

## BEAUTIFUL GORENJSKA MUSIC – PAST AND PRESENT

*UDC 78.03+78.071.2(091)(497.4 Gorenjska)*

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**Abstract.** *The paper discusses music genres and authors, composers, creators and performers, ensembles, soloists and choirs of Gorenjska music throughout the area and epoch of Gorenjska. Gorenjska is a hilly land in the upper region of the Sava River in Slovenia. The „story” begins with the music of I. H. Gallus, continues to the Brothers’ Avsenik Ensemble and continues with Gorenjska music and musicians of today.*

**Key words:** *Gorenjska, music genres, musicians, land*



**Fig. 1** The „Brothers’ Avsenik” Ensemble (the titles of two LPs’)

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„[...] In the creative process the country is not in a direct relation. Nevertheless, there are differences between my vision of music and Gorenjska: 'No, Carniola has no prettier scene (Kranj)/than this, resembling paradise serene' (Kist pry Service – Kist/The Baptism on the Service/The Baptism; Prešeren 1999, 112–119) ... We came to the conclusion that Gorenjska is rich in musicians and fiddlers. Therefore, here you will not hear ballads, romances and alike, but dance-orientated folk music instead. For that reason the Avsenik's-Joževc's ensemble from Begunje (Gorenjska) is not a surprise in the Slovenian art music. ... Although we can find an elevated xenophobia level, a stronger resistance toward the foreign, and the unknown with the people of Gorenjska, I have to confess that at first I took this as a characteristic disadvantage – today, I shall correct myself: it might be a defensive system against the invasions of the unwished, dangerous, and harmful. Of course, everything has its limits and limitations ... I am probably one of those people of the Gorenjska region, who keep in their hearts the memory of the past centuries, when our people have been despised and who still are not aware of the amazing things they have achieved. As a consequence, our people will rather stop talking than speak too much [...].”<sup>1</sup>

„Beautiful Upper Carniola region,  
Just open your eyes and enjoy  
breathtaking beauty.”<sup>2</sup>

Gorenjska is a hilly landscape in the upper region of the River Sava in Slovenia, north and north-west of Ljubljana, between the watershed of the River Soča in the west, the watershed of the River Drava in the north, the watershed of the River Savinja in the east and the Posavsko hribovje and Ljubljana in the south. It is cradled by the Karavanke Mountains in the west, Kamnik and the Kamnik-Savinja Alps and the eastern area of the Julian Alps. The centre of the Gorenjska region is Kranj, at an approx. elevation of 400 meters above sea level, high in the Ljubljana basin.

Among the musicians from the Gorenjska region and the music itself, which appeared in this region long ago, we can find some specifics and differences. From the musicological and sociological point of view it is certainly an exquisite phenomenon and the very the subject of this research. It is characteristic to this region is that it is so separate and different from the rest of the Slovenian and international scene when we come to talk about folk-art, creativeness and performance.

That is why we will take a look at this phenomenon of the musical world and we will try to listen to it as musicians, i.e. with music in music. Still, all of these and other methods cannot and will not be finite. The above mentioned insights and the conclusions we might draw are on a large scale related to the Gorenjska region with the all-national, geographical, spiritual and cultural factors. In this paper we included all musicians, who were either both born and lived in the Gorenjska region, who immigrated and now work here, those, who were merely passing-through the Gorenjska region but were closely

<sup>1</sup> From an interview, a conversation with the academician Uroš Krek, Slovenian composer (1922–2008, see: Križnar 2006, 109, 115, 117).

<sup>2</sup> This piece was performed by the „Brothers' Avsenik” Ensemble 1957, the author of the text is Ferry Souvan (1919–1974; the informant: Ivan Sivec, Mengeš, 25. 3. 2015, see: website <http://pesmi.si/avsenik/prelepa-gorenjska/>, 25. 2. 2015).

connected to it and/or also those, who moved from the Gorenjska region to other national or international regions. Therefore, their (musical) opus is only a reflection of their specific life, work and stay in Gorenjska. The paper covers the last approx 1500 years, from the Middle Ages<sup>3</sup> till today. Consequently, it is at the same time the voice of the common people and their relation to earth, religion, trade, educated persons and the like.



**Fig. 2** Iacobus Handl Gallus (1550–1591, the woodcat from the *Opus musicum, I-IV*, Prague/Czech, 1590, left) and Primož Trubar (the woodcat, 1578 from the *Hishna postilla*, Derendingen/Germany, 1595)



**Fig. 3** Iacob Handl Gallus, *Opus musicum num quatour, quinque, sex, octo et num pluriumvocum ...* (Prague/Czech, 1586), the part of tenor voice (the 1<sup>st</sup> page)

<sup>3</sup> From the fall of the Western Roman Empire (AD 476) to the discovery of America (by Amerigo Vespucci in AD 1507, the German reformer and cartographer Martin Waldseemüller drew both new continents on a world map in AD 1516, *Carta marina navigatoria*; remark by the author, FK!).

Among the typical Gorenjska **ensembles**, the first place takes The „Brothers' Avsenik" Ensemble. It is on the world scale probably the most successful Slovenian ensemble from the Alpine ethno-pop (1953–1990; Slavko Avsenik, b Begunje, 26. Nov 1929 d 2. Jul 2015 and Vilko Ovsenik, b Begunje, 9. Nov 1928), following the Alpine Quintet (1966→), then the ensemble The „Trumps from Praprotno" (1962 →), the vocal quintet which was already in year 1964 united by The „Lojze Slak" Ensemble, The „Sašo Avsenik's" Ensemble (2009→), „Capella Carniola" (Janez Jocif; 2004→), (male) vocal quintet The „Gorenjci" (1964–1988), the small (male) amateur vocal group The Kranj's Quintet (Ana Erman; 1994→), the mixed vocal singer sextet The Pro anima singers (Vrba in Gorenjska; 2011→) and so on. Among the **ballet dancers** from Gorenjska are choreographer Jaka Hafner (b Jesenice, 8. Sep 1927 – d Ljubljana, 1. Sep 2005), choreographer, ballet pedagogue and opera stage manager dr. Henrik Neubauer (b Golnik, 17. Apr 1929) and pedagogue Franci Ambrožič (b Hrušica/Jesenice, 29. Jul 1937 - d Ljubljana, 17. Apr 2013). Among the (jazz) **drummers** they are pedagogue Klemen Markelj (b Kranj, 15. Feb 1977), Gašper Bertoncelj (b Kranj, 17. Aug 1978) and Kristijan Krajncan (b Kranj, 9. Jun 1986). *The Freising Manuscripts* are the oldest known notes in Slovenian language and Latin note in which of Slavic language in general. They were linked by Škofja Loka but they were belonged in the kind of the Middle Ages's church literature. Manuscript codex is the proper of the bishop of Freising (d 994).

Slovenian composer Jakob Jež (born 1928) has also written a cantata on this libretto for tenor, bass, double chorus, children's chorus, brass and percussion.<sup>4</sup> Among the **church's dignitaries** who in Gorenjska let the musician seal, too is indubitably the Protestant reformer, the founder and the first superintendant of Protestant Church in Slovenia, establisher of Slovenian literary language and the first Slovenian writer Primož Trubar (b Rašica/Velike Lašče, Jun 1508 – d Derendingen/Germany, 28. Jun 1568), priest, theologian and bishop, teacher, economist, nation awakener and musician dr. Andrej Karlin (b Stara Loka/Škofja Loka, 15. Nov 1857 – d Maribor, 5. Apr 1933). Among the **conductors** there are composer, musicologist and priest dr. Anton Dolinar (b Trata/Gorenja vas, 13. Jan 1894 – d Yates Centre/Kansas, USA, 1. Aug 1953), musicologist and priest dr. Mirko Cuderman (b Tupaliče, 18. Jul 1930), writer Anton Kolar (b Belgrade, 24. Jan 1942), pianist, pedagogue and musicologist Peter Škrjanec (b Medvode, 29. Jun 1942), choir master and pianist Andraž Hauptman (b Kranj, 27. Jul 1968), pianist and pedagogue Marko Hribernik (b Kranj, 7. Feb 1975) and others. In the connect of the folklore, i.e. the music, the poetry and the dance is **ethnologist**, folklorist and culture anthropologist dr. Bojan Knific (b Kranj, 10. Aug 1971), among the **ethnomusicologists** who let the biggest seal to Croatia this matter profession (→ Glagolitics) is dr. Jerko Bezić (b Kranj, 10. Jun 1929 – d Zagreb, 10. Jan 2010). Among the **bassoonists**, these very rare instrumental soloists are Anton Rupar (b Škofja Loka, 2. Jul 1938) and only lives in Škofja Loka, Damir Huljev (b Osijek, 30. Mar 1958). Among the **flutists** there are (the former perfect) soloist and pedagogue Fedja Rupel (b Ljubljana, 12. Mar 1937), pedagogues Draga Ažman (b Jesenice, 21. Feb 1953) and Irena Grafenauer (b Ljubljana, 19. Jun 1957), pedagogue and bandmaster Matjaž Šurc (b Jesenice, 4. Nov 1965 – d Solkan/Nova Gorica, 3. Apr 2009), pedagogues Vesna Jan Mitrović (b Kranj, 27. Mar 1969), Liza Hawlina (b Ljubljana, 11. Jun 1975), MA Ana Kavčič Pucihar (b Ljubljana, 3. Dec 1976), Elena Hribernik (b Kranj; 8. Oct 1977) and Barbara Volčič (b Kranj,

<sup>4</sup> Its first performance was in Ljubljana, on 27<sup>th</sup> July, 1971.

18. Nov 1989). From some **folklore ensembles of folk dances** (of Gorenjska) are: Iskraemeco folklore group (Kranj; Jože Šenk; 1954→), „Karavanke” folklore group (Tržič; art leader Saša Meglič; 1966→), „Sava” folklore group (Kranj; art leader Zvonko Gantar et al; 1949→), „Škofja Loka” folklore group (Škofja Loka; art leader Marko Krajnik; 1977→), „Ozara academic” folklore group (Kranj; art leader Brane Šmid; 1952→), „Bisernica” tamburitza group (Reteče/Škofja Loka; art leader Janez Kermelj et al; founded 1922; from 1971 → Bisernica) and so on. From **music festivals** in Gorenjska is necessary set though specifically aside by the longest tradition and those by the marked got the seal not only Gorenjska then the whole State, Slovenia: „Slovenska popevka” (The „Slovenian Song” Festival; 1962 –63 in Bled; after →1983 in Ljubljana; from 1998→ as Dnevi slovenske zabavne glasbe/The Days of Slovenian Entertaining Music), Festival of Early Music/Radovljica (founded 1982 as the International Summer Academy for Early Music; from 1997→Festival Radovljica), The Gostičs' Days (Domžale etc., 2000→), Groblje Festival Chamber Music (Groblje, 1971–2003), *IDRIART* (Bled, 1981–1994; since in the castle Borl/Ptuj), Jazz Festival (Bled, 1960–1966; since in Ljubljana), The Concerts **ORGANS &** in Papirnica/Škofja Loka (2009→) and others. Among the **music pedagogues** they are choir master and culture worker Slavko Mežek (b Jesenice, 9. Apr 1952) and dr. Marija Mihevc (b Jereb; Kranj, 6. Apr 1974), among **the music writers** however is Janko Grilc (b Ljubljana, 2. Mai 1930). From the **musicians** we can find i.e. recon up Jurij Kuralt (b Kranj, after 1700 ? – ? after 1733 ?), philologist Marko Bajuk (b Drašiči/Metlika, 29. Mar 1882 – d Mendoza/Argentina, 20. Jun 1961), organist and composer Lovro Hafner (b Binkelj/Škofja Loka, 10. Aug 1883 – d Preska/Medvode, 10. Jun 1963), priest Jer/nej/ko Seljak (Don Kosto; b Sovra/Žiri, 23. Aug 1893 – d Brezje, 14. Jun 1968), choir master and composer Ciril Vremšak (b Kamnik, 14. Jun 1900 – 27. Dec. 1968), poet, storyteller, dramatic, translator and reviewer Matej Bor (= Vladimir Pavšič; b Grgar/Nova Gorica, 14. Apr 1913 – d Radovljica, 29. Sep 1993), Andrej Smolej (b Jesenice, 6. Nov 1939 – d 6. Aug 2008), pedagogue Marija Mesarič (b Krško, 16. Sep 1942), arranger, painter, composer, trumpeter and jazziest Ivan (Žan) Prešeren (b Hlebce/Lesce, 7. Mai 1945), accordionist and composer Jože Burnik (b Jesenice, 2. Aug 1947), painter Veno Dolenc (b Celje, 1. Apr 1951), composer Hanzi Artač (b Železna Kapla/Eisenkappel, Austria, 13. Jun 1951), composer and sound ambiances designer Boštjan Perovšek (b Ljubljana, 17. Sep 1956), cultural worker Janez Jocif (b Ljubljana, 5. Jan 1960), pedagogue mag. Vinko Šorli (b Ljubljana, 7. Jun 1952) and art historian Boštjan Soklič (b Jesenice, 26. Oct 1962). Between the **accordionists** is Jernej Hostnik (b Kranj, 27. Feb 1979). As are only two bassoonists among the Gorenjskan there is only **hornist** Jože Kocjančič (b Bled, 10. Mar 1951). Among the **makers of (music) instruments** they are: Simon Otonič (organs; b Kranjska/Carniola, 1730 – d Maribor, 6. Nov 1784), Peter Rumpel (organs; b Kamnik, ? 1787 – d ? 1861), Ignac Zupan, sen. (organs; b Kropa, 24. Jan 1825 – d 7. Apr 1888), Jožef Papa, jun. (organs; Tržič, 19. Mar 1837 – d Varaždin/Croatia, 6. Feb 1907), Ignac Zupan, jun. (organs; b Kropa, 21. Jul 1853 – d Kamna gorica/Kropa, 7. Nov 1915), Ivan Zupan (organs; b Kropa, 9. Dec 1857 – d Kamna gorica/Kropa, 4. Jul 1900), Wester/Bešter Franjo (organs; b Kropa, 9. Apr 1865 – d Zagreb/Croatia, 5. Aug 1926), Franc Jenko (organs; b Mengeš, 5. Sep 1894 – d Ljubljana, 2. Jun 1968), Blaž Demšar (strings; b Selca over Škofja Loka, 2. Mar 1903 – d Ljubljana, 23. Dec 1981; Atelje Demšar-Stringed Maker, Ljubljana, 1927→), Tomaž Močnik (organs; b Kranj, 14. Dec 1968; „Orglarstvo Močnik”, Cerklje at Gorenjska 1998→) and others.

Among the **songwriters** there are Aleksander Mežek (b Moste/Žirovnica, 18. Nov 1948), guitarist, composer and producer Andrej Šifrer (b Stražišče/Kranj, 1. Mai 1952),

among the **guitarists** they are pedagogue Uroš Lovšin (b Celje, 10. Mar 1957 – d Škofja Loka, 19. Jul 2007), jazziest Primož Grašič (b Kranj, 30. Jun 1968), pedagogue Denis Kokalj (b Kranj, 15. Apr 1970), composer Uroš Rakovec (b Kranj, 25. Feb 1972), pedagogues mag. art. Luka Vehar (b Kranj, 14. Oct 1982), singer Lenart Rupar (b Kranj, 22. Apr 1985) and Janez Golob (b Kranj, 21. Nov 1985), among the **clarinettists** there are Frančišek Pristov (b /Spodnje/Gorje/Bled, 28. Feb 1919 – d Zagreb/Croatia, 3. Sep 1991),<sup>5</sup> pedagogue Stanislav Kermelj (b Reteče/Škofja Loka, 22. Oct 1914 – d Stara Loka/Škofja Loka, 8. Mai 2004),<sup>6</sup> Mate Bekavac (b Ljubljana, 14. Mai 1977) and student Blaž Šparovec (b Ljubljana, 20. Apr 1994).



**Fig. 4** Irena Grafenauer/flute (right) and Mate Bekavac/clarinette (left, Photo: Tihomir Pinter)

Among the **patrons** for the Slovenian and the Gorenjskan culture and by this indirect or direct by music art that time and areas it is have to mean economist, natural scientist, technical engineer and writer baron Žiga Zois (b Trst/Italija, 23. Nov 1747 – d Ljubljana, 10. Nov 1819), among the **musicologists** then conductor dr. Josip Čerin (b Komenda, 29. Mar 1867 – d Ljubljana, 1. Nov 1951) and the writer dr. Franc Križnar (b Ljubljana, 20. Nov 1947). In the rame (the brunch) of Narodna čitalnica (The National Reading) we can find in its history development some of music activity, the persons and their works in Gorenjska, too (Škofja Loka, 1862; Kranj, 1863) and in Glasbena matica (Music Society, Kranj, 1909). Yet they are important by the beginning and further (art) development of music in Gorenjska i.e. music schools, amateur and professional music activities. Among

<sup>5</sup> The source: Upravna enota (The Administrative Unity) of Radovljica (6. Mar 2015).

<sup>6</sup> The informant: Marjana Nemeč, Trzin (9. Apr 2015).

the **organists** they are: poet, teacher and composer Pavel Knobl (b Knobl; Orehek/Kranj, 24. Jan 1765 – d Tomaj, 22. Oct 1830), composer and choir master Franc(-čišek) Bricelj (b Šenčur/Kranj, 3. Sep 1904 – d Ljubljana, 12. Sep 1981), pianist, pedagogue and art historian Hubert Bergant (b Kamnik, 13. Nov 1934 – d Šempeter/Nova Gorica, 19. Jan 1999), pedagogues and choir masters Angela Tomanič (b Navičino/Strumica, Macedonia, 28. Apr 1937) and Anton Potočnik (b Bukovica/Selca in Selca Valley, 13. Jan 1951), pedagogue and composer Milko Bizjak (b Jesenice, 1. Nov 1959), pedagogue mag. art. Klemen Karlin (b Kranj, 22. Mar 1973), pedagogue Barbara Pibernik (b Kranj, 13. Mar 1962), among the **pedagogues** there are pianist and choir master Janez Foršek (b Tržič, 24. Mar 1936), prof. emeritus dr. Breda Oblak (b Bidovec, Ljubljana, 15. Aug 1937), choir master and harmonica player Valentin Bogataj (b Podgora/Gorenja vas, 14. Feb 1945) and choir master Andrej Žakelj (b Kranj, 2. Mar 1965), too.

Among the numerous **singers** of various tendencies and genres there are: the tenor Franc Mohorič (b Kranj, 8. Jan 1890 – d Ljubljana, 14. Dec 1969), the soprano and singer pedagogue Vera Majdič (b Kranj, 2. Mar 1898 – d Radovljica, 16. Oct 1994), the tenor Jože/Josip Gostič (b Stara Loka/Škofja Loka, 5. Mar 1900 – d Homec/Domžale, 25. Dec 1963), the bass and pedagogue Marjan Rus (b Kranj, 10. Jul 1905 – d 28. Aug 1974), the bass Friderik Lupša (b Retnje/Tržič, 13. Jul 1908 – d Ljubljana, 9. Feb 1986), pedagogue and composer Franc Wilfan Babič (b Škofja Loka, 27. Mar 1909 – d Celovec/Klagenfurt, Austria, 11. Jun 1986), the tenor and pedagogue Anton Dermota (b Kropa, 4. Jun 1910 – d Vienna, 22. Jun 1989), the tenors Leopold Dermota (b Kropa, 3. Oct 1912 – d Jesenice, 16. Dec 1992) and Leopold Polenec (b Škofja Loka, 14. Nov 1912 – d Ljubljana, 5. Oct 1974), the bass Anton Orel (b Radovljica, 11. Oct 1914 – d Ljubljana, 18. Sep 1948), the sopranos Milica Polajnar (b Jesenice, 31. Aug 1915) and Manja Mlejnik (b Kranj, 12. Nov 1915 – d Ljubljana, 29. Aug 1998), the tenor Anton Gašperšič (b Kropa, 9. Jan 1916 – d Ljubljana, 25. Feb 2005), the baritone Marcel Ostaševski (b Radovljica, 9. Nov 1916 – d Ljubljana, 30. Nov 2005), the tenor Gašper Dermota (b Kropa, 4. Jan 1917 – d Ljubljana, 3. Aug 1969), the soprano Valerija Heybal (b Kamnik, 16. Jan 1918 – d Ljubljana, 18. Sep 1994), the tenor Jernej Plahuta (b Briše/Kamnik, 13. Oct 1919 – d Maribor, 30. Oct 2003), the baritone France Langus (b Poljšica/Bled, 5. Feb 1920 – d Jesenice, 31. Jul 1972), the tenor Jože Gašperšič (b Kropa, 6. Jul 1921 – d Ljubljana, 22. Apr 1989), the soprano Zlata Ognjanović (b Gašperšič; Kropa, 17. Mar 1931), accordionist, choir master and composer-arranger Franci Šarabon (b Tržič, 29. Oct 1931), choir master Marija Ahačič Pollak (b Tržič, 8. Mai 1937), the mezzo-soprano and pedagogue Sabira Hajdarevič (b Zenica, 19. Nov 1937), the baritone and choir master Tomaž Tozon (b Ljubljana, 29. Nov 1937), the tenor Peter Ambrož (b Stražišče/Kranj, 13. Mai 1938), the baritone and pedagogue Jaka Jeraša (b Jesenice, 7. Jul 1938), singer of entertainment and of the Alpine ethno-pop music Ivana Kraševc (b Munich/Germany, 23. Oct 1941), singer of entertainment music Berta Ambrož (b Stražišče/Kranj, 29. Oct 1944 – d 1. Jul 2003), the soprano and pedagogue Olga Gracelj (b Bled, 15. Jan 1950), radio- and TV-speaker Janko Ropret (b Tržič, 21. Mar 1951), the tenor Janez Lotrič (b Železniki, 26. Jul 1953), the soprano and pedagogue Vera Mlejnik (b Škofja Loka, 1. Jul 1954), the soprano and choir singer Zdenka Anžur Tozon (b Ljubljana, 23. Aug 1954), the tenor and composer Oto Pestner (b Celje, 4. Jan 1956), musician Helena Blagne (b Jesenice, 8. Mai 1963), musician Romana Krajncan (b Kranj, 4. Jan 1964), the tenor Janez Triler (b Kranj, 2. Feb 1965), teacher Uršula Ramoveš (b Kranj, 10. Sep 1968), songwriter Jan Plestenjak (b Ljubljana, 27. Mar 1973), the soprano Marta Močnik

Pirc (b Kranj, 23. Mar 1975), the mezzo-sopranos Monika Bohinec (b Jesenice, 21. Mai 1978) and Barbara Kozelj (Kranj, 6. Jul 1978), the bass Peter Martinčič (b Kranj, 10. Jun 1979), singer of entertainment and guitarist Jernej Tozon (b Ljubljana, 27. Jan 1980), the baritone and pedagogue Janez Hostnik (b Kranj, 12. Jan 1981), the tenor and pedagogue Klemen Torkar (b Kranj, 27. Nov 1983), the tenor Aco Biščević (b Kranj, 17. Apr 1984), the soprano and the student Liza Šparovec (b Ljubljana, 23. Apr 1992) and so on, and then (singer) **pedagogue** is Angela Trost (b Vodice/Ljubljana, 27. Apr 1883 – d Ljubljana, 5. Mar 1962), too. Certainly then **poet** France Prešeren (b Vrba/Jesenice, 3. Dec 1800 – d Kranj, 8. Feb 1849) is among the most actuality of Gorenjska. He is the most important by this not only Gorenjska than the national and European important Romantic poetry; in connection by him makes mention only his *Zdravljica* (*A Toast*; in the numerous of settings to music it is the best known nowadays – „official” Slovenian national anthem which was composed Stanko Premrl). It was printed during the war’s storm in the World War II (1944) in the partisan printing-house. Today it is by „the altar of the native country” and it calls by the patriotism. Among the **singer choruses** (all of them are amateurs) are in Gorenjska: „France Prešeren” academic singer chorus (Kranj; Fernando Mejias; 1969→), (the women chorus) „Carmen manet” (Primož Kerštajn; 2011→), Kranj Gymnasium girls choir (Kranj; Marjeta Oblak; 2002→), the mixed choir „De profundis” (Kranj; Branka Potočnik Krajnik; 1990→), Kranj Gymnasium boys vocal group (Barbara Kušar; 2007→), Gorenjskan Octet (Kranj; earlier Kranj’s Octet, 2008–14; Andrej Ropas; 2014→), the women choir „Grudnove šmikle” (Železniki; Marjeta Naglič; 2002→), The Chamber Male Singer Choir „Davorin Jenko” (Cerklje; Jože Močnik; 1959→), The Chamber Singer Choir „Mysterium” (Kranj; Urška Štampe; 2005→), Kranj Gymnasium the mixed youth singer choir (Marjeta Oblak; 2014→), The Mixed Singer Choir „Musica Viva” (Primskovo/Kranj; Aleš Gorjanc; 1946→), The Mixed Singer Choir „Lubnik” (Škofja Loka; Urban Tozon; 1980→), the singers of folk songs „Kranjski furmani” (The „Kranj’s Coachmen”; Adrijan Novak; 1993→), The Škofja Loka Octet (Škofja Loka; Andrej Žagar; 2007→) and so on. Instantly numerous in Gorenjska are the **pianists**, too: Anton Trost (b Vodice/Ljubljana, 13. Jun 1889 – d Vienna/Austria, 24. Feb 1973), pedagogue and choir master Anton Ravnik (b Bohinjska Bistrica, 28. Mai 1895 – d Ljubljana, 18. Dec 1989), Irma Hladnik (b Kranj, 12. Dec 1897 – d Ljubljana, 25. Jul 1978), pedagogue Gita Mally (b Tržič, 20. Dec 1926 – d Ljubljana, 4. Jul 2005),<sup>7</sup> producer, pedagogue and editor Leon Engelman (b Kranj, 2. Oct 1930), pedagogue Janez Lovše (b Ljubljana, 17. Jul 1933 – d Ukanc/Bohinj, 6. Jul 2012), jazziest Silvester Stingl (b Ljubljana, 7. Feb 1937), pedagogues Aci Bertonceľj (b Ljubljana, 27. Aug 1939 – d Domžale, 22. Sep 2002), Marija Kocijančič (b Škofja Loka, 15. Oct 1943) and mag. Jasna Kalan (b Ljubljana, 5. Aug 1944), harpsichordist, pedagogue and musicologist Nedka Petkova (b Burgas/Bulgaria, 17. Oct 1954), pedagogues Andreja Markun (b Kranj, 3. 7. 1974), Petar Milić (b Kranj, 9. Jul 1973) and Nina Prešiček (b Kranj, 3. Dec 1976), pedagogue and composer Blaž Pucihar (b Ljubljana, 19. Mar 1977), pedagogue Jure Rozman (b Tržič, 23. Aug 1978), singer and composer Neža Buh/Neisha (b Ljubljana, 5. Jan 1982) and student Tomaž Hostnik (b Kranj, 25. Sep 1992). Among the (church) **writers** we cannot by: Ahac Stržinar (b Suha/Škofja Loka, 11. Mai 1676 – d Nazarje, 17. Mai 1741), Franc Mihael Paglovec (b Kamnik, 26. Sep 1679 – d Šmartno in Tuhinj, 11. Feb 1759), writer, teacher and musician Josip Levičnik (b Železniki, 6. Apr

<sup>7</sup> The informant: Nataša Hladnik, Ljubljana (7. Mar 2015).



1826 – d 8. Jan 1909) and **translator, actor** and **raper** Boštjan Gorenc (Pižama; b Kranj, 8. Apr 1977). Among the former **polymaths** is this dramatic, historian and composer Anton Tomaž Linhart (b Radovljica, 11. Dec 1756 – d Ljubljana, 14. Jul 1795). Among the **politics** they are (because of connecting by the poetry, this like that important artistic element by music even) writer, veterinary and medicinal expert Janez Bleiweis (b Kranj, 19. Nov 1808 – d Ljubljana, 29. Nov 1881) and poet Lovro Toman (b Kamna Gorica, 10. Aug 1827 – d Rodaun/Austria, 15. Aug 1870). The **trombonists** are: jazzier Franci Puhar (b Kranj, 19. Apr 1934), Božo Lotrič (b Kropa, 14. Jan 1949), composer and conductor Emil Spruk (b Ljubljana, 1. Mai 1960), euphoniumist, composer, arranger, and conductor Lojze Krajnčan (b Ptuj, 23. Dec 1961), composer Domen Jeraša (b Jesenice, 29. Oct 1968) and conductor and jazzier mag. art. Klemen Repe (b Jesenice, 18. Aug 1970). Then follows the **renaissance** and priest Jakob Volčič (b Sv. Andrej/Zminec/Škofja Loka, 14. Jul 1815 – d Zarečje/Pazin, Croatia, 10. Nov 1888).

The **saxophonists** are: composer Miloš Zihlerl (b Škofja Loka, 4. Aug 1914 – d S. Ferdinando/Bari, Italy, 3. Feb 1945), flutist, composer, conductor and pedagogue Tone Janša (b Ormož, 5. Mai 1943), composer Andy (Andrej) Arnol (b Železniki, 31. Mai 1947 – d Jesenice, 22. Jul 2002), pedagogue Dejan Prešiček (b Celje, 21. Dec 1970), jazzier Jaka Hawlina (b Ljubljana, 7. Apr 1973) and pedagogue Irena Šmid (b Kranj, 26. Apr 1978).

Also the **composers** are (as the previous pianists) among the numerous and they are mostly: Iacob Handl Gallus (b Kranjska/Carniola, 1550 – d Prague/Czech, 18. Jul 1591), Gabriel Plautzius (b ? /Carniolus/ – d Mainz, 11. Jan 1642), theologian, priest, philosopher and national resuscitation Janez Krstnik Dolar (b Kamnik, c. 1620 – d Vienna/Austria, 13. Feb 1673), Jakob Frančišek Zupan (Schrötten/Upper Styria, Austria, 27. Jul 1734 – d Kamnik, 11. Apr 1810), priest Luka Dolinar (b Bodovlje/Škofja Loka, 14. Oct 1794 – d Šmartno in Tuhinj Valley, 27. Aug 1863), poet and writer Blaž Potočnik (b Struževo/Kranj, 31. Jan 1799 – d Šentvid/Ljubljana, 20. Jun 1872), choir master and teacher Jožef Tomažovec (b Trzič, 16. Sep 1823 – d Celovec/Klagenfurt, Austria, 29. Nov 1851), Josipina Toman/Turnograjska (b Grad Preddvor/Kranj, 4. Jul 1833 – d Graz/Austria, 1. Jun 1854), Davorin Jenko (b Dvorje/Cerklje, 9. Nov 1835 – d Ljubljana, 25. Nov 1914), pedagogue and politics Andrej Vavken (b Planina/Rakek, 29. Nov 1838 – d Cerklje in Gorenjska, 16. Apr 1898), alpinist, writer, national resuscitation and priest Jakob Aljaž (b Zavrh/Medvode, 6. Jul 1845 – d Dovje, 3. Mai 1927), singer-the bass, poet, choir master and collector of folk songs Tomaž Košat (b Vetrinj/Celovec/Klagenfurt, Austria, 8. Aug 1845 – d Vienna/Austria, 19. Mai 1914), priest Anton Dolinar (b Lučine, 11. Jan 1847 – d Mekinje/Kamnik, 5. Nov 1930), Josip Lavtižar (b Kranjska gora, 12. Dec 1851 – d Rateče/Kranjska gora, 20. Nov 1943), musician Janko Žirovnik (b Kranj, 7. Feb 1855 – d Ljubljana, 7. Apr 1960), organist Ignacij Hladnik (b Križe/Trzič, 25. Sep 1865 – d Novo mesto, 19. Mar 1932), choir master and judge Oskar Dev (b Planina/Rakek, 2. Dec 1868 – d Maribor, 3. Aug 1932), publicist and priest dr. Franc Kimovec (b Glinje/Cerklje, 21. Sep 1878 – d Ljubljana, 21. Jan 1964), pedagogue Ciril Pregelj (b Olševek/Šenčur, 24. Feb 1887 – d Ljubljana, 1. Jun 1966), pianist Janko Ravnik (b Bohinjska Bistrica, 7. Mai 1891 – d Ljubljana, 20. Sep 1982), organist and pedagogue Anton Jobst (b Egg at Hermagor/Austria, 12. Sep 1894 – d Žiri, 11. Jul 1981), musician and conductor Filip Bernard (b Jesenice, 24. Apr 1896 – d Ljubljana, 2. Aug 1984), Alojzij Mav (b Groblje/Domžale, 21. Jun 1898 – d Ljubljana, 23. Jul 1977), pianist and pedagogue Pavel Šivic (b Radovljica, 2. Feb 1908 – d Ljubljana, 31. Mai 1995), choir master and pedagogue Peter Lipar (b Mengeš, 30. Dec 1912 – d Kranj,

13. Aug 1980), pedagogue and academic Uroš Krek (b Ljubljana, 21. Mai 1922 – d Jesenice, 2. Mai 2008), Serbian Aleksandar Obradović (only b in Bled, 22. Aug 1927 – d Belgrade, 1. Apr 2001), singer-the baritone, choir master and pedagogue Samo Vremšak (b Kamnik, 29. Mai 1930 – b Ljubljana, 7. Oct 2004), pianist and pedagogue Milan Potočnik (b Kranj, 23. Mar 1936 – d Kamnik, 30. Jun 2004), pedagogue and choir master Egidij Gašperšič (b Kropa, 1. Sep 1936), pedagogue and undertaker Alojz Ajdič (b Fojnica/Sarajevo, Bosnia and Herzegovina, 6. Sep 1939), pedagogue MA Marijan Gabrijelčič (b Gorenje polje/Anhovo, 18. Jan 1940 – d 23. Jun 1998), pedagogue Janez Osredkar (b Ljubljana, 31. Mai 1944), instrumentalist (the violin, the mandolin, the harmonica, ...), Vladimir Hrovat (b Zagreb, 20. Jan 1947), pedagogue Tomaž Habe (b Vrhnika, 31. Jan 1947), pianist and pedagogue Peter Kopač (b Jesenice, 21. Aug 1949), pianist, producer and editor Slavko Avsenik, jun. (b Ljubljana, 9. Apr 1958), choir master and pedagogue dr Andrej Misson (b Novo mesto, 2. Aug 1960), singer Boris Vremšak (b Koper, 20. Apr 1964), choir master and pedagogue Damijan Močnik (b Kranj, 30. Nov 1967), pedagogues Pavel Dolenc (b Kranj, 10. Oct 1968), Urška Pompe (b Jesenice, 6. Sep 1969), Vitja Avsec (b Ljubljana, 9. Dec 1970), Dušan Bavdek (b Kranj, 17. Aug 1971), and David Beovič (b Kranj, 28. Feb 1977), Tomaž Bajželj (b Kranj, 27. Mar 1979), conductor Nejc Bečan (b Kranj, 30. Dec 1984), organist, pianist and pedagogue Gašper Jereb (b Kranj, 5. Jan 1985) and others. **Writer of travels** Paolo Santonino, the Italian (Stroncone/Nurmi, Umbria, Italia c. 1440 – Udine/Italia, c. 1508-10), secretary to the patriarch of Aquileia, Cardinal Marco Barbo the first writes and reports about the music of cloisters and churches in Gorenjska at the end of the 15<sup>th</sup> century in own diary. Between the **percussionists** is pedagogue Jaka Strajnar (b Kranj, 22. Feb 1978). Among the highest brass instruments from Gorenjska are **trumpeters**: pedagogue Igor Marošević (b Jesenice, 22. Aug 1952), pedagogue MA Stanko Praprotnik (b Črnivec/Radovljica, 17. Nov 1953), jazzier and arranger Dominik Krajnčan (b Ptuj, 18. Jun 1967) and bandmaster and pedagogue MA Matej Rihter (b Ljubljana, 3. Nov 1976). Among the **teachers** then collector of folk songs is Jurij Lulek (Georg Fortser; b Hodiše/Keutschach, Austria, 27. Mar 1879 – d Kriva vrba/Krumpendorf, Austria, 17. Feb 1957) and collector of folk songs Jožef Jekl (b Črgoviče/Tscherberg, Austria, 12. Mar 1880 – d Ljubljana, 30. Oct 1957). Among the Gorenjskan stringers there are on the first place the **violinists** (and viola player, too) Alojz Drnovšek (b Reteče/Škofja Loka, 2. Jun 1940), Miha Pogačnik (b Kranj, 31. Mai 1949), pedagogue Armin Sešek (b Belgrade, 22. Feb 1951), Vera Belič (b Ljubljana, 8. Apr 1954), pedagogues Volodja Balžalorsky (b Kranj, 31. Jan 1956), Maja Hribernik Pestner (b Kranj, 6. Jan 1974), Andrej Kopač (b Ljubljana, 23. Aug 1978) and Ivan Pejić (b Belgrade, 24. Sep 1979), Matjaž Bogataj (b Kranj, 28. Oct 1987) and students Ana Julija Mlejnik (b Kranj, 17. Nov 1990) and Ervin Luka Sešek (b Belgrade, 26. Mar 1991); among the tenor strings there are some **cellists**: pedagogue and bandmaster Branko Markič (b Žirovnica, 7. Dec. 1943), pedagogues Miloš Mlejnik (b Ljubljana, 4. Feb 1947), Zdenka Kristl Marinič (b Ljutomer, 14. Feb 1948) and Gregor Fele (b Jesenice, 19. Jan 1983), Jošt Kosmač (b Kranj, 16. Mai 1984) and Maruša Bogataj (b Kranj, 12. Nov 1990). Only by **collecting of folklore** occupied in this area teacher, fruit grower and editor Pavel Košir (b Loga ves/Augsdorf, Austria, 28. Jun 1878 – d Prevalje, 18. Apr 1925) and poet, writer and editor Anton Gaspari (b Selšček/Cerknica, 16. Jan 1893 – d Ljubljana, 4. Jan 1985). By the **choirmaster** occupied composer, pedagogue and collector Zdravko Švikaršič (b Žvabek/Schwabegg, Austria, 13. Feb 1885 – d 20. Mai 1986), Milko Škoberne (b Šoštanj, 26. Feb 1910 – d Jesenice, 10. Jul 1981), pedagogue Janez Bole (b Brezje, 7. Mar 1919 – d Ljubljana, 21.

Feb 2007), pedagogue and composer Janko Pribošič (b Stara vas/Krško, 21. Apr 1921 – d Jesenice, 19. Jul 2000), musicologist and pedagogue Matevž Fabijan (b Zgornja Besnica/Kranj, 28. Oct 1933), pianist and pedagogue mag. art. Jože Fürst (b Bled, 20. Feb 1945), conductor, pianist and arranger Primož Kerštajn (b Jesenice, 14. Apr 1970) and pedagogue Urban Tozon (Ljubljana, 10. Feb 1979).



**Fig. 5** The „Capella Carniola” (Photo: Goran Antelj, 2014)



**Fig. 6** The „Sava” folklore group (2009)

Within the „search and find” of the characteristics of Gorenjska music we find two kinds of subjects. The authors: composers and creators and the performers: ensembles, soloists, choirs... There are major differences between them in terms of the medium used. The „Brothers’ Avsenik” Ensemble is probably a typical representative of the reproducers of Gorenjska music (Slavko Avsenik and Vilko Ovsenik), whereas there are, for example, no ballet dancers in this group. Therefore, *The Freising Manuscripts* (not because of Jež’s original music, but because of the texts) are strongly related to the Gorenjska region, Škofja Loka and its archaisms. The composer can catch in this piece the past of Gorenjska music (Rijavec 1979, 10) whereas the church’s dignitaries only as much as their specific and typical (church) work refers to concrete geographical terms. Among conductors we cannot find any typical elements of the Gorenjska region. Therefore among the people of Gorenjska, just ethnologists, folklore groups or folk dances show some typical characteristics. On the other hand, this is not true for bassoonists, flutists, music pedagogues and publishers. The same is true for the one and only horn player and the many performers of instruments. Some typical characteristics of the Gorenjska region can be found among songwriters. However, this is not true for the guitarists and clarinetists. Besides, the only influential patron, who helped the Gorenjska region, has also helped Slovenia as a whole. Both quoted musicologists mention Gorenjska in their rich opuses. Both state that the National Reading Societies in Kranj and Škofja Loka contributed a lot to Gorenjska music, its authors and performances. The organists, the pedagogues, the singers and the singer pedagogues (with some exceptions) did not show any typical characteristics of the Gorenjska region.

Nevertheless, music based on Prešeren's texts was very rare during Prešeren's lifetime. About ten (Slovenian) authors composed only around twelve musical pieces. After Prešeren’s death, more of his texts were set to music for solo or choral singing. More than sixty Slovenian composers created about ninety musical opuses based on Prešeren’s texts or its topics. Among them there are also some coming from the genre of popular music (Križnar 1999/2000, 508). The singer choirs and pianists are again more universally Slovenian than typical of the Gorenjska region. The only polymath A. T. Linhart is truly related specifically to the Gorenjska region because of some rare solo songs and music pieces in his stage comedy *Ta veseli dan ali Matiček se ženi* (*This Happy Day or Matiček Gets Married*, 1784). Two politicians are also mentioned, but only because of their aspirations for the Gorenjska region and due to their poetry. Yet, it is true that we can find their texts among Slovenian authors in general, not only among authors who are from the Gorenjska region. However, the same is not true for the trombonists and saxophonists from the Gorenjska region, maybe with some exceptions such as saxophonists M. Ziherl and T. Janša. J. Volčič left most of his works to Croatia. The travel writer (P. Santonino) is still very important for presenting the music of the Gorenjska region in the 15<sup>th</sup> and 16<sup>th</sup> centuries. Among trumpeters, violinists, and cellists we cannot find any specific character as we talk about virtuosi, performers. Among teachers there occurred only secondary elements. The same is true for the collectors of folklore material, but not for the choir masters.

We can find a special chapter on Gorenjska music and/or the Gorenjska characteristics in the music of many authors and composers. In the early times these are certainly I. H. Gallus, G. Plautzius and J. F. Zupan, each of them with his own unique and individual opuses. In them we can find, besides texts in Latin and German, some typical Slovene characteristics, even some characteristics of the Gorenjska region. Among modern

composers we can find some national ones i.e. U. Krek and others, who represent a younger generation and whose time is still to come (V. Avsec, S. Avsenik junior, T. Bajželj, D. Bavdek, N. Bečan, D. Beovič, P. Dolenc, G. Jereb, P. Kopač, A. Misson, D. Močnik, U. Pompe). Their musical creativity is more international than national. Here we talk about musical material, its form and the aesthetic emotional importance, about the original „musical elements” or even about „the Mediterranean-Slavic variant of avant-gardism.” The attention to geographical and climatic characteristics, along with racial particularities, is obvious. What matters is the spirit of temporal, national and regional musical characteristics projected through the prism of the composer’s personality and – more universally, but less importantly – the characteristics of the nation’s mentality. Perhaps this already occurred at the Gallus’s Motet *Praeparate corda vestra* (1559), which coincided with the Slovenian folk song *Šel sem, šel čez gmajnico* (*I trod, I trod through the grove*) or at *The Figaro* (1790) by J. K. Novak and the brilliant piano concert paraphrase of the popular Slovenian tune *Po jezeru bliz' Triglava* (*At the lake near mount Triglav*, 1870–74) by A. Foerster (Rijavec 1979, 7). V. Parma from Kranj (1885) was very early introduced into Slovenian music and the music of the Gorenjska region. Adored by the public, he purified the Slovenian musical spirit but not in the direction of Avsenik’s return „to Gorenjska, to the Slovenian nature” (Ibid, 8) but quite the opposite, in the direction of good manners of its autochthon lines. A strong connection of J. Ravnik with nature just before World War I layered the indicated Slovenian lyricism, which with the piano works like *Večerna pesem* (*The evening song*, 1911), *Moment* (*A Moment*), *Dolcissimo*, *Čuteči duši* (*Two feeling souls*, all 1912), „is not at the level of the modest idyllic, but it rather opens to the greater deep world of experience” (Lipovšek, 1973). However, there were times of the quick virtuoso *Grande valse caractéristique* (1916) and the absent-minded slow *Valce melancholique* (1928): in the first example the harmonic sharpened concert swing of the passing 19<sup>th</sup> century, in the second example some pessimism adjusted to the echo of the elegant middle class time, which has never been realized in Slovenia and even less in Gorenjska (Rijavec 1979, 8). The Slovenian composer U. Krek with his „absolute” music pieces, which are a consequence of his living in Gorenjska,<sup>8</sup> has never been indifferent to such themes. He set the breath of the Slovenian earth. The introductory solo of the French horn in woodwind quintet *Episodi concertanti* (1970) is an undeniable call for the elemental fusion with nature, the woods, the treetops. Krek’s *La journée d'un bouffon* for the brass quintet (1973) is a tougher nut to crack; the beginning appealingly calls for making music in open air, whereas the semantics of farcicality, melancholy and the brio (i.e. the ardour) is relatively polyvalent (Rijavec 1979, 11). Certainly there is no doubt that the national and regional (Gorenjska) particularities cannot be equated with the use of the Slovenian language or with rhythmical and harmonic characteristics that are rather easily proven. The same holds true for the significant outlines of the melodic diction. Moreover, if we believe Anton Trstenjak, the Slovenians and the people from Gorenjska still have a seed of indecision inside them and are not standing as tall as they should, or are even an echo of the fact that in old Austria (1868–1918) the Slovenians were the best railway clerks (Rijavec 1990, 100). Besides, we can find particularities for sorrow, pain – both intensified as individualized categories – which can be compared with the traditional

<sup>8</sup> In the 70s of the 20<sup>th</sup> century until his death in 2008.

<sup>9</sup> With the necessary alterations.

Slovenian rose garden, but this time in introvert phantasmagorical colours – the seed as a „mutatis mutandis”<sup>9</sup> is still germinating on the Slovenian and the Gorenjska grounds. However, we cannot ignore the wit, the sarcasms, the grotesque and the boldness. Therefore, the late 20s and the 30s of the 20<sup>th</sup> century have been the real and first golden age of Gorenjska music. Nevertheless, a question arises: could it be that the typical national lines and particularities of the Gorenjska region are more evident in another branch of art (Rijavec 1979, 12)?

### Prelepa Gorenjska

glasba: S. in V. Avsenik  
besedilo: F. Souvan

1. **1** Prelepa Gorenjska, ponos si mi ti, kdorkoli te vidi, te znova želi. Gorojca, planine in bistru vodo, zelene doline povesod te krase.

2. **2** Spomladi, ko plansar odide v gore, ho novu pustiti v dolini srec. Takrat se odeneš v tisoč cvetov, pastir pa zavriška, ker pušeljč 'ma nov.

3. **3** Ne bom te pozabil, kjerholi bi bil, preveč sem lepot se že tvojih naužil. Očaka Triglavca te kdo ne pozna, po jezaru čelnit se v vetru igra.

4. **4** Ponoči, ko fantič na lestvi stoji, od svojga dekleta rdeč nagelj dobi. Takrat se ma lanca poročno smešlja, a fant si zavriška, ker nagelj ima.

**Fig. 7** Vilko and Slavko Avsenik, *Prelepa Gorenjska* (Beautiful Upper Carniola Region ...), 1953–55; in Ivan Sivec, *Vsi najboljši muzikanti* (Mengeš: ICO, 1998), p. 481. Reprinted with permission of *Edition ICO* in Mengeš, Slovenia

Of course, the original Slovenian and Gorenjska notes did not arise spontaneously. If the composer, i.e. the author somehow „falls into the folklore” instead of extracting „the musical ideas from inside,” that occurs because neither the Slovenians nor the people of Gorenjska had the opportunity to compose in another tune and/or tone than in the indigenous Slovenian (Bedina 1967, 94). Therefore, the measurement of Slovenian and/or Gorenjska characteristics cannot be defined on the base of a straight mechanical proportion, i.e. the degree of usage of folklore, as the paths of the typical characteristics take hidden ways. In the worst-case situation, which is the most suitable when considering the media, the only music that is left is „the music that is experienced” (Supičič 1978, 130). Anyway, the situation today at the beginning of the 21<sup>st</sup> century is the same. The above mentioned characteristics of Gorenjska music and Slovenian music as a whole are still going through transformations and retouches. Some of them go into the background, while others are just rising above the horizon: „the old” is trying to adjust, „the new” lacks experience. Nevertheless, this lack of experience is the reason why it is so self-confident and successful. What is typical of non-Slovenian music is the phenomenon of grand gradients and sonorous shouts, as well as the non-concealed whisperings or long repose colour lines (Kuret 1988, 7). Where, if at all, can the „Mediterranean-Slavic-Slovenian variant of avant-gardism” be found in the present-day Slovenian music and the music from the Gorenjska region?<sup>10</sup> Perhaps all of this is already some kind of criticism of the typical Slovene or Gorenjska character lines! A final remark at this stage, as we glide from the past to the present, is that a lot of the music has been completely internationalized and with this the regional and national indicators have indirectly been levelled. At the same time, internationalized music has become the property of Europe, which is trying to cope with pluralism. However, all of this represents Europe’s greatest value.

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## LEPA GORENJSKA MUZIKA – PROŠLOST I SADAŠNJOST

*U radu se razmatraju muzički žanrovi i autori, kompozitori, stvaraoči i izvođači, ansambli, solisti i horovi na području Gorenjske tokom određenog istorijskog perioda. Gorenjska je planinsko područje u gornjem toku reke Save u Sloveniji. Priča počinje stvaralaštvom Jakoba Galusa, nastavlja se delovanjem Ansambla 'Braća Avsenik' a završava savremenom muzikom i muzičarima Gorenjske.*

Ključne reči: *Gorenjska, muzički žanrovi, muzičari, predeo*