A stylized illustration of three Slovenian folk musicians. In the foreground, a woman in a red hood and white mask plays a red and black accordion. Behind her, a man in a yellow shirt and brown coat plays a stringed instrument. In the background, another man in a brown coat is visible. 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

A black and white illustration of a man wearing a dark hat and a dark jacket. He is playing a stringed instrument, possibly a stringed dulcimer or a similar folk instrument, with his hands. The instrument has a colorful fretboard with red, blue, and white dots.

22. NOVEMBER 2007 - SEPTEMBER 2008
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Razstava Zvoki Slovenije - Od ljudskih godcev do *avszenikov* 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 panovi piščali 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 domačih ljudskih godcev;
- rog iz Valvasorjevega opisa pa 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, etnološki 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.

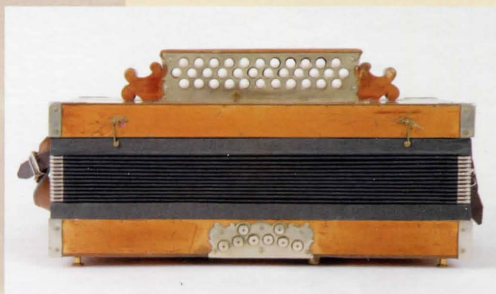


The exhibition Sounds of Slovenia - From folk musicians to the *avszeniks* is the story of sound and musicianship in Slovene-speaking lands.

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 inštrument 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 inštrument. 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.



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.

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 zanjo pisali avtorska besedila. Radijske »zvezde« se so 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).



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.

V tem času se je v vsebinskem pogledu zgodilo pravzaprav vse, kar je to glasbeno vrst široko uveljavilo doma in po svetu. Kasnejši razvoj je tekel predvsem v smeri naraščanja števila izvajalcev, profesionalizacije nastopanja ter popularizacije te glasbene vrsti 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



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.

Igor Cvetko, M.Sc.



Slovenski etnografski muzej se zahvaljuje vsem številnim posameznikom in ustanovam, ki so za razstavo prispevali predmete in dokumente. Njihova imena so objavljena v katalogu razstave.

The Slovene Ethnographic Museum thanks all the many individuals and institutions that contributed objects and documents. Their names appear in the exhibition catalogue.

Prireditve / Events

Razstavo bo spremljal bogat in pester program glasbenih in drugih prireditev. Nastopala bo vrsta slovenskih uglednih glasbenikov in izvajalcev. Tematsko oblikovani koncerti in glasbene predstavitve bodo vezani na posamezne razstavne sklope, dopolnjevali jih bodo pogovori, razprave, predavanja in okrogle mize o najbolj aktualnih in živih vprašanjih, ki jih odpira razstava.

The exhibition will be accompanied by a rich programme of musical and other events. There will be appearances by a number of highly regarded Slovene musicians and performers. Theme concerts and musical performances will be connected with particular aspects of the exhibition and will be supported by various interviews, lectures and discussions of topical issues raised by the exhibition.



SLOVENSKI ETNOGRAFSKI MUZEJ



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Odprto / Open

torek - nedelja /
Tuesday - Sunday
10.00 - 18.00



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