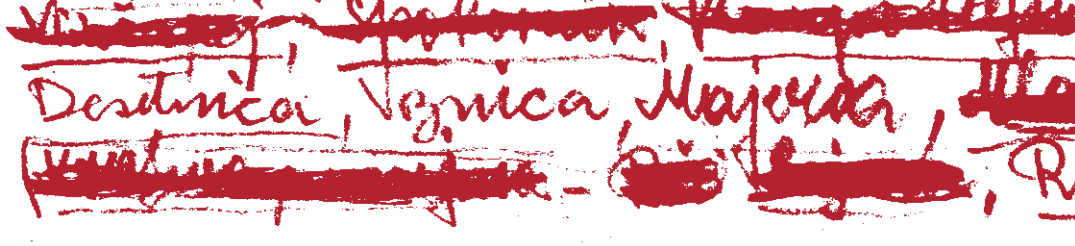


~~gor, šumsko tovarstvo, Sava, Vrbica,~~
~~Medun, gubelna, Sava, Brest,~~
~~dravica, Javika in Louisa,~~
~~na Javici, vzhodna Amerika~~
Rolin in Vojvoda, Marija in mlinar

Ljubljana
16.-17. 9.
2025



Mednarodni simpozij »Pogledi na delo Franceta Marolta
in njegove sodobnike« / International Conference
"Perspectives on the Work of France Marolt and his
Contemporaries"

Ljubljana, 16.–17. september 2025 / Ljubljana, Slovenia,
16–17 September 2025

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~~Simpozij, Javna in Nacionalna~~
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olin in Vojenka, Marija in Valnar

Simpozij poteka v okviru nacionalnega raziskovalnega programa »Folkloristične in etnološke raziskave slovenske ljudske duhovne kulture« (št. P6-0111) in raziskovalnega aplikativnega projekta »Digitalizacija zapuščine Franceta Marolta in razumevanje njegovega znanstvenega in umetniškega dela« (št. L6-4621), ki ga sofinancirata Javna agencija za znanstvenoraziskovalno in inovacijsko dejavnost Republike Slovenije in Slovenska akademija znanosti in umetnosti.

► This symposium is part of the research programme "Folklore and Ethnological Research in Slovenian Folk Culture" (No. P6-0111) and the research project "France Marolt: Digitization of his Legacy and Understanding of his Scholarly and Art Work" (No. L6-4621), which is co-financed from the governmental budget by the Slovenian Research and Innovation Agency and the Slovenian Academy of Sciences and Arts.

9:00 Registracija / Registration

9:30 Pozdravni nagovor / Welcome Address

10:00–11:00 I. SEKCIJA / SESSION I

Predsedujoča / Chair: Urša Šivic

- ▶ Velika Stojkova Serafimovska: Sporne dediščine in nastajanje arhivskih zbirk: Razvoj Makedonske etnomuzikologije / Contested Legacies and archival Collections: The Development of Macedonian Ethnomusicology
- ▶ Mojca Kovačič: Izročilo kot konstrukcija: Kritični pogled na zbirko Franceta Marolta / Tradition as Construction: A Critical View of France Marolt's Folk Song Collection

11:00–11:30 Odmor za kavo / Coffee Break

11:30–13:00 II. SEKCIJA / SESSION II

Predsedujoči / Chair: Ulrich Morgenstern

- ▶ Anja Moric: Ljudsko izročilo kot orodje narodnega »boja« na Kočevskem / Folk Tradition as a Tool of National "Struggle" in the Kočevje Region
- ▶ Marija Klobčar: Konteksti Maroltove zavzetosti za raziskovanje in ohranjanje slovenske kulture na Avstrijskem Koroškem / The contexts of Marolt's commitment to researching and preserving Slovenian culture in Austrian Carinthia
- ▶ Tomaž Simetinger: Delovanje Franceta Marolta v kontekstu kulturne politike pred in po drugi svetovni vojni / The work of France Marolt in the context of cultural politics before and after World War II

13:00–15:00 Kosilo / Lunch

15:00–16:30 III. SEKCIJA / SESSION III

Predsedujoči / Chair: Matěj Kratochvíl

- ▶ Drago Kunej: Zvočna zapuščina Franceta Marolta / The Sound Legacy of France Marolt
- ▶ Leon Stefanija: Kompozicijski svet Franceta Marolta / The Compositional World of France Marolt
- ▶ Katarina Bogunović Hočevar: France Marolt in Radio Ljubljana: Med zborom, folkloro in radijskim etrom / France Marolt and Radio Ljubljana: Between the Choir, Folklore, and Radio Broadcasting

19:00 Večerja / Dinner

9:30–11:00 IV. SEKCIJA / SESSION IV

Predsedujoča / Chair: Marjeta Pisk

- ▶ Irena Miholić: Zapuščina Vinka Žganca na razpotju: ohranjanje, dostopnost in znanstvena obravnava / Vinko Žganec's Legacy at the Crossroads: Preservation, Accessibility, and Scholarly Engagement
- ▶ Anja Serec Hodžar: Digitalizacija Maroltove zapuščine na Glasbenonarodopisnem inštitutu ZRC SAZU / Digitisation of the Marolt Legacy at the ZRC SAZU, Institute of Ethnomusicology
- ▶ Ulrich Morgenstern: Josef Pommer in France Marolt. Dva zunanja vplivneža? / Josef Pommer and France Marolt. Two influential outsiders?

11:00–11:30 Odmor za kavo / Coffee Break

11:30–13:00 V. SEKCIJA / SESSION V

Predsedujoča / Chair: Irena Miholić

- ▶ Ivana Maričić: Opevati nacijo, uglaševati imperij: Od ljudske pesmi do meščanske fantazme glasbenega zgodovinopisja / Singing the Nation, Tuning the Empire: From *Volkslied* to Bourgeois Fantasy in Music Historiography
- ▶ Matěj Kratochvíl: »Z nacionalnim ponosom in občutkom za internacionalizem v svojih srcih«: Vladimír Karbusický in oblikovanje socialistične etnomuzikologije / "With national pride and a sense of internationalism in their hearts": Vladimír Karbusický and the forging of socialist ethnomusicology
- ▶ Urša Šivic: Boj Franceta Marolta proti nemškemu / Marolt's Struggle Against German Influence

13:00–15:00 Kosilo / Lunch

Miselni in vrednostni svet Franceta Marolta in njegovih sodobnikov /

The Intellectual and Ethical World of France Marolt and his Contemporaries

Obdobje, ki je oblikovalo idejne, estetske in moralne nazore Franceta Marolta (1891–1951), je bilo izjemno viharo: prepleteno je bilo s prvo in drugo svetovno vojno, vanj so posegale menjave pred-, med- in povojnih oblasti, spreminjali so se okviri družbeno-političnih ureditev. Vse te spremembe so seveda odsevale tudi na drugih področjih – na primer v raziskovanju in umetnosti, ki jima je Marolt posvetil svoje poklicno in zasebno življenje. Obe razsežnosti sta se v Maroltovem življenju zliili do te mere, da je njegovo umetniško in raziskovalno delo nemogoče ločiti med seboj. V njem so zato vse njegovo ustvarjalno obdobje z roko v roki hodili raziskovalec, zbiratelj ljudskih pesmi, skladatelj, dirigent, organizator, predavatelj, kritik in še kdo.

Prodornost Maroltovega dela pa ni izhajala le iz ustroja njegove delavne in trmaste osebnosti, temveč tudi iz okoliščin, ki so končno omogočile nastanek temeljnih nacionalnih inštitucij. Med njimi so Maroltov Folklorni institut, Akademski pevski zbor, zametek folklorne skupine, katedra za etnomuzikologijo, radijske oddaje na temo ljudske glasbe, folklorni festivali in še mnogo drugega.

Delo Franceta Marolta zaznamujejo številne tematike, kar izhaja iz njegovega izjemno širokega zanimanja. Slednje in njegova obsežna zapuščina, ki jo hrani Glasbenonarodopisni inštitut ZRC SAZU, sta bila motiv za snovanje aplikativnega raziskovalnega projekta »Digitalizacija zapuščine Franceta Marolta in razumevanje njegovega znanstvenega

in umetniškega dela«. Eden od projektnih rezultatov je tudi pričujoči posvet, ki – izhajajoč iz Maroltovega znanstvenega in umetniškega dela – naslavlja številne teme: izgradnja nacionalne kulture na temelju glasbenega izročila, kulturni nacionalizem, postkolonializem, selekcije kulturnih vsebin, interpretacije nacionalnega glasbenega izročila, kult osebnosti in vpliv avtoritet na kasnejšo in/ali današnjo etnomuzikologijo.

Lik raziskovalca in umetnika, kakršen je bil France Marolt, seveda ni bil osamljen. V njegovi okolici so bili – predvsem v prostorih, v katerih se je nacionalna moč šele krepila in oblikovala – številni »očetje ved«, torej posamezniki, ki so v danih razmerah s svojim entuziazmom, nadarjenostjo in delovno vnemo vzpostavili in oblikovali številne raziskovalne in kulturne inštitucije. Mozaičnost njihovih vlog zato ponuja poseben vpogled v čas in njegove raziskovalne svetove.

Delo nekaterih Maroltovih sodobnikov bodo skupaj s kritičnim vrednotenjem virov postavili v zgodovinski okvir raziskovalci iz Češke, Severne Makedonije, Avstrije in Hrvaške, medtem ko bodo domači raziskovalci s poglobitvijo v nekatera področja Maroltovega delovanja širili in prevrednotili njihovo razumevanje. Maroltova zapuščina odpira številna vprašanja o glasbeni in širši kulturni preteklosti ter sedanjosti in verjamem, da bo posvet na nekatera od teh odgovoril, veliko novih pa odprl in jih prepustil nadaljnjim premislekom.

► The period that shaped the ideological, aesthetic, and moral views of France Marolt (1891–1951) was marked by great turbulence: it was intertwined with the First and Second World Wars, disrupted by shifts in power before, during, and after the wars, and framed by the changing socio-political systems. All these changes, of course, left their mark on many areas; among them research and the arts, to which Marolt dedicated both his professional and private life. These two dimensions were so deeply interwoven in Marolt's life that it is impossible to separate his artistic work from his scholarly activities. Throughout his creative career, the researcher, collector of folk songs, composer, conductor, organiser, lecturer, and critic walked hand in hand.

The impact of Marolt's work stemmed not only from his determined and persistent personality, but also from the broader circumstances that eventually enabled the formation of some important national institutions. Among these were Marolt's Folklore Institute, the Academic Choir, the early beginnings of a folklore group, the Chair of Ethnomusicology, radio broadcasts on folk music, folklore festivals, and many other initiatives.

Numerous themes characterise Marolt's work, reflecting his wide-ranging interests. The latter, together with his extensive legacy, preserved by the ZRC SAZU, Institute of Ethnomusicology, served as the motivation for the application of the project "France Marolt: Digitisation of his Legacy and Understanding of

his Scholarly and Art Work." One of the project outputs is this very symposium, which, based on Marolt's scientific and art work, addresses a wide range of topics: the building of national culture based on musical heritage, cultural nationalism, postcolonialism, the selection of cultural content, interpretations of national musical tradition, the cult of personality, and the influence of authoritative figures on contemporary or later ethnomusicology. Naturally, the figure of a researcher and artist such as France Marolt was not unique. In his environment, particularly in spaces where national identity was only just beginning to take shape, there were many "founding fathers" of various fields: individuals who, driven by enthusiasm, talent, and tireless work, established and developed numerous research and cultural institutions. The multifaceted nature of their roles offers special insight into the period and its intellectual landscapes. The work of some of Marolt's contemporaries will be historically contextualised, alongside critical assessments of primary sources, by researchers from the Czech Republic, North Macedonia, Austria, and Croatia. Meanwhile, Slovenian scholars will delve into selected areas of Marolt's work, expanding and re-evaluating its significance. Marolt's legacy opens up many questions concerning the musical and broader cultural past and present, and I believe that this symposium will answer some of them, while also raising many more, and leaving them for further reflection.

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France Marolt in Radio Ljubljana: Med zborom, folkloro in radijskim etrom /

France Marolt and Radio Ljubljana: Between the Choir, Folklore, and Radio Broadcasting

Ob koncu dvajsetih let 20. stoletja je v slovenski prostor vstopil Radio Ljubljana. Po vzoru drugih radijskih postaj je imela glasba v novi inštituciji pomembno vlogo, saj je kot glavni nosilec programa zapolnjevala čas med premori med poročili. Radijsko postajo v Ljubljani je v takratni Kraljevini Srbov, Hrvatov in Slovencev leta 1928 dobila v petnajstletno koncesijo Prosvetna zveza – krovna kulturna organizacija vseh katoliško usmerjenih društev. Novi komunikacijski medij, ki je kot gospodarsko podjetje moral slediti ekonomskim razmeram trga, je v svojem primarnem poslanstvu uresničeval prosvetno-vzgojno idejo.

Glasbena in raziskovalna dejavnost Franceta Marolta se je v času med obema vojnama močno razmahnila. Kot vodja Akademskega pevskega zbora, vodja Folklornega instituta pri Glasbeni matici in ustanovitelj skupine plesnih parov, zametka kasnejše folklorne skupine, je bil osrednja osebnost pri raziskovanju, ohranjanju in umetniški poustvaritvi slovenske ljudske glasbe in plesa v prvi polovici 20. stoletja. Prispevek raziskuje, koliko in na kakšen način je France Marolt sodeloval z Radiem Ljubljana, in se pri tem osredinja na njegove različne vloge. Analiza zajema obdobje od začetkov radijskega oddajanja v Ljubljani do začetka druge svetovne

vojne, ko je radio postajal pomembno medijsko orodje. Posebna pozornost je namenjena vprašanju, kako so Maroltove dejavnosti na radiu prispevale k popularizaciji slovenske ljudske glasbe, pa tudi vprašanju uveljavljanja njegove širše ustvarjalne in raziskovalne vloge v javnem prostoru.

► By the late 1920s, Radio Ljubljana had entered the Slovenian cultural landscape. Following the model of other European radio stations, music held a central place in the new institution, serving as the mainstay of programming and filling the gaps between news bulletins. In 1928, during the era of the Kingdom of Serbs, Croats and Slovenians, the Prosvetna zveza—the umbrella cultural organisation of all Catholic-oriented societies—was granted a fifteen-year concession to operate the station in Ljubljana. As a new means of mass communication, the radio had to operate within market constraints as a commercial enterprise, yet its primary mission remained the promotion of educational and cultural ideals. France Marolt's musical and research career reached its peak in the interwar years. As conductor of the Academic Choir, head of the Folklore Institute at the Music Society, and

founder of the Academic Folklore Group, he emerged as a leading figure in the collection, preservation, and artistic reinterpretation of Slovenian folk music and dance in the first half of the 20th century.

This article explores the scope and nature of Marolt's cooperation with Radio Ljubljana, examining the different roles he assumed. The focus is on the period from the station's earliest broadcasts in Ljubljana to the outbreak of the Second World War, when radio was becoming an influential cultural medium. Particular attention is given to the ways in which Marolt's radio work helped to popularise Slovenian folk music and to consolidate his broader creative and scholarly reputation in the public sphere.

Dr. Katarina Bogunović

Hočevar je docentka na Oddelku za muzikologijo Filozofske fakultete Univerze v Ljubljani. Njeno raziskovalno delo se osredinja na glasbeno zgodovino 19. in prve polovice 20. stoletja, zgodovino slovenske glasbe, razvoj glasbenih ustanov na Slovenskem ter na analizo in estetiko glasbe. Svoje znanstvene izsledke redno objavlja v domačih in mednarodnih revijah, deluje pa tudi kot urednica in avtorica strokovnih ter znanstvenih publikacij. Med letoma 2017 in 2021 je bila predsednica Slovenskega muzikološkega društva, od leta 2024 pa je predstojnica Oddelka za muzikologijo Filozofske fakultete.

► Katarina Bogunović

Hočevar, PhD is an Assistant Professor at the Department of Musicology, Faculty of Arts, University of Ljubljana. Her scholarly work focuses on the history of music in the 19th and first half of the 20th centuries, the history of Slovenian music, the history of the Slovenian music institutions, as well as music analysis and aesthetics. She regularly publishes her research findings in Slovenian and international journals, and works as an editor and author of scholarly publications. From 2017 to 2021 she was President of the Slovenian Musicological Society, and since 2024 she has been Head of the Department of Musicology at the Faculty of Arts in Ljubljana.

Konteksti Maroltove zavzetosti za raziskovanje in ohranjanje slovenske kulture na Avstrijskem Koroškem / *The contexts of Marolt's commitment to researching and preserving Slovenian culture in Austrian Carinthia*

Zavzetost Franceta Marolta za odkrivanje slovenskega obredja na Avstrijskem Koroškem, povezanega s pesemskim in glasbenim izročilom, sega v čas pred institucionalizacijo slovenske folkloristike. Njene družbene okvire so namreč oblikovali procesi, ki so dvojezično območje Koroške zaznamovali pred prvo svetovno vojno, še jasneje pa so jih krojile politične moči v obdobju po plebiscitu: Maroltovo delo na Avstrijskem Koroškem je zato sooblikovalo vrednostni okvir Folklornega instituta, inštitucije, ki je začrtala obzorja slovenskega glasbenega narodopisja. Po političnih spremembah je slovenska kultura v Ziljski dolini dobila nove interpretacije, ki so jih oblikovala nacionalistična stališča nekaterih pronemško usmerjenih avstrijskih raziskovalcev in aktivistov. Ker je France Marolt njihovo delo dojemal kot prisvojitve slovenske ljudske kulture, je poskušal vplivati na predstavitev te kulture na raziskovalni in performativni ravni. Da bi dosegel ta cilj, je izbral dve ritualni praksi, ki sta se odlikovali po tradicijski in estetski vrednosti: ziljski žegen in ziljsko ohcet. Ti dve ritualni praksi sta vključevali pevsko tradicijo kot pomembno pomensko sporočilo, zato ju je Marolt uporabil v procesu gradnje nacionalne glasbene in

ritualne dediščine in pri tem presegal razmejitve med dokumentarnostjo in umetniško ter narodnostno spodbujenim prikazom slovenske kulture.

Z osvetlitvijo zgodovinskih okvirov, ki segajo v čas od konca 18. stoletja do obdobja po prvi svetovni vojni, bo zato prispevek skušal odgovoriti na vprašanje, ali je pristop Franceta Marolta izraz očaranosti nad preteklo podobo slovenskega obredja na Koroškem ali pa je odsev prizadevanja, da bi z interpretacijo izročila omilil pospešene asimilacijske procese med Slovenci onkraj Karavank. Premišljanja bodo zaokrožila prizadevanja Franceta Marolta, ki je s promocijo kulture Ziljske doline v osrednjeslovenskem okolju simbolno branil slovensko severno mejo.

► France Marolt's commitment to discovering Slovenian customs in Austrian Carinthia, linked to the poetic and musical heritage, dates back to before the institutionalisation of Slovenian folklore studies. Its social framework was shaped by processes that marked the bilingual region of Carinthia before World War I, and even more clearly by the political powers in the period after the plebiscite. Marolt's work in Austrian Carinthia therefore helped to shape the orientation of the

Folklore Institute that charted the horizons of Slovenian musical ethnography.

After the political changes, Slovenian culture in the Gail Valley gained new interpretations, shaped by the nationalist views of some pro-German Austrian researchers and activists. As France Marolt perceived their work as an appropriation of Slovenian folk culture, he tried to influence the representation of this culture at the level of research and performance. To achieve this goal, he chose two ritual practices that were distinguished by their traditional and aesthetic value: the Gail Valley parish fair and the Gail Valley wedding. These two ritual practices included a singing tradition as an important message, so Marolt used them in the process of building a national musical and ritual heritage, thereby transcending the boundaries between documentary and artistic and nationally inspired representations of Slovenian culture.

By highlighting the historical context, which spans from the end of the 18th century to the period after the First World War, this article will attempt to answer the question of whether France Marolt's approach was an expression of fascination with the past image of Slovenian rituals in Carinthia, or whether it was a reflection of efforts to mitigate the accelerated assimilation processes among Slovenians beyond the Karawanks through the interpretation of tradition. These reflections will round off the efforts of France Marolt, who symbolically defended the northern border of Slovenia by promoting the culture of the Gail Valley in the central Slovenia.

Dr. Marija Klobčar se posveča različnim vprašanjem odkrivanja podobe slovenske preteklosti skozi pesemsko izročilo. V tem okviru so bile posebni poudarkov deležne obredne, pripovedne in vojaške pesmi ter zgodovina zbiranja in raziskovanja ljudskih pesmi. V zvezi z vprašanjem nosilcev ljudskih pesmi je objavila folkloristično-etnografsko monografijo *Na poti v Kamnik* (2016) in monografijo o potujočih pevcih *Poslušajte štimo mojo* (2020). V zadnjem obdobju z raziskovanjem mitologije, umeščene v zgodovinski kontekst, išče nove interpretacije nekaterih zgodovinskih dogodkov ali likov, s posebnim poudarkom na liku kralja Matjaža in potresu leta 1348.

► **Marija Klobčar, PhD** has devoted herself to various topics related to uncovering the image of the Slovenian past through song. In this context, she has placed particular emphasis on ritual, narrative and military songs, as well as on the history of collecting and researching folk songs. In connection with the question of the bearers of folk songs, she has published a folkloristic-ethnographic monograph, *Na poti v Kamnik* (2016), and a monograph on itinerant singers, *Poslušajte štimo mojo* (2020). Recently, through her research on mythology in a historical context, she has been seeking new interpretations of certain historical events or figures, with particular attention on the figure of King Matthias and the earthquake of 1348.

Izročilo kot konstrukcija: Kritični pogled na zbirko Franceta Marolta /

Tradition as Construction: A Critical View of France Marolt's Folk Song Collection

Prispevek kritično obravnava zbirateljsko delo Franceta Marolta in njegovo vlogo pri oblikovanju slovenske glasbene dediščine. Osredinja se na njegovo zbirko terenskih zapisov ljudskih pesmi, v kateri najdemo tudi primere stilizacije, potvarjanja in celo izmišljanja glasbenega ter besedilnega gradiva. Prispevek prinaša analizo izbranih primerov ljudskih pesmi, obenem pa osvetljuje tudi komentarje zgodnjih raziskovalcev na Glasbenonarodopisnem inštitutu, ki so se na to problematiko večinoma odzivali diskretno ali z molkom. Čeprav je bila uporaba Maroltovega gradiva pozneje izpuščena iz katalogov ljudskih pesmi Glasbenonarodopisnega inštituta in nadaljnjih obravnav slovenske ljudske glasbe, zapisi ostajajo dostopni v arhivu, kar omogoča nove poglede na njegovo delo ter spodbuja k ponovnemu premisleku o raziskovalni etiki in vlogi arhiva.

Prispevek obravnava Maroltovo delo v kontekstu procesov dediščinjenja, pri čemer je selektivno izpostavljanje ali konstrukcija določenih glasbenih elementov pomembno vplivalo na oblikovanje reprezentacije slovenske ljudske dediščine. S teoretskim okvirom, ki temelji na razumevanju kulture kot aktivnega procesa oblikovanja identitet in nacionalnih pripovedi

(Smith 2006; Bendix 2009; Bohlman 2011) ter ob upoštevanju koncepta arhiva kot prostora moči in selekcije (Derrida [1995] 2014), prispevek odpira vprašanja znanstvene odgovornosti, avtoritete ter mehanizmov, ki vplivajo na kanonizacijo določene podobe »narodove dediščine«.

► This paper critically examines the collecting work of France Marolt and his role in shaping Slovenian musical heritage. It focuses on his collection of field records of folk songs, which contain examples of stylisation, alteration, and even fabrication of musical and textual material. The paper presents an analysis of selected examples from Marolt's field records, while also highlighting the comments of early researchers at the Institute of Ethnomusicology, who mostly responded to the issue of falsification either discreetly or with silence. Although Marolt's material was later omitted from folk song catalogues of the Institute of Ethnomusicology and subsequent discussions about Slovenian folk music, the records remain accessible in the archive, offering new perspectives on his work and encouraging a reconsideration of research ethics and the role of the archive. The article situates Marolt's work within the

context of heritage-making processes, in which the selective highlighting or constructing of certain musical elements significantly influenced the representation of Slovenian folk heritage. Drawing on a theoretical framework that views culture as an active process of identity formation and national narration (Smith 2006; Bendix 2009; Bohlman 2011), and taking into account the concept of the archive as a site of power and selection (Derrida [1995] 2014), the paper raises questions of scholarly responsibility, authority, and the mechanisms that shape the canonisation of a particular image of “national heritage.”

Dr. Mojca Kovačič je etnomuzikologinja, zaposlena na Glasbeno-narodopisnem inštitutu ZRC SAZU. V preteklih letih se je posvečala raziskovanju ljudske glasbe v njenih različnih razumevanjih in manifestacijah ter v okviru različnih glasbenih pojavov. Preučevala je tudi načela glasbenih struktur in izvedb ter osvetljevala njihov odnos do vprašanj in konceptov, kot so spol, nacionalizem, dediščina, kulturna politika, folklorizacija, avtentifikacija, afekt, identifikacije in migracije. Je predstojnica Glasbenonarodopisnega inštituta, predavateljica na magistrski stopnji na Akademiji za glasbo Univerze v Ljubljani ter nacionalna predstavnica pri Mednarodnem združenju za tradicijsko glasbo in ples.

► **Mojca Kovačič, PhD** is an ethnomusicologist at the ZRC SAZU, Institute of Ethnomusicology. In recent years, she has focused on studying folk music in its various understandings and manifestations, as well as in the context of different musical phenomena. She has also researched the principles of musical structures and performances, shedding light on their relationship to issues and concepts such as gender, nationalism, heritage, cultural policy, folklorisation, authentication, affect, identification, and migration. She is the head of the Institute of Ethnomusicology, a lecturer at the Master's level at the Academy of Music, University of Ljubljana, and the national representative at the International Council for Traditions of Music and Dance.

»Z nacionalnim ponosom in občutkom za
internacionalizem v svojih srcih«: Vladimír Karbusický
in oblikovanje socialistične etnomuzikologije /
*“With national pride and a sense of internationalism in
their hearts”: Vladimír Karbusický and the forging of
socialist ethnomusicology*

Vladimír Karbusický (1925–2002) sodi med ene zanimivejše in hkrati najbolj zapletene osebnosti med češkimi etnologi v drugi polovici 20. stoletja. V svojem delu je združeval etnološke, etnomuzikološke, zgodovinske kot tudi filozofske pristope. V petdesetih letih 20. stoletja je pomembno vplival na oblikovanje smernic za raziskovanje ljudske glasbe v novi socialistični družbi. Objavil je več teoretskih besedil in zbirke pesmi, vodil je tako arhivsko kot terensko raziskovanje – večinoma kot član novoustanovljenega Inštituta za etnografijo in folkloristiko. Aktivno je sodeloval v javnih razpravah, pri čemer se nikoli ni bal konfliktov. Kot goreč komunist je sčasoma zavzel bolj liberalen položaj in se končno odločil zapustiti Češkoslovaško in se za stalno naselil v Nemčiji. V prispevku želim pokazati, kako je Karbusický videl vlogo etnomuzikologije v času, ko je bilo raziskovanje povsem pod nadzorom države in komunistične partije ter je bilo močno ideologizirano. Poskušal bom osvetliti nekatere paradokse Karbusickýjevega dela, v katerih je njegova intelektualna temeljitost prišla v navzkrižje z njegovimi političnimi prepričanji in kako so se njegova stališča do nekaterih tem skozi leta spreminjala.

► Vladimír Karbusický (1925–2002) was among the most interesting and at the same time most complicated personalities among Czech ethnologists in the second half of the 20th century. In his work, he connected ethnological, musicological, historical, as well as philosophical perspectives. In the 1950s, he was influential in defining how the research of folk music should be conducted in the new socialist society. He published several theoretical texts and song editions, and conducted both archival and field research, mostly as a member of the newly established Institute for Ethnography and Folkloristics. He was an active participant in public debates, never afraid of conflict. From an ardent communist, he gradually moved to a more liberal position, and finally decided to leave Czechoslovakia and settle in Germany for the rest of his life. In my presentation, I would like to show how Karbusický saw the role of ethnomusicology at a time when all research was controlled by the state and the communist party, and when it was heavily ideologised. I will try to highlight some paradoxes of Karbusický's work in which intellectual thoroughness clashed

with his political convictions, and how his positions on certain topics would change within a few years.

Dr. Matěj Kratochvíl je raziskovalec na Inštitutu za etnologijo Češke akademije znanosti. Osredinja se na sodobni razvoj in preobrazbe ljudske glasbe ter praznovanj na Češkem in med češkimi skupnostmi v Združenih državah Amerike. Prav tako se ukvarja z zgodovino zbiranja ljudske glasbe z vidika razumevanja družbenega in političnega konteksta. To vključuje politizacijo raziskovanja ljudske glasbe v času nastajanja Češkoslovaške in med komunističnim režimom.

► **Matěj Kratochvíl, PhD** works as a researcher at the Institute of Ethnology, Czech Academy of Sciences. He focuses on contemporary developments and transformations of traditional music and festivities in the Czech Republic, but also among Czech communities in the United States of America. He also focuses on archival materials related to the history of folk music collection to understand their social and political context. This includes politicisation of folk music research during the era of the building of Czechoslovakia, as well as during the communist regime.

Zvočna zapuščina Franceta Marolta / *The Sound Legacy of France Marolt*

Prva zbirka zvočnih posnetkov Glasbenonarodopisnega inštituta obsega gramofonske plošče z 78 obrati na minuto, ki so nastale v času, ko je bil France Marolt predstojnik inštituta. Gre za unikatne plošče, izdelane s posebno tehnologijo neposrednega vrezovanja (angl. direct cut), pri čemer je vsaka ohranjena le v enem izvodu. Tudi zaradi tega imajo posnetki veliko dokumentarno vrednost. Nastali so v okviru Maroltovih številnih dejavnosti in različnih snemanj, pri katerih je sodeloval, ter predstavljajo preplet njegove umetniške, raziskovalne in pedagoške prakse. Različni arhivski viri kažejo, da je bila večina teh plošč posneta na Radiu Ljubljana. Dolgo časa posnetki niso bili dostopni raziskovalcem, saj jih zaradi zastarelega formata nosilcev zvoka in pomanjkanja ustrezne predvajalne opreme ni bilo mogoče predvajati. Danes je zbirka digitalizirana, vendar jo spremljajo le osnovni in pogosto nezadostni metapodatki o nastanku posnetkov, kar onemogoča njeno celovito znanstveno uporabo brez dodatnih raziskav. Na ploščah so različni posnetki, pogosto ljudske pesmi v Maroltovih priredbah, ki jih izvajajo člani Akademskega pevskega zbora pod njegovim umetniškim vodstvom. Ti

posnetki imajo v zbirki še poseben pomen, saj Marolt ni bil le prirejevalec pesmi, temveč je kot dirigent zbora odločilno vplival na želeno interpretacijo in celoten zvočni vtis. So slišni odraz njegove zvočne vizije in predstave o tem, kako naj bi ljudske pesmi zvenele in bile predstavljene javnosti. Po njegovem mnenju je zbirka gramofonskih plošč v arhivu inštituta »najkritičnejše dokazilo našega zvočnega folklor«.

Prispevek skuša s pomočjo analize zvočne vsebine in spremnih metapodatkov ter z umestitvijo posnetkov v zgodovinski kontekst razkriti, kdaj in kako so posnetki nastali ter kako so povezani z Maroltovim raziskovalnim in pedagoškim delom, ustvarjanjem radijskih oddaj, vodenjem pevskega zbora, kompozicijsko dejavnostjo ter njegovimi načeli o ohranjanju in predstavljanju slovenskega glasbenega izročila.

► The first collection of sound recordings held by the Institute of Ethnomusicology comprises 78 rpm gramophone records produced during France Marolt's tenure as director of the Institute. These are unique records, created using a special direct-cut recording technique, with each disc preserved in only a single copy. This contributes to

their exceptional documentary value. The recordings were made as part of Marolt's numerous activities and recording sessions in which he participated, and they reflect the interweaving of his artistic, research, and pedagogical work. Various archival sources indicate that Radio Ljubljana was responsible for the production of most of these records. For a long time, it was not possible for researchers to use these recordings, as the outdated mechanical sound carriers and the lack of suitable playback devices made them inaccessible. The collection has now been digitised, but the accompanying metadata is only very basic and often inadequate, so the recordings cannot be used as a reliable scholarly source without further contextual and analytical research.

The discs contain a variety of recordings, often folk songs, arranged by Marolt and performed by members of the Academic Choir under his artistic direction. These recordings are of particular importance within the collection, as Marolt was not only the arranger of the songs, but also played a central role in shaping both the intended performance style and the overall sound through his artistic direction. They serve as an audible manifestation of Marolt's sonic vision — his ideal of how folk songs should sound and be presented to the public. As Marolt himself emphasised, the Institute's gramophone archive represents "the key evidence of Slovenian sound folklore". By analysing the audio content and the accompanying metadata, and by placing the recordings in their historical context, the aim of the paper is to determine when and how the recordings were made, and how they relate to Marolt's research and pedagogical work, his production of radio broadcasts, his direction of the choir, his compositional activity, and his principles in relation to the preservation and presentation of Slovenian musical heritage.

Dr. Drago Kunej je višji znanstveni sodelavec na Glasbenonarodopisnem inštitutu ZRC SAZU, kjer je dolga leta vodil Zvočni arhiv. Na Akademiji za glasbo in Filozofski fakulteti Univerze v Ljubljani je izredni profesor ter predavatelj predmetov s področja etnomuzikologije in glasbene akustike. V svojem raziskovalnem delu se posveča predvsem zgodovini zvočnih snemanj in zgodnjim etnomuzikološkim zvočnim posnetkom na Slovenskem, ljudskim glasbilom, delovanju folklornih skupin, glasbi izseljencev ter preporodni ljudski glasbi.

► **Drago Kunej, PhD**, is a senior research fellow at the ZRC SAZU, Institute of Ethnomusicology, where he served for many years as the Head of the Sound Archive. He is also an Associate Professor at the Academy of Music and the Faculty of Arts, University of Ljubljana, specialising in ethnomusicology and musical acoustics. His research focuses on the history of sound recordings and early ethnomusicological sound documents in Slovenia, traditional musical instruments, folk dance ensembles, migrant music, and the folk music revival.

**Opevati nacijo, uglaševati imperij: Od ljudske pesmi
do meščanske fantazme glasbenega zgodovinopisja /**
*Singing the Nation, Tuning the Empire: From
Volkslied to Bourgeois Fantasy in Music
Historiography*

Čeprav so sodobne študije vzhodne in srednje Evrope prepričljivo pokazale, da sta bili habsburška monarhija in narodna gibanja druge polovice 19. stoletja vse prej kot nasprotujoči si zgodovinski silnici, raziskave glasbene preteklosti na današnjem območju Republike Slovenije še danes občasno vztrajajo pri predstavi imperija kot »ječe narodov«. Prav ta premik v habsburških študijah skupaj s številnimi teorijami nacionalizmov, pa tudi z dognanji sociologije vednosti, kliče po temeljiti prenovi muzikološkega narativa o stoletju romantike in nacije. Če muzikologija znanstvena dognanja z drugih področij humanistike in družboslovja vzame zares, če, torej, opusti epistemološki okvir, ki narod razume kot izhodiščno zgodovinopisno družbeno enoto, in ga zamenja za razumevanje naroda kot političnega projekta meščanskega razreda, v katerem so glasbene prakse igrale eno ključnih vlog pri omikanju ljudstva ter posledičnega oblikovanja nacije, se poraja vprašanje, kakšna naj bi sploh bila zgodovinska podoba tukajšnjega kulturnega življenja po spremembi te temeljne raziskovalne predpostavke?

Prispevek bo tovrstno izhodišče preizkusil na primeru svojčas izrazito priljubljene zbirke *Slovenska Gerlica* (1848–1864). Zbirka je do danes

dodobra raziskana, vendar njeno obravnavo pogosto zaznamujejo tri ne povsem utemeljene predpostavke: poenostavljeno razumevanje razmerja med imperialno habsburško oblastjo in meščanstvom monarhije; vztrajanje pri dihotomiji med »avtonomno« in »uporabno« glasbo, kjer je zgolj slednja razumljena kot del širših družbenih procesov; ter nekritično prevzemanje estetskih načel 19. stoletja kot univerzalnih in domala večnih vrednostnih meril.

Nekritično obravnavo pojmov nacije in umetnosti tako razumem kot epistemološko oviro za temeljito zgodovinsko obravnavo. Zato bo prispevek »ljudske« ali »narodne« glasbene prakse umestil v institucionalni, ideološki in družbeno-ekonomski kontekst habsburškega imperija. Glasbe ne bo obravnaval kot nevtralni odsev narodove identitete, temveč kot dinamični gradnik meščanskih nacionalnih subjektivitet in njihovih predstav o kulturi. Z umestitvijo *Gerlice* v širšo družbenopolitično sliko habsburškega 19. stoletja želi prispevek izpodbijati zakoreninjene, zgolj nacionalno obarvane muzikološke interpretacije ter odpreti prostor za bolj diferencirano, kontekstualno občutljivejšo zgodovino glasbenih praks tega obdobja in območja.

► Musicology has for a long time interpreted nineteenth-century musical life through the lens of national awakening, often uncritically adopting the historiographical trope of the Habsburg Empire as a “prison of nations”. Recent developments in Habsburg studies, theories of nationalism, and the sociology of knowledge, call for a fundamental reassessment of this narrative. What actually emerges when musicology takes these perspectives seriously — when it abandons the national framework and understands the nation not as a primordial community but as a bourgeois political project in which music played a central role in the cultural formation, *Bildung* of the people?

This contribution examines how such a shift might reshape the interpretation of *Slovenska Gerlica* (1848–1864), a widely circulated nineteenth-century song collection that has frequently served as a cornerstone for national music-historical narratives. Three problematic assumptions in recent musicological scholarship are brought into focus: a reductive understanding of the relationship between the imperial state and the bourgeois public; continued reliance on dichotomy between “autonomous” and “functional” music; and the uncritical reproduction of nineteenth-century aesthetic ideals as normative standards of value.

This paper situates musical practices within the institutional, ideological, and socio-economic contexts of the Habsburg Empire. Music is not treated as a passive reflection of national identity, but as an active medium in the production of modern subjectivities and civic cultures. By recontextualising *Gerlica* within these broader socio-political dynamics of the nineteenth-century Habsburg empire, the analysis challenges entrenched nationalist readings, and advocates for a more nuanced music historiography of the period and the region.

Ivana Maričić je mlada raziskovalka na Muzikološkem inštitutu ZRC SAZU, kjer raziskuje vpliv širših družbenih procesov na spoznavni horizont (znanstvenih) besedil o glasbi. Kot glasbena publicistka sodeluje s Slovensko filharmonijo in Festivalom Ljubljana, bila je dejavna tudi kot glasbena kritičarka (*Delo*, *Odzven*, *Portal Kritika*, *Centralala*). Je sodelavka Inštituta za delavske študije. Akademsko leto 2025/26 bo kot Fulbrightova štipendistka preživelna na Univerzi v Chicagu.

► **Ivana Maričić** is a PhD candidate in musicology at the University of Ljubljana and a junior researcher at the ZRC SAZU, Institute of Musicology. Her work explores the influence of socio-historical processes on scientific writings about music, and the epistemological frameworks behind them. She collaborates with the Slovenian Philharmonic Orchestra and Festival Ljubljana, and has written for magazines and newspapers such as *Delo*, *Odzven*, *Portal Kritika*, and *Centralala*. She is affiliated with the Institute for Labour Studies. In 2025/26, she will spend a year at the University of Chicago through the Fulbright Foreign Student Program.

Zapuščina Vinka Žganca na razpotju: Ohranjanje, dostopnost in znanstvena obravnava /

Vinko Žganec's Legacy at the Crossroads: Preservation, Accessibility, and Scholarly Engagement

Vinko Žganec, prvi predstojnik Inštituta za etnologijo in folkloristiko v Zagrebu (1948–1951), je bil ključna osebnost hrvaške etnomuzikologije. Njegova profesionalna kariera je bila izjemno raznolika: delal je kot duhovnik in odvetnik, medtem ko je bil istočasno strasten glasbenik – zbiralec in transkriptor ljudske glasbe, skladatelj in teoretik, ki je uspešno povezoval svoje znanje in veščine. Ustvaril je dela trajne vrednosti, ki tudi danes ostajajo pomemben vir.

Prispevek predstavlja Žgančevo življenje in vsestransko delo v okviru družbeno-političnih okoliščin njegovega časa. Posebna pozornost je namenjena njegovim premislekom o pomenu glasbene transkripcije (melografa), njegovim dejavnostim v Društvu hrvaških skladateljev (Hrvatsko društvo skladatelja), vzpostavitvi zbirke ljudskih pesmi z melodijami in njegovi ideji o ustanovitvi Inštituta za ljudsko glasbo. Njegova vizija je usmerjala prednostne naloge raziskav prvih let delovanja inštituta, medtem ko so zbirke, ki jih je ustvaril, postale temelj današnjega dokumentalističnega oddelka inštituta.

Žganec je pomembno prispeval k vzpostavitvi profesionalnih stikov med folkloristi: sodeloval je pri ustanovitvi Združenja folkloristov

Hrvaške (Društvo folklorista Hrvatske) in Zvezi združenj folkloristov Jugoslavije (Savez udruženja folklorista Jugoslavije) ter bil aktiven v mednarodnih etnomuzikoloških krogih. Nenazadnje prispevek naslavlja usodo njegove zapuščine in obseg, v katerem so njegovi prispevki prepoznani tako na Hrvaškem kot v mednarodnih znanstvenih in strokovnih krogih.

► Vinko Žganec, the first director of the Institute of Ethnology and Folklore Research in Zagreb (1948–1951), was one of the key figures of Croatian ethnomusicology. His professional career was exceptionally diverse: he served as a priest and a lawyer, while at the same time being a passionate musician — a collector and transcriber of traditional music, a composer, and a theorist — successfully intertwining his knowledge and skills. In doing so, he created works of lasting value that remain essential sources to this day.

This paper presents Žganec's life and work in the context of the socio-political circumstances of his time, with an emphasis on his versatility. Special attention is given to his reflections on the importance of music transcription (melography), his activities within the Croatian Composers' Society, the creation of a collection

of notated traditional songs, and his idea of establishing the Institute for Folk Music. His vision shaped the direction and research priorities of the Institute's formative years, while the collections he assembled became the cornerstone of today's Archive Department. Žganec contributed greatly to the establishment of professional links among folklorists: he participated in founding the Folklorist Society of Croatia and the Folklorists' Union of Yugoslavia, and was active in international ethnomusicological circles. Finally, the paper addresses the fate of his legacy and the extent to which his contributions are recognised in both Croatian and international scholarly and professional contexts.

Dr. Irena Miholić je znanstvena sodelavka na hrvaškem Inštitut za etnologijo in folkloristiko. Deluje kot etnomuzikologinja, glasbenica in glasbena pedagoginja. Področja njenega zanimanja so: ljudska glasba na Hrvaškem, ljudska glasbila in ansambli, procesi ohranjanja in poučevanja, sodobna hrvaška popularna glasba in digitalna humanistika.

► **Irena Miholić, PhD** is a research associate at the Institute of Ethnology and Folklore Research in Croatia. She works as an ethnomusicologist, musician and music educator. Fields of interest: traditional music in Croatia, traditional instruments and ensembles, processes of preservation and education, Croatian popular music today and digital humanities.

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Josef Pommer in France Marolt.

Dva zunanja vplivneža? /

Josef Pommer and France Marolt.

Two influential outsiders?

Naslov mojega prispevka se, ne brez razloga, zaključuje z vprašajem. V njem želim na kratko pokazati značilnost motivacije aktivista avstrijske ljudske glasbe, njegov ideološki miselni okvir, strategije populariziranja ljudske glasbe in njegov prispevek k akademskim razpravam. Čeprav nisem poznavalec raziskovanja slovenske ljudske glasbe in etnomuzikologije, bom povabil občinstvo k diskusiji o možnih vzporednicah med Josefom Pommerjem (1845–1918) in Francetom Maroltom (1891–1951). Moje teoretsko izhodišče temelji na razlikovanju med akademskim raziskovanjem in (kulturnim) aktivizmom. Pommerjev temeljni namen je bil revitalizacija »nemške« ljudske pesmi v Avstriji v okviru medkulturnih konfliktov. V svojem кредu je dajal prednost glasbeni praksi pred akademskim raziskovanjem. Bil je tako ambiciozen kot egocentričen in ga pretok znanja ni zanimal, temveč je pričakoval, da bo njegova glasbena skupnost sprejela glasbene vire iz njegovih rok – najsi bodo to njegove štiriglasne zborovske priredbe ali njegova občudovanja vredna zbirka jodlanja, ki jo je po posluhu zapisal med svojim obsežnim terenskim delom.

Pommer je bil učinkovit sodelavec z močno podporo radikalnih nacionalistov. Bil je daleč od akademskega diskurza in raziskovalnega razmišljanja, kaj šele od mednarodne skupnosti. Upravičeno ga lahko označimo za amaterja v raziskovanju ljudske glasbe in za človeka zunaj akademskega sveta. Pommerjev miselni okvir je mogoče označiti z agresivnim etnocentrizmom, kulturnim purizmom, antimodernizmom in tehnofobijo. Po mojih, zelo preliminarnih ugotovitvah, je glavna razlika med Pommerjem in Maroltom v izbiri medijev, ki sta jih uporabljala za širjenje pogledov na ljudsko glasbo. Prvi je dajal prednost tiskanim medijem (eseji, notni zapisi, vključno z zborovskimi priredbami kot tudi neprirejenimi zapisi), drugi (poleg študij in zborovskih priredb) pa snemalni tehnologiji. Marolt se je osredotočal na celotno »Sveto trojico nacionalnega romanticizma«, na etničnost, ljudskost in arhaičnost, Pommer pa bolj na prvi dve komponenti. Seveda je tudi to na voljo za razpravo.

► The title of my paper, not without reason, ends with a question mark. I am trying to give a short characterisation of the Austrian folk music activist's motivation, ideological mindset, and achievement strategies for the

popularisation of folk music, and his attitude to academic scholarship. Far from being an expert in Slovenian folk music research and ethnomusicology, I will invite the audience to a discussion on possible parallels between Josef Pommer (1845–1918) and France Marolt (1891–1951).

My theoretical premise is the fundamental difference between academic scholarship and (cultural) activism. Pommer's primary goal was the revitalisation of "German" folk songs in Austria in the context of intercultural conflict. His credo was the priority of musical practice over academic research. Being as ambitious as he was egocentric, he was not interested in free knowledge circulation but expected his musical community to receive musical sources from his hands – be it his four-part choir arrangements or his admirable collection of yodels, notated by ear during his extensive fieldwork.

Pommer was an effective networker with strong political protection from radical nationalists. He was far from academic discourse and scholarly thinking, let alone the international community. It is safe to call him an amateur in folk music research and an academic outsider. Pommer's mindset can be characterised by aggressive ethnocentrism, cultural purism, anti-modernism, and technophobia.

To my very preliminary knowledge, the main difference between Pommer and Marolt is the choice of media for the dissemination of their ideas about folk music. The former preferred print media (essays, musical notations, including choral arrangements as well as unarranged notations), the latter (alongside with essays and choral arrangements) focused on the recording technology. Marolt displayed the complete "Holy trinity of national romanticism": ethnicity, folkishness, and archaicity, and Pommer more on the first two of its components. However, this is again subject to discussion.

Ulrich Morgenstern je na Univerzi v Hamburgu študiral sistematično muzikologijo, vzhodnoslovanske študije in zgodovino. Leta 2003 je na isti univerzi doktoriral iz sistematčne muzikologije, leta 2012 pa je bil imenovan za profesorja zgodovine in teorije ljudske glasbe na dunajski Univerzi za glasbo in uprizoritvene umetnosti. Glavna področja njegovega raziskovanja so: evropska ljudska glasba in ljudska glasbila, instrumentalna glasba, evropska zgodovina raziskovanja ljudske glasbe in antropologija glasbe, preporod in revitalizacija, raziskovanje in politične ideologije, etnomuzikologija nasilja. Od leta 1989 je opravljal terensko delo v Rusiji, Belorusiji, na Madžarskem, Hrvaškem, v Avstriji, Romuniji, Turčiji in Gruziji.

► **Ulrich Morgenstern** studied Systematic Musicology, East Slavic Studies and History at the University of Hamburg. In 2003 he gained a PhD in Systematic Musicology at the same University and in 2012 he was appointed Professor of History and Theory of Folk Music at the University of Music and Performing Arts Vienna. The main areas of his research are: European folk music and folk musical instruments; multipart instrumental music; European history of folk music research and music anthropology; revival and revitalisation; research and political ideologies; ethnomusicology of violence. Since 1989, he has been doing fieldwork in Russia, Belarus, Hungary, Croatia, Austria, Romania, Turkey, and Georgia.

Ljudsko izročilo kot orodje narodnega

»boja« na Kočevskem /

Folk Tradition as a Tool of National

“Struggle” in the Kočevje Region

Kočevska, območje večstoletnega sobivanja nemško- in slovensko govorečega prebivalstva, je že od srede 19. stoletja privabljala zbiralce ljudskega izročila. V prvi polovici 20. stoletja je folklorno gradivo postalo sestavni del nacionalističnih diskurzov. Nemški raziskovalci so v kočevarskih ljudskih pesmih iskali staronemške elemente in povezave z nemško kulturno tradicijo, slovenski pa so izpostavljali slovenske vplive in prevzete motive. Znanstveno delo se je vse bolj podrejal politično-ideološkim ciljem.

Nacionalistične interpretacije so se zaostriale po praznovanju 600-letnice Kočevske leta 1930, ko so se okrepila nemška pisanja o »nemškem jezikovnem otoku«. Leta 1937 je Družba svetega Cirila in Metoda kot odziv nanje razpisala natečaj za prispevke o Kočevski, ki so bili objavljeni v *Kočevskem zborniku* (1939). Med objavljenimi besedili je bil tudi obsežen članek Franceta Marolta *Slovenske prvine v kočevski ljudski pesmi*, v katerem je trdil, da so Kočevjarji nekatere pesmi prevzeli od Slovencev. Maroltove ugotovitve so sprožile ostro polemiko v kočevarskem časopisu *Gottscheer Zeitung*. Walter Hönigmann je v članku *Eine klare Antwort* (1940) Maroltu odrekel vsako muzikološko znanje ter ga označil za diletanta.

Spor, ki se je odvijal v senci naraščajočega vpliva nacionalsocializma na Kočevskem, se je končal z vložitvijo tožbe proti Hönigmannu in uredniku časopisa, a zaradi preselitve Kočevjarjev leta 1941 ni doživel epiloga. Prispevek analizira pristope k zbiranju in interpretaciji pesemskega izročila na Kočevskem v obdobju zaostrenih nacionalnih nasprotij ter prikaže, kako so si nemški in slovenski akterji pesemsko izročilo prisvajali. Obravnava metodološki nacionalizem in vlogo znanosti, zlasti etnologije in folkloristike, pri izgradnji nacionalnih identitet na Kočevskem ter umešča ta primer v širši srednjeevropski zgodovinsko-politični in znanstveni kontekst.

► The Kočevje / Gottschee region, an area of centuries-long coexistence between German- and Slovenian-speaking populations, had been attracting collectors of folk tradition since the mid-19th century. In the first half of the 20th century, however, folklore became an integral part of nationalist discourses. German researchers sought old German elements and connections to German cultural tradition in Gottscheer folk songs, while Slovenian researchers emphasised Slovenian influences and borrowed motifs. Scholarly work became increasingly

subordinated to political and ideological aims. Nationalist interpretations intensified after the 600th anniversary celebrations of Kočevje in 1930, when German writings on the “German language island” gained prominence. In 1937, the Society of Saints Cyril and Methodius responded by announcing a call for papers on Kočevje, which were later published in the *Kočevski zbornik* (1939). Among them was France Marolt’s extensive article, Slovenian Elements in Gottscheer Folk Songs, in which he argued that the Gottscheers had adopted certain songs from Slovenians. Marolt’s findings provoked a fierce polemic in the Gottscheer newspaper, *Gottscheer Zeitung*. Walter Hönigmann responded in his 1940 article, “Eine klare Antwort” by denying Marolt any musicological competence and branding him an amateur. The dispute, which unfolded in the shadow of the growing influence of National Socialism in Kočevje, culminated in a lawsuit against Hönigmann and the newspaper’s editor, but due to the resettlement of the Gottscheers in 1941, it never reached a conclusion.

This paper examines the approaches to collecting and interpreting the song tradition in the Kočevje region during a period of heightened national antagonism and shows how both German and Slovenian actors appropriated this repertoire. It addresses methodological nationalism and the role of scholarship — particularly ethnology and folkloristics — in constructing national identities in Kočevje, situating this case within the broader Central European historical, political, and scholarly context.

Dr. Anja Moric je politologinja ter etnologinja in kulturna antropologinja, raziskovalka na Glasbenonarodopisnem inštitutu ZRC SAZU ter docentka na Oddelku za etnologijo in kulturno antropologijo na Filozofski fakulteti Univerze v Ljubljani. Dejavna je na področju manjšin, migracij in kulturne dediščine. Je direktorica nevladne organizacije Zavod Putscherle, Center za raziskovanje, kulturo in ohranjanje kulturne dediščine, ki se ukvarja z ohranjanjem kulturne dediščine na območju Kočevske. Je avtorica petih razstav, treh etnografskih filmov, štirih knjig za otroke in bloga www.gottscheerblog.com.

► **Anja Moric, PhD** is a political scientist and ethnologist and cultural anthropologist, a researcher at the ZRC SAZU, Institute of Ethnomusicology, and an assistant professor at the Department of Ethnology and Cultural Anthropology at the Faculty of Arts, University of Ljubljana. She is active in the field of minorities, migration and cultural heritage and is a director of a non-governmental organisation, the Putscherle Institute, Centre for Research, Culture and Cultural Heritage Preservation, which deals with the preservation of cultural heritage in the Kočevska / Gottschee region. She is the curator of five exhibitions, maker off three ethnographic films, and author of four children’s books and the blog www.gottscheerblog.com.

Digitalizacija Maroltove zapuščine na Glasbenonarodopisnem inštitutu ZRC SAZU / *Digitisation of the Marolt Legacy at the ZRC SAZU, Institute of Ethnomusicology*

Digitalizacija zapuščine Franceta Marolta, ki se nahaja v Arhivu Glasbenonarodopisnega inštituta ZRC SAZU, je odprla novo poglavje v digitalizaciji arhivskega gradiva na inštitutu. Ta se je do nedavnega posvečal prvenstveno digitalizaciji zvočnega gradiva, manj digitalizaciji gradiva na papirju. Del gradiva na papirnih nosilcih in del fotografskega gradiva sta bila v preteklosti sicer že digitalizirana, vendar je šlo dejansko zgolj za digitizacijo posnetkov. Prispevek bo predstavil potek digitalizacije Maroltove zapuščine od digitalizatorjev do urejene zapuščine v digitalni obliki. Ob tem bodo razkriti izzivi in rešitve, ki so nastali tako v samem procesu digitalizacije kot tudi pri uporabi digitaliziranega gradiva. Maroltova zapuščina je bila v materialni obliki do neke mere že urejena in popisana ter ustrezno hranjena v inštitutskem arhivu. Ob digitalizaciji zapuščine, ki je potekala v sklopu širšega projekta, se je pokazalo, da bi bilo zbirko smiselno vsebinsko urediti drugače, kar je delno vplivalo tudi na potek digitalizacije. Glede na gradivo, ki se nahaja v Maroltovi zapuščini, so se v vsebinskem kontekstu pojavili še drugi izzivi: koliko variant istega besedila ohraniti; hraniti čistopis ali delovne kopije z avtorjevimi opombami (ali celo oboje);

je zadnja verzija osnovna enota in ostalo podenote ali je vsaka varianta samostojna enota ...

Posebnost v primerjavi z ostalimi zbirkami in zapuščinami v arhivu GNI je Maroltova povezanost z nastankom in upravljanjem inštituta. Marolt je namreč tvorno sodeloval pri vzpostavitvi inštituta in dolga leta bil njegov vodja, hkrati tudi edini zaposlen na inštitutu. Zato je meja med zapuščino inštituta kot ustanove in Marolta kot posameznika včasih zelo tanka. Dodatno ta preplet zaplete kasnejša zaposlitev svakinje, Marije Šuštar in stalno strokovno sodelovanje Maroltove žene Tončke. Ob vsebinskih dilemah bo prispevek osvetlil tudi primerjavo izkušenj v rabi materialnega in digitaliziranega gradiva s strani uporabnika in vprašanja dostopa do digitalnih vsebin v arhivu.

► The digitisation of the legacy of France Marolt, housed in the archives of the Institute of Ethnomusicology ZRC SAZU, has opened new chapters in the digitisation of archival material at the Institute. Until a few years ago, the Institute had primarily focused on the digitisation of audio materials, while less attention was given to paper-based materials. Although parts of the paper and photographic

materials had previously been digitised, this process was essentially limited to the creation of digital copies. This contribution will present the process of digitising Marolt's legacy, from digital reproductions to an organised digital collection. It will highlight the challenges and solutions encountered during this process, as well as those related to the use of the digitised material.

Marolt's legacy was, to a certain extent, already arranged and catalogued in physical form, and properly stored in the Institute's archives. During the digitisation, which took place within a broader project, it became evident that the collection would benefit from a different thematic organisation, which in turn partially affected the course of digitisation. Given the nature of the materials in Marolt's legacy, additional content-related challenges emerged: how many versions of the same text should be preserved; whether to retain the fair copy or working drafts with the author's notes (or even both); whether the final version should be considered the primary unit and the others subunits, or whether each version should be treated as a standalone unit...

A particular feature, when compared with other collections and legacies in the GNI archive, is Marolt's connection to the establishment and management of the Institute. Marolt actively participated in the founding of the Institute and led it for many years, during which he was also its only employee. Therefore, the boundary between the legacy of the Institute as an institution and Marolt as an individual is often very blurred. This intertwining is further complicated by the later employment of his sister-in-law, Marija Šuštar, and the ongoing professional collaboration with his wife, Tončka Marolt. In addition to the content-related dilemmas, the contribution will also shed light on user experience with the material and digital collections, and issues concerning access to the digital content in the archive.

Mag. Anja Serec Hodžar

je etnologinja in kulturna antropologinja, ki se na strokovnem področju pretežno posveča vprašanjem ohranjanja in hranjenja dediščine v arhivih. Med drugim se je ukvarjala tudi s trženjem dediščine in aplikativno etnologijo in nekaj manjšimi raziskavami materialne kulture. V zadnjem času je njeno osrednje delo digitalizacija arhivskega gradiva in omogočanje dostopnosti do digitalne dediščine širši javnosti. Sodeluje pri prenosu znanstvenoraziskovalnih spoznanj širši javnosti preko vzpostavitve spletnih aplikacij in soustvarjanju razstav.

► **Anja Serec Hodžar, MA**

is an ethnologist and cultural anthropologist who professionally focuses primarily on questions of heritage preservation and storage in archives. Her work has also involved heritage marketing and applied ethnology and some smaller studies of material culture. Recently, her core work has revolved around the digitisation of archival material and enabling public access to digital heritage. She also collaborates on the transfer of scientific research findings to the general public through the development of web applications and the co-creation of exhibitions.

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Delovanje Franceta Marolta v kontekstu kulturne politike pred in po drugi svetovni vojni /

The work of France Marolt in the context of cultural politics before and after World War II

Prispevek obravnava delovanje Franceta Marolta v prelomnem obdobju slovenske kulturne zgodovine, zaznamovanem z radikalnimi premiki od predvojnih kulturnih politik k socialističnim usmeritvam po letu 1945. Raziskava izhaja iz osvetlitve pomena kulturnih politik prve polovice 20. stoletja, zlasti na področju ljubiteljske kulture kot enega ključnih dejavnikov oblikovanja kulturnega prostora v času delovanja Franceta Marolta. Poseben poudarek je namenjen vlogi ljubiteljske kulture kot orodja za gradnjo kulturne identitete in kot prostora, ki se dopolnjuje z ideološkimi in družbenimi vidiki ustvarjalnosti tistega časa. Na vseh teh ravneh se je Maroltovo znanstveno in umetniško delo tesno prepletalo in dopolnjevalo.

V kontekst prispevka umeščam delovanje Franceta Marolta kot ustanovitelja Akademskoga pevskega zbora ter folklorne skupine, predhodnice današnje Akademске folklorne skupine France Marolt, in Marolta kot glasbene avtoritete in kritika. Pri tem je njegovo delo analizirano kot presečišče osebnih in umetniških ambicij, osebnostnih lastnosti, pedagoškega poslanstva in kulturnopolitičnega delovanja tako na Slovenskem, v nekdanji Jugoslaviji kot v širšem mednarodnem prostoru.

Teoretski okvir raziskave temelji na zgodovinsko-diskurzivnih modelih in se opira na marksistične koncepte razrednega boja v kulturi, ki omogočajo razumevanje kulturnih praks kot metod in različnih ideoloških pogledov na polje kulturno-umetniške ustvarjalnosti. Metodološko se prispevek naslanja na primerjalno analizo historičnih in primarnih virov, med katerimi so Maroltova korespondenca, radijske oddaje in znanstvena besedila, kar omogoča dodatno razumevanje njegovega ustvarjalnega in organizacijskega prispevka.

► The article examines the work of France Marolt during a pivotal period in Slovenian cultural history, marked by radical shifts from pre-war cultural policies to socialist orientations after 1945. The research highlights the importance of cultural policies in the first half of the 20th century, particularly in the field of amateur culture as one of the key factors in shaping the cultural space during France Marolt's career. Particular emphasis is placed on the role of amateur culture as a tool for building cultural identity and as a space complemented by the ideological and social aspects of cultural creativity at that time. At all these levels, Marolt's scientific and

artistic work were closely intertwined and complementary.

In this context, the article examines France Marolt's work as the founder of the Academic Choir and the folkdance group, the predecessor of today's "France Marolt Academic Folkdance Group," and Marolt as a musical authority and critic. His work is analysed as an intersection of personal and artistic ambitions, personality features, pedagogical mission, and cultural-political activity in Slovenia, the former Yugoslavia, and the wider international arena. The theoretical framework of the research is based on historical-discursive models and draws on Marxist concepts of class struggle in culture, which enable an understanding of cultural practices as methods and different ideological views of the field of cultural and artistic creativity. Methodologically, the contribution draws on a comparative analysis of historical and primary sources, including Marolt's correspondence, radio broadcasts, and scientific texts, which provide additional insight into his creative and organizational contribution.

Dr. Tomaž Simetinger je etnolog in kulturni antropolog, ki je zaposlen na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete Univerze v Ljubljani. Sočasno je tudi predavatelj na Konservatoriju za glasbo in balet v Ljubljani. Je avtor vrste znanstvenih monografij in člankov, od katerih so nekateri prevedeni tudi v angleščino. Področja njegovega raziskovalnega dela so: plesna kultura, slovstvena folklor, antropologija umetnosti, nesnovna dediščina in drugo. Je avtor vrste različnih aplikativnih projektov, povezanih s tradicijskimi maskami, kulinariko, ljudskim plesom in drugim.

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Kompozicijski svet Franceta Marolta / *The Compositional World of France Marolt*

Dela Franceta Marolta niso nastajala v klasičnem smislu umetniškega ustvarjanja: njegova formalna glasbena izobrazba je izhajala iz pragmatične usmerjenosti Orglarske šole in Glasbene šole Glasbene matice z osredinjenostjo na zborovsko petje po vzoru Mateja Hubada. Tudi sicer je njegovo glasbeno delovanje zasnovano »oktetomansko«: v gimnaziji je vodil svoj oktet, v dvajsetih letih Primorski (kasneje Slovenski) kvartet, delal je kot pomožni zborovodja Pevskega zbora Glasbene matice, dokler ni leta 1926 začel ustanavljati Akademskega pevskega zbora. Njegov skladateljski opus zvesto zrcali njegovo glasbeno prakso. Osredinjal se je na priredbe in harmonizacije slovenskih ljudskih pesmi in plesov, ki jih je sam pragmatično zbiral in jih raziskoval, zlasti z mislijo na ohranjanje in širjenje ljudske pesmi. S tem ni le neprecenljivo veliko prispeval k ohranjanju in širitvi slovenske folklorne dediščine, ampak je skozi lastno delovanje zapustil sledi, ki jih je najbolj zaznamovalo naslednje: 1. osredinjenost na ljudsko izročilo. Maroltova kompozicijska dela so namreč v veliki meri temeljila na materialu, ki ga je deloma tudi sam zbral na terenu. 2. pogled arhivista folklorne dediščine, ki z raziskovalno vneto z dokajšnjo mero

umetniške ambicije sistematični goji ljudsko umetnost. Pri Maroltu je bila meja med raziskovalcem in umetnikom zelo tanka. Ljudsko zapuščino je praviloma prilagajal za potrebe zborovskih ali folklornih nastopov. 3. vloga zborovodje in mentorja: Marolt je pragmatično prirejal ljudsko glasbo in z njo dosegal izjemne umetniške uspehe, kar je v svoji raziskovalni in akademski karieri predajal naprej.

Maroltov cilj ni bil ustvarjati avtorsko glasbo, ampak poustvariti in na odru predstaviti bogastvo slovenske ljudske glasbe in plesa. Prav zato njegova kompozicijska zapuščina prinaša nekaj manj kot petdeset natisov slovenskih ljudskih pesmi. Kompozicijsko gre za uglasbitve, ki temeljijo na dveh polih, na harmonizaciji in priredbi. Kdaj gre za harmonizacijo in kje se začne priredba? To vprašanje je vodilo analizo njegovih natisnjenih skladb.

► France Marolt's musical works did not emerge in the classical sense of artistic creation. His formal musical education was rooted in the pragmatic orientation of the Organ School and the Music School of the Glasbena matica, both with a strong focus on choral singing in the tradition of Matej

Hubad. More broadly, his musical activity was shaped by an “octet-based” approach: during secondary school, he led his own octet; in the 1920s, he conducted the Primorski (later Slovenski) Quartet; and he worked as an assistant conductor of the Glasbena matica Choir until 1926, when he began to establish the Academic Choir.

Marolt’s compositional output faithfully reflects his musical practice. He focused on arrangements and harmonisations of Slovenian folk songs and dances, which he pragmatically collected himself and studied primarily with the intention of preserving and disseminating folk music. In doing so, he not only made an invaluable contribution to the safeguarding and promotion of Slovenian folk heritage, but also left a lasting legacy marked by the following key aspects: 1. Focus on folk tradition: Marolt’s compositions were largely based on material that he had, at least in part, collected during fieldwork. 2. The perspective of a folk heritage archivist, who, with scholarly dedication and a notable degree of artistic ambition, systematically cultivated folk art. In Marolt’s case, the line between researcher and artist was very thin. He typically adapted folk material for choral or folkloric performances. 3. The role of conductor and mentor: Marolt pragmatically arranged folk music and achieved remarkable artistic results, which he passed on through both his scholarly research and academic work.

Marolt’s aim was not to create original music, but to reinterpret and present the richness of Slovenian folk music and dance on stage. His compositional legacy therefore includes just under fifty published arrangements of Slovenian folk songs. From a compositional perspective, these works lie along two poles: harmonisation and arrangement. But where does harmonisation end and arrangement begin? This question served as the guiding framework for the analysis of his published compositions.

Dr. Leon Stefanija je študiral muzikologijo na Filozofski fakulteti v Ljubljani in doktoriral leta 2000. Redno sodeluje z Višjo baletno šolo Konservatorija za glasbo in balet Ljubljana, Univerzo Karla Franza in Umetniško univerzo v Gradcu, glasbenimi akademijami v Ljubljani, Zagrebu in Sarajevu ter Fakulteto za glasbo v Beogradu. Je član uredniških odborov znanstvenih revij in serij *Glasba na Slovenskem po 1918*, *Pojmovnik teorije glasbe*, *Fokus Musik* iz Gradca. Osredinja se na zgodovino novejšo, zlasti slovenske glasbene kulture, sociologijo glasbe in spoznavoslovje glasbe.

► **Leon Stefanija, PhD** studied musicology at the Faculty of Arts in Ljubljana and obtained his doctorate in 2000. He regularly collaborates with the Higher Ballet School of the Conservatory of Music and Ballet Ljubljana, the University of Graz (Karl-Franzens-Universität) and the University of Music and Performing Arts Graz, as well as the music academies in Ljubljana, Zagreb, and Sarajevo, and the Faculty of Music in Belgrade. He is a member of the editorial boards of several scholarly journals and series, including *Music in Slovenia after 1918*, *Glossary of Music Theory*, and *Fokus Musik* (Graz). His research focuses on the history of recent — especially Slovenian — musical culture, the sociology of music, and the epistemology of music.

Sporne dediščine in nastajanje arhivskih zbirk:

Razvoj makedonske etnomuzikologije /

Contested Legacies and archival Collections:

The Development of Macedonian

Ethnomusicology

Razvoj makedonske etnomuzikologije ima svoje začetke v zgodovinsko spornih zbirkah ljudskih pesmi, nastalih v poznem 19. in zgodnjem 20. stoletju – v obdobju, ki ga zaznamujejo globoke geopolitične in kulturne preobrazbe na Balkanu. Prispevek obravnava dediščino prvih folkloristov, kot so bili bratje Dimitar, Konstantin in Naum Miladinov, Kuzman Shapkarev, Marko Cepenkov, Atanas Badev in drugi, katerih dokumentiranje makedonskih ljudskih pesmi – v obliki rokopisnih melografov in zapisov pesemskih besedil – je postavilo temelje za nacionalni etnomuzikološki diskurz. Te zbirke, ki so razpršene po različnih regionalnih arhivih in so bile sprva objavljene v središčih, kot sta Sofija in Beograd, še vedno zavzemajo osrednje mesto v razpravah o kulturni identiteti in zgodovinski pripadnosti.

Na podlagi temeljne antologije *Makedonski melografi s konca 19. stoletja* (1962) avtorjev Živka Firfova in Metodije Simonovskega ta prispevek analizira, kako so arhivski viri pripomogli h konstruiranju makedonske etnomuzikologije, hkrati pa so služili kot predmeti tekmujočih nacionalnih naracij. S primerjavo zgodovinskega procesa institucionalizacije etnomuzikologije in

sodobnih političnih prisvajanj ljudske dediščine v 21. stoletju prispevek postavlja vprašanje, ali lahko znanstveno raziskovanje ostane nevtrarno, kadar so arhivi sami vpeti v sporne zgodovine.

Na koncu raziskava umešča makedonsko etnomuzikologijo v širše razprave o dediščini, identitetni politiki in kulturni lastnini ter poudarja dvojno vlogo arhivov – kot znanstvenih virov in kot orodij ideološkega pogajanja.

► The development of Macedonian ethnomusicology is rooted in the historically contested collections of folk songs compiled during the late 19th and early 20th centuries, a period marked by profound geopolitical and cultural transformations in the Balkans. This paper examines the legacy of pioneering folklorists such as the brothers Dimitar, Konstantin and Naum Miladinov, Kuzman Shapkarev, Marko Cepenkov, Atanas Badev, and others, whose documentation of Macedonian folk songs — through handwritten melographs and lyric-only transcriptions, laid the foundation for the national ethnomusicological discourse. These collections, dispersed across regional archives, and initially published in cities such as Sofia and Belgrade, remain

central to debates on cultural identity and historical ownership.

Drawing on the seminal anthology, *The Macedonian Melographs from the End of the 19th Century* (1962) by Živko Firfov and Metodija Simonovski, this study analyses how archival sources have been instrumental in constructing Macedonian ethnomusicology, while simultaneously functioning as objects of competing national narratives. By juxtaposing the historical process of institutionalising ethnomusicology with contemporary political appropriations of folk heritage in the 21st century, the paper questions whether scholarly research can remain neutral when archives themselves are embedded in contested histories.

Ultimately, this research situates Macedonian ethnomusicology within broader debates on heritage, identity politics, and cultural ownership, emphasising the dual role of archives as both scientific repositories and instruments of ideological negotiation.

Dr. Velika Stojkova

Serafimovska je

etnomuzikologinja in izredna profesorica na Folklornem inštitutu Marko Cepenkovi in na Fakulteti glasbenih umetnosti Univerze sv. Cirila in Metoda v Skopju. Kot izobražena posrednica za nesnovno kulturno dediščino pri UNESCO-u se osredinja na makedonsko večglasno petje in na raziskave socioloških in antropoloških pogledov na tranzicijske procese v ljudski in popularni glasbi. Svoja dela je objavila v mednarodnih publikacijah, vključno z *ICTM Yearbook of Traditional Music* in izdajami založbe Routledge. Od leta 1999 je aktivna v ICTMD in trenutno vodi makedonski nacionalni komite.

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Boj Franceta Marolta proti nemškemu / *France Marolt's Struggle Against German*

Maroltovo delo – tako raziskovalno kot umetniško – razkriva njegova izjemno različna zanimanja, katerih vezna paradigma je vzpostavitev glasbenokulturnega modela, utemeljenega v slovenskem glasbenem izročilu. Na poti k uveljavljanju tega »slovenskega« modela je Marolt izvajal številne strategije. Med vidnejšimi je bil kulturni purizem, s katerim si je prizadeval očistiti slovensko glasbeno kulturo tujih vplivov. Izločal je različne »moteče« vsebine – na eni strani vplive pretekle in sodobne kulture (šolstvo, popularna glasba, tehnologija), na drugi strani pa vplive drugih nacionalnih kultur.

Zaradi večstoletne avstroogrske dominacije in predvsem agresivnih vplivov velikonemškega nacionalizma na slovensko kulturo je izražal najmočnejši odpor prav do nemških (predvsem do avstrijskih) vsebin. V prispevku bodo predstavljeni tisti elementi, ki jih je Marolt postavljaval v okvir nemškega. Pri tem se ni skliceval na konkretno glasbeno gradivo, temveč je nemško opredeljeval na besedni ravni, in sicer z ostrim (mestoma sovražnim) besediščem, kot na primer »tirolska melodika«, »jodler«, »germanizatorična influenca ‚Liedertafel‘«, »nacistično«, »bavarska harmonija«.

Bolj ko je Marolt zavračal nemško, bolj je na drugi strani poudarjal slovensko. Da bi lahko utrdil model slovenskega glasbenega izročila, je opredeljeval elemente, ki so bili – v nasprotju z negativno označenimi nemškimi – starodavni, arhaični, prvobitni, avtentični. Morda je prav to razlog, da je izbor njegovih »slovenskih primerov« sicer maloštevilen, so pa po drugi strani načini njihovega predstavljanja številni in različni (znanstveni, aplikativni, pedagoški, umetniški), kar mu je omogočalo vzpostavitev obrisov tega modela in njegovo utrjevanje.

► Marolt's work, both scholarly and artistic, reveals his exceptionally diverse interests, unified by a central paradigm: the creation of a model of music culture rooted in Slovenian musical heritage. In the process of establishing this "Slovenian" model, Marolt employed a range of strategies. Among the most prominent was cultural purism, through which he sought to purge Slovenian musical culture of foreign influences. He excluded various "disruptive" elements: on one hand, the influences of both past and contemporary culture (such as formal education, popular music, and technology), and on the other, the influences of other national cultures.

Due to centuries of Austrian domination, and above all the aggressive impact of Nazism on Slovenian culture, Marolt expressed his strongest resistance specifically towards German, and particularly Austrian, elements. This article presents the components that Marolt classified as “German.” He did not base this classification on specific musical material, but rather on terminology, using sharp, at times even hostile language, such as “Tyrolean melodies”, “yodel”, “Germanising influence of the Liedertafel”, “nazi”, and “Bavarian harmony”. The more Marolt rejected German, the more he emphasised Slovenian. In order to solidify the model of Slovenian musical heritage, he defined certain elements that, in contrast with the negative connotation of the German ones, were described as ancient, archaic, primordial, and authentic. This may be precisely why his selection of “Slovenian examples” is relatively limited in number. However, the methods through which he presented them were numerous and varied (scientific, applied, pedagogical, and artistic), allowing him to shape and strengthen the contours of this model.

Dr. Urša Šivic je zaposlena kot znanstvena sodelavka na Glasbenonarodopisnem inštitut ZRC SAZU. Raziskovalno se ukvarja z vokalno ljudsko glasbo, teoretsko analizo načinov ljudskega petja, spremembami ljudskega petja pod vplivom institucionalnih smernic in glasbenopopularnih žanrov. Posveča se terenskemu snemanju ljudske glasbe, še posebno letnim šegam, povezanim z glasbo. Trenutno vodi raziskovalno-aplikativni projekt »Digitalizacija zapuščine Franceta Marolta in razumevanje njegovega znanstvenega in umetniškega dela«.

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[Sasjeglanci (Mile) - Rusica, Beloruski pomeniki, Tiski Gajci
Voznica, Gostomir, Panagotina
Destrinca, Voznica, Majeca, Martina