miodraga Pavlovića Jugoslovenskoj muzičkoj tribini", no. 213/69, 15 July 1969;

to let Musical Youth's program selectors[56] and members of the Chief Committee and Secretariat be better acquainted with the overview of contemporary Yugoslav art music enabled through Tribune's concerts and side events. Although it is not possible to assess the results of this collaboration due to the scarcity of data, several other initiatives that came to life at the time gave impetus to advancing the position of repertoire of contemporary Yugoslav art music in the programs of Musical Youth. Apart from establishment of the international competition for young art music performers in 1971[57] that included the interpreting of obligatory pieces composed by (contemporary) Yugoslav authors,[58] the opening of the International (Cultural) Centre of the FIJM[59] [Međunarodni (kulturni) centar Međunarodne federacije Muzičke omladine] in Grožnjan (1969, Istria, Croatia) with large number of seminars and courses on interpretation of art and jazz music gave Yugoslav music professionals a chance to – among other thing – approach contemporary art music from different angles.[60] In addition to that, some republican branches

The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 50, "Dopis", no. 244/69, 22 October 1969.

[56] The program selectors were becoming part of republican organizations and their special program commissions since February 1968 which was further formalized and defined in the following years. See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 15, 1968, 2.

[57] International Competition of Musical Youth. The first competition took place in 1971 two years after the idea and plan for its establishment was conceived. See Anonymous, "Prvo međunarodno takmičenje mladih u Jugoslaviji", *Bilten Saveza kompozitora Jugoslavije*, March 1971, 3.

[58] Since the 3rd International Competition, the obligatory pieces were chosen via internal process of selection of the Association of Composers of Yugoslavia. See Anonymous, "III Međunarodno takmičenje muzičke omladine u Jugoslaviji", *Bilten Saveza kompozitora Jugoslavije*, November 1972, 4.

[59] Fédération international des Jeunesses musicales.

[60] One of the courses that was planned to take place in Grožnjan from 28 August to 10 September 1973, was the course on contemporary music led by Croatian composer Igor Kuljerić with assistance of Vladan Radovanović and Paul Pignol from the Electronic studio of the Radio-Television Belgrade. It was intended for young music professionals, primarily composers, conductors and instrumentalists. One of its main goals was to make them familiar with the development of contemporary art music in a less formal manner in comparison with traditional schools / universities. Aside from giving important information on contemporary art music to the course's participants, the idea was to let broader audience better understand and appreciate this type of music. For that purpose, a collaboration with young musicologists was planned as well as preparation of

of Musical Youth decided to revive the practice of staging (and commissioning) of children's operas (and ballets) which was introduced in 1960 by Zagreb's organization.[61] This included putting on a repertoire of subscription cycles several post-WWII operas by foreign composers (Benjamin Britten, Cornel *Trăilescu*) as well as commissioning of such works by Yugoslav authors.[62] Finally, based on conclusions of the Second Congress (1971), Musical Youth officials agreed to organize a conference that would gather music professionals and experts from all parts of the country (with guests from European organizations of Musical Youth) aiming at thoroughly examining the opportunities to propagate and popularize contemporary art music among children and youth. After a several-months-long postponement, conference titled "The Contemporary Music and its place in the Programs of Musical Youth" [Savremena muzika i njeno mesto u programima Muzičke omladine] with several important illustrative concerts based on works of authors from Yugoslav republics and some of the latest currents[63] was held in Ljubljana in March 1973. Given the reports that were presented at the conference, particularly those of Dušan Skovran and Nenad Turkalj – the longstanding activists and officials of Serbian and Croatian branches – there were several motives for redefining the position of contemporary art music in the programs of Musical Youth of Yugoslavia.[64] Both music professionals agreed on the phenomenon of marginalization of 20th-century modernist and avant-garde works on the repertoires of professional musicians, ensembles, and elite theatres and orchestras together with curricula of elementary and secondary schools, as well as music schools in Yugoslavia.[65] Instead of glorifica-

educational events with sound illustrations. See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 48, May 1973, "Program Međunarodnog centra Muzičke omladine – Grožnjan–73", 9–10.

[61] In the autumn of 1960 Opera of the Croatian National Theatre in Zagreb included on its repertoire Benjamin Britten's operatic piece for children *Let's Make an Opera / The Little Sweep* as a result of collaboration with Zagreb's Musical Youth organization. See Nenad Turkalj, op. cit., 30–31.

[62] See Vanja Grbović, op. cit., 267–268.

[63] See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 53, "Zapinik s seje Komisije za pripavo tematske konferencije (Metka Župančić)", no. 156, 19 September 1972.

[64] See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 45, February 1973, Dušan Skovran, "Doživljaji savremene muzike kod mladih", 7–11, Nenad Turkalj, "Teze za razgovor o jednoj diskriminaciji", 12–18.

[65] Ibid.

tion of music from the past accompanied with a deeply institutionalized resistance to the post-WWI art music practices and their large and divergent heritage, Skovran and Turkalj advocated for the systematic dissemination of "New Music" via programs of Musical Youth. Firmly believing in the lack of prejudice towards contemporary art music among children and youth, and their general openness to non-traditional compositional techniques and musical language, these professionals proposed to other officials of the Musical Youth more regular introducing of such music on the concert repertoires, preparation of special stylistic concerts devoted to certain "New Music" schools, the revival of "concert-interview format" with composers,[66] etc.

The fact that this conference took place one year before Musical Youth of Yugoslavia became a collective member of the restructured Socialist Association of Youth of Yugoslavia (November 1974) which, among other things, resulted in putting a constant pressure on its officials to redefine the stance towards "valuable music" in order to include more jazz, traditional folk music, and also rock and pop music on the programs undoubtedly limited its overall impact.[67] Still, some republican branches (e.g. Slovenian Musical Youth) took efforts to consistently include contemporary art music along with other music genres (jazz, rock, "progressive pop music") on their repertoire and to present it in various forms to younger population.[68]

One of the important contributions of Musical Youth of Yugoslavia to the spread of art music among children and youth after WWII was the work on improvement of narrative, explanatory parts of concert and theatrical performances through carefully prepared seminars for the so-called "music animators" since 1966. One of the first three-days-long seminar was held as a

[66] This format was introduced in the late 1950s, and it was intended primarily for the students of gymnasiums. It was usually opened by the conferencier / animator whose task was to present the most important facts from the biography of interviewed composer and to illustrate them with excerpts from his works. This was followed with a dialogue between composer and audience members. Although the format itself was taken over from the European Musical Youth organizations, it resembled in many aspects the "literary conferences" introduced by republican associations of writers in Yugoslavia in the aftermath of WWII. See more in The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 3, "Uloga i zadaci Muzičke omladine…, op. cit., 8.

[67] Cf. Ivana Vesić, op. cit., 39–57.

[68] This can be concluded from the organization's bulletin that was established in 1970. See Digital Library of Slovenia [Digitalna knjižnica Slovenije], Dlib.si: https://www.dlib.si/results/?euapi=1&query=%27keywords%3dgm.+glasbena+mladina%27&sortDir=ASC&sort=date&pageSize=25&fyear=1973.

part of the organization's Conference in November 1966.[69] It was prepared by Dušan Skovran and included both theoretical and practical parts and participants were expected to articulate their own narrative examples on assigned subjects. After the establishment of International (Cultural) Centre of the FIJM in Grožnjan, seminars and courses for music animators were regularly taking place and – aside from Musical Youth of Yugoslavia's activists – they were also oriented to music professionals from various cultural institutions and organizations, and later from the mass media. For example, the Grožnjan's 1973 course for music animators that was led by Koraljka Kos (Zagreb) and Vlado Karlić (Belgrade) with assistance of Veseljko Velčić and Eugen Franković was meant to give to the attendants the insight into, among others, the following topics: "The methods of spread of music culture as a specific problem of music education" [Metode širenja muzičke kulture kao specifičan problem muzičke edukacije] and "The forms and techniques of organizing musical life of youth – practical approach" [Oblici i tehnike organiziranja muzičkog života mladih – praktična instuktaža].[70] Parallel to these courses, republican branches of the Musical Youth were organizing their own educational programs for animators being aware of the immense impact of the quality of enactment of narrative parts on the success of individual music events.[71]

Concluding remarks

In the aftermath of WWII some mass organizations and professional music associations in Yugoslavia showed interest in developing educational programs for different parts of population aspiring to improve the knowledge and understanding of art music among broader masses. These programs did not represent a novelty in Yugoslav settings since they displayed many similarities with strivings of interwar music professionals that were embodied, for example, in the work of the Collegium musicum ensemble[72] or Kolarac Peoples' University cycle of concerts titled "Musical Lessons" [Muzički časovi].

[69] See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 6, October 1966, 2.

[70] See The Archives of Yugoslavia, Fond of the Musical Youth of Yugoslavia, 476, register 79, *Bilten*, no. 48, op. cit., 10–11.

[71] See Radovan Kozmos, "Sestanek animatorjev GMS", *Glasbena mladina*, 20 March 1973, 6–7.

[72] See Slobodan Turlakov, "Collegium musicum i Miloje Milojević", *Godišnjak grada Beograda*, XXXIII, 1986, 93–132

Neverheless, there was an important point of departure between the pre- and post-WWII initiatives of this kind which was related to (not) taking into consideration numerous distinctions of various social groups. This dimension was given more emphasis after the war which gradually led to diversification of educational formats depending on the characteristics of "targeted groups". As our analysis has unveiled, there were many attempts to work in continuation on the cultivation of music taste of Yugoslav broader masses, particularly the youth, in the first post-war decade many of which could not "survive" one whole season. Yugoslav youth and students' organizations together with republican associations of art music performers were among the most agile cultural actors regarding the aesthetic and music education at the time. In addition, certain republican concert agencies and philharmonic orchestras were also trying to create special educational programs for youth.

Still, it was not until the establishment of societies of friends of music in Zagreb in Belgrade, and the Musical Youth of Yugoslavia that the process of popularization of art music among children and youth was given firmer grounding. Moreover, as these organizations gained professional recognition, other actors in this domain – the music associations and mass organizations – not only started to support them financially and in other ways,[73] but they also handed them over the care for children and youth's aesthetic and music education. With strong public approval concerning their mission in Yugoslav musical and cultural life, officials of Musical Youth made every effort to justify the trust bestowed upon them. Trying to create a lasting impact on Yugoslav children and youth and turn them into genuine admirers of "valuable music and art", leaders and activists of this organization struggled to overcome various structural barriers in Yugoslav cultural sphere and the sphere of education. Owing to their work school halls were transformed into concert venues, and the young population from the urban outskirts, rural areas and provincial regions had a chance to become acquainted with the unfamiliar sound of art music.

In the first two decades of their functioning, Musical Youth organizations introduced a series of novel educational formats primarily for schoolchildren which were – as their officials were claiming – grounded on certain pedagogical premises which were, unfortunately, not discussed nor given any insight in the available sources. Our assumption is that Musical Youth's pro-

[73] See Marija Golubović, "Saradnja Muzičke omladine Jugoslavije s jugoslovenskim muzičkim udruženjima i savezima", in: Ivana Vesić (Ed.), op. cit., 107–122.

grams, especially those that were created for elementary and secondary schools, were not stemming from any specific scientific data or research but were the result of broad experience of music professionals among its ranks. This assumption is supported by the mode of functioning of Musical Youth's program commissions (federal and republican) whose members were activists and officials of this organization – mainly art music performers by their education. Aside from that, throughout the aforementioned period there was no data on contacts with experts from the fields of pedagogy, developmental psychology, educational psychology, etc. The lack of interest for more scientifically supported approach to shaping of program among Musical Youth officials does not call into question its innovative dimensions, but it testifies of a strong leaning on knowledge, methods, dominant values and perspectives inside the sphere of art music at the time.

The establishment of Musical Youth undoubtedly brought into Yugoslav musical and cultural life a more systematic work with children and youth in the domain of aesthetic and music education and revolutionized it in many aspects. It is owing to this organization that cultural institutions, schools and music professionals were brought together for the first time and that promotion of collaboration between different mediators of cultural, artistic and educational policies was given priority. Also, worth mentioning was a dedicated work of Musical Youth officials on cultural decentralization as well as their efforts to counter conservative approach to repertoire policies of Yugoslav cultural and music institutions. Even though Musical Youth had an impact on a modest number of children and youth, those segments of young Yugoslav that were encompassed through its activities had an opportunity to enjoy a continuous contact with music artworld, to develop new habits and interests, and broaden their cultural horizons.[74]

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[74] Cf. Ivana Vesić, Lada Duraković, Leon Stefanija, 93–98.

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Summary

Aside from struggling versus illiteracy and trying to raise the educational level of broader masses, one of the priorities of the post-WWII established Communist government in Yugoslavia was to work on their cultural enlightenment as well. Soon after the war ended, various mass organizations began creating educational programs for various parts of Yugoslav population, some of which were focused on development of musical amateurism and popularization of art music among them. Parallel to them, newly established associations of professional musicians (art music performers, orchestral musicians, composers, etc.) also dedicated part of their activities to breaking the barrier between art music and mass audience. In the first post-WWII decade numerous initiatives in this domain were largely oriented toward Yugoslav youth. Beside very active involvement of mass youth and students' organizations with the cultivation of music taste among the young population which reached a climax in the early 1950s through the foundation and functioning of university social clubs, republican associations of art music performers also stood out with their work on special

educational concert cycles. Still, it was not until the appearance of societies of friends of music (later organizations of Musical Youth) in 1954 and their numerous initiatives that the process of advancement of knowledge on art music and its appreciation among children and youth was given a systematic approach. During its first two decades Musical Youth introduced many new educational formats into musical and cultural life in Yugoslavia. One of its most significant contributions in this regard was the organization of "thematic concerts" in school halls or other places where children and youth were doing their everyday activities. With their flexible form and content, these concerts gave an opportunity to officials of Musical Youth to adapt to the dispositions and knowledge of different subgroups of children and youth. Along with school concerts, young Yugoslavs from many urban areas across the country were given a chance to take part in carefully planned cycles of performances in concerts and theatrical venues to broaden their horizons when it comes to art music. The programs of Musical Youth were, by the late 1960s and early 1970s becoming more diverse and were in many ways enriched owing to the organization's international exchange. In the course of time narrative, explanatory parts which were one of the emblems of Musical Youth's concerts also underwent "polishing" and the focus was also put on systematic training of conferenciers / music animators. Musical Youth not only offered an innovative approach to popularization of (contemporary) art music and cultivation of music and art taste among the youngest parts of Yugoslav population, but it also contributed to overcoming the barriers between different segments of cultural and educational spheres by interconnecting schools, cultural institutions, and art music performers as well as the country's centers and peripheries.