

Helena Filipčič Gardina, editor

*V zrcalu glasbene iskrenosti: Vladimir Lovec*  
(1922–1992)

[*In the Mirror of Musical Sincerity: Vladimir*  
*Lovec (1922–1992)*]

Koper: Zavod lepih umetnosti, 2022. 84 pages. €19. ISBN:  
978-961-95887-0-3.

The monograph *In the Mirror of Musical Sincerity: Vladimir Lovec (1922–1992)*, edited by musicologist Helena Filipčič Gardina, commemorates the 100th anniversary of the birth of Vladimir Lovec (1922–1992), a composer, conductor, music pedagogue, publicist and all-round producer of music.

The content of the monograph sheds light on various aspects of Lovec's personality and is thematically divided into three main parts. The first part of the monograph includes a chapter by Helena Filipčič Gardina titled "Life Stations and Diverse Activities of Vladimir Lovec." We follow Lovec's musical path through his central milestones: early years, music education and his beginnings as a composer, first jobs in the field of music, activities at the Koper Music School, music publishing and production activities, a brief outline of the composer's oeuvre and a list of some important performances. The contribution, which brings to the fore the most important highlights from Lovec's life, is written in a systematic and transparent manner and is based on the relevant and properly cited primary (archival) sources and available secondary literature; the bibliographic list at the end of the article undoubtedly offers a suitable starting point for possible further research into Lovec's life and musical activity.

In the second, more extensive part, Vladimir Lovec is remembered, in conversations with Helena Filipčič Gardina and Marija Gombač, by his former students, colleagues and friends, most of whom still play an important part in shaping musical (and cultural) life in Koper and beyond in one way or another; some of them were encouraged to pursue music professionally by Lovec. The two authors ask thoughtful and broad questions: while some of them are more informative, the others focus on Lovec's pedagogical approaches, personal views, the understanding of his compositional oeuvre and, ultimately, the impact he had on the life path of the interviewees. Through the answers,

we get to know Vladimir Lovec as a rather complex and well-versed personality of many interests, both in music as well as in the humanities in general. He, for instance, shows himself to be a dedicated educator who successfully found a way to reach his students; he not only emphasized the technical aspects of playing an instrument, but also extensively debated music with them, thus helping them understand what they were actually playing. This kind of discovery of the composer's personality, his way of thinking, mental horizons and approaches to music is undoubtedly important also in the comprehensive assessment of his compositional activity. This part concludes with the contribution by Anna Fink, a musicologist and former music editor of Radio Koper, who remembers Lovec mainly through her cooperation in radio broadcasts in which she discussed his works.

The last thematic section provides insight into the compositional oeuvre of Lovec and is an indispensable starting point for further exploration of his musical output. We first gain knowledge of the composer's testimony about his own compositions, offering insight into his creative musical poetics. This is followed by a very useful detailed list of his compositions, prepared by Lidija Podlesnik Tomášiková, a musicologist from the NUK Music Collection, and a presentation of Lovec's recordings in the audio-visual archive of RTV Slovenia, prepared by Lea Hedžet, musicologist and music editor at Radio Koper.

The text is appropriately supplemented with abundant and thoughtfully selected visual material, including a CD with Lovec's music. Links to digital content published online give the monograph special value.

The monograph thus sheds light on Vladimir Lovec and his work in a myriad of ways, and through the inclusion of digital content, it may prove to be interesting for the younger generation of readers, who are more inclined to use digital means of accessing information. Given the fact that Lovec has not yet been properly discussed in depth in professional and scientific musicological literature (with the exception of a single diploma thesis and some mentions in review texts), the monograph *In the Mirror of Musical Sincerity: Vladimir Lovec (1922–1992)* is undoubtedly an important contribution and a meaningful starting point for further discussion of Lovec's life and musical activity.

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