

# FOLK MUSIC RESEARCH IN »OLD« AUSTRIA AND IN »NEW« EUROPE CONCERNING UNDERSTANDING BETWEEN NATIONS AND NATIONAL ENDEAVORS

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*In 1904 the project Austrian Folk Songs was set up, which aimed to collect folk music from all parts of the Austro-Hungarian Empire. The reasons for this project were not only folkloristic, but also socio-political. The intention was to raise greater mutual understanding within the empire and promote a supranational consciousness. Similar efforts are now being made. The Styrian Folk Song Society, along with other societies, has been conducting field research in the border area between Styria and Slovenia. The wealth of material that has been documented there is surprising. It can be hoped that folk music may also make a contribution to greater tolerance between nations in an enlarged European Union.*

Keywords: Folk music research, Austrian Folk Songs, Styrian-Slovenian relations, field research.

*Leta 1904 je bila osnovana akcija Ljudska pesem v Avstriji, katere namen je bil zapisati ljudsko glasbo iz vseh delov avstroogrske monarhije. Razlogi za ta projekt niso bili samo folkloristični, temveč tudi družbenopolitični. Projekt je namreč nameraval spodbuditi večje razumevanje drugega in promovirati nadnacionalno zavest. Podobni navori se uveljavljajo tudi danes. Tako Steirisches Volksliedwerk v sodelovanju z drugimi vodi terensko delo ob meji med Štajersko in Slovenijo. Bogastvo gradiva, dokumentiranega na tem območju, preseneča. Upajmo, da ljudska glasba lahko pripomore tudi k večji strpnosti med narodi v razširjeni Evropski uniji.*

Ključne besede: raziskovanje ljudske pesmi, ljudska pesem v Avstriji, štajersko-slovenski odnosi, terensko raziskovanje.

In 1904, the Austro-Hungarian Ministry of Public Worship and Education in Vienna set up a folk music project entitled *Das Volkslied in Österreich* (The Folk Song in Austria), whose purpose was to collect music from all over the Austrian part of the empire [Deutsch 1994; Deutsch and Hois 2004]. The plan was for folk songs, dances, plays, poems, and other examples of artistic endeavors from all of the various ethnic groups in the empire to be collected and categorized according to their ethnicity. It was envisaged that these collections would be published in sixty representative volumes, each of which would be written in the various languages of the empire. A committee was constituted in every crownland, consisting of several researchers and experts such as musicologists, ethnologists, and linguists, as well as teachers and musicians.

The reasons for this venture's foundation were not only folkloristic and educational, but also socio-political. The folk music collection was intended to bring the various ethnic groups closer together, to foster a greater mutual understanding, and to promote a supranational consciousness and peaceful coexistence within the borders of the Austro-Hungarian Empire.

Some people, such as Josef Tominšek, appreciated these high ideals. Later, he became a member of the Committee for the Collection of Slovenian Folk Songs from its first meeting

on 17<sup>th</sup> December in 1905 onwards. He wrote a letter to the ministry in Vienna, in which he stated that he had been attracted not only by the scholarly character of the collection, but also by the *idealistic aims* of this *all-Austrian enterprise*.<sup>1</sup> This *first scientific enterprise on a large scale* was enthusiastically supported by Minister Wilhelm Ritter von Hartel. He wrote that the enterprise was *worthy of being promoted* because it *conserves folk songs, is patriotic<sup>2</sup> and pursues the objective of bringing people closer together*.<sup>3</sup> He regarded the project as a *contribution to the maintenance of peace and stability in the empire*. It was thought that folk music, because of its *highly emotional appeal*, would be an especially suitable medium to create a sense of *supranational consciousness*:

*This common source of humanity in its simplest form, from which the spirit of the folk song emanates throughout the length and breadth of the land, surmounts all national differences and borders.* [Haberlandt 1918: 33]

Of course, this attempt to create a sense of national identity and cultural inheritance by means of an arrangement of collected works did not always proceed without conflict, especially at this time of nationalistic endeavor, which ultimately led to the breakup of the Austro-Hungarian Empire. Minister Hartel hoped that *love and enthusiasm for a common theme would prevent any chance of national dissonance* [Pommer 1912: 12]. However, there were some disputes and nationalistic tendencies in this folk song enterprise. For example, only members of the German committees were allowed to vote on the design of the very first volume to be published.<sup>4</sup> The composer Leoš Janáček, chairman of the Committee for Bohemian Folk Songs in Moravia and Silesia, demanded total autonomy for his committee for the publication and procurement of financial funds.<sup>5</sup> The entire enterprise was thus put into jeopardy because the intention from the outset was that the publications should all conform to a uniformly standard format.

On the other hand, great efforts were made for the even-handed treatment of all the various ethnic groups. Karl Štrekelj, the chairman of the Committee for the Collection of Slovenian Folk Songs, believed that the title of the publication should be as neutral as possible in order not to arouse feelings of national discontent. He thought that *The Folk Song in Austria* would be an unsuitable name, and suggested Latin translations of titles such as *Austrian Folk Songs* or *Folk Songs in Austria*.<sup>6</sup> Milan von Rešetar, chairman of the Committee of Serbian and Croatian Songs, also emphasized that the question of title and language was

<sup>1</sup> AVA (Allgemeines Verwaltungsarchiv), K. u. k. Ministerium für Kultus und Unterricht, Fascicle 3269/15 nos. 360 and 2,568, 4 and 22 January 1906.

<sup>2</sup> AVA, Fascicle 3269/15, no. 20,526, 24 June 1902.

<sup>3</sup> ÖVLA (Zentralarchiv des Österreichischen Volksliedwerkes), Vienna, Document folder Doc. 2, no number, 6 May 1918.

<sup>4</sup> ÖVLA, Document folder Doc. 2, no number, 7 May 1918.

<sup>5</sup> ÖVLA, Document folder Doc. 2, no number, 7 May 1918, quoted from a letter dated 29 April 1918.

<sup>6</sup> AVA, Fascicle 3269/15, no. 20,494, 25 May 1905.

of *extraordinary national significance*,<sup>7</sup> especially for the non-German committees, whose further cooperation would depend on a satisfactory solution. Emil Karl Blümml, a member of the Committee for Lower Austrian Folk Songs, could not understand why the non-German publications should be translated into German at all:

*For a scholar, translations do not have any value; he must read the originals.... In addition, all the other nations in Austria have the same rights as the Germans and are able to claim, with the same right, that German publications should be translated into all of the Austrian languages.*<sup>8</sup>

The Slovenian Committee had other problems. It had the additional responsibility for the collection of bilingual songs in Carinthia, where few people wanted to participate, *for fear of being badly qualified* – by this they meant that the German Carinthians collecting Slovenian songs were afraid of being judged as unpatriotic. Therefore the Committee asked the Ministry for Education and Culture to warmly recommend the Slovenian folk song collection to teachers in particular, even if German songs were not concerned. With the support of the ministry, it was hoped this would not be perceived as *nationalist agitation*, which could deter those that were willing to cooperate with the collection. However the ministry turned down this request because *political objections speak against such measures*.<sup>9</sup>

The Committee for the Collection of Slovenian Folk Songs did not want to publish songs and their variants from the multilingual areas in separated series. They wanted to put all the music into one publication as a representation of *real life, the growth, and disappearance of a folk song*,<sup>10</sup> as well as the exchange and migration of melodies among the various ethnic groups.

At least to some extent, this great supranational ideal of bringing people together in mutual cooperation seemed to become a reality. Karl Ritter von Wiener, the chairman of the Leading Committee, wrote in a letter to the ministry that all the ethnic groups living in Austria *are working for the great patriotic enterprise in rare accord*.<sup>11</sup>

According to Béla Bartók, the idea of such an international collection should nevertheless be looked upon as worthwhile and far-sighted. He maintained that such international cooperation, particularly in the area of folk music research, was not only *desirable*, but absolutely *imperative* [Szabolcsi 1957: 197]. Friedrich Salomon Krauss, an ethnographer and anthropologist, was of the same opinion and said that *ethnology, in fact, always starts at the national level* but is directed at *grasping the internationality of nations and that is why it is only deeply rooted in its internationality* [Warneken 1999: 184].

About one hundred years later, efforts similar to those in 1904 are now being made. Until 1999, the region around the border between Austrian Styria and Slovenia had previ-

<sup>7</sup> AVA, Fascicle 3269/15, no. 13,763, 24 March 1911.

<sup>8</sup> AVA, Fascicle 3269/15, no. 27,131, June 1909.

<sup>9</sup> AVA, Fascicle 3270/15, no. 6244, 11 February 1908.

<sup>10</sup> AVA, Fascicle 3270/15, no. 360, 4 January 1906.

<sup>11</sup> AVA, Fascicle 3269/15, no. 12,910, 22 March 1911.

ously received very little attention from Austrian folk music researchers or ethnomusicologists. Neither the German- nor the Slovenian-speaking people (Styrian Slovenians) or their culture had been researched or documented. Consequently, there were very few recordings of folk music from this region, either from Austria or even Slovenia, because this area was also disregarded by Slovenian ethnomusicologists [Komavec 2001: 107].

For this reason, the Styrian Folk Song Society, together with the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts in Vienna and the Austrian Folk Song Society, embarked on a major music field research project along this border between 1999 and 2003. This Interreg-project was sponsored by the European Union and the Styrian local government. The Folk Song Society was primarily interested in general musical recordings, whereas the Institute for Folk Music Research and Ethnomusicology focused their attention on the music of the Styrian Slovenians [Hemetek 2003: 146–156].

The existence of the Styrian Slovenians was clearly verified by historians and linguists. This minority originates from an old established settlement in the border region and from immigration to Styrian industrial areas [Suppan 1983: 61]. Although the minority was mentioned in the Austrian State Treaty of 1955, it was not included in the Ethnic Minority Act of 1976. Thus the Styrian Slovenians are clearly distinguished from other minorities in Austria, such as the Slovenians in Carinthia, because they were not acknowledged for a long time and even now are still not officially recognized, and sometimes were even denied by their neighbors.

Some of the minority members themselves did not and still do not admit their own ethnic background, have denied their own linguistic and family roots, and have given way to the pressure of assimilation. Perhaps this was a somewhat fearful defensive action, in part due to past resentments on both sides, which to some extent have still not been overcome, especially in the older generation.

The far-reaching political changes since the fall of the Iron Curtain in 1989 contributed much to the easing of the situation. The accession of Slovenia to the European Union in May 2004 should hopefully further the positive development of the relations between Austrian Styria and Slovenia.

Central to our interest concerning the field research were the songs, music, and the role these played in the customs, everyday life, and history of the area, as well as the circumstances of the people that provided much of the source material. This material, especially from the older generation, was often determined by experiences connected with the border. About 1920, this cultural landscape with a long common history was divided. For more than 70 years, people on either side of the border had to live under very different political conditions which, of course, also influenced their culture and music. We were interested, therefore, in finding out how much the traditional music and customs on either side of the border had in common with each other, as well as the differences. For this reason we conducted research in the Slovenian area as well. We investigated and documented as impartially as possible

every kind of musical phenomenon and tried to avoid one-dimensional ethnic questions. This was because we were aware of the Blatten Study. This field research was carried out by the Institute of Ethnology of the Karl-Franzens University in Graz in 1987/1988, before the great political changes. The report describes the many conflicts and their reasons in great detail [Moser and Katschnig-Fasch 1992].

Some of these conflicts have been deliberately avoided because the object of our research is primarily music. Even though the language used in songs is important, the music tended to be of a regional nature rather than being ethnically defined and did not seem particularly political or nationalistic. Some of our sources, who had at first indicated or given the impression that they could only speak German, sang Slovenian songs a little later and sometimes even spoke Slovenian when interviewed.

We conducted our field research mainly in and around Bad Radkersburg/Radgona, Leutschach/Lučane, and Soboth/Sobote and in neighboring areas in Slovenia.<sup>12</sup> Unlike other minorities, Styrian Slovenians do not generally live together in ethnically homogenous groups.

The wealth of material that was documented even during the first field research was surprising. In just five days in 1999, we were able to record more than 700 German and Slovenian songs and pieces of instrumental music between Soboth/Sobote and Bad Radkersburg/Radgona as well as on the Slovenian side of the border. The second research project in May 2000 turned out to be just as successful. The music proved to be extremely interesting; all the more so, because of the self-evident continued use of two languages in some areas. The proportion of Slovenian songs was about forty-five percent.


Even though our enquiries were somewhat sporadic, we found that generally cultural life is very intense. We concluded that there were many parallels and similarities that could be drawn between both sides of the border, especially in instrumental music and in Slovenian songs. Some of these songs such as "Mi se imamo radi" (We Like Being Together) were recorded several times and are well known by the German-speaking inhabitants as well.

Of special interest is Josefa "Pepika" Prelog (born 1926), who was visited for the first time in May 1999. This former countrywoman lives in Sieldorf/Žetinci near Bad Radkersburg/Radgona. Since her childhood Prelog has been accustomed to singing at her daily work, alone or together with others. She sang more than forty Slovenian songs, and ten of them are published in a songbook [Hemetek and Kapun 2001]. Musically they belong to Slovenia's Prekmurje area, but they have a regional character as well. Some of them are also sung by the Carinthian Slovenians. She told us much about the regional customs and about her life, in which several political upheavals and armed conflicts in the area left their mark.

<sup>12</sup> For example, we made recordings at Arnfels/Arnež, Ciringa, Eibiswald/Ivnik, Glanz, Goritz/Slovenska Gorica, Gornja Radgona, Großwalz/Veliki Boč, Halbenrain/Obrajna, Heiliggeist, Jedlovnik, Jurij, Juršinci, Kitzack, Kleinradl, Kohlberg, Kranach, Kungota, Laafeld/Potrna, Laaken/Mlake, Langegg/Vrhovci, Leutschach/Lučane, Lovrenc na Pohorju, Mlake, Murska Sobota, Petanjci, Plitvica, Pößnitz/Pesnja, Radenci, Remschnigg/Remšnik, Schloßberg/Gradišče, Sieldorf/Žetinci, Soboth/Sobote, Spodnja Kapla, Straß, Svečina, Sveti Duh, Sveti Jurij ob Ščavnici, Tieschen, Tišina and Zelting/Zenkovci.

Prelog is one of a few people that have always kept to their Slovenian roots and mother tongue. Despite her Slovenian extraction, her native country is Austria. Her bilingual poem “O du mein Sicheldorf” (Oh My Sicheldorf), composed to a traditional melody, illustrates how strongly she is connected to her neighborhood, as well as to the two languages:

**O du mein Sicheldorf**



1. O du mein Si - chel-dorf, wo mei - ne Wie-ge stand, die Mut-ter-  
sprach slo - we-nisch ist, Hei - mat-dorf, wie lieb ich dich.

1. O du mein Sicheldorf,  
wo meine Wiege stand,  
die Muttersprach slowenisch ist,  
Heimatsdorf, wie lieb ich dich.

2. Wenn Menschen sich verstehn,  
ist jede Sprache schön:  
So laßt uns miteinander glücklich sein  
im schönen Steierland.

3. Tu sem jaz doma,  
ne bi drugam kam šla,  
svojo mladost uživala,  
si starosti u<sup>o</sup>akala.

Übersetzung:  
3. Hier bin ich zu Hause,  
würde nie in die Fremde gehen,  
hier hab ich meine Jugend genossen  
und das Alter erwartet.

Vorgesungen von Pepika Prelog aus Sicheldorf am 2. Mai 1999 in G-Dur.

Frau Prelog hat diesen Text zu einer überlieferten Melodie gedichtet. Das Lied wird zweisprachig gesungen; auch in der deutschen Version wird die slowenische Muttersprache hervorgehoben. In dem Lied wird Pepika Prelogs starke Verbundenheit mit ihrer engsten Heimat, dem Ort Sicheldorf, sehr deutlich, aber auch die starke Verbundenheit mit der dort traditionellen Zweisprachigkeit.

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Titelbild: Pepika Prelog, Mai 2000 (Photo: Steirisches Volksliedarchiv)

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Figure 1: “O du mein Sicheldorf” written by Josefa Prelog. Transcription: Ursula Hemetek and Anja Kapun.

Josefa Prelog has embarked on the first step to put down in writing details about her experiences and the history of her native country in her autobiography ...*leb' ich mein Schicksal aus* (...I am living my fate) [Prelog 2001].

During the second field study, we became acquainted with Angela Haßmann (born 1938), Anna Šopinger, vulgo Waucher (born 1932), and her mother Maria Kure (1907–2003). They all are of Slovenian extraction. Šopinger, a former countrywoman and landlady, lives near the church of Sveti Duh in Schloßberg/Gradišče near Leutschach/Lučane, directly on the border. Haßmann runs a country inn (Germ. *Buschenschank*) only a few kilometers away from her friend. They have been singing together on various occasions for nearly fifty years. Angela usually sings the main part and Anna, who accompanies the songs on her diatonic accordion, the lower part. Maria Kure mainly sang the Slovenian songs with them.<sup>13</sup>

Because they had not sung for such a long time, they seemed to be very glad to be singing together again. Anna Šopinger began to note down all the texts she could remember. Because of our visits, the women were once again recognized in their own neighborhood and are now sometimes invited to take the stage.

Haßmann and Šopinger have a considerable repertoire in both German and Slovenian – we were able to record more than 300 songs.<sup>14</sup> They sing old ballads and narrative songs handed down from generation to generation. According to my colleague Engelbert Logar, some of these have probably been recorded for the first time. They sing songs about alpine life, hunting, poaching, love, soldiers, professions, jokes, mockery, and drinking. There are also sentimental songs, modern hits, and popular melodies by several singers that are heard on the radio.

They know some bilingual songs as well. “Gute Nacht, alle Mühen sind vollbracht” (Good Night, all Toils are Over), a popular evening song, was written by Theodor Körner (1791–1813) and Louis Spohr (1784–1859). In 1843, Matija Ahacel published it in Slovenian under the title “Štajerska” (Styrian) as a song from Slovenian Styria in his collection *Koroške ino Štajerske pesmi* (Carinthian and Styrian Songs). The translation was made by the Lavantine bishop Anton Martin Slomšek. Haßmann and Šopinger do not sing the original German melody, but a related Slovenian one.

The love song, „Wo hin werdn ma wändern, o Jagersbua mein?“ (Where Shall we Walk, Oh My Hunter Boy? / Kam boma midva vandrala, oj, jagerček moj?) illustrates another form of a bilingual song: Here, every line, except the last one, is sung in German and repeated in Slovenian. The song is also known in the Jauntal/Podjuna in Carinthia.

Field research is all the more successful if it does not merely document and preserve something in an archive, but if the results find their way back to the general community and

<sup>13</sup> Maria Kure, who was more than 90 years old, mainly sang Slovenian folk songs. Her very low voice was no longer as strong as it once had been.

<sup>14</sup> A small selection of this rich and multifarious repertoire was printed in the songbook *Aus der südsteirischen Feldforschung I: Deutsche und slowenische Lieder aus Schloßberg* [Hois and Logar 2000].

### Gute Nacht, alle Mühen sind vollbracht

Refrain:

Gu - te Nacht, gu - te Nacht, al - le Mü - hen sind voll - bracht.

1. Neigt der Tag sich schon zu En - de, ru - hen al - le fleiß - gen Hän - de,

ru - hen, bis der Tag er - wacht, gu - te Nacht.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff is the refrain, the second is the first verse, and the third is the second verse. The lyrics are written below the notes.

2. Ja auf 'd Nacht um halber Neune  
steigt der Bua beim Fenster eine,  
|: drauf wird das Fenster zugemacht,  
gute Nacht. :|

3. Zdaj smo delo zakoncali,  
da bi tudi sladko spali,  
|: vsa vrocina je zdaj proc,  
lahko noc. :|

Original in As-Dur.

Dieses Lied wird mit Vorliebe beim abendlichen Auseinandergehen einer Gruppe angestimmt. Es ist im slowenischen Bereich in zahlreichen handschriftlichen Liederheften seit der zweiten Hälfte des 19. Jahrhunderts belegt und wurde erstmals von Matija Ahacel im Jahre 1843 in seiner Ausgabe *Koroške ino Štajerske pesmi*, S. 16, herausgegeben. Ahacel bezeichnet es als "Štajerska", also als Lied, welches aus der (slowenischen) Steiermark stammt und nennt auch den Autor, den lavatinschen Bischof Anton Martin Slomšek (gestorben 1861). Die Übersetzung des Liedes ins Deutsche erfolgte bereits zu Beginn des 20. Jahrhunderts.

Im Steirischen Volksliedarchiv befinden Aufzeichnungen aus Fisching 1911, Apfelberg 1913, Köflach 1913, Allersdorf 1914 und Flatschach 1914. Veröffentlicht wurde es bereits in einer von den Schöckel-Frauen gesungenen Version im *Steirischen Liederblatt* 1992/11, S. 19.

Figure 2: "Gute Nacht, alle Mühen sind vollbracht" sung by Angela Haßmann and Anna Šopinger. Transcription: Barbara Makovec-Steiner and Stephan Steiner.

are absorbed again. The recordings should be made accessible to the general public. This is an important part of the cultural and political duties of folk music research.

As a first step to this effect, two songbooks were published by the Styrian Folk Song Society.<sup>15</sup> Both were presented in cooperation with those that contributed to the project.

<sup>15</sup> Some of the contents of the songbook *Singen im Buschenschank* (Singing at the Inn) were recorded during our field research as well, for example: "Die Sulm und die Weinberg" (Sulm and the Vineyard),



**Wohin werdn ma wândern**

1. Wo - hin werdn ma wân-dern, o Ja-gers-bua mein, moj? Auf die Alm, mei-ne lie-be  
kam boma mi - dva vandra-la, oj ja - ger - cek

Lic - sl, gor v pla - nin-co, mo - ja lu - ba Li - za, heut ist ci - ne lus - ti - ge - Näch-t.

<p>2. Wås werdn ma denn essn, o Jagersbua mein, kaj boma midva jedla, oj jagercek moj? Stüchl Fleisch, meine liebe Liesl, kos mesa, moja luba Liza, heut ist eine lustige Näch-t.</p>	<p>4. Wo werdn ma denn schlâfn, o Jagersbua mein, kej boma midva spanckala, oj jagercek moj? Auf dem Stroh, meine liebe Liesl, gor na slamci, moja luba Liza, heut ist eine lustige Näch-t.</p>
<p>3. Wås werdn ma denn trinkn, o Jagersbua mein, kaj boma midva pila, oj jagercek moj? Liter Wein, meine liebe Liesl, liter vina, moja luba Liza, heut ist eine lustige Näch-t.</p>	<p>5. Wås werdn ma denn mâchn o Jagersbua mein, kaj boma midva delala, oj jagercek moj? Kleines Kind, meine liebe Liesl, malo dete, moja luba Liza, heut ist eine lustige Näch-t.</p>

Figure 3: “Wo hin werdn ma wândern, o Jagersbua mein?” sung by Angela Haßmann and Anna Šopinger. Transcription: Engelbert Logar.

The presentation of the first songbook, dedicated to Angela Haßmann, Anna Šopinger, and Maria Kure, took place in November 2000 at Haßmann’s *Buschenschank* in Schloßberg. The second songbook was presented on the occasion of Pepika Prelog’s seventy-fifth birthday in March 2001 at the Pavelhaus in Bad Radkersburg together with her autobiography. Both events were attended by other authorities as well.

The bilingual ceremony for Prelog was especially important because it was attended by representatives from the German- and Slovenian-speaking communities. Some of them visited the Pavelhaus/Pavlova hiša for the first time. This is owned by the Article VII Cul-

“Gremo na Štajersko” (We’re Going to Styria), “Še, še en krajcarček imam” (I Still Have One Kreuzer), “Dober večer, mamca moja” (Good Evening, Dear Mother), “Mi se imamo radi” (We Like Being Together), “Ena kupica sladkega vinčeka” (A Glass of Sweet Wine), and “Schön ist die Jugend” (Beautiful is Youth). In cooperation with the Styrian Folk Song Society and the Institute for Folk Music Research and Ethnomusicology, the Article VII Cultural Association of Styria now intends to publish a CD with special recordings from this field research.

tural Association of Styria (Kulturno društvo člen 7 za avstrijsko Štajersko), which was not without controversy because of its cultural and political activities. A report about this event on television had a very positive effect: during the third field research project, a few days later, some persons that had denied their Slovenian roots up to that day were now talking about their Slovenian extraction – in Slovenian.

Although it would be naive to deny that there are still emotional and political conflicts and wounds that have not yet healed, this field research on the Styrian-Slovenian border was an important first step to a broader approach to better mutual understanding.

In this regard, traditional music can be of considerable assistance and play an essential part in the life of both the community and the individual, in Styria as well as in Slovenia, if the musical wealth and its diversity is handled thoughtfully and with respect. Certainly, traditional music offers the possibility to pay more attention to our common values rather than our differences. It can be hoped that these cultural phenomena may also make a contribution to greater tolerance and understanding between nations in the newly enlarged European Union. Perhaps it would be possible to undertake the next field research project together with our colleagues from Slovenia.

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## RAZISKOVANJE LJUDSKE GLASBE V »STARI« AVSTRIJI IN »NOVI« EVROPI GLEDE NA RAZUMEVANJE MED NARODI IN NACIONALNA PRIZADEVANJA

*Leta 1904 je cesarsko-kraljevo ministrstvo za bogočastje in nauk osnovalo projekt z naslovom Das Volkslied in Österreich. Ljudske pesmi, plesi in igre naj bi bile zbrane in objavljene v reprezentativnih zvezkih, napisanih v različnih jezikih monarhije. Razlogi za ustanovitev tega projekta niso bili samo folkloristični in izobraževalni, ampak so bili tudi družbenopolitično motivirani. Z zbirko so namreč nameravali spodbuditi boljše razumevanje drugega in promovirati nadnacionalno zavest.*

*Seveda pa ta poskus ustvariti občutek skupne narodne identitete ni vedno potekal brez težav, saj je bilo tudi nekaj preprirov in nacionalističnih tendenc. Po drugi strani pa so bili vloženi veliki naporji za pravično obravnavo različnih etničnih skupin. Do določene mere se je celo zdelo, da ta velika nadnacionalna ideja o združitvi ljudi v vzajemnem sodelovanju postaja resničnost.*

*Približno sto let kasneje se srečujemo s podobnimi naporji. Do leta 1999 je bilo področju ob meji med avstrijsko Štajersko in Slovenijo posvečene le malo pozornosti tako avstrijskih kot slovenskih raziskovalcev. Raziskave niso bile posvečene niti nemško niti slovensko govorečim ljudem in njihovi kulturi. Zaradi tega je Steirisches Volksliedwerk skupaj z Institut für Volksmusikforschung und Ethnomuskologie in Österreichisches Volksliedwerk začel z veliko terensko raziskavo na tem področju.*

*Štajerski Slovenci so bili omenjeni v sporazumu iz 1955, vendar pa niso bili vključeni v Zakon o narodnih skupnostih iz leta 1976. Dolgo časa niso bili priznani in uradno še zdaj niso.*

*V terenski raziskavi smo se osredotočali na pesmi, glasbo in njihovo vlogo v običajih, vsakdanjem življenju in zgodovini področja. Terensko raziskavo smo izvajali v Radgoni, Lučanah in Sobotah ter v okolici pa tudi v bližnjih krajih Slovenije. Najbolj presenetljivo je bilo bogastvo gradiva, ki je bilo dokumentirano med terenskimi raziskavami. Terenska raziskava je še bolj uspešna, če se gradivo ne le dokumentira in ohranja v arhivu, ampak če rezultati ponovno najdejo pot do širše javnosti. Zato je Steirisches Volksliedwerk izdal dve pesmarici, ki sta bili predstavljeni v sodelovanju z oblastmi.*

*Čeprav bi bilo naivno zanikati emocionalne in politične konflikte, ki še niso zaceljeni, pa je bila ta raziskava na štajersko-slovenski meji prvi pomemben korak k širšemu pristopu na poti boljšega razumevanja drugega.*

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