

A SURVEY OF THE EVOLUTION OF SLOVENE CHURCH VOCAL MUSIC

Edo Škulj

Introduction

The first records of Slovene sacred music date only from the second half of the sixteenth century; prior to that time there existed sacred songs, or compositions of religious content sung at church services. Here the term sacred music refers to vocal and instrumental compositions used in Christian liturgy. Vocal compositions are based on the Bible (e.g., psalmic hymns), religious truths (e.g., catechetic hymns) and hagiographies (e.g., hymns to the saints and pilgrims' hymns). They begin to appear in Christian rites already in the first century, in particular in the Eastern regions. There is Latin-language evidence of them in the West from the fourth century, and especially in the sequences of the Middle Ages. This survey outlines the development of sacred music which was not necessarily composed for organ accompaniment.¹

1. From Christianization to Protestantism (c. 750–1550). Sacred Christian songs began to appear among the Slovenes in the eighth century. Because of linguistic differences, the Slovenes could not participate in the Latin liturgy as did Romance-language peoples. Therefore they sang short exclamations, one-verse hymns often connected to the words "Hallelujah" and "Kyrie eleison." The repetition of exclamations in the form of a litany was easily more understandable to the ordinary person than entire songs in Latin. Researchers have reconstructed four such hymns at least as old as the ninth century: an investiture-thanksgiving Kyrie, a supplicatory exclamation before the sermon, an exclamation praising the Holy Trinity and a litany supplication. In the first centuries of our millennium there emerged some hymns in praise of the Virgin Mary (a supplicatory exclamation and a litany hymn), festive hymns (for Christmas, Easter, Ascension, and Pentecost), a hymn before the sermon and the first hymns in the praise of saints. We are still singing "Je angel Gospodov" ("The Lord's Angel") and "Lepa si, roža Marija!"

¹ Stanko Trobina, *Slovenski cerkveni skladatelj* (Maribor: Obzorje 1972).

(“You are beautiful, Mary, the Flower”). In this period Jurij Slatkonja was active in Vienna.²

2. Protestant Hymnbooks (1550–1595). In the second half of the sixteenth century, the period of Protestantism, seven hymnbooks with music were published. The first Slovene book, *Katekizem* (1550), containing six hymns and a litany with music, was at the same time the first Slovene hymnbook. These six catechetical hymns were published in all later Slovene Protestant hymnbooks. 1567 saw the publication of *Ena duhovska peissen* (*A Spiritual Hymn*) with only one melody, and the first real hymnbook, *Eni psalmi* (*Some Psalms*), of which only two sheets, or four hymns, have been preserved. This hymnbook was reprinted in 1574 under the title *Ta celi catehismus, eni psalmi* (*The Whole Catechism, Some Psalms*), which became the standard title for later hymnbooks. Besides catechetical hymns it also contains liturgical hymns, especially to accompany the sacraments and events in the liturgical calendar; it comprises thirty-five melodies. Primož Trubar also published *Tri duhovske pesmi* (*Three Spiritual Hymns*) with four melodies in 1575 and *Ta prvi psalm* (*The First Psalm*) with one melody in 1579.

In 1584 Jurij Dalmatin prepared a new edition of *Ta celi catehismus* with sixty-one melodies, and in 1595 Trubar's son Felicijan published the last hymnbook with the same title. It had sixty-nine melodies. Some pre-Reformation Slovene hymns—although without melodies—were included among the melodies based on German models in the Protestant hymnbooks.³ In this period Jurij Prenner⁴ and Iacobus Gallus⁵ worked outside the Slovene territory.

² Jurij Slatkonja (1456–1522), born in Ljubljana, was director of music at the court of Maximilian I. He was also the provost of Ljubljana and Novo Mesto and the first resident bishop of Vienna. See Josef Mantuani, *Die Musik in Wien: von der Römerzeit bis zur Zeit des Kaisers Max. I* (1907; Hildesheim; New York: Georg Olms, 1979) 284–286.

³ Josip Cerin, “Pesmi slovenskih protestantskih pesmaric, njih viri in poraba v poreformacijskih časih,” in *Zbornik Slovenske matice* (Ljubljana: Slovenska matica, 1908) 126–244, 284–288.

⁴ Jurij Prenner (after 1500–1590), born in Ljubljana, is the oldest composer of Slovene origin with a known opus; he wrote thirty-nine motets that were published in collections in Nürnberg and Venice.

⁵ Iacobus Gallus (1550–91) of Carniola worked in Melk, Zabrdovce,

3. **Catholic Renewal and the Period up to the Restrictions Imposed by Emperor Joseph II (1595–1780).** The Catholic Renewal was initiated and led by Tomaž Hren, bishop of Ljubljana, who had an extraordinary appreciation of sacred singing. He himself reports that once he spent an entire night singing Slovene hymns in the pilgrimage church of Nova Štifta. Hren collected and intended to publish hymns from the breviary, the Church fathers and from the prayerbook *Hortulus animae* for all feasts of the liturgical year. For this purpose he bought a printing shop. He seems to have planned the hymnbook because he wrote that his pastoral office had requested him to translate several prayerbooks and hymnbooks “in linguam nostram slavicam.” Certainly by the year 1612 the draft of the hymnbook was complete. It included Catholic hymns, probably some acceptable Protestant works and some hymns from the new German Catholic Renewal hymnbooks. In 1627 Bishop Hren still hoped that his hymnbook would soon be published but he died before the event.⁶

The only Slovene hymnbook with music in the seventeenth century was the *Bratovske bukvice s. Roženkranca (Book of the Holy Rosary Brotherhood)*, prepared and published in 1678 by Matija Kastelec. It contained six melodies. The eighteenth century was richer in this respect. In 1729 Andrej Stržinar published a hymnbook, *Katoliš keršanskega vuka pejsme (Hymns of Catholic Christian Teaching)* with eleven melodies; it was printed in Graz. In 1752 the Jesuit Primož Lavrenčič published *Misionske katoliš karšanske pejsme (Missionary Catholic Christian Hymns)*, containing fourteen melodies, that was printed in Klagenfurt. Some of the melodies were taken from Stržinar's hymnbook. A third hymnbook was published in Vienna in 1776 by Mihael Redeschini and bore the simple title *Osem inu šestdeset sveteh pesm (Sixty-eight Sacred Songs)*. The songs were new and composed in

Olomouc, and Prague. In addition to some smaller compositions he published three large collections: *Selectiores quaedam missae* (Masses), *Opus musicum* (motets), and *Harmoniae morales* or *Moralia* (madrigals). Iacobus Gallus is one of the outstanding composers of the sixteenth century and the greatest one in the history of Slovene music.

⁶ Edo Škulj, “Škof Tomaž Hren in cerkvena glasba,” in *Bogoslovni vestnik* 52 (1982): 110–20.

the spirit of the time.⁷ In this period Gabrijel Plavec of Carniola,⁸ Daniel Lakner of Maribor,⁹ and Janez K. Dolar (1620?–73) of Kamnik¹⁰ worked outside the Slovene territory.

4. From Emperor Joseph II's Restrictions to the Cecilian Movement (1780–1877). The turn of the eighteenth to the nineteenth century marks a significant break in the field of sacred music. All contemporary liturgical hymns date from this, Gregor Rihar's period or after.¹¹ The reason for the disuse of older hymns seems not to inhere in the hymns themselves but in the restrictions of Austrian Emperor Joseph II (1780–90) and the French invasions (1809–13).

The enlightened emperor issued numerous decrees that directly or indirectly caused the decline of sacred music; for example,

⁷ Janez Höffler, *Slovenska cerkvena pesem v 18. stoletju* (Ljubljana: SAZU, 1975).

⁸ Gabrijel Plavec (–1641) of Carniola was court orchestra director in Mainz and Aschaffenburg. He published *Flosculus vernalis*, made up of three Masses, two introits, a communion composition, eight hymns in praise of the Virgin Mary and twelve psalmic pieces. See Tomaž Faganel, "Plavec Gabrijel," *Enciklopedija Slovenije [ES]* 8 (Ljubljana, 1994) 394.

⁹ Daniel Lakner (1550?–1607?) worked in Loosdorf, Austria. Two of his collections, *Soboles musica* and *Flores Iessaei* have been preserved. See Jože Sivec, "Lagkhner Daniel," *ES* 6 (Ljubljana, 1992) 90.

¹⁰ Janez K. Dolar (1620?–1673) of worked in Ljubljana and Vienna. Among other things he composed three Masses: *Missa Viennensis*, *Missa sopra la Bergamasca* and *Missa villana*.

¹¹ Gregor Rihar (1796–1863), the Ljubljana cathedral organist, is still the most popular Slovene composer of sacred music. His compositions were originally meant for the choir but laymen soon found them appealing. Rihar wrote no extended compositions—his "Vélika maša" is composed of shorter hymns—but his hymns have a logical build-up and are full of musical meaning. Rihar is a classicist with Romantic inclinations. The corpus of his hymns is sizeable. Without Rihar's melodies Slovene Christmas and Easter would seem much poorer. His fifteen collections containing 392 simple melodies make him the father of modern Slovene sacred music. See Edo Škulj, "Cerkvena glasba v Wolfovem času," *Wolfov simpozij v Rimu* (Celje: Mohorjeva družba, 1994) 249–65.

the disbanding of monasteries, dissolution of monastic orders, prohibition of popular devotions and pilgrimages, dissolution of seminaries, and promulgation of laws on singing. In addition to these general decrees there were special ones that restricted singing in church. Previously, upon the order of the empress Maria Theresa, a hymnbook with eighty-seven titles of a primarily didactic and moralizing nature was issued. Some of them quickly became popular and are still sung (e.g., "Hvala večnemu Bogu" ["Te Deum"]). Mass hymns were decreed for the whole empire, for people to sing during Catholic Masses everywhere. From this hymnbook "Pred stolom tvoje milosti" ("Before the Throne of Your Mercy") and a few others have remained. These hymns were obligatory for the German-speaking countries and it is doubtful how much influence they had in Carniola, though they certainly had some.

After the Emperor Joseph II the French did yet more harm during their three invasions of Slovene lands between 1809 and 1813. It is true that the French stayed for only five years total and that soon a renewal set in; nevertheless, they had a marked impact. French rule brought further monastery and seminary closings, disbanding of monastic orders, prohibition of popular devotions, the introduction of the revolutionary calendar and civil marriage. In this period the most important composer of sacred music was Gregor Rihar, who was supplied with melodies and texts by Blaž Potočnik¹² and Luka Dolinar.¹³

¹² Blaž Potočnik (1799–1872) was a curate at Šentjernej and in the Ljubljana cathedral, where he worked with Gregor Rihar to renew church singing, then the parish priest at Šentvid nad Ljubljano until his death. His collection *Svete pesmi za vse velike praznike in godove med letom* was very popular. Potočnik was one of the priests who used all his knowledge and property for the practical education of the people. See Marijan Smolik, "Potočnik Blaž," *ES* 9 (Ljubljana, 1995) 194.

¹³ Luka Dolinar (1794–1863) was the parish priest at Janče and then at Šmartno v Tuhinju until his retirement in 1859. He published the following collections of hymns for which he also composed the melodies: *Pesmi od Svetiga leta*, *Pesmi v Nedele celiga leta*, *Pesmi v Godove in Praznike celiga leta*, *Pesme od farnih Pomočnikov ali Patronov v Ljubljanski škofiji*, *Pesme od Svetnikov in od Svetnic v Ljubljanski škofiji samo v podružnicah češenih* and *Mnoge svete pesmi*. Some of the melodies in these collections are Dolinar's and some he took from religious and secular folk songs or older Slovene hymnbooks. See Edo

The musical expression of the later composers Leopold Cvek,¹⁴ Andrej Vavken,¹⁵ and Ignacij Hladnik¹⁶ is similar.

Škulj, "Dolinar Luka," *ES* 2 (Ljubljana, 1988) 300.

¹⁴ Leopold Cvek (1814–96) was a teacher and organist in different places—Idrija, Črni vrh, Vrhnika, Dol pri Ljubljani—and finally at St. Peter's in Ljubljana. His published compositions are: *Napevi za svete pesmi* (1851), *Napevi za šolo, cerkev in kratek čas* (1855), *12 cerkvenih pesmi* (1872) and *Pet božičnih pesmi* (1878). The most popular ones were published in the *Cerkvena zborovska pesmarica* (*Church Choir Hymnbook*): "Angelsko petje," "Glej, čudno se nebo sveti," "Pastirji, iz spanja vstanite nocoj," "Raduj, človek moj," "Slava na višavi," and "Tam na vrtu Oljske gore." "Angeli lepo pojejo" and "Skalovje groba se razgane" have become truly popular songs. The melodies rely on Slovene folk song; the accompaniment is expressive and sometimes rather unique. See Jože Sivec, "Cvek Leopold," *ES* 2 (Ljubljana, 1988) 86.

¹⁵ Andrej Vavken (1838–98) was a pupil of Kamilo Mašek at the Public Musical School in Ljubljana and later organist and choirmaster at Cerklje na Gorenjskem. He composed sacred and secular works, among them two volumes of *Glasi gorenjski*. They contain compositions for men's and women's choirs and songs accompanied by piano. Vavken continued Rihar's tradition of lay church singing and followed on the practice of "čitalnice" (cultural societies). Vavken's style contains elements of early Romanticism. See Janez Močnik, "Andrej Vavken," in *Cerkveni glasbenik* (*CG*) 81(1988): 87–89.

¹⁶ Ignacij Hladnik (1865–1932) completed Organists' School (Orglarska šola) and then worked as an organist at Šentjakob ob Savi, Stara Loka and from 1889 on at Novo mesto, where he taught music in different schools and led various choirs. He was one of the best pipe organ virtuosos in Slovenia and composed several works for pipe organ (*Pet fugiranih slavnostnih iger* was published in Vienna in 1912). Besides longer compositions he wrote numerous hymns. Among the choir hymns the most popular are the ones in praise of the Virgin Mary: "Je mrak končan," "Marija, vir si nam veselja," "Večerni zvon," "Vsi zbori zadonite," "Zvonček čuj večerni," and "Že pada mrak v dolino." In the hymnbook for the laity entitled *Slavimo Gospoda* there appeared "Bodi nam pozdravljena," "Krasota, Jezus, angelska," "Marija, skoz življenje," "Marijo častimo," "O Marija, moje želje," and "Usmiljeni Jezus." See M. Potočnik, "Ignacij Hladnik," in *CG* 75(1982): 44–50, 65–69, 108–12.

5. The Cecilian Movement to Pius X's Motu Proprio (1877–1903). In the previous period many compositions that were not really appropriate for liturgy, either due to their small artistic value or their secular expression, had come to be played and sung in church. Thus organists played polkas, waltzes and marching songs and the singers performed arias and other solos that had little connection with the liturgy. The Cecilian movement was a reaction to this trend all over Europe. It came to Slovenia from the German-speaking countries; therefore, it was sometimes perceived as Germanization. It is true that the movement began at a sensitive moment in Slovene national history. In 1877 the Cecilian movement, whose aim was to renew sacred music, led to the foundation of the Cecilian society and the Organists' School (Orglarska šola) for the education of young organists. In 1878 the society instituted a monthly, *Cerkveni glasbenik* (*The Church Musician*). In order to understand the Cecilian movement's mission it is necessary to bear in mind that it was primarily a liturgical movement and not a musical one, and as a liturgical movement it sought respect for the (then) valid liturgical legislation reaching back to the Council of Trent. At so-called Low Masses, hymns could be sung in any language; at High Masses, which were by definition sung, all chants were in Latin. Apart from the cathedral and occasionally in a city church, not many High Masses were held during a liturgical year—perhaps on Easter, Christmas, the feast of the dedication of the church, and the feast of the parish patron saint. These dates represent just one-thirteenth of the annual Masses.¹⁷

The Organists' School operated until 1945 and reopened in 1971. On its 100th anniversary the present principal, Jože Trošt, wrote, "The first and main aim of the Organists' School was certainly to raise the artistic and religious level of sacred music... One other fact should not be forgotten. The Organists' School was always meant for people. Its pupils were simple country boys who felt with the people and later dedicated their quite high artistic level to them."¹⁸ A year after the school's founding the periodical *Cerkveni glasbenik* opened (1878–1945; 1976–). On its one hundredth anniversary Dragotin Cvetko wrote,

¹⁷ Edo Škulj, "Ob stoletnici Cecilijinega društva," *CG* 70(1977): 66–71.

¹⁸ Jože Trošt, "Ob stoletnici Orglske šole," *CG* 70(1977): 101.

Cerkveni glasbenik was the only Slovene musical periodical. Of special importance is its textual contents because it contains rich material about the Slovene musical past, from the fields of sacred as well as secular music, often also about facts that are missing in the direct documentation. Its music supplement is to be emphasized as well. It printed numerous compositions showing different composing techniques and styles as well as different artistic qualities... *Cerkveni glasbenik* was of essential help and ... made an important contribution to Slovene music.¹⁹

Unfortunately, the Cecilian movement did not further the development of Slovene sacred music because it looked to the past and tried to reestablish the a cappella style of sixteenth century classic polyphony. Numerous church compositions produced as a consequence of the movement possessed little artistic quality, their expression being uncharacteristic of the period and their themes—essential to any art work—vapid. The Cecilian movement did not compete against modern currents in sacred music but only against what it saw as the poor habits of organists who played waltzes, polkas and marching songs in church. Three composers were central to the Slovene Cecilian movement: Anton Foerster,²⁰ Hugolin Sattner,²¹ and Angelik Hribar.²²

¹⁹ Dragotin Cvetko, "Prva slovenska glasbena revija," *CG* 71(1978): 70.

²⁰ Anton Foerster (1837–1926) came from Bohemia via Senj to Ljubljana, where in 1867 he became the cathedral organist and choirmaster and music teacher in the seminary. At the beginning of the Cecilian movement in 1877 he became the principal of the Organists' School as well as a teacher there. He edited the music supplements of *Cerkveni glasbenik*. Foerster is well known as a secular composer (for example, of the opera *Gorenjski slavček* and songs "Večerni ave" and "Spak") but he also made an important contribution to sacred music. In addition to numerous Latin Masses that are still in use (e.g., *Missa in honorem s. Caeciliae* and *Missa quilisma*) he wrote very successful choir compositions (e.g., "Oh, kaj sem ti storil," "Mati vsega usmiljenja," and "O Mati bolečine"). His hymnbook *Cecilija* is very important. Foerster was among the first in Slovenia to perform Gallus's compositions. See Stanko Premrl, "Anton Foerster," *CG* 69 (1926): 57–59.

²¹ P. Hugolin Sattner (1851–1934), a Franciscan, first taught at the grammar school in Novo mesto and afterwards at the Franciscan friary in Ljubljana. He was choirmaster there and for some time also the parish priest. Though he had composed previously, only then did he begin

6. From the Motu Proprio of Pius X to the Second Vatican Council (1903–1963). In 1902 the Cecilian Society celebrated its twenty-fifth anniversary. It was a time to evaluate the situation. The society's secretary remarked in his speech: "Everyone knows that a church is neither a concert hall nor a dance hall, that church singing must differ from secular singing as chasubles differ from normal clothes."²³ In 1903 Pius X became pope and on 22 November of that year (St. Cecilia's feast day) he issued the Motu Proprio, "Tra le sollecitudini," which was of great importance to the further development of Slovene sacred music. On the one hand this document in a certain sense codified the Cecilian movement; on the other hand it expanded the original message of the movement so that Sattner could exclaim with the psalmist, "The snare is broken and we have escaped!" The description of sacred music in the document is well-known:

seriously to study counterpoint and harmony, with Matej Hubad. *Missa seraphica* was a result of his study. It was followed by the first Slovene oratorio, "Assumptio," for soloists, choir and orchestra and a series of cantatas, such as "Oljki," "Soči," "V pepelnični noči," and "V kripti sv. Cecilije." With "Tajda" he tried to prove himself in the field of opera. Though Sattner produced some hymns for the people (e.g., "Pred tabo na kolenih" and "Zvonovi so zapeli"), his vocal compositions appearing in *Cerkveni glasbenik* as well as in his own collections are mainly for church choirs. Sattner's "Marija, kako si lepa" is recognized as the most beautiful Slovene choir hymn in the praise of Virgin Mary. See Edo Škulj, ed., *Sattnerjev zbornik* (Ljubljana: Družina, 1995).

²² Angelik Hribar (1843–1907) was the organist in the Franciscan parish of Ljubljana and a teacher at the Organists' School from its founding until his death. He published some Latin Masses; his other compositions appear with Sattner's in the collection *Cerkvena glasbena dela I–III*. His hymns are simple and mostly homophonic but are full of expression and nice to sing. Very popular are his Advent hymns ("Čuj iz višav veseli glas," "Kedaj Zveličar prišel boš" and "V revi zdihuje"), eucharistic hymns ("V zakramentu" and "Med nami Jezus bivaš"), Lenten hymns ("Srčnomilo Jezus prosi"), and especially hymns in the praise of the Virgin Mary ("Ti, o Marija"). Hribar was also the editor of the hymn-book *Slava Brezmadežni*, containing a collection of compositions for mixed, men's and women's choirs. See "Angelik Hribar," *CG* 30 (1907): 25–28.

²³ Andrej Karlin, "Slavnostni govor," *CG* 26 (1903): 11.

“Sacred music must therefore eminently possess the qualities which belong to liturgical arts, especially holiness and beauty, from which its other characteristics ... will follow spontaneously.”²⁴

In 1927 the Cecilian Society, Organists' School and the Cecilian movement as a whole celebrated their fiftieth anniversary. The composer Franc Kimovec delivered a vivid speech at the celebration, in which he stated:

The Cecilian movement has encompassed everybody; nobody has been able to stand up to it, nowadays the Cecilian movement does not have an adversary. It is not at all strange if somebody has reservations about a certain composition or a certain composer... Every artist has his own ideal. What is off the path leading to this ideal does not exist for him, he cannot consider or appreciate it, though it may lead to the same heights.²⁵

During the First World War Vinko Vodopivec,²⁶ Franc Kimovec,²⁷ and Stanko Premrl²⁸ began as composers.

²⁴ Robert F. Hayburn, *Papal Legislation on Sacred Music* (Collegeville: Liturgical Press, 1979) 224.

²⁵ “Slovensko cecilijanstvo,” *CG* 50 (1927): 166.

²⁶ Vinko Vodopivec (1878–1952) was a prolific composer. Some of his works have lasting value, others have been forgotten. The secular composition “Žabe” and the hymn “Pod oljkami” will probably be sung for a long time. Vodopivec also edited the excellent collections *Gospodov dan*, *Zdrava Marija*, *Božji spev* and *Svete pesmice*. See Drago Klemenčič, “Vinko Vodopivec,” *CG* 71 (1978): 97–103.

²⁷ Franc Kimovec (1878–1964) received his doctorate in theology in Rome and then a degree in sacred music in Vienna. He spent the remainder of his life at the Ljubljana cathedral, first as a canon and then as a provost. Though he never held an official musical office in the cathedral, he helped Stanko Premrl with the church choir. Kimovec published his articles in *Cerkveni glasbenik* as well as in *Slovenec* and *Dom in svet*. He harmonized many hymns for the laity and some of his own choral hymns (“Množice gredo,” “Odprta so sveta nebesa,” “Petje nebeških strun,” “Tiho sonce plava,” “Ti si Peter skala” and “Zgodnja danica”) that are of lasting value. He was also active in liturgical planning

In the period between the wars there existed the so-called Premrl school. Among its members were Martin Železnik,²⁹ Jože

and translating. See Edo Škulj, Vendelin Špendov and Matija Tomc, "Franc Kimovec," *CG* 71 (1978): 97–103.

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After graduating in pipe organ from the Akademie für Musik in Vienna Stanko Premrl (1880–1965) assumed all important offices in Slovene sacred music from Foerster. He was the choirmaster and organist in the cathedral, the principal and teacher at the Organists' School, the editor-in-chief of *Cerkveni glasbenik*, a teacher of singing in the seminary and after the foundation of the Academy of Music he became a teacher of pipe organ there. Premrl markedly raised the level of the Organists' School as well as of *Cerkveni glasbenik*, which became an all around good musical periodical. He was able to get able collaborators. Premrl is especially important as a composer who tried to hold Slovene sacred music to a European standard. He introduced more modern elements into harmony and used a Slovene musical idiom in his melodies. He was the most prolific Slovene composer, producing more than a dozen Masses, dozens of volumes of pipe organ compositions in addition to variations and pastorales, a vast number of collections, oratorios, cantatas and other symphonic works. His *Missa s. Josephi*, Easter gradual and both Christmas graduals represent milestones in the development of Slovene sacred music. As the editor-in-chief of *Cerkveni glasbenik* he wrote numerous articles and treatises, reviews, and reports. See Edo Škulj, ed., *Premrlov zbornik* (Ljubljana: Družina, 1996).

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Martin Železnik (1891–1962) was a teacher and organist at Sorica and from 1947 on a music teacher in Kranj. After his retirement in 1952 he became the organist in the parish church at Kranj. His numerous compositions appeared in his own collections, in Vodopivec's, and in *Cerkveni glasbenik*. Unfortunately, his many pipe organ compositions (fantasias, preludes, and fugues) are as yet unpublished. Železnik's melodies are noble, his harmonies varied and his counterpoints exemplary. Of the hymns published in the *Church Choir Hymnbook* the most popular ones are his Advent hymns (e.g., "Oznanil je angel," "Pridi, Rešenik sveta," and "Vi, oblaki, ga rosite"), Lenten hymns (e.g., "Kalvarija, o gora sveta," "Med oljkami," and "Pojdi na Golgoto") and Easter hymns (e.g., "V nedeljskem jutru"), as well as the ones in the praise of the Virgin Mary (e.g., "Bodi nam pozdravljena," "Cvetlice že oltar krase," and "Komu cvete v maju cvetje"). See Edo Škulj, "Železnik Marin," *Slovenski biografski leksikon* 4 (Ljubljana, 1980–91) 943.

Klemenčič,³⁰ and Anton Jobst³¹ During the Second World War and thereafter the composers Lojze Mav,³² Matija Tomc,³³ and France Ačko³⁴ were the most notable in the field.

³⁰ Jože Klemenčič (1892–1969) did not have a formal education in music, only some private lessons with Stanko Premrl. However, his great talent and diligence brought him prominence in Slovene sacred music. He was not a prolific composer but his published compositions are of lasting value. Klemenčič did not publish a collection of his own. His works appeared in Vodopivec's collections and in *Cerkveni glasbenik*. Among his best are Easter hymns (e.g., "Poglejte, duše," "Zapoj veselo" and "Skalovje groba"), those in the praise of the Virgin Mary (e.g., "Kar ima nebeško sonce," "V lepoti čisti slavljen," "V tebe upamo, Gospa") and celebratory hymns (e.g., "Himno prepevajno kralju," "Mlaji so postavljeni" and "Ponižno stopimo"). See Edo Škulj, "Jože Klemenčič," *CG* 85 (1992): 75–78.

³¹ Anton Jobst (1894–1981) was the organist at Žiri all his life. He trained an excellent church choir that could perform more modern Slovene sacred compositions—his own as well as by Premrl, Železnik and other composers. Probably the best-known of Jobst's works are the Slovene Mass *Bog, na svoj se rod ozri*, which was first published in *Cerkveni glasbenik* and later reprinted several times, followed by offertory hymns (e.g., "Darujemo ti, o Gospod," "Prinašamo, Gospod" and "V duhu ponižnosti"). Like Železnik, Jobst was very good at catching the spirit of Advent (e.g., "Milo nekdej rod človeški") and Lent (e.g., "Tam na vrtu Oljske gore" and "Tvoje čem trpljenje peti"). Quite popular are his Easter hymns (e.g., "Gospod je vstal" and "Močno se potrese") and those in the praise of the Virgin Mary (e.g., "Ovenčana je naša Kraljica!" and "Ljubečih src pozdravi"). His pipe organ compositions that are not very long but numerous and of vivid expression, were published by the Slovene Composers' Society. See Edo Škulj, "Anton Jobst," *CG* 74 (1981): 97–104.

³² Lojze Mav (1898–1977) did not have any formal musical education. He supplemented the basics he had learned in grammar school by private lessons with Stanko Premrl. Mav certainly had a special sense of a flowing melody based on the Slovene musical idiom. He composed heartfelt, logically developed melodies. Instead of enumerating the most successful of his hymns it should be stated that Mav has the largest number of hymns—seventy-four—in the *Church Choir Hymnbook*, or 12% of all the compositions. See Matija Tomc, "Lojze Mav," *CG* 70 (1977): 98–99.

³³ Matija Tomc (1899–1986) studied in Vienna and then became a music

7. From the Second Vatican Council to the Present (1963–97).

The first document promulgated by Vatican II was the Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*), in 1963. It marked the beginning of liturgical renewal, including renewal of sacred music. Though the constitution stated that, “the treasure of sacred music is to be preserved and fostered with very great care,”³⁵ it seemed at first that all old sacred music should be banished to archives because new, more modern sacred music would take its place. When the initial enthusiasm for change had passed, some harm—not irreparable—had already been done to traditional sacred music. Due to the political situation, the new guidelines were introduced in Slovenia relatively late and were therefore less powerful. Soon the extremist adherents to traditional and new music began to coexist peacefully. Today Slovene sacred music

teacher at the Catholic grammar school Zavod sv. Stanislava. After the war he served as parish priest at Domžale. Tomc composed large Latin Masses like *Missa Immaculati Cordis* and *Missa iubilaei*, Slovene Masses like *Stopil bom k oltarju* and *Dijaška maša* and after the Second Vatican Council *Maša v čast sv. Cirilu in Metodu*; cantatas *Križev pot*, *Slovenski božič*; numerous collections of different hymns, many of which have become quite popular with Slovene church choirs. He also wrote numerous pipe organ compositions that were published in a special edition. Recently, his opera *Krst pri Savici* premiered. Among his secular compositions the cantata *Stara pravda* and *Variacije na pesem Od kneza Marka* for symphonic orchestra are notable. See Edo Škulj, ed., *Tomčev zbornik* (Ljubljana: Družina, 1997).

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France Ačko (1904–74) studied music at the Papal Institute of Sacred Music in Rome, from which he graduated in 1943 and received a doctorate in 1954, becoming the first Slovene doctor of sacred music. His thesis dealt with his teacher, Hugolin Sattner. His larger works are *Missa solemnis*, *Psalm for soloists, choir and orchestra*, the cantata *Veselja dom*, the operetta *Svojeglavček* and several collections of choir hymns, Christmas, Easter, Mass, eucharistic and Marian hymns. Some of them entered the people's hymnbook (“Grenke solze,” “Marija sedem žalosti,” “Noč se odmika” and “Pridi, ljubi Jezus”). He did arrangements for children's choirs (e.g., “Angelci stopajo,” “Bratec moj” and “Tam stoji pa hlevček”), and the renewed liturgy will always be thankful for his “Očenaš.” See Stanko Trobina, *Slovenski cerkveni skladatelj*, 206–209.

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Constitution on the Sacred Liturgy, 114.

follows its tradition and the achievements of liturgical renewal. After a hiatus of twenty-five years, the Organists' School reopened in 1970; and after thirty years *Cerkveni glasbenik* reappeared in 1976. Both institutions represent a guarantee that Slovene sacred music will continue the traditions established by past musicians, especially those in the period between the two world wars. In the recent period Vendelin Špendov,³⁶ Jože Trošt,³⁷ and Ivan Florjanc³⁸ have been working very successfully.

³⁶ Vendelin Špendov (1921—) studied at the Music School of DePaul University, Chicago. He graduated in pipe organ and composition in 1959 with the cantata *Revertemini*. In 1971 he received a doctorate in sacred music at the Papal Institute of Sacred Music in Rome with a thesis entitled "Organ Music in Slovenia." In addition to his thesis he has published numerous articles in the magazine *Ave Maria*, the journal *Cerkveni glasbenik* and the newspaper *Družina*. Špendov is especially known as a composer, though most of his compositions are still in manuscript form. His publications are: *Dve slovenski maši*, *Maša z angleškimi besedilom*, *Spevi med berili* (five volumes), the cantata for soloists, choir and orchestra, *Stvarniku*, and *Šest Marijinih pesmi* for choir and pipe organ. Several of his compositions appeared in such collections as *Slavimo Gospoda*, *Cerkvena zborovska pesmarica*, and in *Cerkveni glasbenik*. The cantata for soloists, choir and orchestra *Turki na Slevici*, based on Josip Stritar's text, is in manuscript. In the field of secular music he has written numerous arrangements of folk songs, which he combines into operettas of a popular nature. See Edo Škulj, "Slovenski frančiškanski glasbeniki," Edo Škulj, ed., *Sattnerjev zbornik* (Ljubljana: Družina, 1995) 124.

³⁷ Jože Trošt (1940—) first completed theological studies and then received a degree from the Papal Institute of Sacred Music in Rome in 1971, after which he studied composition with Alojz Srebotnjak and conducting with Anton Nanut at the Academy of Music of Ljubljana. Since 1971 he has been the organist and choirmaster of the Ljubljana cathedral, the principal of the Organists' School and a professor of sacred music at Ljubljana University's Faculty of Theology. Trošt is a very prolific composer: sixteen Masses for different kinds of choirs accompanied by pipe organ or orchestra, *Zgodbe Svetega pisma*, *Cerkveno leto*, *Deset darovanjskih*, *Mladinske pesmi* (twenty), *Dve božični*; pipe organ works: *Suita za orgle*, *Skladba za orgle*, *Žalna fantazija*, *Tri marginalije*; orchestra works: *Passacaglia*, *Sonatina za violino in klavir*, *Koncert za oboo in orkester*. His most experimental composition is *Veliki petek*, in which he used musical clusters. See

Conclusion. From the standpoint of its development and creation, a survey of Slovene ecclesiastical music may easily be divided into seven periods; from the standpoint of the contemporary church music canon, which is employed yet today in the liturgy and outside of it, we may posit the transition from the eighteenth to the nineteenth century as a border between two periods. The first period is characterized by two principles: on the one hand are the pioneering hymnbooks, Protestant and Catholic; on the other, the creations of great Slovene composers who all sought opportunities for work beyond the Slovene borders: Jurij Zlatkonja, Jurij Prenner, Iacobus Gallus, Gabrijel Plavec, Daniel Lakner, and Janez K. Dolar. The second period begins with Gregor Rihar, who initiates the composition of today's church music repertoire. Rihar, who is still the favorite composer of most, was able to combine Slovene melodies and classical harmonies. Along that successful line followed first of all Leopold Cvek and Andrej Vavken. The reform of ecclesiastical music begun by Gregor Rihar as an individual was continued by the Cecilian movement, embodied in the Cecilian Society with its two offshoots: the Organists' School and the journal *Cerkveni glasbenik*, both of which are active today after a hiatus following WW II. Following the first, apologetic and contentious period of the Cecilian Society, during which Anton Foerster, Hugolin Sattner and Angelik Hribar were most active, there is a period of widespread creativity, signalled by Pope Pius X's *Motu Proprio*, at the turn of the twentieth century. Especially in the brief time between the world wars, creativity in Slovene church music reached its height. A group of composers headed by Stanko Premrl wished to match European musical developments. Therefore they introduced elements of musical

Marijan Smolnik, "Katedra za liturgiko," *Zbornik ob sedemdesetletnici Teološke fakultete v Ljubljani, 1919–1989*; = *Bogoslovni vestnik* 50 (1990): 104.

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Ivan Florjanc (1950–) studied composition with Domenico Bartolucci at the Papal Institute of Sacred Music in Rome. He graduated in 1988 with the oratorio *Abrahamova daritev*. Since 1993 he has been a teacher of composition at the same institution. Florjanc is an expert on medieval and Renaissance music, in particular the Gregorian chant. He prepared all of the accompaniments to Gregorian chants in the hymnbook *Slavimo Gospoda*. In *Cerkveni glasbenik* he published *Modalna maša* and *Koralna maša* as well as harmonizations of Slovene Protestant chants. He has also published several treatises on music.

impressionism into their works. Today's liturgy draws on that quantitatively rich and artistically deep source. After the post-war drought, during which the communist regime did not permit the development of ecclesiastical music, came the Second Vatican Council's demand for new compositions. And a veritable spring for ecclesiastical music took place following the independence of Slovenia in 1991. Now young composers do not hesitate to fulfill ecclesiastical needs; however, their compositions are in the newest musical language. These composers show the way to a promising future, which will continue that quality that through the centuries has permeated Slovene ecclesiastical music.

Akademija za glasbo, Ljubljana

POVZETEK

RAZVOJ SLOVENSKE CERKVENE GLASBE

Razvoj slovenske cerkvene glasbe lahko razčlenimo na sedem obdobj, ki se pnejo od pokristjanjevanja Slovencev do današnj dni. Prvo obdobje (750?–1550) je doba preprostih vzklikov in odpevov ter prvih pesmi. Drugo je obdobje protestantskih pesmaric (1550–95), teh je bilo sedem s 75 koralnimi napevi. Tretje je obdobje katoliške prenove (1595–1780), v katerem je izšlo pet pesmaric. Četrto obdobje določajo omejitve Jožefa II. in začetek cecilijanske prenove (1780–1877). Peto je obdobje cecilijanstva, ki si je prizadevalo za prenovo cerkvene glasbe (1877–1903). Čas med dvema cerkvenima dokumentoma—motuproprij Pija X. in konstitucija Drugega vatikanskega koncila (1963)—določa šesto obdobje. Od vatikanskega koncila naprej je sedanje, sedmo obdobje, ki ga označuje zahteva po novih skladbah, ki jo je prinesla bogoslužna prenova kot posledica koncila.