

Milan Stibilj

Milan Stibilj se je rodil leta 1929 v Ljubljani. Glasbo je študiral v Ljubljani in na glasbeni akademiji v Zagrebu. Izpopolnjeval se je in tudi kot znanstveni sodelavec delal na univerzi v Utrechtu na Nizozemskem. Leta 1967 in 1968 je ustvarjal v Berlinu in nekoliko kasneje predaval v Kanadi (Montrealu) kot povabljeni profesor kompozicijo in analizo sodobnih glasbenih del na tamkajšnji univerzi. Sedaj živi v Ljubljani.

Milan Stibilj was born in 1929 in Ljubljana. He studied music in Ljubljana and at the Music Academy in Zagreb. He refined his knowledge and also worked as research assistant at the University of Utrecht in Netherlands. In 1967 and 1968, he worked and created in Berlin; somewhat later he also lectured composition and analysis of contemporary music at the University of Montreal in Canada as an invited professor. Presently, he lives in Ljubljana.

Spraševal in zapisal Igor Prodnik

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Več o skladatelju Milanu Stibilju lahko preberete na spletni strani: „www2.arnes.si/finearts/mstibilj.html“

Asked and written by Igor Prodnik

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***You can read more about composer Milan Stibilj on the following web page:
„www2.arnes.si/finearts/mstibilj.html“***



Igor Prodnik (IP): Kakšen se vam zdi čas, v katerem živimo?

Milan Stibilj (MS): Soočamo se z usodnimi civilizacijskimi in socialnimi premiki, ki s svojo globalizacijsko politično kulturo proizvajajo gojišča nekakšnih pridobitniških humunkulusov z nazivi multimedialnost ali inštalacija ali kakorkoli že. Vse je le izgovor za komodno poneumljanje vsega, kar je doslej človeška duhovnost (ki že sama po sebi na žalost ni vsebinska značilnost večine) prispevala tej domišljavi živalski vrsti s prevelikimi in razdiralno izkoriščenimi možgani.

Igor Prodnik (IP): *What do you think of the time we live in?*

Milan Stibilj (MS): *We are faced with fatal civilisation and social shifts, which with their culture of globalisation politics produce media of certain profit-making homunculi with titles multimediality or installation or whatever. This is all just an excuse for convenient befooling of everything that human spirituality (which in itself, sadly, is not a content-related characteristic of the majority) has so far contributed to this conceited animal species with oversized and destructively exploited brains.*

IP: Torej je za vas osnovni problem populizem?

MS: Populizem je seveda svetovni problem in takorekoč kolateralni izsledek globalizacije, ki dobesedno našira in požira identiteto posameznih delov našega modrega planeta in s tem seveda še posebno na majhnem področju z maloštevilnimi Slovenci. Prava tragedija je, da zaradi duhovne praznine ta narod nima skoraj ničesar, s čimer bi se lahko uprl utopitvi v mlakuži, ki jo poleg vsega celo sam vzdržuje.

IP: *So, you feel the basic problem is populism?*

MS: *Populism is naturally a global issue and so to speak a collateral result of globalisation, which literally gorges and gulps the identity of individual parts of our blue planet along with, of course, a small area populated with a small number of Slovenians. It is a true tragedy that on account of spiritual void this nation has almost nothing with which it could resist drowning in a pool of water, which it, above all, maintains by itself.*

IP: Kako se to odraža v našem okolju?

MS: V našem okolju se sočamo z domala brutalnim vsiljevanjem – kar podpira in za svoje namene izkorišča tudi vsa kulturna, medijska in politična elita – psevdokulturnega populizma, ki se pri takoimenovani »glasbi«, izživlja z vse odločujočo »kulturo razgaljenih popkov in migajočih zadnjic«. Tako bi lahko označili take in podobne predstavitve, ki s prilagajanjem na dojemljivost za najbolj neumnega v svoji okolici zelo učinkovito onemogočajo vsaka, še tako slabotna prizadevanja po vsaj malo zahtevnejši duhovni ravni. Vzdržujemo nekakšno duhovno zaplotništvo, znotraj katerega se zdi, da je naša bistvena in odločujoča sestavina nacionalne identitete zgolj kramarska servilnost, poleg tega pa smo še usodno moteni z nedvoumnimi asocialnimi, infantilnimi in egocentričnimi potezami.

IP: *How is this reflected in our environment?*

MS: *In our environment, we are faced with basically brutal intrusion of – which is also supported and exploited for their intentions by the entire cultural, media, and political elite – pseudo-cultural populism, which with the so-called “music” engages in the all-decisive “culture of revealed belly buttons and moving tooshies”. With this we could denote such and similar presentations, which – by adjusting to the comprehensiveness of the most stupid one in their surroundings – very efficiently disable every, however weak, effort after at least slightly more demanding spiritual level. We maintain a sort of spiritual perfidy, within which it seems that our fundamental and decisive component of national identity is merely plain servility. In addition, we are fatally disturbed by unambiguous asocial, infantile, and egocentric traits.*

IP: Kakšno je zdravilo zoper to?

MS: To ljudstvo bi se moralo neusmiljeno in brez neumestne domišljavosti ter bolesterne samohvale soočiti s svojo preteklostjo. In to ne le za čas po letu 1945 (ki je gotovo še najbolj zamegljen), temveč tudi z vso preteklostjo nacionalnega obstoja, kakršenkoli je ta že bil in pri tem mnogo več pozornost

posvetiti mislim maloštevilnih znanstvenikov in kulturnih delavcev, ki imajo v vsej naši zgodovini edini zaslugi, da smo vsaj v majhni meri to, kar se nam v naši bahavosti zdi, da smo. Če pa sledimo medijskim sporočilom, izgleda, da sta ropanje in kraja v najrazličnejših oblikah najbolj razširjeni obliki slovenske uspešnosti po drugi svetovni vojni.

IP: What is the remedy for this?

MS: This nation should mercilessly and without the unseemly conceitedness and sorrowful self-praise face its past. And not only the time after 1945 (which is without doubt the vaguest), but also the entire past of national existence, whatever it may have been. In doing this, we ought to pay a lot more attention to the thoughts of the few scientists and culture workers whom in all our history we can thank that we are in a small extent what we, in our boastfulness, think we are. But if we follow media reports, it seems that robbing and theft in their most diverse forms are the most spread forms of Slovenian success after World War II.

IP: Občutek imam, kot da ste se morali na nek način sprijazniti z nekim čudnim stanjem stvari, vendar ste kljub vsemu ostali upornik?

MS: Res je. Moral sem se že davno sprijazniti s stanjem stvari, pri čemer me je reševalo dejstvo, da si svojega strokovnega ugleda nisem pridobil doma, ampak je tak, kakršen pač je, dosežen v mednarodnih razmerjih, torej izven moje ožje domovine. To ima po svoje dobro stran v tem, da mi mojega skladateljskega ugleda nihče pri nas, kljub zares številnim poskusom, ne more odvzeti.

IP: I have a feeling you had to acknowledge, in some way, an awkward state of facts; however you remain a rebel.

MS: It's true. Long ago, I had to reconcile to the state of facts, whereby I was saved by the fact that I had not won my professional reputation at home. The reputation, whatever it may be, was achieved internationally, i.e. outside the borders of my homeland. The good side of this is that in spite of numerous attempts nobody can take away my reputation as a composer.

IP: Zanima me, kaj se je dogajalo z vašo skladbo za tenor, zbor in orkester »Slovenski requiem« ?

MS: To glasbeno delo je pri nas omenjeno le v leksikonu. Nedavno pa sem moral odgovarjati na podobno vprašanje, vendar z očitajočim naglasom, ko je znanec hotel vedeti, zakaj tak naslov, če zbor na posnetku, ki ga je bilo mogoče slišati na nemških radijskih postajah, poje v nemščini. Pojasniti sem mu moral, da je bilo delo komponirano za domače izvajalce in da je bila njegova izvedba pri nas predhodno že dogovorjena, da pa so bila kasneje vsa prizadevanja za njeno uresničenje, morda tudi zato, ker je v delu uporabljeno besedilo Edvarda Kocbeka, zaman. Ko mi je bilo kasneje omogočeno, da to kompozicijo posnamem z berlinskim radijskim zborom in orkestrom, sem pač moral preskrbeti (in seveda tudi plačati) nemški prevod slovenskega besedila, tako da sedaj obstaja samo posnetek nemške verzije originalne slovenske kompozicije.

IP: I would like to know what has been happening with your tenor, choir and orchestra composition "Slovene requiem"?

MS: This musical work was mentioned here only in a lexicon. Recently however, I had to answer a similar question, but with a reproaching stress, when somebody I know wanted to know why such a title when the choir on the record that was possible to hear on German radio stations sings in German. I had to explain that the work was composed for local performers and that its performance in Slovenia had already been arranged;

however, later on all efforts for its realisation – perhaps because the work contained the text written by Edvard Kocbek – were in vain. When I was later on given an opportunity to record this composition with the Berlin radio choir and orchestra, I had to provide (and naturally also pay) the German translation of the Slovenian text. This is why there is presently only a record of the German version of the original Slovenian composition.

IP: Nekaj podobnega se je zgodilo z vašo skladbo s francoskim besedilom?

MS: Tudi to je zanimiva zgodba. V zvezi s tem delom je domači kritik (ne da bi jo sploh kdaj slišal) zapisal, da za nas (zaradi francoščine) ni zanimiva. Je pa vendarle obšla ves svet.

IP: Something similar also happened to your composition with French text?

MS: This is also an interesting story. In relation to this work, a local critic (without ever hearing it) wrote that it is not interesting to us (on account of the French). Nevertheless, it went around the world.

IP: V Sloveniji vam je bilo onemogočeno ustvarjalno delo, tujina pa vam je na široko odpirala vrata?

MS: Tujina nikomur ne »odpira vrat« brez strokovnega preverjanja na najvišji ravni, toliko manj Slovencem, saj ti že doma, kjer se vsi drenjajo, da bi si prisvojili dobro službico ali kakšno vsaj navidezno politično funkcijo, nimajo skoraj nobenega pomembnega in zunaj naših meja uveljavljenega kulturnega izhodišča.

IP: In Slovenia your creative work was rendered impossible. Yet, you were warmly welcomed abroad?

MS: You are never warmly welcomed abroad without previously being checked at the highest level. This especially goes for Slovenians, since they at home, where everybody hustle to get a good job or at least a seeming political function, have almost no important and beyond-border established cultural starting point.

IP: Kako pa je z našimi glasbenimi strokovnjaki?

MS: Sprenevedanje naših glasbenih »struktur« o lastni pomembnosti sem zgodaj spregledal in tudi uvidel, da našega načina razmišljanja v bližnji prihodnosti brez primernih vzgojnih prijemov ni mogoče spremeniti; to velja tudi za številne naslednje generacije. Tako sem moral svoje delo prostorsko preusmeriti, čeprav sem se istočasno kot uslužbenec Ministrstva za kulturo trudil vsaj malo pospešiti naš strokovni razvoj, pri čemer pa so me tukajšnji glasbeni lobiji v povezavi z vladajočimi političnimi strukturami praviloma onemogočili.

IP: What about our music experts?

MS: I saw through the ignorance of our musical “structures” about their own importance very early and I also realised that our way of thinking can not be changed in the near future and without appropriate pedagogic approaches. This also goes for numerous generations to come. As such, I had to redirect my work spatially, although, at the same time, as an employee of the Ministry of Culture I tried to speed up our professional development at least a little, but was as a rule disabled by the local music lobbies in relation with the governing political structures.

IP: Ste morda naleteli na kakšne konkretne težave v zvezi s tem?

MS: Spominjam se, koliko težav sem imel s svojim predlogom ustanovitve prvega slovenskega poklicnega zbora, ki je naletel na kategoričen odpor vseh poklicnih glasbenih združenj in vseh

posameznikov z odločilnimi glasbenimi funkcijami. Nobenega ni zanimala razvojna možnost za slovensko glasbeno kulturo, vsak je mislil le na nevarnost, da se jim bodo zaradi financiranja zbora znižale njihove subvencije.

Poleg vsega pa je miselna dejavnost, torej razmišljanje kot delovni postopek znotraj naše združbe razumljeno zgolj kot lepa označba za brezdelje in lenobo.

Zato pri nas sploh ne dojemamo, kakšne pravice in seveda predvsem tudi dolžnosti prinaša takoimenovana intelektualna in z njo seveda tudi kulturna dejavnost v povezavi posameznika in njegove neposredne okolice. Pri vsem tem pa skušamo navzven pokazati svojo kulturno-politično naprednost, vendar brez kakršnegakoli kriterija (saj sploh ne vemo, kaj pomeni izraz »kultura«, da o pomenu izraza »ustvarjalnost« sploh ne izgubljam besed). Zbrali smo pravcati množični seznam nekakšnih kulturnih delavcev ali »ustvarjalcev«, kot govorimo v našem praktičnem življenju, od katerih se žal večina ukvarja z vsem mogočim, le z ustvarjalnim naporom ne. Na osnovi tega seznama, saj kaj drugega skorajda nimamo, si umišljamo naš "izjemen" kulturni potencial. Tako se zdi, da je edina »ustvarjalna« zaposlitev naših kulturnih delavcev zgolj zbiranje subvencij. Ko sem (že pred davnim časom) na ljubljanski televiziji izrazil dvom o smiselnosti produkcije filmskega projekta »Dražgoška bitka« (ki je kasneje zares prav neslavno propadla), mi je tamkajšnji odločilni organizator dejal, naj bom lepo tiho, ker »bomo za ta naslov dobili denarja, kolikor ga bomo hoteli«.

IP: Have you ever come across any concrete problems regarding this issue?

MS: I remember the troubles I had with my proposal to establish the first Slovenian professional choir. This proposal was subject to categorical opposition from all professional musical associations and all individuals with decisive functions in music. Nobody was interested in this development possibility for the Slovenian musical culture. The only thing they had in mind was the danger that their subsidies would be lowered on account of the financing of the choir.

Above all, mental activity – that is, thinking as a labour procedure – within our society is merely a nice characterisation for idleness and laziness.

This is why in our country we do not understand what rights and, especially, obligations are brought by the so-called intellectual and with it also cultural activity in relation to an individual and its immediate surrounding. In all this, we try to show our cultural and political advance on the outside, but without any criteria whatsoever (we do not even know what the expression "culture" means; I will not lose words over the meaning of the expression "creativity"). We have collected a true mass list of culture workers or "creators" of some sort (as we speak in our practical life), most of which are sadly involved in every possible thing except creative effort. Based on this list (since we barely have anything else), we imagine our "extraordinary" cultural potential. So it seems that the only "creative" employment of our culture workers is merely collecting subsidies. When I (a long time go) expressed doubt at Ljubljana TV station regarding the reasonableness of the production of the film project »Dražgoše Battle« (which later on fell apart ingloriously indeed), the deciding organiser there told me to be quiet, because "we will get as much money for this title as we want".

IP: Občutek imam, da se čutite prizadeti!

MS: Nisem edini, ki se čuti kakorkoli prizadet. Težave si ustvarjajo v tako zaprti provincialnosti, kot je naša, vsi, če le poskušajo uveljavljati samostojno razmišljanje, neodvisno od vsiljenih razmer svoje okolice.

IP: I have a feeling you feel hurt.

MS: I am not the only one that feels hurt in any respect. Problems are in this closed

provinciality, such as ours, created by everyone trying to assert their autonomous thinking, independently from imposed circumstances from the environment.

IP: Je bilo v Nemčiji drugače?

MS: Ne morem si predstavljati, da bi katerikoli slovenski skladatelj lahko dobil od kateregakoli radijskega glasbenega urednika pri nas odziv, kot mi ga je v pismu izrazil glavni urednik večje nemške radijske postaje: »Posnetek 'Indijanskega poletja' je izpadel zelo lepo. Glasbeniki in jaz smo se zelo razveselili te odlične kompozicije. Lahko poveste jugoslovanskemu radiu, da je posnetek mogoče dobiti na osnovi medsebojne zamenjave.« Posnetek seveda pri nas nikoli ni bil predvajan

IP: *Was it any different in Germany?*

MS: *I can not imagine any Slovenian composer getting a response from any radio music editor here that I got in a letter from the chief editor of a major German radio station: "The record of "Indian Summer" came out very nicely. The musicians and I were very delighted with this excellent composition. You can tell the Yugoslav radio that the record is possible to obtain on the basis of mutual exchange." The record, of course, has never been performed in Yugoslavia.*

IP: Kot sem slišal, ste bili tudi v Kanadi?

MS: V Montrealu sem kot povabljeni profesor predaval kompozicijo in analizo sodobnih glasbenih del na tamkajšnji univerzi. Po povratku pa sem zaradi prav barabarskega glasbeno-političnega spletkarjenja ostal brez zaposlitve. Soočiti sem se moral z brezizhodno materialno revščino.

IP: *I hear you were also in Canada?*

MS: *I lectured composition and analysis of contemporary music at the University of Montreal as an invited professor. After my return I lost my job on account of mischievous musical-political machinations. I had to face material poverty without resort.*

IP: Ko sva se pred časom ob kavi in čaju pogovarjala, ste mi dejali, da ste naredili v življenju dve veliki napaki. Kateri napaki sta to?

MS: Da, naredil sem dve življenjski napaki. Pristal sem in dovolil kolegu, ki je bil profesor na ljubljanski Akademiji za glasbo in imel odlične politične zveze, da me je po hitrem postopku včlanil v komunistično partijo z zagotovilom, da mi bo tako omogočena zaposlitev na tej ustanovi. Ko pa je po zaslugi naših politično odločilnih skladateljev ta možnost dokončno propadla (potem, ko sem bil na kanadski univerzi že habilitiran za profesorja glasbe, je bila moja vloga za habilitacijo na ljubljanski Akademiji za glasbo zavrnjena in to ne glede na dejstvo, da je bila zavrnitev protizakonita), sem naredil drugo veliko napako. Namesto da bi se izselil (za kar sem imel kar nekaj možnosti), sem predvsem v želji po normalnem vzdrževanju svojega družinskega življenja sprejel zaposlitev pri Kulturni skupnosti Slovenije, kar mi je s strani slovenske javnosti pomenilo uboj poklica, z moje pa samomor strokovnosti.

IP: *When we were talking over tea and coffee some time ago, you said that you had made two big mistakes in your life. What are they?*

MS: *Yes, I made two vital mistakes. I agreed and let my colleague, a professor at Ljubljana Music Academy with excellent political connections, to make me, by emergency procedure, a member of the Communist Party with an assurance that I will be enabled*

employment at this institution. When thanks to our political decision-making composers this possibility finally fell apart (after I had already been habilitated as a music professor at the Canadian university, my habilitation application at Ljubljana Music Academy was rejected, irrespective of the fact that such a rejection was illegal), I made the second mistake. Instead of immigrating (for which I had opportunities), I in my wish for normal family life, accepted employment with the Cultural Community of Slovenia, which from the part of the Slovenian public meant a murder of my profession, and from my part a suicide of professionalism.



IP: Kako se počutite sedaj v slovenskem okolju?

MS: V slovenskem okolju je očitno vsak možni odločujoči miselni in umetniški podvig že v kali zadušen in so zato taka in podobna prizadevanja praktično nesmiselna, saj niso nič drugega kot le zavrženi čas in trud. S temi dejstvi – vendar tudi ob veri v vrednote svojega dela, kot sem že dejal in kljub vsemu z neuničljivim upanjem v možnost našega miselnega razvoja - moram živeti, pa če mi je všeč ali ne.

IP: How do you feel now in Slovenia?

MS: It is obvious that in Slovenia every possible decisive mental and artistic venture is nipped in the bud. This is why these sorts of efforts are practically senseless, since they are nothing else but a waste of time and effort. With these facts – but also with faith in the values of my work, and, as I said, with non-destructive hope in the possibility of our mental development – I have to live, whether I like it or not.



	Prebral sem text o skladatelju Stibilju. Zanimivo in kar neverjetno...	
 Sandi  STIBILJ - pogovor	Perfektno, da se g. Stibilj upa povedati to, kar leži v vseh nas, pa ne moremo ali znamo to povedati tako kot je zapisano v intervjuju. ČESTITAM !!! Čim več takih zadev in rubrika bo to, kar je z začetkom že nakazovala!!!	24 Sep 2003 14:09
 Tas  Stibilj	Res dobro !!! Me pa zanima če bo to tudi kaj zalego v glasbenih krogih, ko jih je tako pošlatal ?!	24 Sep 2003 14:15
 Yana  stibilj	Končno zopet eden, ki si upa reči bobu bob...	24 Sep 2003 14:23
 ANA  stari Stibilj	Je pa res fant od fare tale Stibilj čeprav izgleda da je že v letih bi ga želela spoznati zapis in oblika zelo dobro !!!	24 Sep 2003 14:33
 jani  stari	ne me basat, super-Stibilj pa ti si naš ko da bi imel 20 let	24 Sep 2003 14:39
 Stibilj- njegova glas  AXI	Me zanima, kje bi lahko poslušal ali dabo kako njegovo ploščo. Bi lahko kak odlomek spravili gor na vašo internetno stran?!	24 Sep 2003 14:46
 ANA  Stibilj - fotke	Dobre so fotke Stibilja. Kdo in kdaj jih je naredil? Na njih stari izgleda še mladenič, ne bi mu prisodila da je rojen davnega leta 1929, kot piše na začetku intervjuja.	24 Sep 2003 16:14
 uredništvo  fotke	1 - fotke je naredil Igor (Jožef) Prodnik. Tudi ta (fotograf) je zelo ohranjen... :) 2 - bomo preverjali IPje da se ne bi dogajalo, da bi različni pisci pisali iz istega računalnika.....	24 Sep 2003 16:19
preverjeno	Šlo je za obveščanje (po elektronični pošti) o intervjuju med zainteresiranimi. Od tod toliko reakcij v tako kratkem času. Še toliko boljše Za Stibilja sem tokrat zvedel prvič. Intervju je po svoje zanimiv...	
 Toni  Slovenska zaplankanost	Stibilj ima prav glede nerealnega občutka Slovencev da se svet vrti okoli nas. Vendar - a je kriv za to politični vrh? Tudi če bi naši politiki (in ostali funkcionarji) delali v dobro naroda, se postavlja vprašanje glede njihove sposobnosti... Morda je zavedanje tega razlog želje po čimprejšnjem vstopu v Eu, da bodo za nas mislili drugi... Prihodnost v Eu nas čaka samo v kolikor bi krmilo prevzeli sposobni in svetovljani...	25 Sep 2003 00:05
	Pa se ti raje ukvarjajo sami s sabo, ostalo jih ne zanima... Stibilj bi morda še lahko ustvarjal. Pravijo da najboljših ne zaustavi nihče... Slovenci po drugi strani prečesto iščemo izgovore za neuspeh v drugih. Je pa videti da je Stibilj svetovljan.	