

A stylized, folk-art style illustration in the background shows three figures. In the center, a woman in a red hood and orange dress plays a large, dark-colored accordion. Behind her, a man in a yellow shirt and brown coat is partially visible. To the right, another man in a brown coat and hat is shown. The style is reminiscent of traditional Slovenian folk art.

ZVOKI SLOVENIJE

OD LJUDSKIH GODCEV DO AVSENIKOV

SOUNDS OF SLOVENIA

FROM FOLK MUSICIANS TO THE AVSENIKS

RAZSTAVA



SLOVENSKI ETNOGRAFSKI MUZEJ

THE EXHIBITION

BY THE SLOVENE
ETHNOGRAPHIC MUSEUM

22. NOVEMBER 2007 - SEPTEMBER 2008
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K E.01 A.11.02
SEM
2007



COBISS O

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

784.69(497.4)(083.824)

CVETKO, Igor

Zvoki Slovenije : od ljudskih godcev do *avsenikov* : razstava,
22. november 2007 - september 2008 = Sounds of Slovenia : from folk
musicians to the *avseniks* : exhibition, 22 November 2007 -
September 2008 / [avtor besedil Igor Cvetko ; foto Dušan Podgornik ;
prevod David Limon]. - Ljubljana : Slovenski etnografski muzej =
Slovene Ethnographic Museum, 2007

ISBN 978-961-6388-12-2

1. Gl. stv. nasl.

236000512



ZVOKI SLOVENIJE V SLOVENSKEM ETNOGRAFSKEM MUZEJU

Ali je kaj takega kot glasba na slovenski način? In verjamem, da bi mnogo Slovenk in Slovencev ob tem vprašanju najprej pomislilo predvsem na narodno zabavno glasbo, ki je nastala v prvih letih po 2. svetovni vojni kot komponirana vokalno – instrumentalna popularna različica ljudske glasbe. Slednja se je kot oblika množične glasbe pri nas v izročilu stoletja razvijala in se ohranila vse do današnjih dni.

Na pomembna vprašanja o tem nam ob koncu leta 2007 na muzejski način odgovarja mag. Igor Cvetko, kustos kustodiata za duhovno kulturo v Slovenskem etnografskem muzeju. Tokratna zgodba je poglobljena pripoved poglavja o ljudski glasbi, ki je umeščeno v segment Družbeno in duhovno na stalni razstavi Slovenskega etnografskega muzeja **Med naravo in kulturo**.

Začetek kustosove zgodbe, zasnovane na dolgoletnem raziskovanju zlasti glasbil, zvokov in sestavov, ki so zvoke ustvarjali, sega tako kot zvoki Slovenije v prazgodovino, torej v obdobje pojava prvih predmetov, ki jih je pračlovek iz kosti oblikoval tako, da je lahko iz njih izvabil zvoke. Muzejsko pripoved o zvokih in glasbilih ustvarjajo zlasti številna razstavljenega glasbila, pri čemer so bili kustosu pri interpretaciji za obdobje do 20. stoletja v pomoč predvsem različni slikovni viri, ki segajo od motivov na vaški situli iz 5. st. pr. n. št. do motivov na poslikanih panjskih končnicah iz 19. stoletja, nato pa predvsem fotografije za 20. stoletje.

Spričo dejstva, da nas v državnem etnološkem muzeju zanimajo razmerja med svetom predmetov in njihovimi ustvarjalci in uporabniki ter vzgibi za ta razmerja v nacionalnem okviru, sta z vidika vloge zvokov na Slovenskem pomembna zlasti dva razstavna segmenta: prvi, ki govori o obdobju po sredini 19. stoletja, ko je tudi glasba spremljala oblikovanje slovenskega naroda in bila hkrati medij za izražanje narodnostnih čustev, idej in želja. To je tudi čas uveljavitve harmonike, ki je bistveno zaznamovala naravo ljudske glasbe na Slovenskem; in drugi, ki govori o fenomenu narodno zabavne glasbe, ki je zlasti po 2. svetovni vojni prispevala k poenotenju narodno kulturnega prostora na slovenskem etničnem ozemlju in s tem postala ena od simbolnih substanc slovenske narodne identitete. Kot taka je bila in je še vedno eden od nosilcev identitete Slovencev, živečih onkraj državne meje, in izseljencev, ki živijo zlasti v Združenih državah Amerike in v Kanadi.

In ne gre pozabiti, kar poudarja tudi razstava, da so pomembno vlogo pri širjenju zvokov Slovenije odigrali različni množični mediji in nosilci zvoka, ki so omogočili, da je glasba, taka ali drugačna, lahko dosegla vsak dom.

Naj zvoki Slovenije dosežejo tudi vas!

Bojana Rogelj Škafar
Direktorica SEM

SOUNDS OF SLOVENIA IN THE SLOVENE ETHNOGRAPHIC MUSEUM

If we ask people in Slovenia whether there is such a thing as Slovene-style music, many of them are sure to think first of the performers of the popular-national music that appeared in the years following World War Two as a composed vocal-instrumental variant of folk music. But the folk tradition had, of course, developed over the centuries and is still around today.

*At the end of 2007, an answer to the question is provided in a museum context by Igor Cvetko, custodian for spiritual heritage at the Slovene Ethnographic Museum. This story of folk music is one of the narratives included in the social and spiritual section of the museum's permanent exhibition **Between Nature and Culture**.*

The beginning of the custodian's story of the Sounds of Slovenia, based on many years of research, particularly into different instruments, types of sound and combinations of instruments, reaches back into pre-history, to the time when the first objects appeared that were fashioned out of bone by early man for the production of sound. The museum narrative is formed in particular by the instruments on display, the interpretation of which, in relation to the period up to the end of the 19th century, was aided in particular by different pictorial sources, from the images on the Vače situla dating from the 5th century BC to the depictions on painted beehive panels from the 19th century, while for the 20th century photographs were available.

In view of the fact that the Slovene Ethnographic Museum is interested in the relationship between the world of objects and their makers and users, as well as any changes in that relationship in a national context, with regard to the role of sounds in Slovene lands there are two particularly important parts of the exhibition. The first talks of the period after the mid-19th century, when music accompanied the formation of the Slovene nation and was a means of expressing national feelings, ideas and wishes; this is also the time when the accordion became established, which had a fundamental influence on folk music in Slovenia. The second talks of the phenomenon of popular-national music which, in particular after the Second World War, contributed to the cultural unification of Slovene ethnic areas. This kind of music became and remains one of the symbols of Slovene national identity, including for those Slovenes living outside the country's borders and particularly for Slovene emigrants to the USA and Canada.

*And we should not forget, as the exhibition emphasises, that an important role in the spread of the **Sounds of Slovenia** was played by different media, including the mass media, which enabled music to reach every home.*

Let the Sounds of Slovenia reach you too!

Bojana Rogelj Škafar
Director

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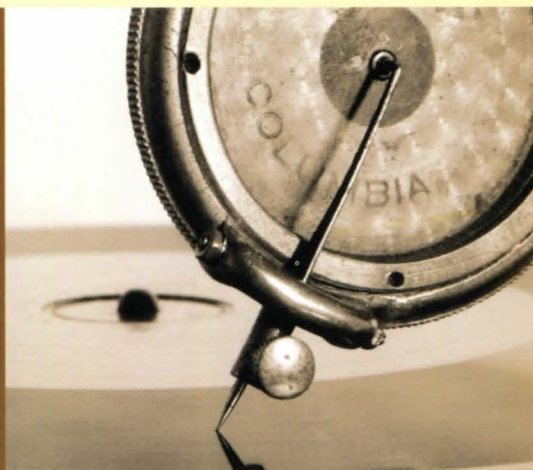
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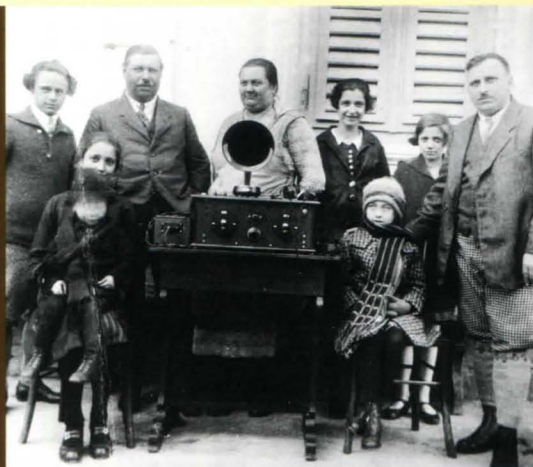
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Razstava z naslovom **Zvoki Slovenije – Od ljudskih godcev do avsenikov** je zgodba o zvoku in godčevstvu na naših tleh.

Pripoved začenja v pradavnini, v času, ko je kamenodobni človek navrtal kost jamskega medveda in morda prvič v zgodovini hote zapiskal nanjo. Sledi prikaz nekaterih pomembnih mejnikov, ki nas povezujejo s preteklostjo in kažejo na bolj ali manj nepretrgan razvoj glasbe na naših tleh:

- železnodobni godec na panovo piščal z vaške situle je prav neverjetno podoben današnjim haloškim godcem na trstenke;
- glasbilo, na katero igrajo angeli na srednjeveških freskah v naših cerkvah, je zanimiva »domača« različica opreklja, še v tem stoletju pomembnega glasbila ljudskih godcev;
- rog iz Valvasorjevega opisa je pred nekaj leti ponovno neodvisno zaživel kot godčevsko glasbilo le nekaj kilometrov proč od Bogenšperka, kjer ga je ovekovečil naš polihistor;
- na številnih panjskih končnicah, posebnosti slovenskega etničnega ozemlja s konca 18. in iz 19. stoletja, najdemo številne godčevske prizore, zgodbe in glasbila; likovni vir je sicer poetiziran, a prepoznaven, natančen in poveden.



*The exhibition entitled **Sounds of Slovenia – From folk musicians to the avseniks** is the story of sound and musicianship in Slovene-speaking lands.*

The story begins in prehistoric times, when a Stone Age man bored holes in the bone of a cave bear and perhaps for the first time in history intentionally blew into it. This is followed by evidence of some important milestones between us and the past, which show the almost unbroken development of music in Slovene areas:

- *the Iron Age player on panpipes depicted on the Vače situla is incredibly similar to the image of today's trstenke player from Haloze;*
- *the instrument played by the angels in medieval frescoes in Slovene Gothic churches is an interesting local variant of the dulcimer, which is still used by folk musicians;*
- *a few years ago, a horn made on the basis of a description by Valvasor came to life as a musical instrument only a few kilometres away from Bogenšperk Castle, where it was immortalised by that great polymath;*
- *on a number of beehive panels – a distinctive Slovene ethnic product from the late 18th and the 19th centuries – there are numerous musical scenes, stories and instruments which, although the visual source is very stylised, are precise, recognisable and eloquent.*

Prizori so presenetljivo podobni stanju z začetka 20. stoletja, ko se na naših tleh izoblikujejo t. i. stalne godčevske skupine, to je take s stalno zasedbo glasbil, ki bi jim lahko rekli »slovenske«. Značilno zanje je izvajanje večglasja, pri katerem en instrument igra vodilno melodijo, ostali pa ga spremljajo in dodajajo bas. Godci so vedno igrali za ples, po pravilu brez dodanega petja.

Po letu 1848 lahko v Sloveniji sledimo zanimivemu razcvetu instrumentalnega muziciranja, ki ga narekujejo burna politična, kulturna in socialna dogajanja na naših tleh. Fotografski dokumenti skoraj stoletnega obdobja prikazujejo številne glasbene priložnosti in prilike iz tistega časa.

Sredino 19. stoletja bi v opisu naše ljudske glasbene preteklosti lahko označili kot »razkol z izročilom«. Iznajdba harmonike je namreč v temeljih zamajala tradicijo domačega muziciranja. Harmonika je postala priljubljeno glasbilo v najrazličnejših glasbenih zasedbah, zlasti »frajtonarica« pa v nekaj desetletjih tudi pri nas vodilni godčevski instrument.

Za prva desetletja 20. stoletja je značilen hiter razvoj cele vrste novih »zvočnih« iznajdb, med njimi fonografa, radia in gramofona, ki so utrle pot novi in hitro rastoči svetovni glasbeni industriji. Dogodki niso obšli naših krajev in ljudi ter so pomembno sooblikovali podobo domače glasbe tako doma kot med našimi izseljenci preko luže.

Radio je, zlasti po drugi svetovni vojni, globoko posegel na področje ljudske glasbe. Svojim poslušalcem je ponujal kolikor mogoče različno glasbo in jo skušal čim bolj približati ljudem. S tem je povzročil enotenje prej raznolikega kulturnega prostora, izvajalce pa spodbujal, da so se trudili biti avtorski, prepoznavni, zabavni in všečni.

Rodila se je narodno-zabavna muzika.

Novi ansambli so sicer poskušali slediti zgledu domačega (instrumentalnega) godčevskega izročila, vendar so komponirali svojo muziko in zanje pisali avtorska besedila. Radijske »zvezde« so se začele seliti na odre, se zato oblačiti v noše in po svojih močeh zabavati ljudi. Nastal je vzorčni model tega novega in nadvse uspešnega glasbenega gibanja: ansambel bratov Avsenik, tip instrumentalno-vokalne narodno-zabavne glasbe.

»Klasično obdobje« naše narodno-zabavne glasbe bi lahko imenovali čas desetih let - od prvih nastopov bratov Avsenik (1953) - do prihoda Lojzeta Slaka na glasbeni oder (1963). V tem času se je v vsebinskem pogledu zgodilo pravzaprav vse, kar je to glasbeno zvrst široko uveljavilo doma in po svetu. Kasnejši razvoj je tekel predvsem v smeri naraščanja števila izvajalcev, profesionalizacije nastopanja ter popularizacije te glasbene zvrsti in širjenja njenega vpliva na čim večji del glasbenega tržišča.

Domača narodno-zabavna scena je ves čas pomembno vplivala tudi na istovrstna glasbena dogajanja v Ameriki in Kanadi. Bila je navdih in glavna gibalna sila, ki je preko luže sooblikovala podobo njene danes nadvse priljubljene in široko prepoznavne različice - t. i. clevelandske polke, ki je med našimi izseljenci postala eden od nespornih simbolov slovenstva in točka, okoli katere se lahko združujejo različne generacije.

Mag. Igor Cvetko, kustos

These scenes are surprisingly similar to the situation at the start of the 20th century, when permanent music groups were formed in Slovene areas, with a fixed line-up of instruments that could be referred to as distinctively Slovene. They were characterised by a lead instrument playing the main melody, while the other instruments provided the accompaniment and bass. At that time music was always for dancing to and musicians usually performed without a singer.

After 1848 it is possible to discern a flourishing of instrumental music in Slovene areas, shaped by turbulent political, cultural and social events. Photographic evidence from the next hundred years shows numerous occasions and opportunities for playing music.

In any description of our folk musical past the mid-19th century could be labelled as a »break with tradition«, for the invention of the accordion shook the foundations of local music making. The accordion became the most popular instrument in a range of different musical set-ups, with the diatonic accordion in particular being, for a number of decades, the leading folk musical instrument.

The first decades of the 20th century were characterised by the rapid development of a whole range of sound-related inventions, including the phonograph, the radio and the gramophone, which paved the way for a new, thriving world music industry. Slovenia and its people were, of course, not unaffected by these events, which shaped the future form of Slovene music both at home and among the emigrant community in North America.

After the Second World War in particular, radio had a massive impact on folk music. It offered listeners as wide a variety of types of music as possible and tried to bring them close to people. In so doing, it unified the previous heterogeneous cultural space and encouraged performers to write their own music, to develop their own recognisable style, to be entertaining and likable.

Popular-national music was born.

Although the new ensembles tried to emulate the local (instrumental) musical tradition, they composed their own pieces and wrote lyrics for them. Radio »stars« began to appear on the stage, where they donned national costume and did their best to entertain. The textbook example of this successful new musical movement was the Avsenik Ensemble, playing instrumental-vocal popular-national music.

The »classical period« of Slovene popular-national music can be identified as the years between the first appearance of the Avsenik brothers in 1953 and the arrival of Lojze Slak on the stage in 1963. During this time, in terms of musical content, everything took place that was to successfully establish this kind of music both at home and abroad. Subsequent developments were mainly in terms of the growing number of performers, the professionalisation of their appearances and popularisation, so that the music's influence spread to a wide market.

All the while, the domestic popular-national musical scene influenced events in the United States and Canada. It was the inspiration for and the main driving force behind the development of the highly popular and celebrated musical variety known as the Cleveland polka, which among Slovene emigrants became one of the indisputable symbols of »Sloveneness« and a common point around which different generations could unite.

M.Sc. Igor Cvetko, custodian

ZVEN DAVNINE NA NAŠIH TLEH

V Divjih babah nad koritom Idrijce so pred nekaj leti izkopali danes svetovno znamenito domnevno prazgodovinsko piščal. Kaj nam lahko arheologija pove o naši preteklosti, o glasbi in življenju iz časov, o katerih nam govorijo le predmeti, ki so tisočletja dolgo počivali v zemlji? Ne veliko. Pa vendar dovolj, da si s pomočjo koščkov razkrite preteklosti lahko sestavimo približno sliko o naši davni preteklosti, prednikih in tako na neki način spoznavamo tudi sami sebe.

Danes že znamenita predzgodovinska piščal iz **Divjih bab** naj bi pomaknila časovne meje, ki naj bi pomenile začetek ločevanja človeka od živali, za nekaj deset tisoč let nazaj, v čas ob zatonu starejše kamene dobe.

Iz začetnega obdobja mlajše kamene dobe imamo na Slovenskem nekaj izjemnih najdb. V **Potočki zijalki** najdene **piščali**, narejene iz kosti jamskega medveda pred nekaj več kot trideset tisoč leti, so edinstveno tovrstno pričanje o kulturi in življenju jamskega človeka v Evropi.

Mnogo mlajša barjanska kultura odstira pred nami novo poglavje naše etnoarheologije: domnevno bi lahko bil kipec t. i. barjanskega ženskega idola iz **bakrene dobe** (tretje tisočletje pred našim štetjem) **ropotulja**, obredno zvočilo.

Kar nekaj tisoč let kasneje se v grobu takratnega novomeškega človeka iz mlajše železne dobe znajde **ropotuljica** iz žgane gline s premerom le nekaj centimetrov, ki ob tresenju presenetljivo lepo zazveni. Ker v grobove pred poltretjim tisočletjem stvari niso zašle kar po pomoti, stari predmet sam zase govori svojo zgodbo.



THE SOUND OF OLDEN TIMES IN SLOVENE LANDS

Some years ago, at Divje Babe cave above the valley of the River Idrijca near the town of Cerklje, was unearthed what is thought to be a prehistoric or Neanderthal flute, which has become known around the world. What can archaeologists tell us about our past, about music and about life in times which we know only from objects that have lain in the ground for millennia? Not a lot, but yet enough for us to put together, from the revealed fragments of the past, a picture of our distant history and ancestors, and through them to understand part of ourselves.

Koščeni piščali iz kosti jamskega medveda.
Potočka zijalka, starost: okoli 35.000 let.
Hrani: Inštitut za arheologijo, ZRC SAZU,
Ljubljana.

*Bone flutes from cave bear bones. Potočka
zijalka cave. Age: around 35,000 years.
Kept by: Institute of Archaeology, Scientific
Research Centre of the Slovene Academy of
Sciences and Arts, Ljubljana.*

Today, the famous prehistoric flute from Divje Babe cave seems to have moved back the time when man began to separate himself from the animals by several tens of thousands of years, to the end of the Paleolithic period (Old Stone Age).

There are also some exceptional finds in Slovenia from the early Neolithic period (New Stone Age). At the Potočka Zijalka cave were found what are thought to be flutes made from cave bear bones over thirty thousand years ago, which offer a unique testimony of the culture and life of cave men in Europe.

The much younger marsh-dwellers' culture opens before us a new chapter of Slovenia's ethno-archaeology: it is thought that the female idol from the Copper Age (third millennium BC) could be a kind of rattle or ceremonial instrument.

Several thousand years later in the grave near today's Novo mesto of a Late Iron Age man there was found a rattle from fired clay only a few centimetres across. It makes a surprisingly pleasant sound when shaken. As two-and-a-half millennia ago items did not find their way into graves by accident, this old object tells its own story.

Glasba in zvok sta bila vselej pomemben del družabnega in duhovnega življenja. Spremljala sta človeka pri njegovih vsakdanjih opravilih, zabavah, slavljenih, vojaških pohodih in ritualih. O tem pričajo prizori na treh nizih znamenite halštatske situle iz Vač iz 5. stoletja pr. n. št. V srednjem nizu se lahko razloči podoba godca, ki piska na **panovo piščal**, glasbilo, ki kasneje postane eno naših najbolj prepoznavnih ljudskih glasbil – **trstenke**, edini tovrstni inštrument na svetu, na katerega je s pihanjem v isto vrsto skupaj zloženih cevov možno igrati tudi večglasno melodijo.

Srednji vek na ozemlju današnje Slovenije spet poskrbi za edinstveno glasbeno najdbo v Evropi: t. i. **slovenski oprekelj** na freskah v prezbiterijih naših gotških cerkva; naslikani angeli igrajo na štiristruna glasbila s tolkači, ki jih držijo med kazalcem in sredincem obeh rok. Gre za glasbila, na katera se da zaigrati dve kompletni lestvici. Freske, ki naj bi nastale med letoma 1450 in 1490, so izključno iz nekdaj slovenskega etničnega prostora!

Janez Vajkard Valvasor je ob koncu 17. stoletja v svoji znameniti **Slavi vojvodine kranjske** med drugim natančno popisal lesene rogove, njihovo izdelavo, način igranja nanje in priložnosti, ob katerih so nanje igrali. Zaradi izvlečnega ustnika so godci nanje zagotovo igrali tudi večglasno. Valvasorjev opis je tako dober, da je bilo po njem moč izdelati natančno repliko teh glasbil.

Prav poseben spomenik dela slovenske glasbene preteklosti pa predstavljajo samo na Slovenskem poznane **panjske končnice**. Poslikane lesene deščice z izrezanim vhomom v čebelji panj nam predstavljajo med drugim številne godčevske prizore, glasbila, godbe, zgodbe in plesne motive (tudi) izpred več kot dveh stoletij. Edinstvene poslikave domačih podobarjev so izvrsten vir za proučevanje našega (glasbenega) izročila.

Vsi navedeni viri pričajo o kontinuiteti kulturnih sledi na naših tleh. Njihov naravni razvoj pa je pripeljal naše glasbeno izročilo do podobe, kot jo poznamo danes.



Kopija vaške situle s podobo godca, ki igra na trstenke.
Starejša železna doba, 5. stol. pr. n. š.

*Copy of the Vače situla with an image of a musician playing the trstenke (panpipes)
Early Iron Age, 5th century B.C.*

Upodobitev angela z opreklem, Mirna,
2. polovica 15. stoletja.

*Image of an angel with a dulcimer, Mirna,
second half of 15th century.*

Pijani fantje (detajl).
Upodobljena je harmonika, sicer redkejši
motiv na panjskih končnicah.
19./20. stoletje.
Iz zbirke Slovenskega etnografskega
muzeja.

*Drunken lads (detail).
Depiction of an accordion, a rare image on
beehive panels.
19th/20th century.
From the Slovene Ethnographic Museum
collection.*

Music and sound were always an important part of social and spiritual life. They accompanied man during his everyday tasks, merrymaking, celebrations, military campaigns and rituals. This is testified by the three rows of scenes depicted on the celebrated Hallstatt situla dating from the 5th century BC found near the village of Vače. In the central row can be made out the figure of a musician blowing on a **pan flute** (also known as panpipes), an instrument that later became one of Slovenia's best known folk instruments, the **trstenke**, the only instrument of its kind in the world on which it is possible, from a single row of pipes fastened together, to produce a multi-part melody.

From the Slovene Middle Ages comes a musical find that is unique in Europe: the **Slovene oprekelj** (a stringed instrument similar to a dulcimer) depicted in the frescoes in the presbyteries of some of Slovenia's gothic churches. Angels play on the four strings with small sticks or hammer held between the index and middle fingers of both hands; it is possible on this instrument to play two complete scales. These frescoes, dated between 1450 and 1490, are exclusive to the former Slovene ethnic areas.

At the end of the 17th century **Janez Vajkard Valvasor**, in his celebrated **The Glory of the Duchy of Carniola**, gives a precise description, among other things, of wooden horns, their manufacture, the method of playing them and the occasions on which they were played. Thanks to their extended mouthpiece, musicians were certainly able to play on them multi-part melodies. Valvasor's description is so good that it has been possible to produce, on the basis of it, an exact replica of these instruments.

An unusual souvenir of the Slovene musical past is represented by the **beehive panels** that were found only in Slovene ethnic areas. These painted wooden boards with a cut out entrance to the beehive depict, among other things, numerous scenes involving musicians, instruments, bands, stories and dancing from as long as two hundred years ago. These peerless depictions by local painters are an excellent source when researching our musical and other traditions.

All these sources bear witness to the continuity of cultural traces in Slovene areas. Their natural development led our musical traditions to the state with which we are familiar today.

STALNOST GLASBENEGA IZROČILA

*L*astnosti, ki najboljše označujeta slovensko glasbeno izročilo, sta zagotovo večglasje in sprotno glasbeno ustvarjanje (improvizacija). Enoglasja in solističnih glasbil naše izročilo ne pozna. Razvoj domačega instrumentalnega izraza je izoblikoval t. i. tipično slovensko zvočnost, ki jo danes morda najboljše predstavlja sestav: klarinet, harmonika in bariton. Ta v pevskem smislu odgovarja sestavu, pri katerem eden poje naprej (vodi), drugi ga spremlja in tretji pridaja bas. Znotraj te formule je potem mogoče skorajda vse. Važno je le, kateri godci se znajdejo skupaj in ob kakšni priložnosti bodo igrali.



CONTINUITY OF MUSICAL TRADITION

The properties that best characterise the Slovene musical tradition are multiple instrumentation (lead instrument, accompaniment and bass) and improvisation – solo instruments play no real part. The development of instrumental music shaped the typical Slovene sound, which is today best represented by the line-up clarinet, accordion and baritone horn. In a singing context, this is like a composition where one voice leads, the second accompanies and the third provides bass. Within this formula almost everything is possible. What is important is which musicians find themselves together and what is the nature of the occasion for which they are playing.



Ljudski godec pri nas ni bil nikoli samostojen poklic. Godci so bili nadarjeni posamezniki z »godčevsko žilico«, zabavnjaki. Med premožnimi kmeti jih ni najti, največkrat so bili to kočarji in rokodelci, ki so si z godčevstvom znali zaslužiti dodaten denar za preživetje. Plačevanje godcev in zaslužek so urejale šege ali navade in poprejšnji dogovor. Večkrat pa se je denar zanje pobiral kar sproti ali na koncu od gostov. Čim boljši in zabaven je bil godec, tem več je znal zaslužiti.

Pojem godčevstva na Slovenskem je povezan predvsem s plesom in z zabavo. Nobeno pomembno obdobje, noben pomemben dogodek življenjskega ali koledarskega kroga ni šel mimo brez prisotnosti godcev. Glasba in ples sta bila obvezna spremljevalca porok, godov in odhodov fantov k vojakom, brez godcev pa si je bilo nemogoče zamisliti tudi glavna praznovanja in mejnike v letu, kot so: novo leto, pustni obhodi, florjanjevanje, praznovanje prvega maja, binkoštni prazniki, kresovanje, prazniki žetve in spravil in martinovanje, likof po skupnih večjih delih, sejmi, žegnanja, gostije, proslave in številne javne prireditve, veselice ter druga srečanja.





Ko struna zapoje,
jaz ne strpim,
de ljubice svoje
na ples ne dobim.

*When the strings start to sing
I can hardly abide
Until my sweet darling
Is dancing at my side.*

In Slovenia, being a folk musician was never a separate profession. Such musicians were talented individuals with a feel for music, entertainers. None of them were from the ranks of the more prosperous farmers, most often they were smallholders or craftsmen who played music in order to earn a little extra money to help them get by. How much and how they were paid was a matter of custom or prior agreement. Often money was collected from the guests while they were playing or when they had finished. The better and more entertaining the player, the more he was able to earn.

The concept of musicianship in Slovene-speaking areas was connected above all with dancing and having fun. It was an integral part of all the important days on the calendar or stages in life. Music and dancing had to be present at weddings, name-days and the departure of young men for military service, and it was hard to imagine musicians not being present for the main annual festivities: New Year, Shrovetide (for Carnival parades), May Day, St. Florian's Day, Whitsuntide, Midsummer's Eve, harvest festivals, St. Martin's Day, topping-out ceremonies, fairs, blessings, feasts, celebrations, and numerous public events, fêtes and other gatherings.



STALNE GLASBENE ZASEDBE

Ljudske godčevske zasedbe so se oblikovale v dolgih stoletjih razvoja. Med tistimi, ki bi jih lahko imenovali stalne, je na slovenskem etničnem ozemlju le ena: duo citire in bunkule v Reziji. Nekaj drugih je stalnih le pogojno; se pravi, da so lokalno sicer prepoznavne in v glavnem ohranjajo tudi obliko in značilen zvok, glede na trenutno zasedbo godcev pa se lahko spreminjajo. Zanimivo je namreč dejstvo, da lahko lokalni ljudski godci tudi v različnih sestavih in z različnimi instrumenti izvajajo za določen kraj značilno muziko.

Vprašanje stalnosti izročila torej ni v njegovi nespremenljivosti, temveč v načinu, kako to izročilo živi.

Rezija: citira in bunkula

Značilen instrumentalni sestav v Reziji je duo iz vodilne citire (violina) in spremljevalne bunkule (mali tristrunski bas). Ker citirar med igranjem ves čas enakomerno tolče z nogo ob tla, je sestav pravzaprav trio. Melodija teče najprej po višjih strunah, »na tanko«, potem pa se enako ponovi še po nižjih, »na debelo«. Plesalci, ki se med seboj med plesom ne držijo, se v plesnem koraku lahko sprehajajo drug mimo drugega in se pri tem vrtijo. Ob koncu sekvence »na tanko« plesalca obvezno udarita z nogo ob tla. V Reziji se javno pleše dvakrat v letu – na »šmarno mišo« (veliki šmaren) in za pusta.



Bovški in istrski trio

Značilnost obeh je enak instrumentalni sestav: škant (violina), klenet (klarinet) in bas. Včasih, zlasti na Bovškem, lahko katerega od vodilnih glasbil zamenja tudi harmonika. Istrski trii so po pravilu igrali slovenske melodije. Te se bistveno razlikujejo od tistih iz hrvaške Istre, ki tradicionalno vključujejo v sestave tudi druge instrumente (diple, sopile ...) in zvenijo zaradi t. i. »istrskega« tonskega sistema drugače. Slovenske melodije pa se razlikujejo tudi od »trieštinskih« in furlanskih, ki so del izročila na drugi strani zahodne slovenske etnične meje.



FIXED INSTRUMENTAL LINE-UPS

Folk music instrumental line-ups came into being over long centuries. The only one in Slovene-speaking areas that could be labelled fixed was the combination citira (fiddle) and bunkula (small three-string cello) in the Resia Valley (now in Italy). Some other combinations could be described as only conditionally fixed: these were locally recognised combinations that usually preserved the same form and characteristic sound, but where the instruments sometimes changed, mainly because of the presence of different musicians. However, it is interesting that local folk musicians in different combinations, playing different instruments, can still produce the music characteristic of a particular location.

The question of the continuity of tradition thus lies not in its constancy, but rather in how the tradition lives on.

Rezija (Italija):

violina-citira, čelo-bunkula. 2. polovica 20. stoletja.

Iz fototeke Glasbenonarodopisnega inštituta (GNI).

Resia (Italy):

citira (fiddle), bunkula (three-string cello), second half 20th century.

Photographic collection of the Institute of Ethnomusicology (GNI).

Bovški in istrski trio:

violina-škant, klarinet-klenet, bajs (dvostrunski). Istra, 90. leta 20. stoletja. Iz fototeke Slovenskega etnografskega muzeja (SEM).

Bovec and Istrian trios:

škant (fiddle), klenet (clarinet), bajs (two-string bass). Istra, 1990s.

Photographic collection of the Slovene Ethnographic Museum (SEM).

Resia: citira and bunkula

The characteristic instrumental combination in Resia is a **citira** or fiddle, supported by a **bunkula**, a small three-stringed bass. As the fiddler constantly stamps his foot in rhythm while playing, this could be referred to as a trio. The melody is first played on the higher strings and then repeated on the lower strings. The dancers, who do not make contact, dance lightly past each other, making turns while doing so. At the end of the sequence on the high strings both dancers stamp their foot on the floor. There are public dances in Resia twice a year: for the Feast of the Assumption and for Shrovetide.

Bovec and Istrian trios

Both of these have the same instrumental line-up: **škant** (fiddle), **klenet** (clarinet) and bass. Sometimes, especially in the Bovec area, one of the lead instruments can be replaced by an accordion. Istrian trios usually played Slovene melodies, which differ considerably from those associated with Croatian Istria, which might involve other instruments (such as the diplo, a kind of bagpipe, and the sopile, similar to an oboe) and have a different sound because of the »Istrian« tone system. The Slovene melodies also differ from the Triestine and Friulian ones, which are part of the tradition from the other side of the western Slovene ethnic border.

Tamburaški orkester

Pred letom 1900 tamburaških orkestrov v Sloveniji skorajda ni bilo. Celo v Beli krajini in v Prekmurju ne, čeprav so tja zahajali tamburaši iz Like in Slavonije. Kot svoja so Belokranjci nekdanj poznali predvsem ansambla **harmonike in klarineta ter orglic in gudala** (lončeni bas), Prekmurci pa se tudi niso nikdar odrekli svojim **bandam**. Orkester sestavlja šest brenkal: **bisernica, brač, čelovič, čelo in berda** (kar odgovarja uglasitvi godalnega kvarteta) ter **bugarija** (za akordično spremljavo). Danes tamburaši največkrat spremljajo belokranjske in prekmurske folklorne skupine.



Prekmurska banda

Prekmurska banda je značilen instrumentalni sestav panonskega dela Slovenije. Čeprav jo v osnovi sestavljajo **violina (prim), viola (kontra), klarinet, bas (krava) in cimbale**, se lahko njena sestava tudi spreminja. Klarinet lahko nadomestijo še ene gosli, ki lahko igrajo tudi kontro; to včasih lahko izvaja tudi harmonika, ki lahko nadomesti celo cimbale. Edini nepogrešljivi inštrument je kontra, saj brez nje banda »ne zazveni prav«. Bande so v Prekmurju in v Porabju igrale za ples in v svojem repertoarju imajo tudi priljubljene pesmi s tega območja.



Tamburaški orkester:

bisernica, brač, čelovič, čelo, bugarija, berda. Bela krajina, 2. polovica 20. stoletja.

Iz fototeke GNI.

Tambura »orchestra«:

bisernica, brač, čelovič, čelo, bugarija, berda.

Bela krajina, second half 20th century.

Photographic collection of the GNI.

Prekmurska banda:

violina, klarinet, viola, bas, cimbale.

Prekmurje, 20. stoletje.

Iz fototeke GNI.

Prekmurje band:

violin, clarinet, viola, bass, dulcimer.

Prekmurje, 20th century.

Photographic collection of the GNI.

Tambura orchestra

In Slovene areas before 1900 there were hardly any tambura »orchestras« (the tambura is a traditional long-necked instrument with three or four strings). This is true even of the Bela krajina and Prekmurje regions, in spite of tambura players often going there from the Lika and Slavonia regions of Croatia. The typical Bela krajina ensemble used to be made up of **accordion** and **clarinet**, or **harmonica** and **gudalo** (an earthenware pot bass), while the people of Prekmurje have never renounced their traditional **bands**. A tambura orchestra is made up of six types of string instrument: **bisernica** (two double strings and two single strings; four tones), **brač** (two double strings and two single strings; four tones), **čelovič** (two double strings and two single strings; four tones), **čelo** (four strings, cello-like) and **berda** (four strings, bass) – these five correspond to the tuning of a string quartet) – plus a **bugarija** (two double strings and one single string; three tones) which offered a non-chordal accompaniment. Today, tambura players most often accompany Bela krajina and Prekmurje folklore groups.

Prekmurje band

The Prekmurje band is the characteristic instrumental line-up of the north-east corner of Slovenia, on the Pannonian Plain. The basic combination of instruments, which can sometimes change, is: **fiddle** (locally known as **prim**), **viola** (kontra), **clarinet**, **bass** (krava) and **dulcimer**. The clarinet player may be replaced by another fiddler, playing the counter-melody, which might also be played by the accordion. An accordion might even replace the dulcimer. The only instrument that cannot be left out is the **viola**, without which the band »does not sound right«. Bands in Prekmurje and the neighbouring region of Porabje played for dancing, their repertoire including all the favourite songs from this area.

GLASBA IN GODČEVSTVO: PRILOŽNOSTI IN PRILIKE

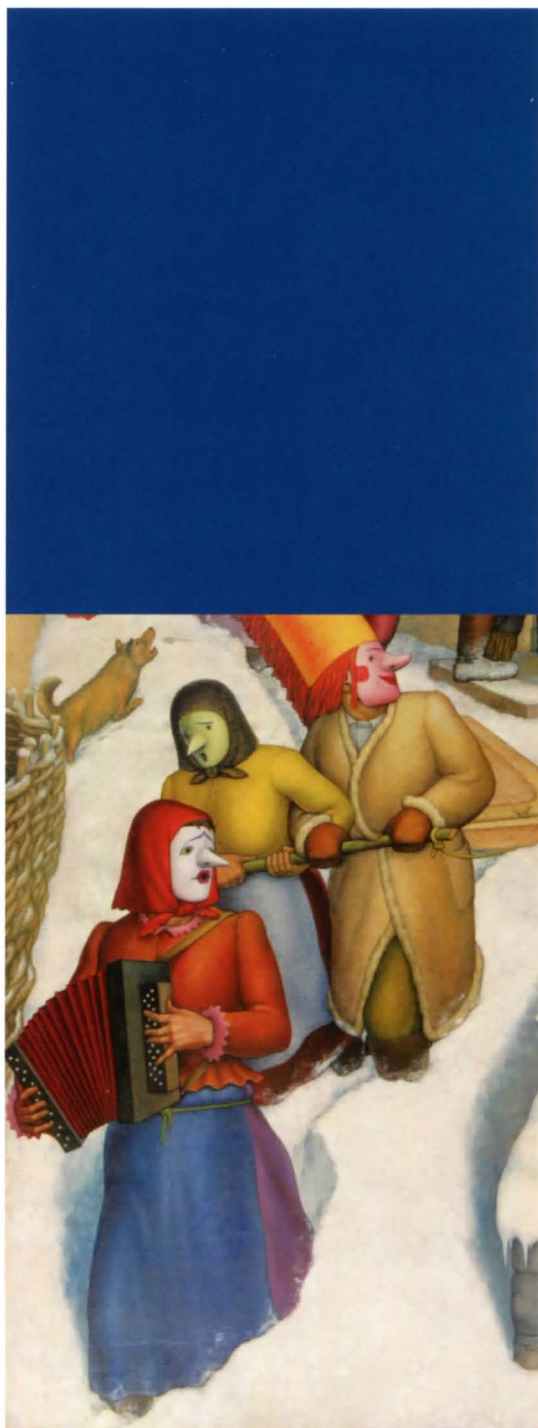
Za obdobje narodnega prebujanja na Slovenskem od sredine 19. stoletja naprej je značilna izrazita politična in ideološka razdvojenost prebivalstva. Sprva v delitvi na nemško in slovensko opcijo, kasneje pa zlasti v merjenju moči med liberalnim in klerikalnim taborom ter rivalstvu med številnimi delujočimi zvezami in društvi. Slovenska društva so, ne glede na svoje nazorske in politične opredelitve, poskušala delovati predvsem na dvigovanju narodnoobrambne, družbene, kulturne in izobrazbene ravni ljudi.

Socialno življenje ljudi se je v tem času odražalo v številnih oblikah razvijanja **družabnosti**. Na vasi je življenje še vedno teklo precej tradicionalno, v mestih pa so bile družbene spremembe bolj opazne. Številne prireditve, srečanja in zborovanja so vključevala raznolik kulturni in zabavni program, popestren z orkestri, godbami, godci, pevskimi zbori ter igralskimi in gledališkimi skupinami. Na liberalnejši sokolski krog je vplivala predvsem Praga, na konservativnejšega orlovskega pa sočasni Dunaj.

Za čas med svetovnima vojnama je bilo značilno na eni strani zavestno ohranjanje izročila v njegovi izvorni obliki in funkciji, na drugi pa razcvet **folklorizma** – oživljanje večkrat že pozabljenih oblik ljudske kulture in njihovo vključevanje v različne javne prireditve. Oboje je živelo predvsem kot posledica domačih političnih, domoljubnih in narodno-hraniteljskih teženj. Z ustanovitvijo Folklornega inštituta pri Glasbeni matici v Ljubljani (1934) so se začele znanstvene raziskave našega glasbenega izročila in načrtno spodbujanje folklorizma. Zanimivo je, da je ta še v svoji predvojni obliki spremljal tudi prelomna leta takoj po drugi svetovni vojni.

*Godca bom vzela,
bom zmeraj vesela,
kadar moke ne bo,
pa zagodel mi bo.*

Tone Kralj: Pust v Zagorici, 1963, detajl.
Hrani SEM.



MUSIC AND MUSICIANSHIP AS OPPORTUNITIES

The period of Slovene national awakening from the mid-nineteenth century onwards was characterised by exceptional political and ideological disunity. First the division between German and Slovene options and later the posturing of the liberal and clerical camps, as well as rivalry among the numerous associations and societies. Slovene organisations, irrespective of their principles and politics, tried most of all to raise the active sense of national awareness and the social, cultural and educational level of the people.



The social life of the people at this time was expressed in many organised forms. In the villages, life still carried on quite traditionally, whereas in the towns social changes were more noticeable. The many events, meetings and gatherings included a varied programme of culture and entertainment, enriched by orchestras, bands, players, choirs and drama groups. The greatest influence on liberal Sokol (Falcon) circles was Prague, while on the more conservative Orli (Eagles) circles it was Vienna.

The inter-War years were marked by both the preservation of traditions in their original form and function, and the flourishing of folklore, i.e. the revival of oft-forgotten forms of folk culture and their inclusion in various public events. These trends were a result of domestic political, patriotic and nationalist tendencies. With the establishment of the Folklore Institute at the Music Society in Ljubljana in 1934, there began academic research into Slovene musical traditions and the conscious promotion of folklore. This institute also continued its work during the years of great change following the Second World War.

*A musician I'll wed
And always be gay
For when there's no bread
To me he will play.*

Tone Kralj: Shrowetide carnival parade in Zagorica, 1963, detail. Kept by SEM.



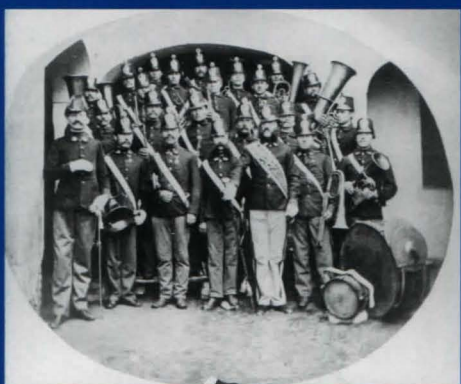
DRUŠTVA / SOCIETIES
Katoliški orkester iz Idrije, 1919.

Catholic Band from Idrija, 1919.



GODBE IN KLUBI / BANDS AND CLUBS
Orkester iz Gornjega grada, 1914.

Orchestra from Gornji grad, 1914.



UNIFORMIRANE GODBE /
BANDS IN UNIFORM
Godba novomeške meščanske garde,
Novo mesto, 1865.

Band of the Novo mesto town guard, Novo mesto, 1865.



SEZONSKI DELAVCI, IZSELJENCI /
SEASONAL WORKERS, EMIGRANTS
Slovenska godba Bled, Cleveland, Ohio,
1931.

The Slovene Band Bled, Cleveland, Ohio, 1931.



TAMBURAŠKE SKUPINE /
TAMBURA GROUPS

Tamburaški zbor Mladinske zveze leto dni
po ustanovitvi, Idrija 1913.

*Tambura group of the Youth Association a
year after its foundation, Idrija 1913.*



NABORI / CONSCRIPTION

Naborniki iz Stare Nove vasi pri Ljutomeru,
1920.

*Conscripts from Stara Nova vas near
Ljutomer, 1920.*



SOKOLI IN ORLI / SOKOLI ("FALCONS")
AND ORLI ("EAGLES")

Telovadna vrsta orlovskega društva
Ljutomer pred katoliškim domom v
Ljutomeru, po prvi svetovni vojni.

*Exercise group from the Ljutomer Orli
Society in front of the the Catholic hall in
Ljutomer, post-WWI.*



SPREVODI IN POVORKE /
PARADES AND PROCESSIONS

Udeleženci polanske gostije z muzikanti,
Cirkovce, Štajersko.

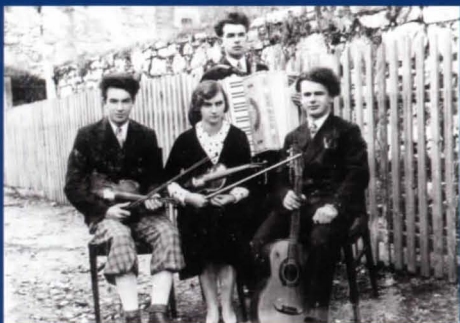
*Participants of the »Polana feast«, with
musicians, Cirkovce, Štajerska.*



NOVE MAŠE / NEW MASSES

Nova maša v Iljaševcih pri Ljutomeru, 1958.

New mass in Iljaševci near Ljutomer, 1958.



GODČEVSKÉ DRUŽINE / MUSICAL FAMILIES

Bratje in sestra Turšič iz Cerknice, ki so igrali tudi po gostilnah in kavarnah daleč naokoli, med svetovnima vojnoma.

The Turšič brothers and sisters from Cerknica, who played at inns and cafes far and wide between the two World Wars.



GOSTILNE / INNS

Na dvorišču gostilne Severkar na Brezovici pri Ljubljani, 1916-17.

In the courtyard of the Severkar inn at Brezovica near Ljubljana, 1916-17.

Panjska končnica iz zbirke SEM (detajl).



RAZKOL Z IZROČILOM

Izum harmonike (Friedrich Buschmann, 1821–1822) je usodno posegel v nadaljnji razvoj ljudske glasbe po Evropi. V nekaj desetletjih se je iz preproste ideje rodilo novo glasbilo, ki je doživelo nepričakovan razvoj in postalo med ljudmi široko priljubljeno. V Sloveniji se prve serijske harmonike pojavijo že sredi 19. stoletja in v temeljih zamajajo domače godčevstvo, ki je temeljilo na skupnem muziciranju vsaj treh godcev: tistega, ki je igral »naprej«, nekoga, ki ga je pri tem spremljal, in tretjega, ki je dodajal bas. Po novem je z igranjem na harmoniko vse to zmogel en sam godec. Tako je bilo potrebno vabiti v goste in plačati le enega, čigar igranje je bilo poleg tega celo glasnejše od igranja prejšnjih treh skupaj.



OHCETI / WEDDING CELEBRATIONS

Poroka v Starsedlu pri Kobaridu,
pred prvo svetovno vojno.

*Wedding in Starsedlo near Kobarid,
pre-WWI.*



ŠEGE, SPREMLJANE Z MUZIKO / CUSTOMS ACCOMPANIED BY MUSIC

Vaški fantje "strelanci" med streljanjem z
možnarji na velikonočno jutro,
Planina pod Golico, okrog 1900.

*Village lads banging mortars, Easter
morning, Planina below Golica, around
1900.*

*Beehive panel from Photographic collection
of the SEM (detail).*

Vse fotografije so iz fototeke SEM.

*All the photographs are from Photographic
collection of the SEM.*



A BREAK WITH TRADITION

The invention of the accordion (by Friedrich Buschmann in 1821-22) had a dramatic effect on the development of popular music across Europe. Over a few decades, from a simple idea a new instrument was born that enjoyed unimagined development and became extremely popular. The first accordions produced on any scale appeared in Slovene areas in the mid-19th century, shaking to the foundations local music-making, which had depended on at least three musicians: one who played in the foreground, one that accompanied and one that added bass. Now a single accordion player could cover all of these, meaning that only one musician needed to be invited to events and paid – and he would even play louder than the others combined.

ZGODBA O HARMONIKI

Harmonika je instrument, katerega korenine segajo na vzhod, h Kitajcem. Tam so že sredi drugega tisočletja pred našim štetjem igrali na glasbilo z imenom sheng, ki ga sestavlja serija v (skupno) skledo vpetih in različno dolgih bambusovih piščali z vgrajenimi nihajočimi jezički. Enega od v Evropo prinesenih šengov naj bi okrog leta 1777 videl izdelovalec glasbil Pere Amiot in podobno piščal vgradil med piščali v svoje orgle. Slabega pol stoletja za tem, leta 1821, je v Berlinu Christian Friedrich Ludwig Buschmann izdelal svojo znamenito »auro«, pihalni instrument z vrsto nihajočih kovinskih jezičkov, dodanim mehom in serijo tipk (gumbov).

To prvo »harmoniko« v vseh mogočih različicah so začeli številni izdelovalci tehnično izpopolnjevati in svoje instrumente na trgu ponujati kot **akordeone**, **koncertine**, **bandonione** ipd. Zaradi enostavne in hitre priučljivosti in glasnosti se je harmonika že sredi 19. stoletja uveljavila najprej po Evropi, kmalu pa tudi drugod po svetu. Izpodrinila je vrsto glasbil, ki so do takrat sestavljala tradicionalne (tudi ljudske) instrumentalne sestave. Novemu glasbilu se je odprl do takrat nepredvideni trg. Harmonika je postala priljubljeno in najbolj uporabljano ljudsko glasbilo, za katero so začeli pisati tudi pomembni koncertni skladatelji: Berg, Prokofijev, Stravinski, Milhaud in drugi.

Na Slovensko je prišla harmonika že kmalu po letu 1850. Posebej diatonična, **frajtonarica**, kot so ji začeli praviti, se je pri nas hitro uveljavila. Njena posebnost je v tem, da je zvok ob pritisku na isti gumb drugačen, kadar meh na instrumentu stisnemo, kot kadar ga raztegnemo. Na frajtonarico se je dalo sorazmerno preprosto zaigrati vse durovske melodije. Pri nas godci v glavnem ločujejo tri različne »štíme« diatoničnih harmonik: **nemško**, **slovensko** in **štajersko**, razlika med njimi pa je predvsem v različnem razporedu gumbov na instrumentu. T. i. **slovenske harmonike** se od **nemških** ločijo že na zunaj: prve so ožje in višje, druge pa širše in nižje.



THE STORY OF THE ACCORDION

The origins of the accordion can be traced to the East, to China. There, in the middle of the second millennium BC, they played an instrument known as a sheng, which was made up of a bound together series of bamboo pipes of varying lengths containing reeds. It is said that one of these instruments was brought to Europe and seen in 1777 by the instrument maker Pere Amiot, who built in similar pipes among those of his organs. Less than fifty years later, in 1821 in Berlin, Christian Friedrich Ludwig Buschmann produced his celebrated »Aura« wind instrument, with a row of metal reeds, added bellows and a row of keys or buttons.

Ena najstarejših harmonik na Slovenskem.
Domnevno pred 1880.

Last: Zdravko Debeljak, Železniki.

*One of the oldest Slovene accordions.
Thought to be pre-1880.*

Owner: Zdravko Debeljak, Železniki.

Godec s harmoniko v fotografskem
ateljeju v Ljubljani, okrog 1933.
Iz fototeke SEM.

*Accordion player in a photo studio in
Ljubljana, around 1933.
Photographic collection of the SEM.*

Diatonična harmonika "Tolminka".
Izdelala Jožko in Aleks Rutar, 2007.

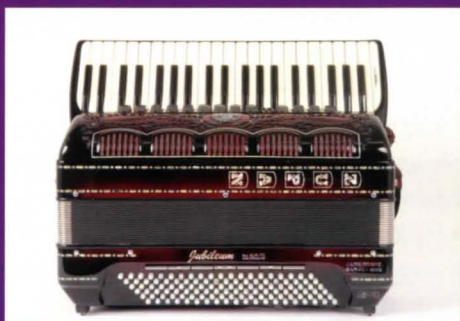
*"Tolminka" diatonic accordion.
Makers Jožko and Aleks Rutar, 2007.*

This first »accordion« in all its possible variants was further technically improved by numerous makers, who marketed their instruments as **akordeon**, **concertina**, **bandoneon**, and so on. As it was easy to learn how to play and because it was quite a loud instrument the accordion established itself as early as the mid-19th century in Europe and later elsewhere in the world. It replaced a number of instruments that had until then been included in traditional (folk) instrumental ensembles. A hitherto unimaginable market opened up for the new instrument: it became very popular and the most frequently played folk instrument. Moreover, important concert composers began to compose for it, including Berg, Prokofiev, Stravinsky and Milhaud.

The accordion reached Slovenia soon after 1850. The diatonic accordion in particular – or **frajtonarica** as it became known in Slovene – very quickly established itself. The special feature of this type of accordion is that the same button produces a different sound when the bellows are squeezed or when they are extended. All melodies in major tones could very easily be played on it. Accordion players in Slovenia differentiate among three different types of diatonic accordion: **German**, **Slovene** and **Styrian**. The difference lies chiefly in the arrangement of the buttons. The so-called Slovene accordions can be also differentiated from the German ones by their general appearance: the former are narrower and taller, while the latter are wider and lower.

Med najbolj znanimi domačimi izdelovalci harmonik so bili med svetovnima vojnama Lubas (Slovenj Gradec in Celovec), Ploner (Trst) in v Ameriki delujoči Slovenec Mervar ter mojstri Kuclar, Prostor in brata Železnik. Danes je izdelovalcev harmonik po Sloveniji veliko. Med njimi izstopata mojstra Valentin Zupan in Jožko Rutar.

Še danes delujoča mengeška Melodija se je takoj po drugi svetovni vojni iz sprva preproste delavnice, v kateri se je zbralo nekaj pomembnih mojstrov iz Ljubljane in okolice, razvila v pravo tovarno glasbil. Svojčas so v njej naredili tudi do 2500 harmonik letno. Veliko so jih tudi izvozili.



Klavirska harmonika, Jubile 65. Izdelal
Valentin Zupan, 2002.

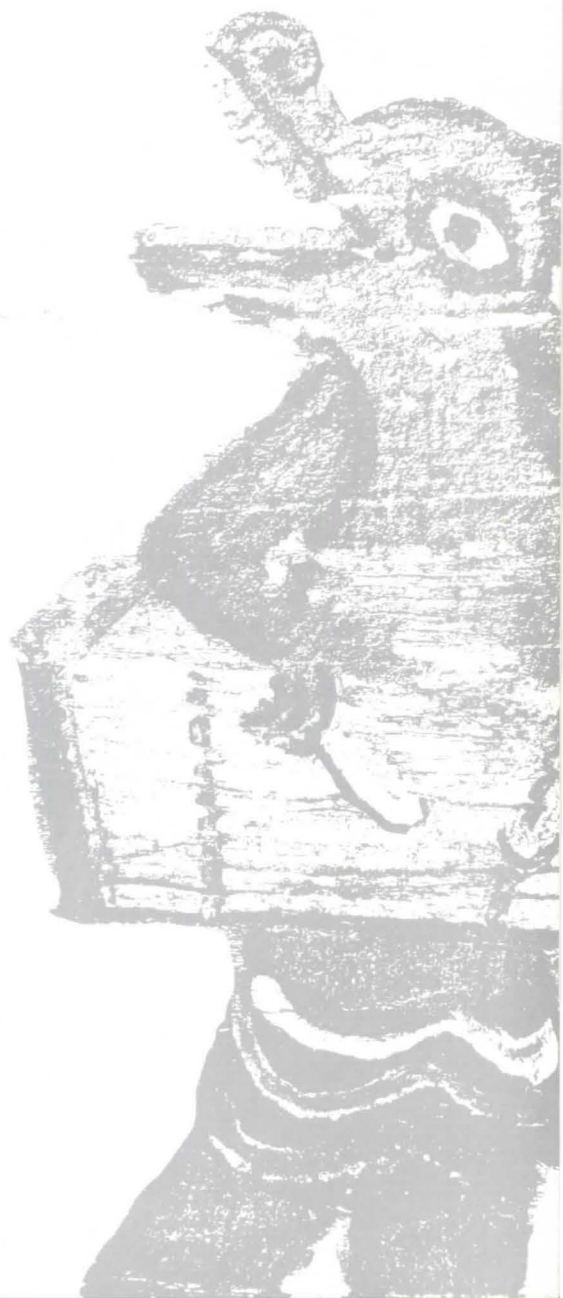
*Jubile 65 piano accordion. Maker Valentin
Zupan, 2002.*

Godec s harmoniko.
Iz fototeke SEM.

*Accordion player.
Photographic collection of the SEM.*

Among the best known Slovene producers of accordions between the two World Wars were Lubas (Slovenj Gradec and Klagenfurt), Ploner (Trieste) and the American based Slovene Mervar, as well as the instrument makers Kuclar, Prostor and the Železnik brothers. Today, there are a great many accordion makers in Slovenia, most noticeably Valentin Zupan and Jožko Rutar.

Immediately after the Second World War Melodija of Mengeš developed from a simple workshop that attracted some important instrument makers from the Ljubljana area into a real musical instrument factory. At one time, Melodija produced up to 2500 accordions per year, exporting many of them. The company is still working today.



KONZERVIRANJE ZVOKA

Mehanični zapis zvoka in njegova reprodukcija

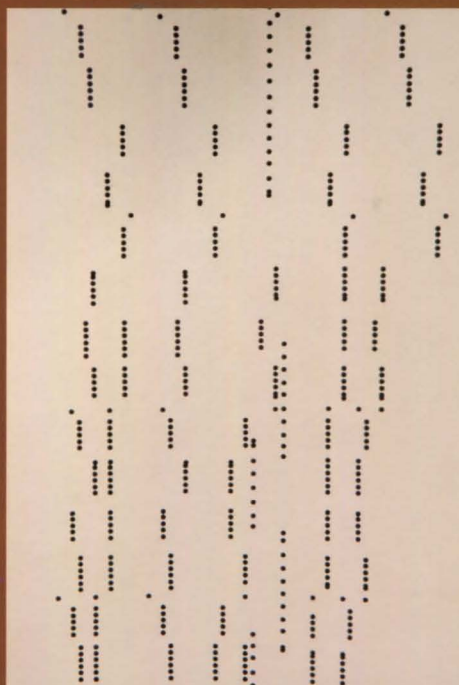
Glasbena zgodovina je polna vsakovrstnih glasbeno-tehnoloških izumov. Že starim Grkom je uspelo sestaviti mehanične hidravlične orgle, v srednjem veku se pojavijo glasbeni avtomati in lajne, za katere pišejo glasbo celo vidni skladatelji tistega obdobja. Skozi stoletja se nato vrstijo zanimive in domiselne zvočne iznajdbe: mehanične naprave za komponiranje, hidravlični zvočni stroji, mehanični ptiči, pojoče skrinjice, parna glasbila, zvočni avtomati, mehanski stekleni harmoniji ...

Leta 1897 Edwin Steve Votey iz New Jerseyja izumi pianolo, mehanični klavir, ki je samodejno igral muziko, »zapisano« na svitkih preluknjanega papirja. Luknje v papirju so omogočale prenos informacije od zapisa do določene tipke na klavirju. Vsaka od luknjic na svitku je odgovarjala eni od 88 tipk na klaviaturi. Njegov izum se je bliskovito razširil po svetu.



Pianola

Na prelomu stoletja je bila pianola priljubljeno gostilniško »glasbilo za ustvarjanje dobrega vzdušja«. Mehanični klavir, kot so ji tudi rekli, je samodejno igral po zvočnem zapisu na naluknjanih papirnatih svitkih. Ti so bili zviti na lesene valje, ki jih je bilo potrebno vstaviti v klavir. Med znanimi ljubljanskimi gostilnami, ki so imele pianolo, je bila tudi gostilna »Pri panju« v Vegovi ulici nasproti današnjega NUK-a. Vanjo so gostje še posebej radi zahajali ob nedeljah po promenadnem koncertu na Kongresnem trgu in poslušali pianolo, na kateri so se vrteli različni slagerji in priljubljene koračnice.



STORING SOUND

Mechanical recording of sound and its reproduction

Musical history abounds with all kinds of technical musical inventions. The Ancient Greeks managed to assemble a mechanical hydraulic organ, while in the Middle Ages there appeared music machines and barrel organs for which even high profile composers of the time wrote music. Then through the centuries a series of interesting and imaginative contrivances appeared: mechanical devices for composing, hydraulic sound machines, mechanical birds, singing chests, steam-driven instruments, various music machines, glasschords, and so on.

Izumitelj pianole Edwin Steve Votey
(desno) ob svojem inštrumentu.

*The inventor of the pianola Edwin Steve
Votey (right) with his instrument.*

Perforiran zvočni zapis na papirnatem
traku za pianolo.
Hrani NUK, Ljubljana.

*Sound recording on perforated paper for
pianola rolls.
Kept by National and University Library,
Ljubljana.*

In 1897 Edwin Steve Votey from New Jersey invented the **pianola**, a self-playing piano that played music »written« on rolls of perforated paper. The perforations enabled the transfer of information to specific keys on the keyboard. This invention rapidly spread round the world.

Pianola

At the turn of the 20th century the pianola was popular in drinking places »for creating a good atmosphere«. This self-playing piano made use of sound recorded on perforated paper wrapped around wooden rolls that were inserted into the device. Among the well-known Ljubljana inns that once had a pianola was one in Vegova ulica (»The beehive«) opposite today's National and University Library. People would go there after the Sunday promenade concert on Kongresni trg (Congress Square) to listen to the pianola, on which were played various popular songs and marches.

Razvoj snemalne tehnike, gramofona in radia med obema svetovnima vojnama je sprožil nesluten razvoj glasbene industrije. Le s pritiskom na gumb je bilo možno kadarkoli prisluhniti svoji izbrani muziki, lahko pa si jo v ovitku celo prinesel domov. Še več: v daljno Ameriko si si lahko vzel kovček z domačo muziko, in če ne, so ti tam glasbeni akviziterji prišli na vrata ponujat plošče z glasbo iz »starega kraja«. In »v paketu« še gramofon. Na njem so si lahko izseljenci kjerkoli in kadarkoli so si zaželeli, vrteli glasbo, ki so jo ob odhodu morali pustiti doma. Prodaja glasbe z domačimi vižami je vzcvetela; zlasti v Ameriki, pa tudi po Evropi.

Fonograf in magnetofon

Thomas Alva Edison je leta 1877 izumil fonograf, prvo uspešno pripravo za snemanje zvoka. Zvočni tresljaji, ki jih je ujel v trobljo, so na njenem ožjem koncu zatresli membrano, povezano z iglo, ter na vrtečem valju, ki ga je Edison poganjal kar z roko, nanj zarisale mehanično sled. Za predvajanje posnetka pa je Edison postopek le obrnil: z iglo, ki je odčitavala zareze na valju, je vzdražil membrano. Ta je zanihala, odmevnik (troblja) pa je deloval kot ojačevalnik zvoka.



Louis Blattner pa je leta 1929 obrnil novo poglavje v svetovni glasbeni industriji. Sestavil je prvi snemalni magnetofon, ki je deloval na principu uporabe magnetnega zapisa zvoka na žico, ki teče mimo elektromagneta. Njegov magnetofon na žico so začeli uporabljati za terenska, radijska in študijska snemanja po svetu. V uporabi ostane do konca 2. svetovne vojne, ko ga izpodrine magnetofon na magnetni trak.



The development between the two World Wars of radio, recording technology and the gramophone initiated an unimagined development of the music industry. At the press of a button, it became possible, at any time, to listen to the music of one's choice, which you could even bring home in its sleeve. What is more, if you went to distant America you could take with you a suitcase full of your local music and if you did not, once you were there, door-to-door salesmen would come to your door offering music from the »old country« – and they would even include a gramophone player in the package. This meant that emigrants, wherever and whenever they wanted, could listen to the music that they had been forced to leave behind. The sale of popular tunes flourished, especially in America, but also across Europe.

Fonograf EWC za reprodukcijo zvoka z valjev, okoli 1900.

Last Zdravko Debeljak, Železniki.

EWC phonograph for reproducing sound with cylinders, around 1900.

Owner Zdravko Debeljak, Železniki.

Magnetofon na žico Webster, 30. leta 20. stol.

Hrani Muzej Velenje.

*Recorder using wire, Webster, 1930s.
Kept by Velenje Museum.*

Phonograph and tape recorder

In 1877 Thomas Alva Edison invented the **phonograph**, the first device to successfully record sound. Sound was captured by a horn, at the narrow end of which was a vibrating membrane connected to a needle or stylus; this left mechanical traces on a cylinder that Edison turned with his hand. To play back the sound, **the process was simply reversed: the stylus that read the indentations on the cylinder caused the membrane to vibrate and the horn acted as an amplifier.**

In 1929 Louis Blattner opened a new chapter in the history of the world music industry. He built the first magnetic **audio recorder**, which worked on the principle of a magnetic impression on a wire running past an electro-magnet. His recorder began to be used in the field, and in radio and studio recording around the world. It remained in use until the end of the Second World War, when it was displaced by the magnetic tape recorder.

Gramofon in radio

Prvi gramofon na ročni pogon je leta 1888 v Washingtonu izdelal Emile Berliner. Pri njem je kot nosilko zvoka uporabil gramofonsko ploščo. Izum sicer sledi osnovni Edisonovi ideji, njegov pomen pa je predvsem v izpopolnitvi tehnologije izdelave množičnih kopij nosilcev zvoka, kar je omogočilo nesluten razvoj glasbene industrije.



Izraz **radio** pravzaprav pomeni skupaj radijski oddajnik, radijski sprejemnik in ustanovo, ki ustvarja radijski program. Za njegovega izumitelja velja Nikola Tesla. Prvi prenos zvoka prek radijskih signalov se je zgodil že leta 1906, šele po prvi vojni pa so začeli v Ameriki serijsko izdelovati preproste detektorske sprejemnike. Prvi radijski postaji sta se oglasili v Pittsburgu in New Yorku leta 1920, v Sloveniji je začel oddajati Radio Ljubljana leta 1928.



Kondenzatorski mikrofonski Neuman.
Na Radiu Slovenija so ga uporabljali med leti 1954 – 1965 za glasbena snemanja in javne radijske oddaje.
Hrani Muzejska zbirka RTV Slovenija.



Gramofon na ročni pogon v škatli,
Columbia , 1927.

Hrani Tehniški muzej Slovenije.

*Wind-up gramophone in its box, Columbia,
1927.*

Kept by Slovene Technical Museum.

Radijski sprejemnik, eden prvih radijskih
sprejemnikov na naših tleh, izdelan leta
1928.

Hrani Muzejska zbirka RTV Slovenija.

*Radio receiver, one of the first in Slovenia,
made in 1928.*

*Kept by museum collection of Radio and
Television Slovenia.*

Gramophone and radio

The first wind-up **gramophone**, which played sound held on a **gramophone record**, was produced in Washington in 1888 by **Emile Berliner**. This invention built upon Edison's ideas is important primarily because it represents a step forward in the mass production of sound storage devices, which facilitated the hitherto undreamt of development of the music industry.

The expression **radio** actually covers the radio transmitter, the radio receiver and the institution that produces radio programmes. **Nikola Tesla** is credited with its invention. The first transmission of sound via radio signals happened as early as 1906, but it was only after the First World War that the first simple detector receivers were produced on a large scale in America. The first **radio stations** made an appearance in Pittsburgh and New York in 1920, while in Slovenia **Radio Ljubljana** began transmitting in 1928.



*Neuman condenser microphone, used at Radio
Slovenia from 1954 to 1965 for recording music
and public broadcasts.*

*Kept by museum collection of Radio and Television
Slovenia.*

DOMAČO GLASBO V VSAKO HIŠO

Radio je imel s svojo zmožnostjo prenašanja zvoka in vzpostavljanja stika med ljudmi daljnosežne posledice za razvoj ljudske glasbe. Po eni strani je svojim poslušalcem želel predvajati čimbolj različno glasbo, s čimer je bistveno prispeval k poenotenju prej raznolikega kulturnega prostora, po drugi strani pa je skomercializiral glasbeno ponudbo in pasiviziral ljudi, da so se začeli iz prej aktivnih udeležencev spreminjati v poslušalce.

Radijska postaja Radio Ljubljana, ustanovljena leta 1928, kot tretja v Evropi, je s tremi urami radijskega oddajanja dnevno vabila k sodelovanju ob klasičnih glasbenikih tudi razne godčevske skupine, harmonikarje in ljudske pevce iz vse Slovenije. Peli in godli so sprva kar »v živo«; prvi posnetki so se na radiu vrteli šele po drugi svetovni vojni.

Družina Šiker iz Močne pri Lenartu

Fotografija družine Šiker iz Močne pri Lenartu. Posneta je bila leta 1929 pred znano Šikerjevo gostilno. Na fotografiji se dobro vidi radijski sprejemnik. Ob njem so Šikerjevi in številni sosiedje ter gostje gostilne v tistem času poslušali radijski program Radia Ljubljane in drugih radijskih postaj po Evropi.



Mihovi godci z Ojstrega vrha nad Železniki

Oče Miha Trojer (klarinet) in njegovi sinovi: Janez (klarinet), Jaka (fajtonarica), Miha (trobenta) in Tone (bariton) so bili po Selški dolini in okolici poznan godčevski sestav. Skupino je sestavil oče Miha, klarinetist pri pihalni godbi na Jesenicah ter samouk na harmoniki. Nakupil je inštrumente in naučil sinove igrati nanje, tako da so si jih lahko po potrebi tudi izmenjevali. Nastopali so, kamorkoli so jih vabili. Sprva skupaj, kasneje fantje tudi sami. Leta 1929, torej v prvem letu oddajanja, so zaigrali celo na Radiu Ljubljana. Domačini so tedaj lahko slišali Mihove godce preko radiodetektorja na slušalke v Megušnici pri Megušarju. Kvartet iz Ojstrega vrha je igral skupaj do druge svetovne vojne.



SLOVENE MUSIC IN EVERY HOME

Radio, with its ability to transfer sound and to forge links between people, had long-term effects on the development of folk music. On the one hand, it wanted to offer its listeners as much musical variety as possible, which made a fundamental contribution to the unification of the previously very heterogeneous cultural sphere, but on the other, it commercialised music and turned people who had previously been active participants into passive listeners.

The radio station Radio Ljubljana, established in 1928, the third in Europe, broadcast for three hours a day and invited, as well as classical musicians, various bands, accordionists and folk singers from all over Slovenia. At first, they played and sang »live«; the first recordings were broadcast only after the Second World War.

Šikerjeva družina ob radijskem sprejemniku, 1929.
Zasebna zbirka Šikerjeve družine.

The Šiker family beside a radio receiver, 1929.
Šiker family private collection.

Mihovi godci. Okrog leta 1930.
Osebni arhiv Trojerjeve družine.

Mihovi godci. Around 1930.
Trojer family private archives.

The Šiker family from Močna near Lenart
Photograph of the Šiker family from Močna near Lenart, taken in 1929 in front of their well-known inn. On the picture can be clearly seen a radio receiver, on which the Šikers, as well as neighbours and guests of the inn, would listen to Radio Ljubljana and other stations from across Europe.

Mihovi godci (Miha's Boys) from Ojstri vrh above Železniki

Father Miha Trojer (clarinet) and his sons: Janez (clarinet), Jaka (diatonic accordion), Miha (trumpet) and Tone (baritone horn) were a well-known musical group in the Selca Valley area. The band was founded by father Miha, a clarinetist in the concert band at Jesenice and self-taught accordion player. He bought instruments and taught his sons to play them so that they could swap places if necessary. They appeared wherever they were invited, firstly together, and later the boys also on their own. In 1929, in other words in its first year of broadcasting, they even played on Radio Ljubljana. At the time, locals could hear Miha's Boys godci through earphones via a radio detector at the Megušar's place in Megušnica. The quartet from Ojstri vrh played together until the Second World War.

Fantje na vasi

Trnovo, na obrobju Ljubljane, kjer so živeli, je bil idealen kraj, koder sta se »združevala vas in mesto«. Pevski kvartet bratov Lumbar je bil vrsto let vodilna vokalna zasedba na Slovenskem in po Francetu Maroltu, takrat našemu vodilnemu etnomuzikologu, naj bi Fantje na vasi »pomembno oblikovali odnos ljudi do ljudske pesmi, vplivali na njeno popularnost med ljudmi in njeno ohranjanje in zbiranje«. Peli so povsod, kamor so jih vabili: na koncertih, dobrodelnih prireditvah, na sindikalnih zabavah in veselicah, po folklornih festivalih. Gostovali so tudi med rojaki in zdomci v Avstriji, Nemčiji in po Franciji. Na ljubljanskem radiu so prvič zapeli že leta 1932 in bili redni gostje radijske oddaje Četrтковih večerov domačih pesmi in napevov, kjer so imeli za njih rezervirani čas. Občasno jih je spremljal tudi kakšen harmonikar ali inštrumentalna skupina.



Nekateri godci in skupine, ki so nekdaj igrali za ples po končanem delu, na veselicah ter po ohcetih, so se začeli pojavljati po radiu, celo snemati. Igrali so tako kot so znali, zlasti tisti bolj avtorski pa so začeli delati tudi svojo muziko – po zgledu ljudske, domače, vendar prepoznavno njihovo, da bi jih ljudje še raje vabili medse. Znani izvajalci so se začeli seliti tudi na oder. Ta pa ima svoje zakonitosti. Na odru je treba izgledati drugače, potrebno se je obnašati drugače in dobro je biti, če ne boljši, vsaj drugačen od tistih, ki pridejo za teboj. Ansamble in pevce, ki so jih ljudje slišali po radiu in vrteli njihove posnetke na gramofonih, so imeli radi, prepoznavali so njih in njihove pesmi, jih skupaj z njimi prepevali in masovno obiskovali njihove koncerte, kjerkoli so se pojavili. To je mnogim pomagalo tudi kadar so še zaigrali v živo, nekateri od njih pa so postali prave medijske zvezde.

Avgust Stanko

Rodil se je leta 1903 v Ljubljani. Igrati na harmoniko se je naučil sam že kot otrok. Lastno (kromatično) harmoniko si je priigral z zmago na tekmovanju na Ljubljanskem velesejmu leta 1929. Prvič je nastopil na Radiu Ljubljana leto dni zatem, 1930. Odziv poslušalcev je bil velikanski. Bil je izjemno talentiran glasbenik, in čeprav je veliko igral med ljudmi, ga je najbolj promoviral prav radijski medij. Na Radiu Ljubljana takorekoč ni bilo oddaje, v kateri Stanko ne bi »v živo« zaigral vsaj nekaj skladb. »Imel sem občutek, da ko igram v mikrofonski, igram občinstvu pred seboj. Tisto, kar so uvedli pozneje - magnetofonski posnetek - ni bila blede senca prejšnjemu, "pravemu" igranju...«, je sam povedal pozneje.



Fantje na vasi med praznično vožnjo po
Ljubljani pred drugo svetovno vojno.
Osebni arhiv Lumbarjevih.

*Fantje na vasi during a festive ride along the
River Ljubljanica. Pre-World War II.
Lumbar family private archives.*

Fantje na vasi (The Village Boys)

Trnovo, on the edge of Ljubljana, where they lived, was an ideal location for »joining together town and village«. This vocal quartet formed by the Lumbar brothers was for years the leading group of its kind in Slovene-speaking areas and according to France Marolt, at that time our leading ethno-musicologist, Fantje na vasi »had an important influence on people's attitudes to folk songs, increasing their popularity, as well as their collection and preservation«. They sang everywhere: concerts, charitable events, trade union social events and celebrations, and at folk festivals. They appeared in front of local audiences as well as emigrant groups in Austria, Germany and France. They first sang on Radio Ljubljana in 1932 and had a regular slot on the broadcast Thursday Evening with Local Songs and Tunes. Occasionally, they were accompanied by an accordion player or instrumental group.

Some of the musicians and bands that once played at dances to celebrate work completed, at festivities and at wedding parties, started to appear on the radio and even to record. They played as best they knew and those with the right talent began to write and play their own music – based on folk and domestic models, but still recognisably theirs, so that people were keen to invite them to perform. Better-known performers also started to appear on the stage. This had its own set of rules: on stage, it was necessary to behave differently and it was good to be, if not better than, at least different to those that appeared after you. The ensembles and singers that could be heard on the radio and on records were particularly popular because people recognised them and their songs, and were able to sing along with them. This meant that their concerts and live appearances were well attended, wherever they were, and some of them became genuine media stars.

Naslovnica novejšje zgoščenke
Avgusta Stanka.

Cover of a new Avgust Stanko CD.

Avgust Stanko

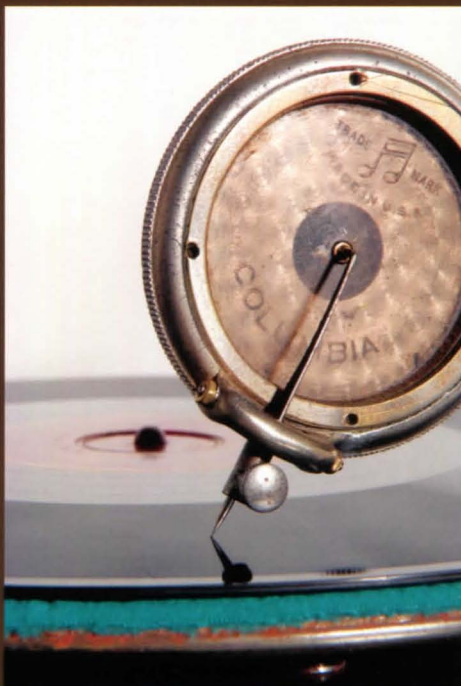
Born in 1903 in Ljubljana. Learned to play the accordion as a child. He won his own (chromatic) accordion at a competition at the Ljubljana Fair in 1929. He first appeared on Radio Ljubljana a year later, in 1930. The listener response was enormous. He was an exceptionally talented musician and although he made many appearances in front of audiences, his name was promoted most of all by radio. There was hardly a broadcast on Radio Ljubljana on which Stanko did not play »live« at least a few compositions. »I had the feeling that when I played in front of the microphone I had the public in front of me. What they produced later – the tape recording – was only a pale imitation of the earlier 'real' playing...« he said later.

Lastnih skladb ni pisal. Ves čas je igral ljudske viže in slovenski repertoar, ki ga je znal spretno harmonizirati in izvajati z njemu lastnim mojstrstvom. France Marolt ga je označil kot »pravega ljudskega vižarja«. Na slovenski glasbeni sceni se je obdržal več kot petdeset let. Umrli je leta 1976.



SLOVENSKA POLKA V AMERIKI

*P*ovsod, kjer so se naselili, so Slovenci v Ameriki začeli ustanavljati svoje zbore, godbe in orkestre, postavljati muzeje in urejati arhive. Slovenski godci in godčevske skupine vodijo ohceti »po starem«, domače »plehmuzike« spremljajo vse pomembne socialne in politične dogodke, orkestri v različnih sestavih skrbijo za družabno življenje Slovencev. Okrog leta 1900 postane središče vseh dogajanj Slovencev v Ameriki mesto Cleveland.



He did not play his own compositions, but always folk tunes and the Slovene repertoire, which he knew how to skilfully harmonise and masterfully perform in his own way. France Marolt labelled him as »a real folk tune player«. He remained on the Slovene musical scene for more than fifty years, dying in 1976.

THE SLOVENE POLKA IN AMERICA

Wherever they settled in America, Slovenes began to establish choirs, bands and orchestras, to set up museums and archives. Slovene popular musicians and groups led »old-fashioned style« wedding celebrations, brass bands accompanied every important social and political event, and orchestras of different compositions made their contribution to the social life of Slovenes. Around 1900, the centre of all Slovene events in the United States became the town of Cleveland.

Harmonikarski klub Polka, Rock Springs,
Wyoming, 1926.
Iz foto dokumentacije Polka Hall of Fame
muzeja, Cleveland, Ohio.

*Polka Accordion Club, Rock Springs,
Wyoming, 1926.
Photographic documentation of the Polka
Hall of Fame Museum, Cleveland, Ohio.*

Gramofon s "trobento", Columbia, okoli
1915, detajl.
Last Zdravko Debeljak, Železniki.

*Gramophone with a horn, Columbia, around
1915, detail.
Owner Zdravko Debeljak, Železniki.*



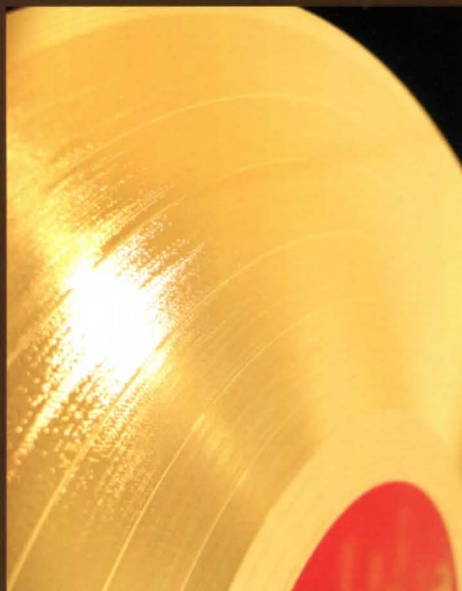
PRVI POSNETKI SLOVENSKE MUZIKE V AMERIKI

*P*reseneti dejstvo, da so bili prvi posnetki s slovensko »etnično« muziko v Ameriki narejeni že leta 1917. Na ploščah iz tistega časa lahko zasledimo imena znane sopranistke Avguste Danilove, duet Avguste Danilove in Mile Polančeve in pevce društva »Slaves«. Znane slovenske pesmi, npr. Barčica po morju plava, Regiment po cesti gre, Pojdmó na Štajersko, so na teh ploščah zapete ob spremljavi harmonike. Po letu 1924 se jim je pridružil še harmonikar Viktor Lesjak in s svojim ansamblom posnel vrsto ljudskih (in svojih) instrumentalnih viž. Po letu 1930 je začela uspešna produkcija te prve slovenske »etno« glasbe v Ameriki usihati.

Trio Matta Hoyerja

Prvi zares uspešen met v produkciji največjih ameriških založb gramofonskih plošč Victorja in Columbije je pripravil Matt Hoyer (Matija Arko). Slovenski priseljenec iz okolice Ribnice je že doma slovel kot izdelovalec harmonik ter aktiven godec. Kmalu po prihodu v Cleveland (1911) je ustanovil svoj lastni trio. V njem je sam igral harmoniko (sprva diatonično, kasneje tudi klavirsko), dodal pa ji je še banjo in kitaro. Priredbe domačih viž so tako zazvenele presenetljivo ameriško. Stil, ki ga je s tem uvedel, se je začel imenovati clevelandska polka. Postala je njegov zaščitni znak, njegov način igranja (med zelo tekočim in energično odrezavim) pa je postal obrazec tudi za neslovenske izvajalce, ki so izvajali etno-polko.

Prve posnetke je Hoyer s svojim triom naredil že v letu 1919. Njegov pohod med zvezde pa se je dogodil leta 1924, ko je ob odprtju slovenskega doma na St. Claire Ave. v Clevelandu za korporacijo Victor, skupaj s še nekaterimi slovenskimi glasbeniki (Louisom Spehekom, Mary Udovich in Josephino Lausche), posnel svoje prve znamenite plošče. Snemal je do leta 1929 in na ploščah zabeležil nekaj več kot 100 pesmi in instrumentalnih viž – predvsem avtorskih aranžmajev polk, ljudskih plesov, maršev in priredb pesmi. Njegova muzika je poldrugo desetletje preplavljale ameriško tržišče. Nekaj so jih kasneje tudi ponatisnili, precej pa presneli tudi za evropski trg.



THE FIRST RECORDINGS OF SLOVENE MUSIC IN AMERICA

It is surprising that the first recordings of Slovene ethnic music were made as early as 1917. On the records of the time we can find the names of the well-known female soprano Avgusta Danilova, the duo Avgusta Danilova and Mila Polančeva, and the singers of the »Slaves« society. The singing of well-known Slovene songs, such as Barčica po morju plava (The Little Boat on the Sea), Regiment po cesti gre (The Regiment Marches Along the Road), Pojdemo na Štajersko (Let's Go to Štajerska), is accompanied on these records by the accordion. After 1924, they were joined by the accordionist Viktor Lesjak and his ensemble, who made the first recordings of folk (and their own) instrumental tunes. After 1930 the production of these first examples of Slovene ethnic music started to dry up.

Legendarni Trio Hoyer.

Iz foto dokumentacije Polka Hall of Fame muzeja, Cleveland, Ohio.

The legendary Hoyer Trio.

Photographic documentation of the Polka Hall of Fame Museum, Cleveland, Ohio.

Zlata plošča, detajl.

Gold record, detail.

The Matt Hoyer Trio

The first real hits produced by the largest American gramophone record publishers Victor and Columbia were made by Matt Hoyer (Matija Arko). This immigrant from near Ribnica was celebrated in Slovenia as an accordion maker and active musician. Shortly after his arrival in Cleveland in 1919 he set up his own trio, in which he played accordion (at first diatonic, later a piano accordion) and there were also a banjo and a guitar. Their arrangements of Slovene tunes thus came to sound surprisingly American. The style that he introduced became known as the Cleveland polka. This became his trade mark, while his way of playing (that varied between flowing and energetically staccato) became a formula used also by non-Slovene performers playing ethno-polka.

Hoyer and his trio made their first recordings as early as 1919. His emergence as a star came in 1924 when, at the opening of the Slovene Centre on St. Claire Avenue in Cleveland, along with some other Slovene musicians (Louis Spehek, Mary Udovich and Josephina Lausche), he recorded for the Victor corporation the first of his celebrated records. He was recording until 1929, making records that contained more than 100 songs and instrumental pieces – mainly arrangements of polkas, folk dances, marches and songs. His music flooded the American market for 15 years. Some of his arrangements were later printed and quite a number were re-recorded for the European market.

SLOVENSKI RADIO V AMERIKI

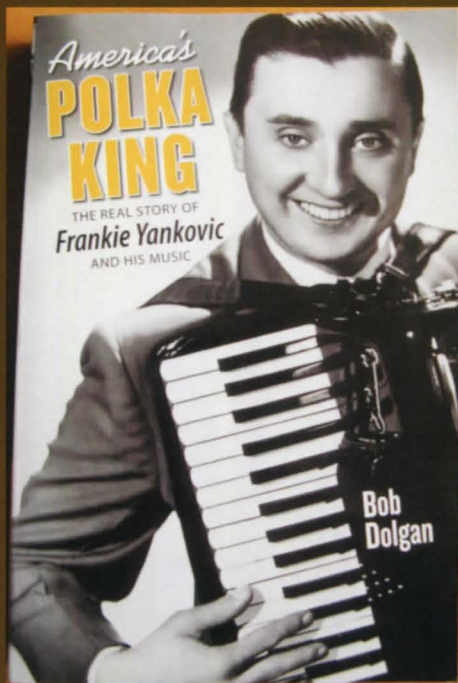
Prvi redni slovenski radijski programi so začeli oddajati že v začetku tridesetih let 20. stoletja. Tako sta npr. v Clevelandu Martin Antončič in v Pittsburghu Mary Škerlong desetletja dolgo gostila vsak teden vrsto slovenskih pevcev in ansamblov. V programih so se vrstile »domače - polka novitete« ter slovenski »etno-pop« program. Slovensko govoreči poslušalci pa so v njih lahko izvedeli marsikaj, kar se je dotikalo njih in je bilo zanimivo za najširši del slovenskih izseljencev v Ameriki. Med izvajalci, ki so se pogosto pojavljali v radijskem programu, so bili tudi William Lausche in sestre Josephine in Mary Udovich, s popularnimi, »amerikaniziranimi« slovenskimi melodijami.

Frank Yankovic

je osrednja osebnost ameriške clevelandske polke, imenovan tudi Ameriški kralj polke. Rojen leta 1915 slovenskima izseljencema v zahodni Virginiji, je že pri devetih letih začel igrati na harmoniko. Po preselitvi v Cleveland je še ne dvajsetleten ustanovil svoj »band«, ki je poleg klavirske harmonike vključeval še: klavir, saksofon, banjo, bas in bobne. Z njim je hitro zaslovel po vsem Ohio. Leta 1938 je ponudil Columbiji, da bi zanje posnel ploščo, vendar so ga zavrnili. Odločil se je, da jo bo izdal ob pomoči lokalne založbe, in uspel. S svojo Slovene Folk Orchestra v kratkem proda 4000 plošč, izkupiček pa v celoti namenil svoji nadaljni promociji.

Piše aranžmaje in prireja slovenska pesemska besedila v angleščini. Izvaja jih v svojskem načinu ameriško-evropske polke na temelju slovenskega izročila. S svojim ansamblom večkrat prepotuje Ameriko. Pojavlja se po salonih, plesnih dvoranh, na koncertnih odrih in prireditvah, nastopa po radiu. Večkrat nastopa po zahodni obali od San Francisca do Los Angelesa in gostuje po mondenih središčih, ob npr. Duku Ellingtonu, Spikeu Jonesu ali Bobu Hopeu in na televiziji skupaj s Kate Smith, Jackie Gleason, Doris Day in drugimi. Njegova slava in priljubljenost naraščata, s ploščami dosega večmilijonske naklade.

Ikona slovenskih clevelandskih narodnozabavnih glasbenikov Frank Yankovic leta 1989 (devet let pred smrtjo) kot prvi prejme prestižno nagrado Grammy v kategoriji polka muzike.



SLOVENE RADIO IN AMERICA

The first regular Slovene radio programmes were broadcast in the early 1930s. Thus, for example, in Cleveland Martin Antončič and in Pittsburgh Mary Škerlong played host every week for decades to a range of Slovene singers and ensembles. The programmes featured »new Slovene polkas« and Slovene popular ethnic music. Slovene-speaking listeners could also hear many items of interest to them and to the wider Slovene community in the United States. Among the frequently-appearing radio performers were William Lausche and the sisters Josephine and Mary Udovich, with their popular »Americanised« Slovene melodies.

Kralj ameriške polke Frank Yankovic.
Iz foto dokumentacije Polka Hall of Fame
muzeja, Cleveland, Ohio.

*The king of American polka Frank Yankovic.
Photographic documentation of the Polka
Hall of Fame Museum, Cleveland, Ohio.*

Naslovnica knjige Boba Dolgana o
amerškem kralju polk, Yankovicu,
Gray & Company, Cleveland, 2006.

*Cover of Bob Dolgan's book on America's
Polka King Frankie Yankovic,
Gray & Company, Cleveland, 2006.*

Frank Yankovic

The central figure in American, Cleveland-style polka. Also known as **America's Polka King**. He was born in 1915 to Slovene immigrants in West Virginia and started playing the accordion when he was ten years old. After moving to Cleveland, as a twenty year old he started his own band which, in addition to accordion, included piano, saxophone, banjo, bass and drums. He soon became well-known throughout Ohio. In 1938 he offered to make a record for Columbia, but he was turned down, so he decided to bring a record out with the help of a local record publisher and succeeded. His Slovene Folk Orchestra soon sold 4000 records, the profit from which was devoted entirely to his further promotion.

He wrote arrangements and adapted Slovene lyrics into English. He performed them in American-European polka style on the basis of Slovene tradition. He and his ensemble made many tours of the USA, appearing in salons, dance halls, on concert stages and at various events, as well as on the radio. He often appeared on the West Coast from San Francisco to Los Angeles and made guest appearances at prestigious venues, with the likes of Duke Ellington, Spike Jones and Bob Hope, as well as on the television with Kate Smith, Jackie Gleason, Doris Day and others. His fame and popularity mushroomed and his records sold in millions.

In 1989, ten years before his death, the icon of Slovene-style polka music Frank Yankovic was the first to receive a prestigious **Grammy Award** in the category of polka music.

PARADA GLASBENE ZABAVE

Slovenska narodnozabavna glasba

Dejstvo je, da je slovenska narodnozabavna glasba pravzaprav otrok radia, ki je po drugi svetovni vojni na široko odprl vrata številnim in med ljudmi priljubljenim prirejevalcem ljudske glasbe in avtorskim priredbam t. i. narodnih pesmi. Ustvarila jo je predvsem odmevna in po Sloveniji zelo poslušana radijska oddaja Četrtekovi večeri domačih pesmi in napevov.

Pa vendar: vse skupaj se ni zgodilo čez noč. En del nekdanje »kmečke godbe«, ki je bila dolgo sestavni del vsakdanjega življenja in praznikov na podeželju, se je moral najprej preleviti v »folkloro«. Ta je bila v prvi vrsti namenjena domačemu občinstvu, kmalu pa ji je uspelo tudi prestopiti meje. Oprla se je na t. i. slovensko polko, predstavnico nekakšne tipične slovenske zvočnosti, in postala njen zaščitni znak. Z Avseniki, ki so zanjo našli primerno obliko, vščen odrski vzorec in svojstven »sound«, se ta nova (narodnozabavna) zvočnost ne uveljavi samo doma, ampak tudi po vsej srednji Evropi, saj si z njo deli skupni kulturni prostor. Narodnozabavno gibanje postane (pol)profesionalna dejavnost in si skuša poiskati lastno tržno nišo. To mu uspe predvsem na podeželju in znotraj (pol)delavskega kroga. Značilno za narodnozabavno glasbo je opuščanje domače instrumentalne tradicije (v prvi vrsti vključevanje pevcev v instrumentalni sestav in nategovanje sicer značilnega neenakomernega ljudskega ritma na kalup polke in valčka) in avtorsko ustvarjanje »nove« muzike – novih oblik, nove zvočnosti in obvezne prepoznavnosti. Toda vsaj s priokusom ljudskosti, domačnosti. Ta pogoj postane garant finančne uspešnosti naše narodnozabavne glasbe doma ter zaščitni znak domače glasbeno-zabavne industrije kot izvoznega blaga.

Ljudje so bili v prvih letih po vojni željni zabave. »Teatri« (Veseli teater, Toti teater), pevsko-instrumentalni ansambli in humoristi (Frane Milčinski - Ježek, Marjan Roblek, Franc Košir) so bili redni gostje radijskega programa (rednih oddaj, Veselih večerov, javnih radijskih oddaj) in številnih »živih« nastopov pred publiko po vsej Sloveniji.

Oddaje Četrtekov večer domačih pesmi in napevov so postale na vasi pravi praznik. Poslušalci so zaradi njih množično kupovali radijske sprejemnike, jih postavljali na okna in pri tem govorili: »Danes pa igrajo naši, 'avseniki'!«

Na javno radijsko oddajo Za našo vas je leta 1954 v Šentilju pri Mislinji prišlo okoli deset tisoč (!) poslušalcev. Na njej so nastopili tudi Beneški fantje.



A PARADE OF MUSICAL ENTERTAINMENT

Slovene popular-national music

Slovene popular-national music is actually a child of the radio, which after the World War II opened the door to many popular adapters of folk music and newly written pieces, known as national songs. The well-liked and influential broadcast Thursday Evening with Local Songs and Tunes played an important role here.

And yet all this did not happen overnight. Part of the former »rural music« that was long a constituent part of the everyday life and festivities in the countryside first had to become »folklore«. This was aimed primarily at a domestic audience, but it soon succeeded in reaching beyond the country's borders. It relied on so-called Slovene polka, which became representative of the typical Slovene sound and its trade mark. With the Avseniks, who found a suitable form for it and who had a pleasing stage presence and a distinctive sound of their own, this new (popular-national) musical style became established not only at home, but right across Central Europe, with which Slovenia shared a common cultural space. The popular-national movement became a (semi) professional activity and tried to find its own market niche. It succeeded above all in country areas and among working class communities. One characteristic of this popular-national music is the abandonment of the local instrumental tradition (primarily, the inclusion of a singer in instrumental groups and the tightening of the characteristic irregular folk rhythm to fit the polka and the waltz) and the writing of »new« music – new forms, new sounds and an obligatory recognisability. But a sense of folkiness and homeliness was retained, which guaranteed the financial success of Slovene popular-national music at home and became the trade mark of the music and entertainment industry as an export item.



In the years after the World War II people were hungry for entertainment. »Theatres« (Veseli teater, Toti teater), groups with singers and comedians (Frane Milčinski-Ježek, Marjan Roblek, Franc Košir) were regular guests on radio programmes (regular broadcasts, »happy« evenings, public broadcasts) and numerous live public performances all over Slovenia.

The broadcast Thursday Evening with Local Songs and Tunes became like a real holiday in the villages. Many bought radios because of it and put them in the window because »today the 'avseniks' are playing«.

In 1954, in Šentilj pri Mislinji, a concert for a public radio broadcast For Our Village attracted a live audience of around ten thousand! Among those appearing were the ensemble Beneški fantje.

Od Avsenikov do Slakov: sprehod skozi »klasiko« slovenske narodnozabavne glasbe

PREDHODNIKI

Vaški kvintet

Ansambel je nastal iz malega domačega zabavnega orkestra predvsem za potrebe radijskega programa leta 1945. Njihov program je sprva vključeval zabavne skladbe, popularne šlagerje pa tudi džez, med odmori pa je Vaški kvintet bolj za šalo zaigral še kakšen venček polk in valčkov. Oddaja Četrtek večer domačih pesmi in napevov skoraj ni minila brez njihovega nastopa. Priljubljenost ansambla je močno zrasla, ko sta v sestavu začela prepevati Božo Grošelj in Miško Hočevar ter za njima še Rezika Koritnik in Sonja Hočevar, saj je radio potreboval živahen in poslušan glasbeni program.

Beneški fantje

Štejemo jih za sopotnike Avsenikov. Izšli so iz tradicije beneške ljudske glasbe. Po uspešnem prodoru Avsenikov so tudi oni svoj repertoar obogatili še z izvirnimi skladbami. Duša ansambla je bil že od začetka beneški Slovenec Edi Bukovac (roj. 1926). Kot trio (klavirska harmonika, kitara in bas) s pevcema (Edo Bukovac in Ludvik Urekar) so jeseni 1951 nastopili na Radiu Ljubljana in začeli z Oddajo za Beneške Slovence. Njihova priljubljenost je rasla, pridružil pa se jim je še humorist Marjan Roblek. Njihova najbolj znana skladba je še vedno Rudeči cvet, popevka, ki je skoraj ponarodela.

1945



1952



A stroll through the »classics« of Slovene popular-national music: from the Avseniks to the Slaks

PREDECES

Vaški kvintet (The Village Quintet)

This ensemble grew out of a small local band mainly to meet the needs of a radio programme in 1945. Their repertoire at first included light compositions, popular songs as well as some jazz, while during the breaks, for fun, they would play a sequence of polkas and waltzes. There was hardly an edition of the broadcast Thursday Evening with Local Songs and Tunes on which they did not appear. The group's popularity greatly increased when Božo Grošelj and Miško Hočevar began to appear as singers, and later Rezika Koritnik and Sonja Hočevar, for there was a demand for lively and easy-to-listen-to music.

Vaški kvintet v radijskem studiu,
okoli leta 1950.
Osebni arhiv Sonje Hočevar.

*Vaški kvintet (The Village Quintet) in the
radio studio, around 1950.
Sonja Hočevar's private archives.*

Beneški fantje med nastopom v zgodnjih
50. letih.
Osebni arhiv Danije Naraločnik.

*Beneški fantje (The Venetian Slovenia Boys)
performing in the early 1950s.
Danijela Naraločnik's private archives.*

Beneški fantje (The Venetian Slovenia Boys)

These could be called fellow travellers of the Avseniks. They emerged from the tradition of folk music in Venetian Slovenia. Only after the success of the Avseniks did they decide to perform their own compositions. The moving spirit of the group was from the beginning the Venetian Slovene Edi Bukovac (born 1926). In the autumn of 1951 they appeared on Radio Ljubljana as a trio (piano accordion, guitar and bass) with the singers Edo Bukovac and Ludvik Urekar, launching broadcasts for Venetian Slovenes. Their popularity began to grow when they were joined by the comedian Marjan Roblek. Their best-known piece is Rudeči cvet (The Red Flower), a popular song that almost became a national anthem.

ANSAMBEL BRATOV AVSENIK

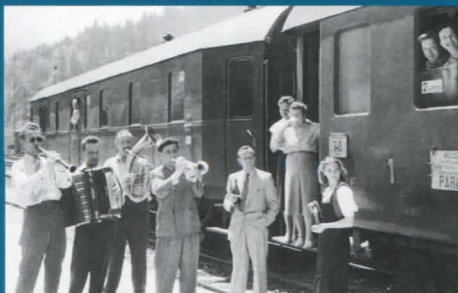
Ansambel je nastal pravzaprav na željo Avsenikovega očeta, da bi njegovi štirje otroci igrali skupaj: Majda citre, Janez violino, Vilko klarinet in Slavko frajtonarico. Vendar se mu želja ni čisto uresničila. Slavka je bolj kot diatonična harmonika privlačevala klavirska. Rad je poslušal šlagerje, dunajski šramel ter Straussove in Kreuderjeve melodije.

»Zgodovinske zasedbe« Avsenikov se je domislil Vilko Ovsenik, ko je sestavil danes legendarni Gorenjski kvartet v zasedbi: Slavko Avsenik, klavirska harmonika, Vilko Ovsenik, klarinet, Franc Košir, trobenta in Franc Ogrizek, bariton (evfonij). Ta je že s prvim nastopom v Četrtekovem večeru domačih pesmi in napevov požel ovacije poslušalcev. Ko je po Vilku klarinet prevzel Zoran Komac, priključil pa se jim je še kitarist Lev Ponikvar ter pevski par Danica Filipič in Franc Koren, pa je nastal znameniti Avsenikov ansambel.

Že s prvimi radijskimi in javnimi nastopi se je začela njihova zmagovita pot doma in po Evropi. Sledil je izid prve Avsenikove »večne« plošče z melodijami *Tam, kjer murke cveto*, *Na mostu*, *Večer na Robleku*, vabilo na zahodnonemško televizijo, vnaprej razprodani koncerti in vrsta koncertnih turnej po Evropi in Ameriki. Številne Avsenikove melodije so ponarodele. Polka *Na Golici* je postala največkrat izvajana instrumentalna skladba na svetu. Postali so legenda domače narodnozabavne glasbe. Nprekinjeno so delovali do leta 1990.



1953



Avsenikovo skladbo Na Golici je med svojim dopustom v Bohinju (1955) slučajno slišal urednik bavarskega radia Fred Rauch. Takoj je poskrbel za snemanje prve male Avsenikove plošče. Na njej so bile štiri skladbe: Na Golici, Veseli svatje, Spomin in Iz Bohinja.

Največ občinstva na Avsenikovih nastopih je prišlo na koncert na berlinski stadion – 90.000 ljudi! Ko je Danica Filipič zapela Moj rodni dom, so luči na stadionu ugasnili in vsi so prižgali svečke ...

Brata Avsenik sta skupaj ustvarila blizu 1000 (tisoč!) izvirnih skladb, ansambel pa je prodal preko 30 milijonov plošč.

Klavirska harmonika, Hohner. Slavko Avsenik je igral nanjo med leti 1953 in 1976.
Galerija Avsenik, Begunje.

*Hohner piano accordion played by Slavko Avsenik from 1953 to 1976.
The Avsenik Gallery in Begunje.*

Avseniki pred odhodom na gostovanje v Francijo, 1956.
Zasebni arhiv bratov Avsenik.

*The Avseniks before leaving on a French tour, 1956.
The Avsenik brothers' private archives.*

Legendarni Avsenikov kvintet s pevcema Emo Prodnik in Francem Korenom.
Zasebni arhiv bratov Avsenik.

*The legendary Avsenik Quintet with the singers Ema Prodnik and Franc Koren.
The Avsenik brothers' private archives.*

While on holiday in Bohinj in 1955, the Bavarian Radio editor Fred Rauch heard by chance the Avsenik composition On Golica. He immediately arranged for the recording of the first Avsenik EP, which featured four compositions: Na Golici, Veseli svatje (The Happy Wedding Guests), Spomin (Memory) and Iz Bohinja (From Bohinj).

The largest audience for one of their concerts was at the Berlin Stadium – 90,000 people! When Danica Filipič sang Moj rodni dom (My Birthplace), the stadium lights were turned off and the audience lit candles.

The two Avsenik brothers created almost a thousand original compositions and the ensemble sold more than 30 million records!

THE AVSENIK BROTHERS

The ensemble actually came about because of the father's wish to see his four children playing together: Majda, zither, Janez, violin, Vilko, clarinet, and Slavko, diatonic accordion. However, his wish was not realised in its entirety. Slavko was more drawn towards the piano accordion; he liked to listen to popular singers, Viennese easy-listening quartets, and the melodies of Strauss and Kreuder.

The »historical line-up« of the Avseniks was thought up by Vilko Ovsenik, when he set up the legendary Gorenjska Quartet: Slavko Avsenik, piano accordion, Vilko Ovsenik, clarinet, Franc Košir, trumpet and Franc Ogrizek, baritone horn (euphonium). At their very first appearance on Thursday Evening with Local Songs and Tunes the audience gave them a standing ovation. When Vilko was replaced on clarinet by Zoran Komac, and they were also joined by the guitarist Lev Ponikvar as well as the singers Danica Filipič and Franc Koren, the famous Avsenik Ensemble was born.

Their triumphal parade both at home and across Europe began with their first radio and public appearances. There followed the publication of the first Avsenik evergreen records, with melodies such as *Tam, kjer murke cveto* (There, Where the Kamnik Orchids Bloom), *Na mostu* (On the Bridge), *Večer na Robleku* (Evening on Roblek), an invitation from West German television, sold-out concerts and tours of Europe and America. Some of the Avseniks' melodies have become like national anthems. The Polka *On Golica* became the most frequently played instrumental piece in the world. They became legends of national-popular music. The ensemble finally stopped playing regularly in 1990.

Veseli Vandrovčki

Vodja ansambla je bil Pavle Kosec (1922, Mengeš), izvrsten harmonikar in akademski glasbenik. V sestav je poleg svoje klavirske harmonike vključil še eno ter kitaro in bas. Bil je glasbeni iskalec in zanimiv prireditelj. Ljudje so Vandrovčke sprejeli nadvse toplo. Ohranjenih radijskih zvočnih posnetkov skupine ni, saj naj bi jih na radiu po pomoti zbrisali. Kasneje je Pavle Kosec postavil na noge še ansambel Veseli kosci, skupino z zanimivim sestavom: tremi orglicami, kitaro in harmoniko, ki »naj bi le poudarjala zven orglic«. Tudi s tem sestavom so uspešno nastopali na radiu.

Veseli planšarji

Ansambel je sestavil Franček Povše (1920, Trebnje), sicer klarinetist, po lastni zamisli in zgledu Avsenikov. Vanj je poleg trobente, harmonike, klarineta, bas baritona in bumbajsa vključil še nekaj »izvirnih« glasbil: zvonce, pastirski rog in kraguljčke. Za dedka Mraza leta 1955 so otrokom prvič zaigrali oblečeni v planšarska oblačila, tista, ki so po snemanja filma Kekec ostala v garderobi Vibe filma. Sprva so nastopali sami, kasneje pa so se jim pridružili še pevci (Tone Kozlevčar, Božo Grošelj) in humorist (Frane Milčinski - Ježek). Bili so ena prvih skupin, ki jih je posnela slovenska televizija. Odmevne so bile njihove glasbene turneje po Evropi, Ameriki in Kanadi. Izvajali so okoli 100 lastnih kompozicij. Večina jih je posnetih in ohranjenih.

Dobri znanci

Sestav je zrasel iz ansambla Celjskih fantov in iz dveh članov Beneških fantov: Marjana Robleka (avtor, humorist in povezovalec) in Jožeta Naraločnika (basist). Čeprav se je zasedba ansambla (harmonika, klarinet, trobenta, kitaro in bas) večkrat spreminjala, je zvok ansambla ves čas ostajal zanje značilen. Njihova velika uspešnica je bila Roblekova skladba Šumijo gozdovi domači, nastopali pa so, za razliko od številnih drugih ansamblov, oblečeni v enotno slovesno obleko: bele srajce, rdeče telovnike in temne hlače. Posneli so eno malo in dve veliki plošči, gostovali pa so tako po Evropi kot po Ameriki, Kanadi in Avstraliji.

1954



1955



1956



Ansambel Pavleta Kosca še v času pred Avseniki.

Iz knjige Ivana Sivca Vsi najboljši muzikanti.

The Pavle Kosec Ensemble before the Avseniks.

From the book by Ivan Sivec All the best musicians.

Prva zasedba Veselih planšarjev v nošah. Iz knjige Ivana Sivca Vsi najboljši muzikanti.

The first line-up of Veseli planšarji (The Happy Herdsmen) in herdsmen costumes.

From the book by Ivan Sivec All the best musicians.

Dobri znanci na koncertu med rojaki na Koroškem, 1956.

Osebni arhiv Danijele Naraločnik.

Dobri znanci (The Good Acquaintances) playing to Carinthian Slovenes, 1956. Danijela Naraločnik's private archives.

Veseli Vandrovčki (The Happy Wanderers)

The leader of the ensemble was Pavle Kosec (1922, Mengeš), an accomplished accordionist and graduated musician. The line-up included two piano accordions, including his, a guitar and a bass. He was a musical explorer and interesting arranger. The Vandrovčki were always very warmly received. There are no surviving recordings of the group's radio performances, as they seem to have been accidentally erased. Later, Pavle Kosec set up another ensemble, Veseli kosci (The Happy Haymakers), with an interesting line-up: three harmonicas, a guitar and an accordion which was supposed to »bring out the sound of the harmonicas«. They also made successful radio appearances.

Veseli planšarji (The Happy Herdsmen)

The ensemble was put together by clarinetist Franček Povše (1920, Trebnje), using his own ideas but emulating the Avseniks. In addition to trumpet, accordion, clarinet, bass baritone horn and bumbass, it also featured some more »original« instruments, such as bells, shepherd's horn and jingles. For New Year in 1955 they played for children dressed in Alpine herdsmen's outfits that were left over in the wardrobe at Viba Film after the making of the famous children's film Kekec. At first, they appeared on their own, but were later joined by singers (Tone Kozlevčar, Božo Grošelj) and a comedian (Frane Milčinski - Ježek). They were one of the first groups to appear on Slovene television. Their tours of Europe, the USA and Canada were well received. They used to perform around a hundred of their own compositions, most of which were recorded and are preserved.

Dobri znanci (The Good Acquaintances)

This grew out of the ensemble Celjski fantje (The Celje Boys) plus two members of Beneški fantje (The Venetian Slovenia Boys): Marjan Roblek (writer, comedian and compere) and Jože Naraločnik (bassist). Although the line-up (accordion, clarinet, trumpet, guitar and bass) often changed, it always retained a characteristic sound. Their greatest success was Roblek's composition Šumijo gozdovi domači (The Woods are Rustling) and, unlike many other ensembles, they appeared dressed in uniform fashion: white shirts, red waistcoats and dark trousers. They recorded one EP and one LP, and appeared widely in Europe, the USA, Canada and Australia.

Zadovoljni Kranjci

Ansambel je nastal na pobudo Alberta Podgornika (1930, Kragujevac), akademskega glasbenika in klarinetista pri Big bandu Radia Ljubljana. Na pobudo Janeza Bitenca, urednika oddaje Četrtekov večer domačih pesmi in napevov, se je leta 1956 Podgornik z nekaj glasbeniki (klarinetistom, trobentačem, harmonikarjem, kitaristom in kontrabasistom) prijavil na avdicijo za sodelovanje v omenjeni oddaji. Uspelo jim je in poslušalci so jih že po prvem nastopu na radiu vzljubili. Poleg Avsenikov so postali najbolj priljubljeni narodnozabavni sestav pri nas in še istega leta (ob Avgustu Stanku) zaigrali na prvem poskusnem televizijskem snemanju na Gospodarskem razstavišču. Kot izbrani »radijski« ansambel domače glasbe so sodelovali na številnih jugoslovanskih festivalih t. i. narodne glasbe, kot prvi med narodnozabavnimi sestavi pa so tudi zaigrali takratnemu predsedniku države Titu za rojstni dan.

Trio Andreja Blumauerja

Leta 1957 je Andrej Blumauer s svojim triom (orglice, kitara, bas) premočno zmagal na javni radijski oddaji Pokaži, kaj znaš. Sledila so snemanja na radiu, televiziji, koncerti z zagrebškim simfoničnim orkestrom, posneli so glasbo za film Dobri stari pianino. Ob gostovanju na Dunaju je nanj postal pozoren sam Frank Hohner. Sledilo je povabilo v Nemčijo, na preizkus in promocijo novih diatoničnih orglic harmonete. Andreju Blumauerju so se na široko odprla vrata v svet. Leta 1960 je odšel v Kanado in ZDA in zaigral na orglice večdesetmilijonskemu občinstvu. Postal je svetovno priznani »kralj orglic«, razpet med Ameriko in Münchnom.

1956



1957



Zadovoljni Kranjci med snemanjem v radijskem studiju.
Iz knjige Ivana Sivca Vsi najboljši muzikanti.

*Zadovoljni Kranjci (The Satisfied Carniolans) recording in a radio studio.
From the book by Ivan Sivec All the best musicians.*

Svetovni kralj orglic Andrej Blumauer.
Iz knjige Ivana Sivca Vsi najboljši muzikanti.

*The world-renowned Harmonica King Andrej Blumauer.
From the book by Ivan Sivec All the best musicians.*

Zadovoljni Kranjci (The Satisfied Carniolans)
The initiative for setting up this ensemble came from Albert Podgornik (1930, Kragujevac), graduated musician and clarinetist with Radio Ljubljana's Big Band. In 1956, at the suggestion of Janez Bitenc, editor of the broadcast Thursday Evening with Local Songs and Tunes, Podgornik and a number of musicians (clarinet, trumpet, accordion, guitar and contrabass) auditioned for the programme. The listeners fell in love with the Zadovoljni Kranjci on their very first radio appearance. Alongside the Avseniki, they became the most well-liked popular-national group in Slovenia and the same year, along with Avgust Stanko, they featured on the first attempt at television filming at the exhibition centre in Ljubljana. As the selected »radio« ensemble of local musicians they took part in a number of Yugoslav festivals of national music and were the first such group to play for President Tito on his birthday.

Andrej Blumauer Trio

In 1957 Andrej Blumauer and his trio (harmonica, guitar, bass) were clear winners on the public radio broadcast Pokaži, kaj znaš (Show Us What You Can Do). There then followed radio and television recordings, concerts with the Zagreb Philharmonic Orchestra and the music for the film Dobri stari pianino (The Good Old Piano). When they made a guest appearance in Vienna they drew the attention of Frank Hohner (of Hohner Accordions). They were then invited to Germany to try out and promote a new diatonic busker organ known as the **Harmonette**. This opened many doors for Andrej Blumauer and in 1960 he decided to go to Canada and the USA, where he played the harmonica to a public of more than ten million. He became a world-renowned »harmonica king«, living between the United States and Munich.

Ansambel Mihe Dovžana

Posebno mesto med našimi narodnozabavnimi ansambli pripada **Mihi Dovžanu** (1943, Ljubljana). Njegova izvirna ideja je bila, da v instrumentalno skupino uvede citre, nekakšno domače družinsko glasbilo. To mu je na široko odprlo vrata v marsikatero slovensko hišo. Po uspehu na javni radijski oddaji Pokaži, kaj znaš, 1958, je sestavil svojo lastno instrumentalno skupino, z njo spremljal sekstet bratov Pleško ter se po nekaj mesecih priključil tedaj znanemu ansamblu Jožeta Kampača, ki je Dovžanu in njegovim citram dodelil pomembno mesto v skupini. Sledilo je sodelovanje z različni pevci, predvsem pa s pevskim kvintetom Gorenjci. Miha Dovžan predstavlja nekakšno naravno nadaljevanje Fantov na vasi. Združil je tradicijo »fantovskega« (oz. družinskega) petja z instrumentalno spremljavo – citrami. Najbolj znan je verjetno po svoji priredbi in izvedbi melodije Urbana Kodra v filmski uspešnici Cvetje v jeseni.

Ansambel Borisa Kovačiča

Vodja ansambla **Boris Kovačič** (1934, Ljubljana), klarinetist in akademski glasbenik, je že kot študent igral zabavno muziko z različni glasbenimi skupinami za ples po gimnazijah, restavracijah, hotelih in različnih prireditvah. Bil je tudi član godčevske skupine AFS France Marolt, obenem pa je pripravljala jutranje oddaje na Radiu Ljubljana, v katere je poleg tuje glasbe uvrščal tudi precej domače. Okrog sebe je uspel zbrati nekaj izvrstnih instrumentalistov ter s pevskim duetom Stanka Kovačič in Danilo Čadež posnel svojo prvo ploščo. Z njo je takoj pritegnil pozornost. Na začetku 70-ih let je sodeloval pri ustanovitvi Založbe kaset in plošč RTV Ljubljana. Bil je dolgoletni urednik za narodnozabavno glasbo na Radiu Ljubljana in njen promotor.

Vital Ahačič

Vital Ahačič (1933, Tržič), izvrsten solist na kromatični harmoniki, spremljevalec in prireditelj ljudskih pesmi, se je začel učiti harmoniko s petimi leti, v narodnozabavno glasbo pa je vstopil leta 1957, ko se je pridružil Zadovoljnim Kranjcem. Prvo ploščo je posnel z Borisom Kovačičem, s katerim je kasneje redno sodeloval. V tem času je ustanovil tudi lastni trio (kromatična harmonika, kitara, bas), zraven pa ves čas igral tudi pri drugih ansamblih. Sam ni skladal, zapustil pa je ogromno priredb ljudskih napevov za glas, harmoniko in svoj trio.

1959



1960



1961



Miha Dovžan in njegov brat Ive med muziciranjem.
Iz knjige Ivana Sivca Vsi najboljši muzikanti.

*Miha Dovžan and his brother Ive playing.
From the book by Ivan Sivec All the best musicians.*

Ansambel Borisa Kovačiča s pevko Stanko Kovačič.
Iz knjige Ivana Sivca Vsi najboljši muzikanti.

*The Boris Kovačič Ensemble with the singer Stanka Kovačič.
From the book by Ivan Sivec All the best musicians.*

Vital Ahačič z ansamblom Šani v 50. letih.
Iz knjige Ivana Sivca Vsi najboljši muzikanti.

*Vital Ahačič with the Šani Ensemble in the 1950s.
From the book by Ivan Sivec All the best musicians.*

Miha Dovžan Ensemble

A special place in Slovenia's popular-national ensembles belongs to **Miha Dovžan** (1943, Ljubljana). His original contribution was to introduce among the instruments the **zither**, then seen as a kind of family instrument, which made him popular in many Slovene homes. Following success on the public radio broadcast *Show Us What You Can Do* in 1958, he set up his own instrumental group which accompanied the Pleško Brothers sextet and then after a few months he joined the then well-known Jože Kampič Ensemble, which offered Dovžan and his zither a special place. He later worked with various singers, but above all with the Gorenjci Quintet. Miha Dovžan represents a kind of successor to Fantje na vasi (The Village Boys). He combined the tradition of young men's (or family) singing with an instrumental accompaniment – the zither. He is probably best known for his arrangement and performance of the melody by Urban Koder used in the film hit *Cvetje v jeseni* (Autumn Blossoms).

Boris Kovačič Ensemble

As a student, **Boris Kovačič** (1934, Ljubljana), clarinetist and member of the academy of music, played popular music with different groups at dances in high schools, restaurants and hotels, as well as at various events. He was also a member of the France Marolt folklore group of musicians and prepared a morning broadcast on Radio Ljubljana, which featured domestic as well as foreign music. He managed to gather around him a number of excellent instrumentalists and with the singing duo Stanka Kovačič and Danilo Čadež made his first record, which immediately attracted attention. In the early 1970s he helped set up the music publishers Založba kaset in plošč RTV Ljubljana. He was for many years an editor for popular-national music at Radio Ljubljana and a promoter of this kind of music.

Vital Ahačič

Vital Ahačič (1933, Trzič), an accomplished soloist on the chromatic accordion, an accompanist and arranger of folk songs, started to learn the accordion when he was five years old and entered the popular-national music scene in 1957, when he joined the Zadovoljni Kranjci. He made his first record with Boris Kovačič, with whom he later regularly collaborated. He also set up his own trio (chromatic accordion, guitar, bass), while continuing to play with other ensembles. He did not compose, but left behind an enormous number of arrangements of folk tunes for voice, accordion and his trio.

Ansambel Vilija Petriča

Vili Petrič (1942, Trnovlje pri Celju) je kot štirinajstleten fantič najprej začel igrati trobento. Do prve harmonike je prišel tako, da je zanjo z bratom zamenjal svoje novo kolo. To je bila imenitna klavirska harmonika. Nanjo se je naučil igrati v nekaj tednih. Že kot srednješolci so bratje Petrič sestavili kvartet Planiko (harmonika, trobenta, klarinet in bas), začeli z njim nastopati, Vili pa je začel skladati lastne pesmi. Bile naj bi »bolj moderne«, pevsko čim bolj naravne in avtorsko prepoznavne. Ko se je ansamblu pridružil še pevski duo sester Renko in pevec Potočnik, so leta 1961 posneli svojo prvo ploščo. Nastopali so po vsej Sloveniji, Avstriji, Italiji in Nemčiji. Kljub vabilom v Ameriko in Avstralijo tja niso odšli, saj so bili vsi v rednih službah.

1961



ANSAMBEL LOJZETA SLAKA

Lojzeta Slaka (1932, Jordankal pri Mirni peči) je za frajtonarico (diatonično harmoniko) navdušil stric Ludvik, pri katerem je v Malem Kalu kot otrok tudi živel. Pri petnajstih letih so mu prvič zaupali igranje na pravi ohceti. Ohceti so bile njegova »šola«. Spoznal je, kaj imajo ljudje radi, na kaj se odzivajo, kako jih spodbuditi k petju in plesu. Leta 1957 je na javni oddaji Pokaži, kaj znaš v studiu 14 Radia Ljubljana zagodel na diatonično harmoniko in požel navdušenje občinstva in poslušalcev. Kmalu po tem so bratje Slak sestavili svoj prvi ansambel: Tone je igral trobento, Matija klarinet, Stane bas in Lojze kromatično harmoniko. Vse viže, ki so jih v tej zasedbi igrali, so bile instrumentalne.



Kvartet bratov Petrič v poznih 50. letih.
Iz knjige Ivana Sivca Vsi najboljši
muzikanti.

*The Petrič Quartet in the late 1950s.
From the book by Ivan Sivec All the best
musicians.*

Diatonična harmonika z znamenitim
Slakovim »dodatnim« gumbom in »šestim«
basom.

Izdelal Alojz Prostor, 60. leta 20. stoletja.
Zasebna zbirka Lojzeta Slaka.

*Diatonic accordion with Slak's famous
»extra« button and »sixth« bass.
Made by Alojz Prostor, 1960s.
Lojze Slak's private collection.*

Mali Lojze Slak s stričevo harmoniko.
Zasebni arhiv Lojzeta Slaka.

*The young Lojze Slak with his uncle's
accordion.
Lojze Slak's private archives.*

Vili Petrič Ensemble

As a fourteen-year-old Vili Petrič (1942, Trnovlje pri Celju) began to play the trumpet. He got his first accordion when he swapped his new bike with his brother for a stylish piano accordion, which he learned to play within weeks. While still in secondary school the Petrič brothers formed the quartet Planika (Edelweiss), featuring accordion, trumpet, clarinet and bass. They began performing and Vili began to write his own songs, which were intended to be »up-to-date«, sung in a natural fashion and easy to recognise. When in 1961 they were joined by the singing duo the Renko Sisters and the singer Drago Potočnik they made their first record. They appeared all over Slovenia, Austria, Italy and Germany. In spite of receiving invitations to America and Australia they did not go because they were all in regular employment.

LOJZE SLAK ENSEMBLE

Lojze Slak's (1932, Jordankal pri Mirni peči) playing of the diatonic accordion greatly impressed his Uncle Ludvik, with whom he lived as a child in Mali Kal. When he was fifteen he was allowed to play at his first wedding celebration. Such events were his »school«: he got to know what people liked, what they responded to and how to get them to dance and sing. In 1957, on the programme Show Us What You Can Do, broadcast from studio 14 of Radio Ljubljana, his accordion playing delighted both the live audience and listeners at home. Soon after, the Slak brothers formed their first ensemble: Tone on trumpet, Matija on clarinet, Stane on bass and Lojze on chromatic accordion. All the tunes played by the group were instrumental.

Lojze je nato predlagal novo zasedbo: trio s frajtonarico (ob njej še berda in klarinet) in pevskim sestavom, po zgledu Fantov na vasi. Ko se jim leta 1963 pridružijo takrat že uveljavljeni Fantje s Praprotna, njihova zvezda dokončno zažari: Slaki postanejo ob Avsenikih eden najboljših in najbolj izvirnih sestavov narodnozabavne glasbe pri nas. Veliko Slakovih skladb je priredb ljudskih pesmi, ki jih je »sam potegnil iz pozabe«. Razprodane dvorane in polne tribune doma in v tujini so bile včasih pretesne za vse, ki so ga želeli slišati. Slake so naši izseljenci na gostovanjih po ZDA, Kanadi in Avstraliji sprejeli kot hollywoodske zvezde.

1963



Lojze Slak je napisal preko 400 izvirnih skladb, z ansamblom izdal preko 40 samostojnih plošč in kaset. Prejel je 15 zlatih plošč, eno platinasto in eno diamantno – za prodanih več kot tri milijone izvodov nosilcev zvoka.

Največje priznanje: Ameriška Akademija za glasbo je ansamblu podelila svoje najvišje priznanje Grammy. Slaki so bili kot edini slovenski ansambel doslej tudi povabljeni na svetovni festival country glasbe v Nashwille.

Zgodnja zasedba bratov Slak, 1958.
Zasebni arhiv Lojzeta Slaka.

*An early line-up of The Slak Brothers, 1958.
Lojze Slak's private archives.*

Legendarni Slakov ansambel s
Fanti s Praprotna.
Zasebni arhiv Lojzeta Slaka.

*The legendary Slak Ensemble with
The Boys from Praprotno.
Lojze Slak's private archives.*

*Lojze Slak wrote more than 400 original
compositions and with his group published
more than 40 records and cassettes. He has
received 15 gold discs, one platinum and one
diamond disc – for selling more than three
million copies.*

*Most prestigious award: Grammy Award
from the American Academy for music. The
Slaks are also the only Slovene ensemble
that has been invited to the world festival of
country music in Nashville.*

Lojze then suggested a new line-up: a trio with diatonic accordion, clarinet and bass tambura, plus singers emulating Fantje na vasi (The Village Boys). When he was joined in 1963 by the already established Fantje s Praprotna, the Slaks' star finally shone: alongside the Avseniks, they became one of the best and most original national-popular groups in Slovenia. Many of their compositions were adaptations of folk songs that were »rescued from oblivion«. Their concerts at home and abroad finally sold out and they were welcomed by Slovene emigrants in the USA, Canada and Australia like Hollywood stars.



AMERIČANI

Do druge svetovne vojne je izseljence »prek luž« povezoval predvsem slovenski jezik, po vojni pa se je zgodil bistven preobrat: mesto jezika, ki naj bi enotil in združeval, je prevzela muzika, še posebej t. i. slovenska ameriška polka, zanimiva in prepoznavna glasbena posebnost, ki je združevala glasbeno tradicijo »starega kraja« z glasbenimi vplivi novega ameriškega okolja, saj je vključevala tudi elemente džeza, klasične glasbe in glasbe nekaterih drugih etnij.

Postala je uspešna »blagovna znamka« in promocijski simbol vsega povezanega s slovenstvom. Izseljencem je ponudila nekaj, kar je bilo širše sprejemljivo kot jezik – glasbo. V njej so se zrcalili njihovi spomini in pričakovanja, dajala jim je spodbudo in moč, delovala je kohezivno in krepila njihovo identiteto in etnično pripadnost. Pomembno vlogo pri razvoju slovenske ameriške polke sta imela clevelandski in pittsburški radio s slovenskim programom. Prvega že več desetletij vodi Tony Petkovsek.

Pomembni izvajalci so bili poleg Matta Hoyerja in Franka Yankovica predvsem Johnny Pecon in Lou Trebar, Eddie Habat, Eddie Kenik, Frankie Spetich, Joey Miskulin, bratje Vadnal in Kanadčan Walter Ostanek.



AMERICANS

Up until the Second World War, Slovene emigrants »across the ocean« were connected primarily by their shared language, whereas after the war there was a dramatic about-turn: in place of language, music became a unifying force, especially the Slovene-American polka, an interesting and distinct musical phenomenon that combined the musical tradition of the »old country« with influences from the new American environment, such as elements of jazz, classical music and other ethnic styles.

V slovenskem radiu v Clevelandu, 1939.
Iz foto dokumentacije Polka Hall of Fame
muzeja, Cleveland, Ohio.

*At the Slovene Radio station in Cleveland,
1939.*

*Photographic documentation of the Polka
Hall of Fame Museum, Cleveland, Ohio.*

Ansambel bratov Vadnal v Clevelandu,
1950.
Iz foto dokumentacije Polka Hall of Fame
muzeja, Cleveland, Ohio.

The Vadnal Brothers in Cleveland, 1950.
*Photographic documentation of the Polka
Hall of Fame Museum, Cleveland, Ohio.*

Mary Champa s svojim triom v TV oddaji
»Polka Varieties«, Cleveland 1958.
Iz foto dokumentacije Polka Hall of Fame
muzeja, Cleveland, Ohio.

*Mary Champa with her ladies trio on the TV
show "Polka Varieties", Cleveland 1958.*
*Photographic documentation of the Polka
Hall of Fame Museum, Cleveland, Ohio.*

It became a successful »trade mark« and promotional symbol of everything connected with Sloveneness. It offered emigrants something that had a wider currency than language – music. In it were reflected their memories and expectations; it lifted their spirits and gave them strength; it functioned cohesively, heightening their sense of identity and ethnic belonging. An important role in the development of the Slovene-American polka was played by the Cleveland and Pittsburgh radio stations, the first of which was led for decades by Tony Petkovsek.

The most important performers, in addition to Matt Hoyer and Frank Yankovic, were Johnny Pecon and Lou Trebar, Eddie Habat, Eddie Kenik, Frankie Spetich, Joey Miskulin, the Vadnal brothers, and the Canadian Walter Ostanek.

RAZSTAVI ZVOKI SLOVENIJE – OD LJUDSKIH GODCEV DO AVSENIKOV OB ROB

Na razstavi z zgornjim naslovom se širša javnost prvič sooča s pojavom domačih narodno-zabavnih ansamblov, v ljudskem žargonu kar *avsenikov*, in z razvojem tovrstne glasbe pri nas in v Ameriki. Z njo sem hotel pregledno predstaviti razvojno pot, funkcijo in pojavne oblike domače instrumentalne tradicije in ob tem opozoriti na tiste mehanizme, ki so, predvsem v času med svetovnima vojnama, vplivali na nastanek in oblikovanje nove, komponirane in avtorsko zasnovane glasbene smeri t.i. narodno-zabavne glasbe. Svojo pripoved sem kot etnomuzikolog skušal ves čas voditi po strokovnih merilih:

- dokumentirati referenčni prostor in opozoriti na razsežnosti pojava,
- prikazati zanimive predmete iz muzejskih ter zasebnih zbirk in razpoložljive arhivske vire, tudi tiste, ki mi jih je uspelo zbrati z lastnimi terenskimi izsledki,
- vseskozi se izogibati vrednostnim sodbam, ocenam in osebnim opredelitvam, brez želje po vplivanju na potek dogodkov,
- opozoriti na velike razlike med tradicionalnim ljudskim godčevstvom in novodobno narodno-zabavno glasbo, pri čemer zaradi nepoznavanja razlik največkrat prihaja do glavnih nesporazumov pri interpretaciji in zlasti enačenju enih in drugih ter
- objektivno označiti pojem *avsenikov* in ga predvsem v njegovem »klasičnem« obdobju umestiti v čas in prostor.

Zastavljeno temo sem se odločil dopolniti in oživiti še z vrsto dokumentiranih »zgodb«, ki lahko že same zase spregovorijo o njej; večkrat celo bolje kot kup suhoparnih podatkov.

Po preudarku pa sem sklenil, da bi za konec vendarle kazalo postaviti ob mojo pripoved še dve razmišljanji, ki gledata na fenomen narodno-zabavne glasbe z različnih bregov in o katerem se tako ali drugače opredeljuje tudi druga slovenska javnost. Najprej si pogledjmo (nekoliko skrajšano) oznako Avsenikov avtorja mag. Ivana Sivca iz njegove knjige *Vsi najboljši muzikanti* (1998).

Njihov evropski fenomen se da po njegovem mnenju utemeljevati v naslednjih točkah:

Brata Vilko in Slavko Avsenik sta izšla iz tradicije ljudskih godcev. • *Slavko Avsenik je bil genialni avtor skladb, ki jih je brat Vilko z odličnimi priredbami pripeljal do vrhunske kvalitete.* • *Vilko je po lastni presoji sestavil svojevrsten sestav: harmonika, bas, kitara, trobenta in bariton, katere učinek je bil podoben godbenemu sestavu.* • *Brata Avsenik sta imela odlično uho za najboljši pevski potencial tistega časa: Danico Filipič in Franca Korena.* • *Državo in ljudi je po letu 1953 zajela graditvena mrzlica. Zavladal je vsesplošni ljudski optimizem, ki ga je Avsenikova glasba še pospeševala.* • *Radio, predvsem Četrtekov večer domačih pesmi in napevov, je krožil okus in smer razvoja množične duhovne kulture. Brez njega ne bi bilo Avsenikov.* • *Avsenikova glasba je bila namenjena predvsem sprostitvi, veselju in radosti, nanjo pa se je dalo tudi plesati.* • *Pisci Avsenikovih besedil so se po večini tudi sami ukvarjali z glasbo. Vedeli so, kaj je vseh poslušalcem in kako se mora zeliti besedilo z glasbo.* • *Repertoar Avsenikovih skladb se je ves čas prilagajal občinstvu, toda vedno na visoki ravni. Skladbo, ki ni vžgala na koncertu, je Slavko takoj zamenjal.* • *Uspeh, ki so ga dosegli Avseniki prek meja, in dejstvo, da smo bili Slovenci v Jugoslaviji odrezani od zahoda, sta vplivala tudi na uspeh Avsenikov doma.* • *Igranje in nastopanje Avsenikovega ansambla na odru je bilo vedno skrajno kakovostno, tako da je bil stik z občinstvom vedno prijazen, dostojen in zgleden.* • *Po zgledu zahodnih "šov skupin" so Avseniki nastopom dodali tudi dokajšnjo mero humorja. Šale je stresal Franc Košir, ki je igral trobento, pel in povezoval program.* • *Čeprav so se Avseniki znali prilagajati svoji publiki, pri tem niso nikdar zdrsnili na nižji nivo. Imeli so izostren občutek za komunikacijo z ljudmi.* • *Vilko je kot urednik in producent Avsenikovih nosilcev zvoka ves čas pazil, da se je na snemanjih dosegala najvišja kakovost posnetkov.*

THE EXHIBITION SOUNDS OF SLOVENIA – FROM FOLK MUSICIANS TO THE AVSENIKS: MARGINALIA

At this exhibition, the wider public can encounter for the first time the phenomenon of the Slovene national-popular music ensemble, which in the popular imagination has become synonymous with the Avseniks, and with the development of this kind of music here and in North America. My aim was to provide an overview of the development, form and function of the domestic instrumental tradition, at the same time drawing attention to those factors which, above all in the time between the two World Wars, had an influence on the appearance of a new kind of composed music – national-popular music. As an ethnomusicologist, I have tried to shape my narrative in line with the principles of my discipline:

- documenting reference material and drawing attention to the extent of the phenomenon;
- showing interesting objects from museum and private collections, as well as available archive materials, including those that I have been able to collect through my own field work;
- avoiding throughout value judgements, evaluations and personal preferences, through an unwillingness to influence the course of events;
- drawing attention to the many differences between traditional folk musicianship and the new national-popular music which, when unrecognised, frequently lead to false interpretation and, in particular, the drawing of false parallels between the two;
- characterising in an objective way the Avsenik phenomenon and trying to place it in a wider context, especially its »classical« period.

I decided to enrich and enliven life the chosen themes with a range of documented »stories«, which speak for themselves, often more eloquently than a heap of dry information.

After some consideration, I finally decided to add to my narrative two reflections on the phenomenon of national-popular music from different perspectives, with which in one way or another different Slovene publics identify. Let us first of all consider a (somewhat shortened) characterisation of the Avseniks from Ivan Sivec's book *Vsi najboljši muzikanti* (All the Best Musicians, 1998).

Their European phenomenon can be explained by the following factors:

The brothers Vilko and Slavko Avsenik emerged from the tradition of folk musicians. • Slavko Avsenik was an inspired writer of tunes, while his brother Vilko's excellent arrangements brought them to the apex of quality. • Vilko felt he had put together a unique line-up – accordion, bass, guitar, trumpet and baritone horn – that sounded like a full-scale band. • The Avsenik brothers had an excellent ear for singers and found the best duo of the time: Danica Filipič and Franc Koren. • After 1953 the people and the country were gripped by a building craze and there was a general mood of optimism, which the Avseniks' music intensified. • Radio, particularly Thursday Evening with Local Songs and Tunes helped shape musical taste and influence the direction in which mass culture developed. Without it, there would have been no Avseniks. • The Avseniks' music was mainly aimed at relaxation, enjoyment and fun, and it was the best music to dance to. • Most of the writers of the Avseniks' lyrics were also active on the music scene: they knew what the public liked and how to fit words to music. • The Avseniks' repertoire was always adapted to the public, but always on a high level. Any piece that did not work at a concert was immediately dropped. • The success that the Avseniks enjoyed abroad and the fact that, in Yugoslavia, the Slovenes were cut off from the West, also had an influence on their success at home. • The Avseniks' playing and stage performance were always of the highest quality and the contact with the public was always friendly, dignified and exemplary. • In emulation of Western show groups, the Avseniks added an element of humour to their appearances. The jokes were added by trumpeter Franc Košir, who also sang and acted as compere. • Although the Avseniks knew how to adapt to their public, in doing so they never lowered their standards: they had a heightened sense of how to communicate with people. • Vilko, as the editor and producer of the Avseniks' recordings, always strove to ensure that their quality was as high as possible.

Sivčeve oznake so razmišljanja nekoga, ki je kar najtesneje prepleten s fenomenom *avsenikov* – kot avtor narodno-zabavnih besedil pa tudi kot pisec teoretičnih razprav o njih. Tik pred izidom pričujočega kataloga pa sem prebral o zastavljeni temi tudi zanimivo razmišljanje dr. Gregorja Tomca, enega vodilnih slovenskih sociologov kulture, profesorja in publicista, ki je v intervjuju za Mladino povedal sledeče:

...Narodno-zabavna glasba, ki se je v Sloveniji razvila po II. svetovni vojni, predstavlja izredno glasbeno inovacijo, je pa po drugi strani res tudi to, da je to glasbena forma, ki je zagledana v 19. stoletje, v čas valčka in polke. V tem času so se oblikovale estetske forme, ki so navdihovale Avsenika. Vsaka umetnost ima pač svoj prostor in čas, v katerem je nastala, in je odraz tega prostora in časa. Kar posledično pomeni, da je Avsenik s svojo glasbo premaknil občutenje številnih ljudi, ki to glasbo poslušajo, v preteklost. Narodno-zabavna muzika deluje torej kot nekakšen estetski časovni stroj. Je glasbeni žanr, ki se zgleduje po nekem preteklem času, spodbuja nostalgijo po dobrih starih časih, ki jih ni nikoli bilo, po neki namišljeni preteklosti. V tem smislu je zame konservativna glasbena oblika. To ni estetska, ampak idejna sodba.

Ampak kaj je narobe s takšno nostalgijo?

Imate prav, eskapizem s pomočjo umetnosti ni nujno nekaj slabega. Pravim le, da ni po mojem okusu. Osebnost me moti, ker goji neko lažno domačijskost, neki kvazi Gemeinschaft, ki ga prikazuje kot avtentičnega...

Dr. Gregor Tomc, Mladina, Oktober 2007

Kakorkoli že, nobenega dvoma ni, da so *avseniki* s svojimi zvoki in odmevom, ki jih ti imajo med (naj)širšo publiko, močno razburkali domačo glasbeno sceno. »Pljusknili« pa so tudi krepko prek meja slovenskih logov. Prerasli so okvire domačega prostora in aktivno posegli v glasbeno dogajanje v Evropi in Ameriki. S tem so sprožili pravo pop-glasbeno gibanje z množico posnemovalcev in ljubiteljev ter začeli pisati zgodbo, ki se še vedno nadaljuje v novih in novih razsežnostih, ki jim nikakor ne vidimo konca. Kaže, da bo imela tako glasbena publika kot etnomuzikologija, pa tudi njej sorodne stroke, v prihodnje z *avseniki* še precej dela.

Mag. Igor Cvetko



Sivec's characterisation comes from the pen of someone who has been intimately involved with the Avsenik phenomenon, both as a lyricist of national-popular songs and as a writer of theoretical evaluations. By way of contrast, just before the publication of this catalogue, I happened to read an interesting reflection by Gregor Tomc, one of the leading Slovene cultural sociologists, a university professor and commentator, who in an interview for the magazine Mladina offered the following views:

...The popular-national music that developed in Slovenia after World War II was an exceptional musical innovation, although it is also a musical form that harks back to the 19th century, to the time of the waltz and the polka, and the aesthetic forms that inspired Avsenik. Every art form originates in and is an expression of a particular time and place, which means that Avsenik shifted the perceptions of the many people who listen to this kind of music into the past. Popular-national music thus functions as a kind of aesthetic time machine. It is a musical genre that flirts with the past, promoting nostalgia for the good old times that never were, for an imaginary past. That's why it is, for me, a conservative musical form. That is not an aesthetic judgement, but an intellectual one.

But what is wrong with this kind of nostalgia?

You're right, escapism through art is not necessarily a bad thing. I'm just saying it is not to my taste. It bothers me personally because it cultivates a kind of false homeyness, a quasi-community or Gemeinschaft, which is presented as authentic...

Dr. Gregor Tomc, Mladina, October 2007

Whichever way we look at it, there is no doubt that the *avseniks*, with their particular sound and the response to it among an extremely wide public, certainly shook up the domestic music scene. What is more, their influence extended beyond local confines to influence musical events in both Europe and North America. They thus sparked a real pop music movement, with many imitators and fans, and began to write a story that is still continuing, with ever increasing scope, and to which no end is in sight. It seems that the musical public, as well as ethnomusicology and related disciplines, will still have many dealings with the Avsenik phenomenon in the future.

Igor Cvetko, M.Sc.



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Predmete za razstavo so posodili / *The items for the exhibition were loaned by:*

Ustanove / Institutions:

Dolenjski muzej, Novo mesto
Galerija Avsenik, Begunje
Glasbena šola Črnomelj
Glasbenonarodopisni inštitut ZRC SAZU, Ljubljana
Gruppo Folkloristico Val Resia, Italija
Inštitut za arheologijo ZRC SAZU, Ljubljana
Melodija, Mengeš
Muzej Velenje, Velenje
Narodna in univerzitetna knjižnica, Ljubljana
Narodni muzej Slovenije, Ljubljana
Nemel (Jukebox), Domžale
Polka Hall of Fame, Cleveland, Ohio
Radiotelevizija Slovenija, Ljubljana
Tehniški muzej Slovenije, Bistra pri Vrhniki
Založba kaset in plošč RTVS, Ljubljana

Posamezniki / Individuals:

Brigita in Slavko Avsenik, Ljubljana
George Balasko, Lowelville, Ohio
Mišo Baranja, Nemčavci
Edo Bukovac, Ljubljana
Igor Cvetko, Ljubljana
Zdravko Debeljak, Železniki
Cilka Drol, Železniki
Terezija Dušič, Ljubljana
Vinko in Štefan Frece, Liboje pri Celju
Anton Grahek, Črnomelj
Sonja Hočevnar, Ljubljana
Janko Kloboves, Škofja Loka
Rado Kokalj, Kranj
Marino Kranjac, Bertoki pri Kopru
Drago Kunej, Ljubljana
Marjan Malovrh, Šentjošt nad Horjulom
Slavica Markun, Šenčur
Meta Miklavčič, Vrhnika
Danijela Naraločnik, Ljubljana
Vilko Ovsenik, Ljubljana
Bruno Ravnikar, Ljubljana
Ondina Reja, Bertoki pri Kopru
Jožko in Aleks Rutar, Črniče
Jože Setničar, Kresnice pri Litiji
Rafael Sitar, Komenda
Stane Sitar, Kamnik
Ivanka in Lojze Slak, Ljubljana
Družina Šiker, Močna pri Lenartu
Matevž Šturm, Ojstri vrh nad Železniki
Wayne Tomsic, Cleveland, Ohio
Marija Tratnjek, Beltinci
Katarina Trojar, Šenčur
Joe Valencic, Cleveland, Ohio
Robert Vrčon, Ljubljana
Valentin Zupan, Mengeš
Janez Železnik, Vrzdenc pri Horjulu

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ZVOKI SLOVENIJE

OD LJUDSKIH GODCEV DO AVSENIKOV

SOUNDS OF SLOVENIA

FROM FOLK MUSICIANS TO THE AVSENIKS

Izdal in založil / *Published by:* Slovenski etnografski muzej / *Slovene Ethnographic Museum*

Zanj / *Represented by:* Bojana Rogelj Škafar

Avtor besedil in kustos razstave / *Author of the texts and the exhibition curator:* Mag. / M. Sc. Igor Cvetko

Idejna zasnova razstave / *Exhibition concept:* Mag. / M. Sc. Igor Cvetko

Oblikovanje in postavitve razstave: akad. slikar in oblikovalec /

Exhibition design and set-up: painter and designer: Dušan Podgornik

Koordinatorica razstave / *Coordinator:* Nina Zdravič Polič

Avdiovizualna podpora / *Audio-visual support:* Nadja Valentinčič Furlan

Restavracija / *Restorers:* Janez Črne, Gregor Kos, Jožica Mandelj Novak

Tehnična podpora / *Technical support:* Ludvik Benigar, Ani Mesarič

Foto / *Photo:* Dušan Podgornik

Prevod / *Translation:* David Limon

Lektura / *Proofreading:* Maja Cerar

Priprava za tisk / *Layout assistance and prepress:* Next line d.o.o., Ljubljana

Tisk / *Printed by:* Medium Žirovnica, 2007



Za sodelovanje se zahvaljujemo / *Acknowledgement:*



k, u, l, t, u, r, a • • •

republika slovenija
ministrstvo za kulturo

videti preteklost
živeti prihodnost

Povezani s Telekomom Slovenije



