

Belokranjske sledi



Folklorna skupina



DRAGATUŠ

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Krajevna skupnost **DRAGATUŠ**



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Za sodelovanje pri snemanju se zahvaljujemo **Katji Draginc** (klarinet pod zap. št. 19)

Vsem, ki ste kakorkoli pomagali pri izidu te zgoščenke, se najlepše zahvaljujemo!



TRAJNE SLEDI ŠESTIH DESTLETIJ FS DRAGATUŠ

Pregovorno gostoljubni in skromni Belokranjci v sodobnem, podjetniško in materialistično naravnem svetu vse bolj ugotavljamo, da je skromnost sicer res lepa čednost, a da je dobrota še vedno sirota in da stvari, ki so poceni, le redkokdo ceni, marsikdo pa jih celo podceni. Tako nam tradicionalna slika belokranjskega človeka in njegovega značaja ne pomaga pri napredku, promociji in veljavi. Prej nasprotno – ostajamo zaprti v okvirjih domačnosti in preprostosti, neokrnjene lepote in neodkritih talentov ter zakladov. Lepa podoba za kdaj pa kdaj, za nostalgичne urice ali dneve turistov, zagotovo pa skrajno neperspektivna za razvoj in zadovoljstvo belokranjskega posameznika in družbe.

Eno od uspešnih možnosti, kako se odtrgati od apatične enoličnosti, kako preseči lažno skromnost in prepričanje, da se nič ne da spremeniti, kako uspeti in se promovirati doma in tujini, pri tem pa ves čas krepiti belokranjsko pristnost, strokovno verodostojnost in visoko kakovost, nam kaže Folklorna skupina Dragatuš. Njihove ambicije so visoke, vendar ne v smislu tekmovanj in posledičnih zunanjih zmag, pač pa v doslednosti pri svojem delu, v iskanju (novih) resnic in izvirnih idej, v srčnosti in zmagoviti prepričljivosti.

Ko bi le uspeli postati praktični zgled tudi drugim društvom, posameznikom in institucijam ...

Za uradni začetek delovanja Folklorna skupina Dragatuš šteje svoj nastop za krajevni praznik maja 1957. V naslednjih nekaj letih so se pravi ljudje znašli na pravem mestu in dragatuška folklorna skupina je dobila odlične in trdne temelje. Že zelo kmalu so v društvu uvedli timski način vodenja, kar negujejo še danes in je zaradi velike interdisciplinarnosti delovanja folklorne skupine nujnost in predpogoj za uspešno delo. Treba je poskrbeti za plesno, pevsko, inštrumentalno, dramsko, kostumsko in organizacijsko področje, kar lahko uspešno obvladuje le ekipa posameznikov, polnih znanja, sodelovalne in skupnostne energije ter entuziazma. Velike zasluge za dobro

delovanje skupine ima tudi zgledno sodelovanje z najboljšimi zunanjimi strokovnjaki s folklornega področja: etnokoreologom Mirkom Ramovšem, dr. Markom Terseglavom, dr. Marijo Makarovič, dr. Bojanom Knificem, dr. Brunom Ravnikarjem.

Že v devetdesetih letih pa je skupina začela s še eno zanje značilno dejavnostjo, z raziskovanjem. Odkrili in obudili so celo vrsto skoraj pozabljenih ljudskih pesmi in običajev. Posledično so nastajale nove odrske postavitve, godčevski sestav so širili z drugimi instrumenti, od orglic, piščali, harmonike, klarineta do violin, obnovili so bele folklorne kostume.

Od leta 1998 društvo bogati tudi otroška folklorna skupina, ki v tretji sestavi ravnokar začenja z delovanjem, in je porok ter obet kontinuirane folklorne dejavnosti v Dragatušu.

Folklorna skupina Dragatuš je tudi po letu 2000 uspešno nadaljevala z raziskovalnim, vzgojnim, izobraževalnim in ustvarjalnim delom. Njihovo raziskovalno delo je zelo velikega pomena ne le za društvo oz. skupino kot tako, ampak za celotno Belo krajino, za poznavanje in razumevanje naše dediščine. V letih 2010-2014 so tako nastale 4 delovne zgoščenke s terenskimi posnetki, ki odkrivajo drugačno folklorno podobno osrednje Bele krajine. Prav tako je raziskava oblačil pokazala, da so bili tudi Belokranjci v svojih pražnjih oblačilih povsem drugačni, kot nas prikazuje podoba bele noše. FS Dragatuš je v letu 2013 uspešno povezala oba dela svojega raziskovanja in ob pomoči strokovnih svetovalcev svoje folklornike oblekla v nove pražnje (temne) kostume, ob novi glasbeni in pevski podobi pa so nastale nove odrske postavitve. Najbrž se premalo zavedamo, kako izjemna pridobitev je vse to za celotno slovensko folkloro. Pri tem se je potrebnih prikloniti in zahvaliti tudi zunanjim strokovnjakom, ki so pripomogli k tako uspešni realizaciji projekta, predvsem Mirku Ramovšu in dr. Bojanu Knificu.

Dosežki dragatuške folklorne skupine so vidni na različnih ravneh. Opazila jih je strokovna javnost in jih med leti 1996 in 2017 devetkrat uvrstila na državno srečanje odraslih folklornih skupin v organizaciji JSKD. Na državno srečanje so se uvrstili tudi otroška skupina in pevci ter godci odrasle skupine. Leta 2004 so bili uradni predstavniki

Slovenije na 3. svetovni CIOFF-ovi Folkloriadi na Madžarskem - največjem folklornem festivalu na svetu, ki poteka vsaka 4 leta. Leta 2014 so dobili Maroltovo listino, eno najvišjih državnih priznanj na področju folklorne dejavnosti, za visoko kakovost in prepoznavnost ter za razkrivanje resnic o belokranjskem plesnem in glasbenem izročilu ter oblačilni dediščini.

Povabljeni so bili na državno proslavo ob dnevu državnosti 2012. Leta 2014 so prejeli priznanje Naša Slovenija v kategoriji raziskovanje in uveljavljanje dediščine. Gre za priznanje gibanja Kultura-natura za ohranjanje in uveljavljanje slovenske kulturne in naravne dediščine.

Na občinskem nivoju so leta 2007 prejeli Župančičevo plaketo, najvišje priznanje Občine Črnomelj na področju kulture.

Otroška FS Dragatuš v organizaciji Društva slovensko-hrvaškega prijateljstva redno obiskuje slovenskega in hrvaškega predsednika države. Odrasla skupina se zadnjih 25 let redno udeležuje mednarodnih festivalov v tujini, kjer uradno predstavljajo našo državo. Že 27 let kontinuirano pripravljajo letne koncerte, zanimive in izvirne, dramsko zasnovane večere plesa, petja in igranja.

Večkrat so že nastopili za različne televizijske in radijske oddaje, izdali pa so tudi lastno zgoščenko belokranjskih pesmi in godčevskih viž z naslovom »Lepo je tam v Beli krajini«.

Tudi sami člani FS Dragatuš so zagotovo ponosni na marsikaj od zgoraj naštetega. Verjetno se zavedajo, kako uspešno spreminjajo stereotipe o avdio-vizualni folklorni podobi Bele krajine. Najbrž vedo, da jim je z zanimivim, inovativnim in radoživim delovanjem uspela velika popularizacija folklorne, ko je sodelovanje v FS Dragatuš postalo sinonim za najboljšo folklorno aktivnost v Beli krajini. A prepričana sem, da so najbolj ponosni na tisto, kar je razlog za vse prej našteteto. Da so ponosni na strokovno vodstvo društva, ki z znanjem in idejami ves čas vzpodbuja k rasti in napredku. Da so ponosni na svoje dobro delo, na folklorno izobrazbo in veščine, ki jih pridobivajo, na povezovanje generacij, ki v društvu ustvarjajo zdravo okolje, na prostovoljno in dobrovoljno aktivnost vsakega od njih, preko 100 jih je ...



Zvestoba kakovosti, nenehno izobraževanje ter raziskovanje, drznost premikati meje in znana prepričanja dajejo dragatuški folklorni skupini še neslutene možnosti za nadaljnja leta in desetletja. S svojim dosedanjim kakovostnim delom so že preseгли meje ljubiteljske kulture, s svojim odnosom do folklorne ustvarjalnosti, tradicije in ljudi pa dajejo tej kulturi njen prvobitni pomen – združevati, povezovati, izobraževati, napredovati. In imeti rad.

Ob 60-letnici uspešnega delovanja Folklorna skupina Dragatuš izdaja novo zgoščenko belokranjskih pesmi in viž – Belokranjske sledi, na kateri bomo našli znane, manj znane in povsem neznane pesmi in viže, od Aj zelena je vsa gora, preko kresnih, uskoških, do uspavank, od veselih do žalostnih pesmi. Verjamem, da bo FS Dragatuš tudi naprej ustvarjala trajne sledi belokranjske folklore, nam jih predstavljala in podarjala.

Zahvaljujem se jim za izjemen prispevek k belokranjski in slovenski kulturi, čestitam ob jubileju in želim veliko smelosti in veselja tudi pri nadaljnjih korakih.

Helena Vukšinič,
vodja Območne izpostave JSKD Črnomelj

Ob šestdesetletnici nam folklorna skupina iz Dragatuša poklanja čudovito delo: Belokranjske sledi. Po toplo sprejetem prvencu Lepo je tam v Beli krajini je bilo skoraj pričakovati, da bo skupina novo desetletje delovanja sklenila s podobno zvočno izdajo. Pa vendar je pričujoča zgoščenka več kot le jubiljeni album in presega pričakovanja v več pogledih.

Verjetno sem že prej, zagotovo pa v letih, ko sem kot strokovna spremljevalka ocenjevala glasbeno raven odraslih folklornih skupin na srečanjih JSKD, postala pozorna na FS Dragatuš. Moje dokaj zahtevno uho, zaljubljeno v slovensko ljudsko petje in godbo, so prepričali s svežimi odrskimi postavitvami, ki so vedno gradile na trdnem glasbenem temelju. Muzika pri njih ni samo ozadje za ples. Iz muzike njihov ples vznika.



Od kod jim tolikšna glasbena moč? Gotovo v prvi vrsti izhaja iz znanja, ta pa je plod dolgoletnega poglobljenega raziskovanja. Izvira tudi iz zavesti, da je belokranjska glasbena zapuščina v slovenskem prostoru edinstvena in kot ena najbolj raznolikih vredna ohranjanja. Tu pa je še želja po posredovanju ljudske glasbene kulture sodobnemu človeku, da bi si z njo lahko plemenitil vsakdan. Seveda uspeha ne bi bilo brez zavzetih glasbenikov in vztrajnih plesalcev, ki v enaki meri kot za ples skrbijo za svojo pevsko kondicijo. Samo tako lahko občinstvu posredujejo živo glasbeno izkušnjo!

Zdi se mi, da Belokranjske sledi ne vodijo samo v glasbeno preteklost, temveč nas, če sledimo stopinjam, pripeljejo do presenetljivih odkritij, iz katerih lahko črpamo za sedanjost. Skupina skozi glasbeno delo predstavlja nova spoznanja s terena, popularizira zapuščino domačih godcev, katerih viže so prave male mojstrovine, odkriva doslej neznane pesemske variante in oživilja stare notne zapise. Ob globokem spoštovanju preteklih glasbenih praks nam občasno postreže tudi s kakšnim zvočnim



eksperimentom. Vabi nas, da prisluhnemo muziciranju različnih generacij, da najdemo sebi primerno pesem (v kakršnem koli razpoloženju ali življenjskem položaju že smo) ali da preprosto odkrijemo nekaj novega, pristnega in neizumetničenega.

Nina Volk, glasbenica, članica tria Volk Folk

... V PLESU

Narodopisno podobo Bele krajine je oblikovala njena burna zgodovina. Zaradi turških vpadov izropano in s prebivalci izpraznjeno so v 16. stoletju za obrambo pred Turki naseljevali z uskoki. Ti so bili begunci večinoma srbskega rodu, ki so bežali pred Turki in se postopoma selili iz krajev južnega dinarskega območja proti severu. V novi domovini so v strnjenih naseljih ohranili jezik in svojo kulturo, drugod so se zlili s Slovenci, vendar z opaznim kulturnim vplivom nanje. Ko se je v 19. stoletju začelo prebujati zanimanje za ljudsko izročilo, je bila Bela krajina deležna osrednje pozornosti zbiralcev prav zaradi prvin uskoške dediščine v njem, kar se je nadaljevalo tudi v 20. stoletju. S kolom, kresnimi in jurjeuskimi šegami in z njimi povezanimi pesmimi ter s starimi mostnimi igrami, ki so jih izvajali odrasli, je bila oblikovana predstava o izročilu Bele krajine in se s pojavom folklorizma in delovanjem folklornih skupin še posebej utrdila ter se zasedrila v zavest slovenskega človeka. Tudi znanstvene raziskave in objave so bile posvečene predvsem uskoški dediščini, veliko manj pa pojavom, enakim ali sorodnim osrednjeslovenskim. Tako je pretirano izpostavljanje uskoških usedlin ustvarilo pomanjkljivo podobo belokranjskega pesemskega in plesnega izročila. Zanj so deloma krive tudi same belokranjske folklorne skupine. Ker ni bilo dovolj domačih kol, da bi imele različen program, so si za njegovo obogatitev izmišljale nova, ki so jih sprejele tudi druge skupine, ne da bi vedele za njihov izvor. V času po osamosvojitvi, ko nekatere folklorne skupine v belokranjskih plesih in pesmih iščejo nadomestilo za nekdanji »južni program«, ta podoba postaja celo popačena, saj iz neznanja v izvedbe belokranjskih kol vnašajo stil in korake srbskih plesov, da se zdi, kot da je Bela krajina srbska enklava.

Bilo bi krivično, če bi raziskovalcem očitali enostranskost, vendar je bilo ob podrobnih analizah uskoške dediščine in vplivov kulture hrvaških sosedov premalo poudarjeno in z zapisi potrjeno, da so tudi v Beli krajini večinoma peli enako in variante istih pesmi kot drugod na Slovenskem; da so na svatbah, kjer je bilo največ plesa, prav tako plesali štajeriš, valček, zibenšrit, šotiš, mazurko, polko in njene figuralno

oblikovane variante, vrtenico in različne plesne igre, kot je na primer povštertanc, ki ga je šele pozneje zamenjalo panonsko Igraj kolo, ter v jutranjih urah zvijali kačo, kar so večinoma imenovali kolo ali sremsko kolo, ker so za glasbeno spremljavo igrali melodijo seljančice. Vendar so kačo zvijali na isti način in ob isti melodiji tudi po drugih slovenskih krajih.

Tega dejstva se je začela zavedati Folklorna skupina Dragatuš in se za potrditev gornjih ugotovitev sama lotila raziskav ter iskala med starejšimi ljudmi osrednje Bele krajine take, ki bi bili sposobni z njo odkrivati podobo nekdanje godčevske in plesne kulture. Njeno delo ni bilo zaman, saj je zbrala različne dragocene podatke, odkrila starejše godce harmonikarje, ki so v preteklih petdesetih letih sami ali v manjših zasedbah s klarinetom in baritonom igrali na svatbah ali drugih zabavah, in posnela njihovo igranje. Veliko plesnih viž, ki so jih igrali stari godci, je pridobila s posnetki, ki so jih v preteklosti naredili drugi. Nadvse pomembno je, da v zbranih vižah ni ohranjena samo podoba godčevstva preteklega pol stoletja, ampak mnogo starejša, ki sega vse do obdobja pred 1. svetovno vojno, saj je bila podedovana z generacijskim prenašanjem, vključujoč repertoar plesnih viž in načine instrumentalnih izvedb.





Na podlagi pridobljenega gradiva se je Folklorna skupina Dragatuš odločila poustvariti plese, ki jih posnete viže s svojim ritmom in zgradbo ponujajo, in hkrati pokazati celostno plesno izročilo Bele krajine, tudi kostumsko ustrezno dopolnjeno. Pri tem ni imela težav, saj večina melodij odkriva za navedeni čas značilno plesno bogastvo valčkov, polk in maršev, ki je plesalcem nekdaj dajalo možnost številnih improvizacij, danes pa omogoča odrsko učinkovite predstavitve. A za starejše parne plese med njimi se je bilo treba posluževati rekonstrukcij, ki so bile opravljene po skromnih domačih opisih in drugih podatkih ter po sorodnih plesih na Slovenskem. Vse štiri koreografije s povednimi naslovi Na placu, Migača, Polčke in Ples po Rudovih vižah predstavljajo skoraj neznano plesno kulturo Bele krajine, katere korenine segajo v prelom 19. v 20. stoletje, a je živela najmanj do sredine 20. stoletja, kar dokazujejo posnetki zbranih melodij. Tako Folklorna skupina Dragatuš s svojimi ljubiteljskimi močmi in ob strokovni podpori spreminja stereotipno plesno podobo Bele krajine in jo dela bolj resnično.

prof. **Mirko Ramovš**, etnokoreolog

Mogočne in močne so belokranjske sledi v slovenski ljudski kulturi. Te so že sorazmerno zgodaj odkrili raziskovalci, ki jih je Bela krajina vedno znova pritegovala zaradi dobro ohranjenega in raznovrstnega izročila, ki mu je od 16. stoletja naprej dala svoj pečat tudi t. i. uskoška kulturna dediščina. Navkljub viharini zgodovini, kljub izseljevanju in gospodarskim krizam in kljub sodobnim globalizacijskim spremembam so Belokranjci vse do danes živeli in ohranjali svoje kulturno izročilo. Ohranjajo ga še vedno kulturno-prosvetna društva in številne belokranjske folklorne skupine. Med njimi je Folklorna skupina Dragatuš, ki letos praznuje svoj častitljivi jubilej, 60-letnico ustanovitve in neprekinjenega bogatega dela. Moderna avdio-vizualna tehnika je skupini in vsem nam omogočila, da je delo skupine dokumentirano, s tem pa ohranjeno glasbeno, pevsko in dediščinsko gradivo Bele krajine. Že ob 50 letnici FSD je izšla zgoščenka, takrat s pretežno pevsko in plesno dediščino Obkolpja oz. južne Bele krajine. Za letošnjo obletnico pa je tu zgoščenka, ki zajema zvoke in sledi celotne pokrajine, ki se bodo ohranjale še naprej in ne bodo le muzejski spomin, ampak živa kulturna substanca s svojo specifično pokrajinsko, etnično in časovno dimenzijo. Za to skrbi FSD še s tem, da svojo dediščino prenaša na najmlajše, ti pa jo bodo nekoč spet prenašali na nove generacije.

Izbor pesmi in inštrumentalnih melodij na tej zgoščenki raste iz izvajalske tradicije FSD, po drugi strani pa so gradivo črpali iz starejših pisanih in tiskanih virov. Prijetno novost pa predstavlja dejstvo, da se je vodstvo skupine lotilo svojih terenskih snemanj in živega izročila Bele krajine od Semiča, Krupe, Talčjega vrha, preko Doblič, Dragatuša, Adlešičev, Črnomlja vse do Vinice. Za ljudske pevke in pevce severne Bele krajine oz. semiške okolice pa je značilno, da v svoj pevski repertoar zelo redko vključujejo t.i. uskoške pesmi. Novejši terenski posnetki so narekovali izbor za zgoščenko, ki upošteva celotni pevski repertoar belokranjske ljudske pesmi. To pomeni, da zgoščenka poleg starejših ljudskih pesmi prinaša še nekatere nekoliko novejše, ki so se zasidrale v pevske repertoarje, ker so bile ljudem všeč in jih radi prepevajo. To so pesmi, ki so jih širile tudi

različne pesmarice ali šola, zborovodje in ljudski godci. Ljudje so te pesmi sprejeli za svoje ter jih prilagodili svojemu okusu in poetiki, zato so nastale različice, kar pomeni, da tako avtorske pesmi postajajo ljudske. Časovno in vsebinsko širok izbor gradiva na zgoščenki je namenski, saj so pripravljalci hoteli izstopiti iz večnega ponavljanja starih in starejših in že velikokrat izvajanih pesmi. S tem so pokazali koliko ljudskih pesmi je danes še živih in da so žive tiste, ki so za pevce in poslušalce še vedno tudi vsebinsko aktualne. Raziskave kažejo prav to, da se ljudsko-pesemsko izročilo ohranja le, če zna nagovoriti poslušalce z vsebinsko aktualnostjo. Tak izbor je hkrati še vir in vzpodbuda drugim pevcem in skupinam pri širitvi svojega repertoarja in pri ohranjanju pesemske dediščine. Bela krajina ima, kot ostala slovenska področja, nekaj specifičnih pesmi. Te predstavljajo kakšno tretjino celotnega pevskega repertoarja, ostalo odpade na splošno-slovenski repertoar in še nekaj uskoškega ali hrvaškega. To ne pomeni, da pesmi »od drugod« niso belokranjske. So, saj so se tu ustalile, tu živijo in se spreminjajo v skladu z belokranjskimi jezikovnimi, poetičnimi in melodičnimi načeli. Seveda je tudi obratno, saj lahko marsikje drugod po Sloveniji srečamo specifične belokranjske pesmi. Tisto, kar je pevcem všeč, sprejmejo in si prisvojijo.

Skozi čas pevci nekaterim pesmim lahko dajo drugačno namembnost. Vse je odvisno od trenutka in situacije in od razumevanja pesemske govornice. Zaradi funkcije neka, tudi zelo lirična pesem, postane delovna, različne pesmi, tudi daljše pripovedne, lahko v celoti ali le v odlomkih postanejo uspavanke. Vsebina in funkcija ljudskih pesmi se ne ujemajo vedno. Kratka ljubezenska pesem lahko postane plesna, če se je pela ob ali na plesu. Različno čustveno dožemanje posamezne pesmi lahko sproži poetična govorica sama, ki je že po svojem bistvu prepuščena subjektivnemu dožemanju. V življenjski splošnosti je tudi usoda vsakega izmed nas nekoliko drugačna ali vsaj drugače videna. In prav tako je tudi v pesništvu. Tudi v ljudskem.

V novejšem času v repertoarjih ljudskih pevcev prevladujejo lirske, predvsem ljubezenske pesmi, zato so najštevilčnejše zastopane tudi na zgoščenki. Izbor obsega še pivske pesmi in zdravičke, voščilnice, otroške, obredne in domoljubne pesmi,

obsmrtnice, uspavanke, šaljive ter stanovske pesmi. Vsebinski in melodični izbor torej presega specifično belokranjsko gradivo, saj ga je večinoma znana tudi drugod po Sloveniji. Precej vokalnih ljudskih pesmi se »skriva« v inštrumentalnih priredbah za ples, kar je logično za skupino, ki oživlja in ohranja predvsem plesne in plesne pesmi. Za svojevrstno poživitev pa poskrbi še kombinacija petja z inštrumentalno spremljavo. Tudi za inštrumentalne melodije velja, da gre za izjemno uravnotežen izbor med belokranjsko godčevsko tradicijo in uskoškim melosom.



Podrobna recenzija izbora pesmi in virov bo objavljena na spletni strani FS Dragatuš. Uravnoteženost in nekonvencionalen izbor je bilo glavno vodilo nosilki projekta gospe Zdenki Pezdirc in njenim sodelavkam, sodelavcem ter FSD, da pokažejo izročilo, ki je še danes živo in izstopa iz ukalupljenih predstav o ljudskem pesništvu in glasbi kot o zgolj zgodovinskem oz. muzejskem eksponatu. Zgoščenka dokazuje prav nasprotno, dokazuje vselej živo in vselej aktualno ljudsko ustvarjalnost.

izredni prof. dr. **Marko Terseglav**

ARHIV FOLKLORNE SKUPINE DRAGATUŠ

BELOKRANJSKI NAPEVI: Zbirka zapisov dr. Bruna Ravnikarja (Tri fare 1890, Vinica 1909)

ENO SI ZAPOJMO: dr. Zmaga Kumer, Celje 1995

FOLKLORNIK – GRADIVO, objavljeno 2016

IZ TORBICE BELOKRANJSKIH PALČKOV (izdano 1925) zbral Albin Čebular, melodijo Sijaj, sijaj sončece zapela Pavlina Movrin iz Dragatuša roj. 1939, ki jo je naučila njena mama Kambičeva iz Dragovanja v. pri Dragatušu (Ana Kocjan roj. Bahor l. 1901)

KANGLICA: Oton Župančič, Mladinska knjiga, Ljubljana, 1950

KRESNICE: zapisal Bogo Šuštar, Dragatuš, 1981

LEPA ANE GOVORILA ... prvi zvočni zapisi v Beli krajini, Julij Strajnar, 1989

PESMI SLOVENSKE DEŽELE: dr. Zmaga Kumer, Maribor, 1975

POSNETKI GODCA RUDOLFA BUKOVCA (roj. 1903), posneto v Kotu pri Semiču 1973/1974

SLOVENSKA PESMARICA 3: Luka Kramolc, dr. Zmaga Kumer in Matija Tomc, Celje 1969

SLOVENSKE LJUDKE PESMI: 1 knjiga, Ljubljana 1970

TERENSKI POSNETKI FS DRAGATUŠ LETA 2010:

- LJUDSKI GODEC ALOJZ MUREN iz Dobličke gore (roj. 1935 na Tanči Gori pri Dragatušu)
- LJUDSKI PEVCI IZ DOBLIČKE GORE- ŠTEFLJEVI: Marija Rožič (roj. Rom 1936), Milena Jankovič (roj. Rom 1932) in Matija Rom (roj. 1944)
- LJUDSKI PEVCI IZ DOBLIČ IN OKOLICE (skupina ljudskih pevcev Štefljevi, Banovčevi, Cerarjevi in Alojz Muren)
- LJUDSKE PEVKE IZ KRUPPE: Martina Jurajevčič (roj. 1925), Iva Malnarič (roj. 1926) in Olga Ogulin (roj. 1924)

USKOŠKA PESEMSKA DEDIŠČINA: dr. Marko Terseglav, Ljubljana, 1996

ZAPISI ANI JANKOVIČ ŠOBER: zapisi iz 1998 v Selih pri Adlešičih, pela Martina Miketič (roj. 1936)

ZAPISI FRANCETA MAROLTA: zapisi iz 1931 v Vrtači nad Semičem, pela Kata Kolar

- Uvod v CIGANSKI SPLET: zapis Otona Župančiča Cigani iz 1900 (ZD V/57, objavljeno tudi v knjigi Janeza Mušiča Rod in mladost Otona Župančiča, Ljubljana, 1975):

»Brundice* kovali, brundice prodali,
varalo* kupili, svet za nos vodili.«

***Brundica** je staro ljudsko glasbilo (drumljica) s kovinskim okvirom podkvaste oblike in prožnim jeklenim jezičkom, na katerega so s prstom sredincem brenkali. Brundice so v Beli krajini kovali tamkajšnji cigani.

***Varalo** je namišljen predmet, ciganska prevara.

Priredbe glasbenih spletov (belokranjskih ljudskih pesmi, viž, napevov)

Tajda Klobučar: En firklc ure ene tičce (splet belokr. ljudskih za igranje na ljudske instr.)

Andrej Kmetič: Ples vil (splet belokranjskih ljudskih za godalke MFS Dragatuš)

Matija Krečič: Tihe noči, Zora Puca (spleta belokranjskih uskoških pesmi za tamburaše)

Ani Šober Jankovič: Jurjevska, Belokranjsko voščilo, Belokranjske napitnice

Primož Štrekelj : Na placu, Migača, Polčke, Godčevski štiklc (glasba za plesne splete belokranjskih viž za godce)

Dušan Šuštar: Pivaj, vživaj in prepevaj, Ciganski splet (spleti belokr. ljud. za tamburaše)

Odgovorni za projekt izdaje zgoščenke »Belokranjske sledi«

Fink Tadej (vodja FS Dragatuš)

Jankovič Šober Ani (pevsko področje)

Klobučar Tajda (vodja glasbenikov)

Perko Leopold (predsednik FS Dragatuš)

Pezdirc Zdenka (nadzor projekta)

Šuštar Dušan (producent)

Brez glasbe, plesa in edinstvenih običajev si težko predstavljam belokranjsko izročilo, ki nas s svojimi razigranimi motivi popelje v pretekli svet. Folklorna skupina Dragatuš je, in verjamem, da tudi v bodoče bo, belokranjsko izročilo v času svojega delovanja ponesla v svet in ga predstavila širši javnosti. Izjemno cenim njihov trud in odrekanje prostega časa za ohranjanje edinstvene belokranjske tradicije. Z ljubeznijo do Bele krajine vsakomur približajo ljudskost tukajšnjih ljudi in poskrbijo, da zvok glasbe iz dežele belih brez še dolgo ostane v ušesih poslušalcev. 60 let delovanja je častitljiv jubilej, ki potrjuje tudi, da delujejo nadvse uspešno. Da skupina dela z žarom in veliko zagnanostjo, kažejo tudi vsakoletni koncerti, ki gledalce vsakič presenetijo s svojo inovativnostjo v okvirih kulturne dediščine.

Pomembno je, da se belokranjsko izročilo spoštuje in predstavlja, kakor to dela Folklorna skupina Dragatuš. Ob tem nas popelje v preteklost k našim prednikom in njihovem vsakdanjemu življenju. Tako vsaj za trenutek podoživimo Belo krajino, kakršna je bila v preteklosti.

Iskrene čestitke ob 60. obletnici delovanja in obilo uspehov še naprej!



Županja Občine Črnomelj
Mojca Čemas Stjepanovič

LASTING TRACES FROM SIX DECADES OF THE DRAGATUŠ FOLK DANCE GROUP

In a modern, entrepreneurial and materialistic world, the famously welcoming and modest people of Bela krajina are becoming increasingly aware that while modesty may be the best policy, no good deed goes unpunished – things that are cheap are rarely appreciated, even rather underestimated. Thus, the traditional image of the people of Bela krajina and their character does little to help achieve progress, promotion or high standing. Quite the contrary – we remain enclosed by homeliness and simplicity, unspoiled beauty and undiscovered talents and treasures. A pleasant image for an occasional moment, for nostalgic hours or tourist days, but certainly a lack of promise as far as the development and satisfaction of the people and society of Bela krajina is concerned.

The Dragatuš Folk Dance Group sets a fine example of how to break away from apathetic monotony, how to overcome false modesty and the belief that nothing can be changed, how to succeed and promote oneself at home and abroad, while continuing to strengthen the authenticity of Bela krajina, through their professional integrity and high quality. Their ambitions are high-flying, not in terms of competition and victory, but rather through the consistency of their work, in the search for (new) truths and original ideas, in their heartiness and highly-appealing credibility.

If only they could become a practical example to other societies, individuals and institutions...

The Dragatuš Folk Dance Group considers its performance on a local holiday in May 1957 as the official beginning to their activities. Over the next few years, the right people found themselves in the right place, and the group acquired excellent and solid foundations. Early on, the society set up team management, which is still practiced, and which is a necessity and a prerequisite for the successful interdisciplinary nature of their work. They take various fields into consideration, including dancing, singing, music, drama, costume and organization, which can only be successfully managed by a team of individuals, brimming with knowledge, collaborative and collective energy, and

enthusiasm. Great credit for the group's high-quality performance also goes to exemplary cooperation with top experts in the field of folk culture, including ethnochoreologist Mirko Ramovš, Dr Marko Terseglav, Dr Marija Makarovič, Dr Bojan Knific, and Dr Bruno Ravnikar.

As early as the 1990s, the group took on another activity that they are recognised for – research. They uncovered and revived a whole series of almost forgotten folk songs and customs. Consequently, new stage arrangements were created; the number of musicians grew to include instruments such as the harmonica, the flute, the accordion, the clarinet and the violin; the white folk costumes were remade.

Since 1998, the society has been richer for its children's group, now in its third generation, which is the guarantee and promise that folk dancing in Dragatuš will continue to flourish.

From 2000, the Dragatuš Folk Dance Group successfully continued with their research, educational and creative work. The former is very important not only for the group as such, but also for the whole of Bela krajina, as it promotes knowledge and understanding of our heritage. Between 2010 and 2014, the group compiled four CDs with field recordings that reveal a different folklore image of central Bela krajina. In addition, a study of costumes revealed festive attire promoting a quite different image of the people of Bela krajina than that associated with white costumes. In 2013, the group successfully combined both aspects of their research and, with the help of expert advisors, kitted their members in new (dark) festive costumes, while new music and songs called for different stage arrangements. It is important that we recognise the exceptional gains this has brought to wider Slovenian folk culture. In this regard, it is necessary to give due credit to those experts who contributed to the project's successful implementation, in particular to Mirko Ramovš and Dr Bojan Knific.

The achievements of the Dragatuš Folk Dance Group are evident at various levels and have been recognised by the expert public. Between 1996 and 2017, the group was

selected nine times to participate in the annual meeting of the best Slovenian adult folk dance groups organized by JSKD (Public Fund for Cultural Activities). The children's group and the singers and musicians of the adult group have also taken part in meetings at the national level. In 2004, the group represented Slovenia at the 3rd World CIOFF Folklore Festival in Hungary – the biggest folklore festival in the world, which takes place every four years. In 2014 they received a Maroltova listina, one of the highest national awards in the field of folklore, for their high quality and distinction, and for revealing a more accurate image of Bela krajina dance and musical tradition and costume heritage. In 2012, they were invited to participate in national Statehood Day celebrations. In 2014, they received the Naša Slovenija award for heritage research and promotion, presented by the Kultura-natura movement for the preservation and promotion of Slovenian cultural and natural heritage.

At the municipal level, they were awarded the Župančičeva plaketa in 2007, the highest recognition of the Municipality of Črnomelj in the field of culture.

The children's folk dance group regularly performs for the presidents of Slovenia and Croatia, an event organised by the Society of Slovenian-Croatian Friendship. For the past 25 years, the adult group has regularly participated in international festivals abroad as official representatives of Slovenia. For 27 years, they have been organising annual concerts – interesting and original, drama-based evenings of dancing, singing and acting.

They have made several appearances on TV and radio, and have also released their own CD of songs and tunes from Bela krajina entitled Lepo je tam v Beli krajini.

The members of the Dragatuš Folk Dance Group are certainly proud of many of the above-mentioned achievements. They are likely aware of how successfully they are changing the stereotypes about the oral and visual folklore image of Bela krajina. They likely know that their interesting, innovative and entertaining activities have made folk culture very popular, and that cooperating with them has become a synonym for first-

class folklore activity in Bela krajina. Yet, I am convinced that they are most proud of the reasons for all of the above – their professional leadership, whose knowledge and ideas constantly drive them towards growth and progress, their good work, the folklore education and the skills they have acquired, the integration of generations that nurture a healthy environment within the group, the voluntary participation of each and every one of over 100 members.

Loyalty to quality, continuous education and research, boldness to move borders and firm beliefs provide the Dragatuš Folk Dance Group with as yet unimagined opportunities for the years and decades to come. With their previous quality work, they have already surpassed the boundaries of amateur culture. With their attitude to folklore creativity, tradition and people, they present culture as it is meant to be – to combine, connect, educate, and advance. And to love.

On their 60th anniversary, the Dragatuš Folk Dance Group has released a new album entitled Belokranjske sledi, which contains well-known, lesser-known and several completely unknown local songs and tunes, ranging from Aj zelena je vsa gora, Midsummer and Uskok songs to lullabies, from happy to sad tunes. I believe that the Dragatuš Folk Dance Group will continue to create lasting traces in the folk culture of Bela krajina and perform them for us.

I would like to thank them for their exceptional contribution to the culture of Bela krajina and Slovenia, and congratulate them on their anniversary. I wish them great courage and joy in their future steps.

Helena Vukšinič

Head of the Regional Branch of JSKD Črnomelj

... IN DANCE

The ethnographic makeup of Bela krajina has been shaped by a turbulent history. After the Turkish invasions of the 16th century, at which time the land had been plundered and the number of inhabitants greatly reduced, Bela krajina was populated by the Uskoks as defence against the Turks. The Uskoks were refugees of predominantly Serbian origin who gradually moved from the southern Dinaric area towards the north while fleeing from the Turks. In this new homeland, they preserved their language and culture in agglomerated settlements, while elsewhere they integrated with the local population, exerting a significant cultural influence. In the 19th century, with the awakening of the interest in the folk tradition, Bela krajina became the main focus of research precisely because it contained elements of Uskok heritage. This interest continued into the 20th century. The perception was that the tradition of Bela krajina had been shaped by the kolo, Midsummer Night and St. George's Day customs and songs, and old arch games performed by adults. With the advent of folklorism and the work of folk groups this perception was strengthened and anchored in the consciousness of the Slovenian people. In addition, the scientific research and publications of that time were mainly dedicated to the Uskok heritage, and much less to traditions equal with, or similar to, those of central Slovenia. This overemphasis on the Uskok elements resulted in a flawed perception of the song and dance tradition of Bela krajina. Responsibility for this partly lies with the folk groups themselves. Due to a dearth of unique local kolo dances to make up diverse programmes, they invented new ones, which were then uncritically adopted by other groups. After Slovenia's independence, when some folk groups sought to replace their former "southern programme" with the dances and songs of Bela krajina, this perception became further distorted. Owing to a lack of knowledge, they introduced Serbian dance style and steps to the kolo dances of Bela Krajina, making it seem as though Bela krajina were a Serbian enclave.

It would be unfair to reproach the researchers with being biased, yet when detailed analyses of the Uskok heritage and the influences of the neighbouring Croatian culture were undertaken, it was insufficiently emphasised that the majority of songs in Bela krajina were sung in the same way and in the same variants as elsewhere in Slovenia, or that the most popular dances at weddings were štajeriš, the waltz, šotiš, the mazurka, the polka and its variants, vrtenica and various dance games such as povšteranc, later to be replaced by the Pannonian Igraj kolo, and, in the early hours, the chain, widely known as kolo or sremsko kolo, which was danced to the melody of seljančica. However, the chain was danced in the same way, and to the same melody, in other Slovenian towns as well.

The Dragatuš Folk Dance Group began to realize this and undertook their own research to confirm the above findings. They contacted the elderly residents of central Bela krajina who could help them rediscover the music and dance culture of the past. Their work was not in vain, as they collected valuable information, met with elderly accordion players who, over the past 50 years, had played at weddings and other parties on their own or accompanied by the clarinet and the baritone, and recorded their music. They acquired many dance tunes performed by elderly musicians with the help of recordings made by others in the past. It is important to note that the collected tunes not only preserve the music-making of the past half a century, but reach as far back as the period before the First World War, since they were handed down from one generation to another, including the repertoire of dance tunes and the manner in which they were performed.

On the basis of the material obtained, the Dragatuš Folk Dance Group decided to recreate the dances offered by the recorded tunes with their rhythm and composition, as well as to comprehensively show the dance tradition of Bela krajina, including appropriate costumes. This was achieved with little difficulty, as most of the tunes reveal the wealth of waltzes, polkas and marches characteristic of the time, which, having offered numerous possibilities for improvisation, today enable effective stage



performances. But recreating old partner dances required the help of reconstructions, which had been made by following modest descriptions and other information, as well

... IN MUSIC

On their 60th anniversary, the Dragatuš Folk Dance Group presents a wonderful new album, *Belokranjske sledi*. After their warmly received debut album, *Lepo je tam v Beli Krajini*, the group had been expected to round off another decade of their endeavours with a similar audio publication. Yet, the present CD is more than just an anniversary album, exceeding expectations in a number of ways.

If not earlier, the Dragatuš Folk Dance Group caught my attention in the years when, as a professional consultant, I would evaluate the musical level of adult folk dance groups at JSKD (Public Fund for Cultural Activities) meetings. My rather demanding ear, enamoured with Slovenian folk singing and music, was convinced by their original stage arrangements, which were always built on a solid musical foundation. For them, music is not just a background for dancing. It is from where their dances emerge.

Where do they draw such musical power from? First and foremost it must stem from knowledge, which is the result of years of detailed research. It also stems from the awareness that the musical heritage of Bela krajina, besides being unique in Slovenian territory, is also among the most diverse, and therefore worth preserving. Last but not least, there is the desire to pass on folk music culture to modern society, thereby enabling cultural enrichment for all. Naturally, success would not have come without enthusiastic musicians and relentless dancers, whose singing is as much on their mind as their dancing. This is the only way to give the audience a live musical experience!

The album *Belokranjske sledi* seems to lead not only to the musical past but, if we follow in its footsteps, it also leads to surprising discoveries, which can present a source to draw from in the present. Through their musical work, the group presents new insights in the field, popularizes the heritage of domestic musicians, whose tunes are true miniature masterpieces, reveals previously unknown song variants, and revives old sheet music. With deep respect for past music practice, it occasionally also serves us with an aural experiment. It invites us to listen to the music of different generations, to

find a song that suits us (regardless of our current mood or life situation), or simply to discover something new, authentic and untouched.

Nina Volk, musician, member of the Volk Folk Trio



IN SINGING

Mighty and strong are traces of Bela krajina in Slovenian folk culture. They were discovered relatively early by researchers who were attracted to Bela krajina time and again because of its well-preserved and diverse tradition; influenced by so-called Uskok cultural heritage from the 16th century onwards. Despite a turbulent history, emigration, economic crises, and current trends in globalization, the people of Bela krajina have lived in accordance with their cultural heritage and have preserved it until today, thanks also to various cultural and educational societies and to numerous folk dance groups. Among them is the Dragatuš Folk Dance Group, which is celebrating an admirable jubilee this year – the 60th anniversary of its founding and continuous good

work. Modern audio-visual technology has made it possible for the group to document its work, thus preserving Bela krajina's musical and vocal heritage for the benefit of us all. On their 50th anniversary, the group released an audio CD, mainly comprising the song and dance heritage of the area by the Kolpa River and the southern part of Bela krajina. For this year's anniversary, they have recorded a CD which captures the sounds and traces of the entire region, and which will continue to be preserved not only as a museum piece, but as living cultural material with a specific regional, ethnic and time dimension. In addition to this, the Dragatuš Folk Dance Group is handing down its heritage to its youngest members who will someday hand it down to the generations to follow.



The selection of songs and music on their latest CD stems, on the one hand, from the group's performing tradition, and on the other, from older written and printed records. It is a delight to see the group's leadership having undertaken their own field research to record the living tradition of Bela krajina from Semič, Krupa and Talčji vrh to Dobliče, Dragatuš, Adlešiči, Črnomelj and Vinica. The folk singers of northern Bela krajina, the area around Semič, have rarely included Uskok songs and tunes in their repertoire. The recently obtained field recordings determined the album's song selection, which takes into account the entire folk song repertoire of Bela krajina. Therefore, in addition to

older folk songs, the CD also includes several recent ones that have become anchored in song repertoires because people are fond of them and like to sing them. These songs were also popularised by various songbooks and schools, choir leaders and folk musicians. People accepted them as their own and adapted them to their taste and poetics, creating different versions. Original songs have thus become part of the folk tradition. The audio material was selected from a broad time frame, as the authors wanted to avoid constantly repeating older and often performed songs, striving rather to show the wealth of folk songs still living today, particularly those that still have relevance to the singers and the audience. Namely, research shows that the folk-song tradition is only preserved if it can address the audience with relevant content. Such a compilation serves as a source and encouragement to other singers and groups in expanding their repertoires and preserving song heritage.

Similarly to other Slovenian regions, Bela krajina has some specific songs, which present about a third of the entire song repertoire. The rest are from the common Slovenian repertoire and some Uskok or Croatian songs. This does not mean that the





songs “from elsewhere” are not part of the culture of Bela krajina. Quite the contrary, as they have been adopted, have existed and have changed in accordance with the linguistic, poetic and melodic principles of the region. Of course, this process is reciprocal, since one can hear songs typical of Bela krajina in many places around Slovenia. What singers like, they accept and adopt.

Over time, singers can give songs a different purpose. It all depends on the moment and the situation, and on the understanding of the song's message. Because of its function, a song that is very lyrical can become a work song, while various longer

narrative songs, or their parts, can develop into lullabies. The content and function of folk songs do not always match. Thus a short love song can become a dance song if it was sung at a dance. A different emotional response to a song can be triggered by the poetic language itself, which, by its essence, is left to subjective perception. Generally, in life, each person's fate is somewhat different, or, at least perceived differently. And this is also the case in poetry, including folk music.

The folk singing repertoires of recent years contained mainly lyrical songs, love songs in particular, so the CD has quite a number. Additionally, there are also drinking songs and toasts, songs of congratulation, children's songs, ritual and patriotic songs, songs for keeping vigil, lullabies, humorous and trade songs. The content and melodic selection thus exceeds regionally specific material, since most of it is known elsewhere in Slovenia. Many vocal folk songs are “hidden” in instrumental dance arrangements, which is logical for a group that revives and preserves dances and dance songs. A unique feature is presented by a combination of singing and instrumental accompaniment. The selection of instrumental melodies, ranging from the local musical tradition to the Uskok melodic line, is also well-balanced.

A detailed review of the song selection and sources is due to be published on the Dragatuš Folk Dance Group's website.

A balanced and unconventional selection was the principal guideline to the project leader, Mrs Zdenka Pezdirc, her colleagues and the Dragatuš Folk Dance Group, in their quest to show a tradition that is still alive today and stands out from the typified notions of folk poetry and music as merely historical museum pieces. This CD proves exactly the opposite, that folk creativity continues to live and stay up-to-date.

Dr Marko Terseglav, Associate Professor

