

Leon Stefanija,
Filozofska fakulteta,
Univerza v Ljubljani
leon.stefanija@ff.uni-lj.si

Music as a pointer of national identity in Slovenia after 1991

Abstract. Since the desintegration of Yugoslavia, the construction of national identities took place on various levels, also in music. In this paper, the concept of national identity as seen through analysis of the musical programmes of one state ceremony and one festival of patriotic song is discussed. The main point of this paper may be summarised in the following claim. Music is an age-old pointer of nationality. Yet in the last two decades nationality in music wavers to and fro between two concepts or types of national identity construction through music. The one includes historical facets of the musical heritage in a variety of musical styles (one may call it 'aesthetical identity'), whereas the other one is rather often determined through song texts and their universals of patriotic imagery (love, beauty, braveness of the people etc. in aesthetically rather confined space of several pop-music genres; it may be labelled 'functional'). The details of this wavering between two concepts of nationality in music is discussed along the lines of the music programmes of one state ceremony and a festival of patriotic songs.

Defining the topic

Rather numerous events circling around the motto 'Delo-Družina-Domovina' (Work-Family-Homeland), several opportunities have arisen to observe the use of music as a pointer of national identity. Regarding the definitions of Slovenian national identity, the first at hand, the official ones, are of course given by (now former) Ministry of Culture.¹

There is offered to the Slovenian speaking visitor a basic information about the state ceremonies alongside with an archive for the last six years. The situation before 2005 was somewhat less clear regarding the state ceremonies: the jurisdiction for the state ceremonies was held by the State Protocol Service and no publicly available archive existed.² What the music included in those celebrations tells us about the national identity? An answer is offered after a comment on the Slovene Dan državnosti (National Day ceremony), celebrated on June 25. The poly-stylistic

programme, specific for this ceremony, demands a further set of questions regarding the nature of the music as a subject of identity: recently established Slovenian patriotic song festival, introduced in 2012, was sarcastically described by Radilovič:

‘In the old days, the only had accordion, today they use sequencers Only they had. However ... If we are ideologically neutral yet ruthless regarding the compositional features, the troop of partisan composers looks like a troop of uniformed Beethovens if compared to the contemporary interval blenders’.³

Radilovič’s comment seems reasonable enough: ‘Can love [sang through patriotic songs] for your country in any way effect the time in which we live?’ The patriotic music, he offers a negative answer, will ‘trully inspire certain feelings in people that will not necessarily be positive! There is a realistic possibility that the performers, who sang about the beauties of Slovenia last week, will come out at least stupid, if not grotesque’ in this period of political and economic crisis.

Yet, how comes than that the contemporary ‘interval blenders’ and the performers may appear unserious in the period of crisis when, at the same time he claims, we have ‘the ultimative patriotic song’ in our national anthem? The history of the Slovenian anthem goes in line with any other patriotic song as far as its contextual variables are concerned – how, then, we may find a critical apparatus for rating national representativity of music?

Two answers are at hand, a short one and a longer one. The short one may read: the music as a pointer of national identity has been and still is defined through a set of variables, confined within a network of rituals, stretched between pragmatism on the one and aesthetic persuasiveness or, simply, efficacy on the other side. The second answer is more complex one. Namely, it adds another dimension to the premise of pragmatism and aestheticism: it addresses the process in which a piece of

music becomes aesthetically persuasive through a certain process of gaining on national relevance.

Thus I shall focus first on the music as a part of ceremony, as represented in the Slovene National Day ceremony, proceeding with the indicated case study of the Slovenian patriotic song festival, introduced in 2012.

Music and representation

Ritual, seen as a set of images referring to the past and addressing the present with a certain future in mind, usually rests on certain ceremonies. According to the *Encyclopaedia Britannica*, a ritual is ‘the performance of ceremonial acts’.⁴ For both phenomena it would be easy to accept the categorical claim by Peter Simonič regarding the semantic scope in rituals: ‘Interpretations of the elements of a heritage are ambivalent yet not arbitrary.’⁵

The main question of this paper rests on two surmises regarding ceremonies. First, a ceremony – elementarily described as a *representation* of phenomena in aesthetically persuasive appearance – is by a rule a multimedial phenomenon, a kind of a contemporary *mousiké* of speech (word), dance (gesture) and tone (music). Secondly, two features are usually pointed to in rituals and ceremonies alike: 1) the main aesthetic goal of a ritual or ceremony to be achieved any ‘utterance’ of the multimedial representation (be it a state ceremony of wedding protocol) should tightly relate to each other, in all combinations of the media involved. And further on, 2) all ‘utterances’ should contribute toward certain feeling of a *commonsensical imaginarium*, a *commonplace*, of a *community*, generally sensible phenomenon. Thus my guiding question can be formulated as: How music is used to create ‘aesthetic utterances’ in the state ceremony of Slovene National Day?

The arts within a ceremony

After the first celebration in 1991, it was last in 2009 that state ceremonies appeared politically problematic: The existent ‘celebrations, again, are returning to the centre of political activities’,⁶ because there was no intention to add the European Day of Remembrance for Victims of Stalinism and Nazism to the list of national ceremonies. Although the historical revisionism is rather vivid in Slovenia, and the complaints hinting at ‘abuse’ of the historical facts can be traced back, in certain formal or informal ways, to the majority of the state ceremonies, music icons of the Slovenian identity are rather confined to certain *liminality*, to certain ‘threshold’ between the real and the *imaginary*. There is everything in-between two poles: on the one side, the national anthem, military band music and folk songs are felt as rather *natural* imprints of the national reality, whereas on the other side more ‘artistic’, ‘pure aesthetic’ values may be aspired to by individual regisseurs aiming to show the aristocratic flair of the age-old protocolar motto to: ‘sound the trumpet, beat the drum’.

Statistically speaking, the proportion of music within the state ceremonies of the Slovene National Day is nicely illustrated by Simonič’s analysis:⁷ himself a cultural anthropologist, found that the aesthetisation of the ceremony has reached its peaks in 1993, 1998 and 2003 – the last time closely followed by dance. Simonič points at four different concepts-periods in the ceremonies of the Slovene National Day till 2005: ‘*national-emancipatory* on the Republic Square (1991–3), *chamber-synthetic* in Cankarjev dom (1995–9), *jubilee* on the Republic Square (2000–2) and *popular-synthetic* period on the Republic Square 2003–6 and later’.⁸ Simonič attributed to the ceremonies of the Slovene National Day a status of rather inconsistent wholes: ‘The celebrations of the Slovenian National Day on the Republic Square or Cankarjev

dom were not “dramas” but collages of loosely connected fragments of different arts’.⁹ And music in its stylistic diversity has been similarly attractive for different concepts or rather genres of ceremonial dramaturgy.

Music – musics – sound

Simonič spoke of music as of a medium that has been ‘giving rhythm’,¹⁰ a kind of inevitable accessory. The ‘main motif of the protocolar part of the ritual became the march of the World Championship in Weight Lifting [of 1982, written by Vinko Štrucl] performed by the Slovene Police orchestra, since the peace can be stopped on any measure – depending on the movements of the president and the protocol unit of the Slovene army’.¹¹ Simonič notices that music, chosen for the celebrations of the Slovene National Day, ‘has been distinguishing identities. At first Slovene and Non-Slovene music, ‘high’ and ‘popular’ culture, group and soloistic and the like’¹². He classifies music as follows: 1) folk music (*ljudska glasba*), 2) urban-folk music (*narodno-zabavna glasba*), 3) popular music, 4) jazz, 5) vocal music, and 6) classical music. And he concludes: ‘the transitional political mythology was least compromised if it was combined with the Slovene *popular* (estrada, rock, dance [one may add also sport]) culture. [...] This only confirms the hypothesis by David Gross [...] according to which the 20th century is a period of the media – not of religions, nor as much the political memory. We can conclude that the easiness tied to popular music and culture is a redemptive mode of the Slovene neoliberal authorities’.¹³ It may be interesting to note that historically provocative music has been avoided in the programing of the Slovene National Day ceremony.

Simonič’s comment that the national affiliation did not play any particular role regarding the classical music¹⁴ should be supplemented with his emphasis on the

overall function of music as an *ideal* phenomenon of *correspondence* – of *relating* contents to each other. He claims that music on the Slovene National Day ‘was a pause, music was salvation, vision’.¹⁵ Music, then, functions as a kind of acoustic *tampon* within or, rather, *glue* of the whole show. Its function is to complement the spectacle’s semantics with *aesthetic efficiency*; it should contribute *passionate situations* with its *effects*; music should actually be the most flexible, eventually most *pragmatically persuasive*, utterly *ludic* phenomenon within an ‘integrated spectacle’ (Guy Debord); music, paradoxically, functions the better the more it captures the spectator’s attention by its *ambiguity*, even *detachedness* from certain normative musical styles; concealment, hiddenness, of certain semantics on behalf of polystylistic acoustic appeal.

In other words, if the The Slovene National Day ceremony in 1993 the protocolar and the artistic part of the ceremony were interweaved and the music consisted of works by Benjamin Ipavec (5,5% time of the whole event), Antonio Vivaldi (19%), Jurij Flajšman (4,5%) and Gustav Ipavec (6%), in 1998 it was a pell-mell of traditional music, modern folk music, classical and pop music with rather a number of recitations with background music and dance performances. In 2003, the music programme was what one might call *domestic* pop with a tinge of classics:

1993	1998	2003
6) Benjamin Ipavec (5,5% time of the whole event), 6) Antonio Vivaldi (19%), 6/1) Jurij Flajšman (4,5%) 6/1) Gustav Ipavec (6%)	1) Song from Rezija (4%) 1) Song from Porabje (3%) 1) Song from Koroška (2%) 6) Miroslav Volhar (3%) 6/1) Benjamin Ipavec (4%) 2) Vilko Ovsenik & Slavko Aysenik (3%) 6) Pavel Šivic (5,5%)	6/3) Anja Bukovec & Igor Seme (5%) 4) Jože Privšek, Pierre Delanoé, Jure Robežnik, (4,3%) 4) Mojmir Sepe (1%) 3) Rock-pop concert: Elvis Jackson, Hic et nunc, Sami norci, Ksiht, Nude, Crossroads, Big Foot Mama, Random (79%)

	3) Vili Resnik (4%) 7) Julius Fučik (6,6%)	
In sum: music was 35 %,	35%, and	88% of the whole ceremony.
1) folk music (ljudska glasba), 2) urban-folk music (narodno-zabavna glasba), 3) popular music, 4) jazz, 5) vocal music, 6) classical music, 7) military music		

However, the bias toward pop music is far from being developed in a linear progression. The 2005 ceremony – its artistic part – was literally one of the greatest happenings of modern dance in Slovenia: the best Slovene modern dance and ballet troupes performed each their own two-hour-long performance, and the broadcast commentator welcomed the event as a new artistic event of ‘the youngest among the Slovenian arts’ (the critiques were rather malevolent), whereas the last celebration, the ceremony for the twentieth anniversary of the independence in 2011, was ‘a tribute to the independence and autonomy drawn from many different cultures and languages of arts: word, music, dance, film, architecture, painting, intermedial, performance and other’.¹⁶ The title of the ceremony – a witty pun: PogUM, meaning a braveness (pogum) and mind (um) – was considered as an event ‘in thirteen images’ revealing that the ‘statehood has been articulated as a sequence of solemn attitudes: dignity, honor, courage, love, utopia, creativity, victory’.¹⁷

It seems that the music programmed for the Slovene National Day evaded clearly defined national identity while circumscribing several different concepts of a ‘national music’. Ethnically is far from being clearly recognizable as national, hardly geographically confined or historically loaded with certain widely accepted ‘cultural messages’. If gathered for the sake of ‘stylistic’ analysis, one might claim that the

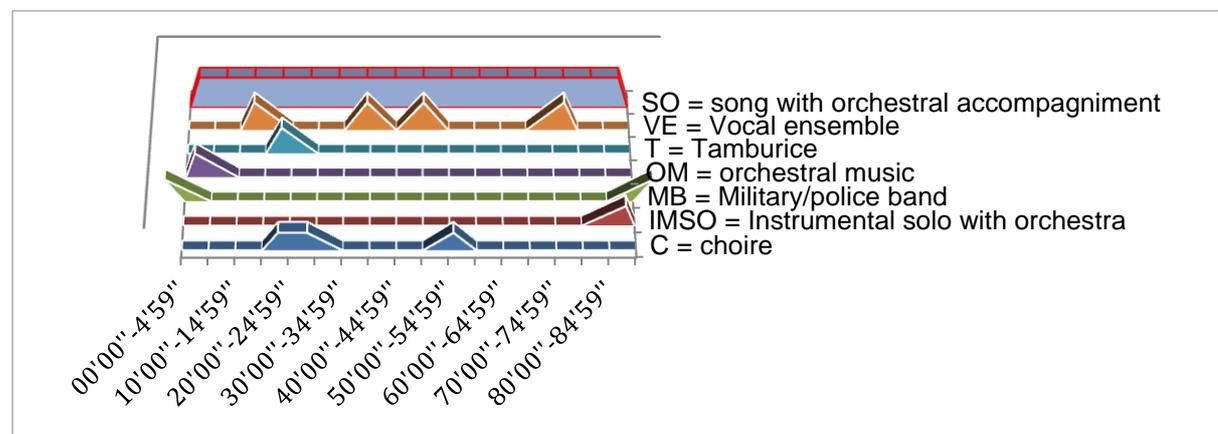
music for this ceremony is ‘unproblematic’ music that seeks to reach a *moderately modern* sound, music that is aware of certain historical importance of the national art yet is susceptible also for newer and even for some newest musical and artistic styles, music that is culturally non-provocative yet with few discernible local roots. It aspires to achieve certain *trans-* or *meta-*national qualities that remain somewhere in-between the focus of the main national state celebration and expectation of a commercial spectacle.

Musicality of the landscape: Slovenian patriotic song festival

On the other side, the Slovenian patriotic song festival *Mati Domovina* (‘Mother Homeland’), held for the first time on 19 December 2012, was greeted with the following words: ‘It has been two years since the day when Brigadier General Tone Krkovič got an idea for something that seemed virtually impossible or at least infeasible. To commemorate the twentieth anniversary of Slovenia’s independence, he composed a song and entitled it *Mati Domovina* (‘Mother Homeland’). This was his symbolic way to sing to mother and home country at the same time. To sing in twenty different ways, in twenty different musical genres, with over twenty top Slovenian musicians. His effort was a success. It resulted in a product with no parallel in Slovenia. Twenty different versions of Tone’s initial song thus form a very special bouquet dedicated to Mother and Homeland’.¹⁸

Although the ceremony did not stick to the idea of variation of the same song, it revealed some artistically ‘minimalistic’ aspirations in spite of its apparent voluminous aesthetic apparatus. A motley of performers¹⁹ from different musical background, allegedly performing without payment for the sake of patriotism in Kočevje, that is symbolically important city for the twentieth-century Slovenian

history, offered twenty six pieces. Except for the military music at the beginning and at the end of the ceremony, there were only two instrumental pieces: one from the repertoire of the classical Slovene symphonic heritage, at the beginning (below labeled OM) was Marjan Kozina's music for the first Slovenian feature film with sound *On our Land* from 1947, and one instrumental arrangement (below IMSO) of one of the most popular urban-folk songs *Slovenija, od kod lepote tvoje* ('Slovenia, where are your beauties from'), all but one songs were accompanied by orchestra (the following data is derived from the broadcast on the national TV):



If the programme is seen in a historical perspective (cf. the Appendix at the end of the paper), the at the festival prevalent genre of symphonic song, a hallmark of the modern music at the turn of the twentieth century – a hallmark of music that grew out combining extremes: of spirituality and frivolousness, of symphonism and chamber intimacy, of the saturated musical textures and simple popular ideals, mysteriousness and pragmatism – was used in a rather limited fashion if compared to the usages of its more than a century old tradition. The adaptation of the songs for symphony orchestra in this show seems to aim for a cosy pop-event, a spectacle in Debordian sense of ‘merely appearing’ reality. The idea of an aesthetically elevated artistic event, so specific for the orchestral song a century ago, is unnoticeable. The

acoustic possibilities of a big orchestra were exploited rather modestly – although there were fine, professionally done arrangements of the songs.

Beside the instrumental music, that is the military/police band music, that can be understood as a part of Slovene culture primarily contextually (through its abstractly ceremonial nature), all the songs had overtly patriotic texts – some of them with artistic aspirations. Moreover, the overall ‘outlook’ of the show allows to expect formally unproblematic annual festival – a platform for future performances – of patriotic music. Some songs are Slovene evergreens, such as *Slovenskega naroda sin* (‘The Slovenian nation’s son’), *Iz Goriškega v Piran* (‘From Goriško to Piran’), or *Slovenija, od kod lepote tvoje* (‘Slovenia, where are your beauties from’), and there are more to be expected on occasions like this. One may well assume that other patriotic songs and pieces, such as for instance, The Slovene Band Aid with *Free Sun*,²⁰ Agropop with *Z name je Slovenija*,²¹ or *Randez Vous* and *Zelena je moja dolina*²² will find their way to the program next year. Consequently, the aesthetic ideals were in line with aesthetically refined *juste milieu* of popular music, nothing more and nothing less.

It seems that the music programmed for the Slovenian patriotic song festival *Mother Homeland* defined national rather plainly through a concept of patriotic universals. The prevalent popular and urban-folk music styles did clearly indicate the ethnical provenience of the music; the programme consisted of endemically specific musical styles, recognizable as specifically Slovene cultural ‘imprints’. If gathered for the sake of stylistic analysis, however, one might claim that also the music for this show is rather ‘unproblematic’ music. To the contrary of the music at the ceremonies of the Slovene National Day, the music performed at the first Slovenian patriotic song festival *Mother Homeland* seeks to remain within clear confines of a here popular

music, mainly urban-folk music, pop or pop-ethno (hardly pop-rock), with culturally discernible local roots. It aspires to achieve certain intra-national qualities that remain somewhere in-between the focus of a concert of established pop music and a local, even domestic, with patriotic emotions imbued spectacle.

Facit: Rituals of a ceremony or ceremony of rituals

If trying to find a premise for a national identity through music within the frames of Slovene National Day and the Slovenian patriotic song festival *Mother Homeland*, I am tempted to turn the claim by Simonič that ‘interpretations of the elements of a heritage are ambivalent yet not arbitrary’²³ upside-down. The music for booth events is rather arbitrarily chosen to elevate the national history and culture: it fits within the poles of patriotic texts set to music through symphonic arrangement of an urban-folk song (*Slovenija, od kod lepote tvoje*/‘Slovenia, where are your beauties from’) and military marches and multimedia art seems to lead toward a very straightforward *arbitrariness* of the national idea. The national music ‘has to be imagined, performed, written’²⁴ – otherwise there is none. Music chosen for both discussed events is arbitrarily connected to the imagery of the national; individual directors create the national musical images. The whole idea of national music appears as search for an universally appealing musical semantics.

Moreover, above described musical programs are more coherent than it may appear on the first sight: the very concept of collage, which is, by Simonič, rightly indicated as a prevalent artistic concept for those celebrations, is complemented with the idea of unified genre: patriotic song. Movie-like musical topics (such as love, braveness, dignity etc.), aspiring toward at least aesthetically more homogenous *historia*, seems to be prevalent aesthetic ideal.

Of course, it would be impossible to speak about stylistic homogeneity. Yet evading the historically or culturally sensitive issues – evading the symbolism of daily politics – the usage of music remains a rather pragmatic appeal toward a *live*, or better, a *potentially unified national* music identity. The identity may be described as ‘Staatsmusik ohne Grenzen’, to paraphrase Reinhard Strohm’s view on Georg Friedrich Handel’s music: the musical identity that is ‘dependent on various political, cultural, and social institutions’ yet ‘not rooted in any of them’.²⁵ Even though they may be rooted in individual segments of the national history, they aspire to transgress their initially intended contexts. If music, then, may be understood as a pointer of a national identity, in the above discussed examples one should ask: to which social segments, to which degree and if at all. That would be, of course, another story.

Appendix

Legend: 1) folk music (ljudska glasba), 2) urban-folk music (narodno-zabavna glasba), 3) popular music, 4) jazz, 5) vocal music, 6) classical music, 7) military music

C = choir, IMSO = instrumental solo with orchestra, MB = military/police band, OM = orchestral music, P = poetry, SO = song with orchestral accompaniment, T = Tamburice, VE = Vocal ensemble.

The archival recording upon which this analysis was made is available on <<http://tvslo.si/predvajaj/festival-slovenske-domoljubne-pesmi-mati-domovina/ava2.153543853/>> (accessed 14 January 2013)

Chronology	Author, title and performers	Genre	Ensemble
0'20'' – 2'36''	Vinko Štručl, <i>Pozdrav Sloveniji</i> ('Greetings to Slovenia'); march played by the Orchestra of Slovenian Army and Slovenian Police Orchestra	7	MB
2'48'' – 4'21''	Tone Kuntner recites <i>Kurent</i> by Ivan Cankar (P)		
5'37'' – 6'04''	historical video (plebiscite)		
7'32'' – 9'08''	Marijan Kozina, <i>Na svoji zemlji</i> ('On our land'), The Big Festival Orchestra of Slovenian National Theatre (SNT from now on) Opera and Ballet Ljubljana, conducted by Tomaž Habe (M)	6	OM
9'27'' – 13'03''	Slavko Avsenik, <i>Viharnik vrh gora</i> ('Storm on the mountain top'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with the Mixed choir of the Conservatory of music and ballet Ljubljana, conducted by Tomaž Habe	2	SO
13'27'' – 16'22''	Vili Petrič, <i>Lepa je dežela naša</i> ('Our country is beautiful'), performed by The Big Festival orchestra of SNT Opera and Ballet Ljubljana with Darko Vidic, conducted by Tomaž Habe	2	SO
17'27'' – 20'37''	Lojze Slak, <i>Srečno mlada Slovenija</i> ('Good luck, young Slovenia'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Ensemble Spev, conducted by Lojze Krajncan	2	SO + VE
20'56'' – 25'00''	Pavle Kernjak, <i>Rož, Podjuna</i> ('The flower Podjuna'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana, the Mixed choir of the Conservatory of music and ballet Ljubljana and Šmarski tamburaši, conducted by Helena Vidic	2	SO + C + T
25'19'' – 29'50''	Aleksander Mežek, <i>Podarjeno srcu</i> ('Given to the heart'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana, the Mixed choir of the Conservatory of Music and Ballet Ljubljana and Aleksander Mežek, conducted by Patrik Greblo	3	SO + C
*30'31'' – 33'11''	Lojze Krajncan, <i>Pesem o reki</i> ('Song of a river'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Iva stanič, conducted by Lojze Krajncan	3	SO
33'28'' – 37'12''	Enzo Hrovatin, <i>Solinar</i> ('Saltpan worker'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Faraoni, conducted by Lojze Krajncan	3	SO + VE
37'29'' – 40'56''	Slavko Avsenik, <i>Kot ljubezen</i> ('As love'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Eva Černe, Nuša Derenda, Nuška Drašček, and Irena Vrčkovnik and Slovenian Octet, conducted by Lojze Krajncan	2	SO + VE + VE
41'11'' – 44'40''	Patrik Greblo, <i>Ni bilo zaman</i> ('It was not in vain'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Ana Dežman, conducted by Patrik Greblo	3	SO

45'18" – 46'30"	Folk song <i>Moj očka ima konjička dva</i> ('My father has two horses'), the Slovenian Octet	1	VE
46'50" – 50'16"	Jure Robežnik, <i>Ptica vrh Triglava</i> ('A bird atop of Triglav'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Branko Robinšak, conducted by Tomaž Habe	2	SO
50'42" – 53'53"	Jani Golob, <i>Moja dežela</i> ('My country'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with the Mixed choir of the Conservatory of Music and Ballet Ljubljana, conducted by Simon Krečič	3	SO + C
54'47" – 58'50"	Oto Pestner, <i>Ljubim te, Slovenija</i> ('I love you, Slovenia'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Oto Pestner as solo singer, conducted by Simon Krečič	3	SO
54'02" – 61'30"	Bojan Adamič, <i>Ljubim te Ljubljana bela</i> ('I love you, Ljubljana white'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Norina Radovan, conducted by Tomaž Habe	3	SO
*61'46" – 66'26"	Tomaž Habe, <i>Zemlja</i> ('Land'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Branko Robinšak and Jože Vidic, conducted by Tomaž Habe	3	SO
66'55" – 70'05"	Tomaž Domicelj, <i>Slovenskega naroda sin</i> ('Slovenian nation's son'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Tomaž Domicelj, conducted by Lojze Krajncan	3	SO
70'20" – 73'50"	Miro Tomassini, <i>Iz Goričkega v Piran</i> ('From Goričko to Piran'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Nova legija, conducted by Lojze Krajncan	3	SO + VE
74'00" – 76'49"	Jože Privšek, <i>Tam kjer sem doma</i> ('There where is my home'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Jože Vidic, conducted by Simon Krečič	3	SO
77'46" – 81'45"	France Miholič, <i>Kjer lastovke gnezdi</i> ('Where swallows nest'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Ensemble of Franc Miholič, conducted by Patrik Greblo (SO)	2	SO + VE
81'56" – 84'25"	Vilko and Slavko Avsenik, <i>Slovenija</i> , The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Slaven Kulenovič as pianist, Ensemble of Franc Miholič, conducted by Simon Krečič (IO)	2	IMSO
84'45" – 88'20"	Tomaž Krkovič, <i>Mati Domovina</i> ('My fatherland'), The Big Festival Orchestra of SNT Opera and Ballet Ljubljana with Oto Pestner, Ensemble of Franc Miholič, conducted by Patrik Greblo (SO)	3	SO
91'12" – 88'20"	Vinko Štrucl, <i>Kozorog</i> ('Steinbock'), march played by the Orchestra of Slovenian Army and the Slovenian Police Orchestra (M)	7	MB

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² The archive is available at

<http://www.mk.gov.si/si/delovna_podrocja/drzavne_proslave/arhiv/> (accessed 20 March 2012)

³ Marko Radmilovič, 'Zapisi iz močvirja: Domoljubje iz C-ja', 18 December 2012, <<http://www.rtv slo.si/kolumne/zapisi-iz-mocvirja-domoljubje-iz-c-ja/298335>>

⁴ Hans H. Penner. 'Ritual' in *Encyclopædia Britannica Online* <<http://www.britannica.com/EBchecked/topic/504688/ritual>> (accessed 6 April 2012)

⁵ Peter Simonič. *Kaj si bo narod mislil? Ritual slovenske državnosti*. Zupaničeva knjižnica, no. 30 (Ljubljana: Filozofska fakulteta), 2009.

⁶ Tanja Starič, 'Proslave spet razdvajajo publiko', *Delo* <<http://www.delo.si/clanek/86723>> (accessed 6 April 2012)

⁷ Simonič, *Kaj si bo narod mislil?*, 186.

⁸ Simonič, *Kaj si bo narod mislil?*, 2.

⁹ Simonič, *Kaj si bo narod mislil?*, 223.

¹⁰ Simonič, *Kaj si bo narod mislil?*, 203.

¹¹ Simonič, *Kaj si bo narod mislil?*, 203.

¹² Simonič, *Kaj si bo narod mislil?*, 204.

¹³ Simonič, *Kaj si bo narod mislil?*, 206.

¹⁴ Simonič, *Kaj si bo narod mislil?*, 205.

¹⁵ Simonič, *Kaj si bo narod mislil?*, 206.

¹⁶ Cf.

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vnosti_osrednja_proslava_ob_20_obletnici_osamosvojitve/> (accessed 1 March 2012)

¹⁷ Cf.

<http://www.mk.gov.si/si/delovna_podrocja/drzavne_proslave/galerija/2011/dan_drzavnosti_osrednja_proslava_ob_20_obletnici_osamosvojitve/> (accessed 1 March 2012)

¹⁸ Cf. <<http://www.festival-skud.si/eng/>> (accessed on 21 January 2013)

¹⁹ The list of performers is rather variegated: Veliki revijski orkestar (The Big Festival Orchestra) of the Slovensko narodno gledališče Opera in balet Ljubljana (Slovenian National Theatre Opera and Ballet Ljubljana; the name used for the first time and unofficial name for an orchestra comprised of the members of the Ljubljana Opera), the Orkester slovenske vojske (Orchestra of the Slovenian Army), the Policijski orkester (Slovenian Police Orchestra), Mežani zbor Konservatorija za glasbo in balet v Ljubljani (Mixed choir of the Conservatory of music and ballet Ljubljana), Slovenian Octet, Šmarski tamburaši (Šmarje's tamburica orchestra). Conductors: Tomaž Habe, Lojze Krajncan, Simon Krečič, Helena Vidic. The singers: Norina Radovan – soprano; Branko Robinšak – tenor; Jože Vidic – baritone; Darko Vidic – baritone. Ensembles: the Ensemble of Franc Mihelič; the Ensemble *Spev*; the *Faraoni*, and the *Nova legija*. Pop-singers: Eva Černe; Nuša Derenda, Ana Dežman, Nuška Drašček, Neža Drobnič, Irena Vrčkovnik, Tomaž Domicelj, Aleksander Mežek, Iva Stanič, Oto Pestner. Artistic director was Tomaž Habe.

²⁰ Cf. <<http://www.youtube.com/watch?v=IJS7a2T8HV0>> (accessed 14 January 2013)

²¹ Cf. <<http://www.youtube.com/watch?v=H584HfyMiOY>> (accessed 14 January 2013)

²² Cf. <<http://www.youtube.com/watch?v=xaOldCqPwkE>> (accessed 14 January 2013)

²³ Simonič, *Kaj si bo narod mislil?*, 31.

²⁴ Hans Weisethaunet, 'Historiography and complexities: why is music "national"?'. *Popular Music History* 2/2 (2007), 169–99.

²⁵ Reinhard Strohm, 'Ein Staatskomponist ohne Grenzen'. *Händel-Jahrbuch* 2002/48, 261.