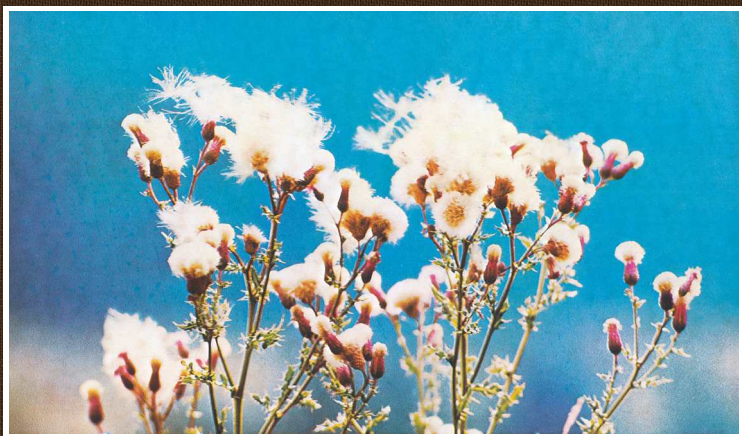




ORAVA

*Panorama
of Folk Song
and Music
Culture*



For promotion purposes only.
Abbreviated English version.

*Dedicated to the memory
of VILIAM JÁN GRUSKA,
SVETOZÁR STRAČINA,
as well as all singers,
musicians, instrumentalists
and others who were
involved in the preparation
of the LP album.*

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PANORAMA OF FOLK SONG AND MUSIC CULTURE – PROJECT WITH EXTRAORDINARY SIGNIFICANCE FOR THE PRESENT (2020)

Vladimír Kyseľ

dramaturg, director, documentarist

and founder of the Centre for Traditional Folk Culture

1978 was the year of birth of the double album titled *Orava*. It was the first of a series of LPs from edition range *Panorama of Folk Song and Music Culture*. It was followed by albums (all of them 4 LPs) *Pohronie*, *Liptov*, *Podpoľanie*, *Kysuce* and *Terchovská dolina* and *Gemer* and *Malohont* (the last one released as 4 CDs). The entire edition was a result of a series of regional shows presented gradually at the *Pod Poľanou Folklore Festival* in *Detva*, mostly based on dramaturgy of and directed by *Viliam Ján Gruska*. He also came with the idea to document the music culture of different regions. This project was joined by *Svetozár Stračina* and other colleagues. This is how one of the most important projects of its era originated. Its focus was to record and provide access to folk song and music culture of regions in Central Slovakia in the publicly accessible format, on music media.

Current forms of communication, such as electronic tracks or various types of audio-visual media, provide huge opportunities for making access to various forms of folk culture. To a large extent, music expressions of folk culture are made accessible in this way, too. However, it is necessary to note that, in an overwhelming majority of cases, it is access provided by contemporary artists who copy or, to larger or lesser degree, stylise more archaic forms of this culture. Non-professional listeners can rarely have the opportunity to listen to performers from whom current folk music performers draw their inspiration. Including those who sang and played at the aforementioned albums.

Direct sound contact with singers and musicians from forty years ago creates a unique atmosphere. It transfers listeners to the life of the preceding generation. Generation that took over the music tradition from its predecessors, to whom we have almost no access, not even in archives. Singers and musicians who performed at recording albums did not learn their art purposefully, in any organised manner. On the contrary, they acquired it by direct intergeneration transfer. Only few of them accompanied him on the stage before and their music abilities appeared only after the impulse from outside, from researchers or authors of the programme. Thus, from today's perspective, we can consider their music expressions to be archaic folklore music. This music reflects more archaic layers of thinking and, to certain extent, it presents ideas about the arrangement of the society at its time and relations that were prevailing there. Professional selection of songs and music repertoire is a good starting point for objective information about the condition of the repertoire at the particular time. Due to spreading multiculturalism, we can talk, in this respect, also about educational effect and massive support to maintaining variety of our folk culture. It still remains an important feature for retaining the identity and an irreplaceable component on our path from the past to the future.

Today, the *Panorama* also plays an inspiring role as it was predicted by its initiator *Viliam Ján Gruska* in the comment to the *Orava* LP: "... there will certainly be also demand of the society to capture, record and provide access to the general public to this wealth of the folk culture..."

The Centre for traditional folk culture at website www.fondtlk.sk makes features of traditional folk culture in its entirety accessible to everyone, at every time and in every place. At the time of preparation of the reedition, there are app. 6,000 digital information units available, out of that 3,000 folklore songs a music (app. 50 hours of recordings) predominantly rendered by people from individual villages without stage experience. In the stage of digitalisation or further processing, there are more than 6,000 of such recordings. Recordings were acquired from private archives of various collectors, however, a large part of them are recordings made by researchers preparing albums and did not go through the selection process. However, Viliam Ján Gruska and Svetozár Stračina, both main stakeholders involved in project Panorama of Folk Song and Music Culture, expressed their intention to make them accessible even during their lives.

There are really few projects of this kind and so the reedition of regional albums will provide contemporary people with one of few possibilities of getting into touch with older music layer by means of its direct performers.

Modern design of individual albums could also make them an interesting collector artifact.



Viliam Ján Gruska, Svetozár Stračina

NOTATION TRANSCRIPT TO THE PREPARATION (1978)

Viliam Ján Gruska

The preparation and stage presentation of the audio-visual fresca ORAVA, programme about the region, its people and folk culture created by 280 performers from 19 Orava villages at the 12th Folklore Celebration pod Poľanou in Detva on 9 July 1977 arouse such revival of the interest in various forms of folk-art expressions in Orava which built basic preconditions for the release of the album.

LP album ORAVA – panorama of folk song and music culture—is, by its concept, (recordings of original expression from one region), extent (90 minutes of recordings, completed with text attachments—characteristics of villages, song lyrics, notes of the music composer and linguist, list of performers and pictures of soloists and music ensembles) and technical rendition (studio stereo recordings) the first of a kind in Slovakia. The preparatory works for recording started 16 months earlier. Together with the preparation of the stage performance. It included all villages (19), where people at least showed their interest.

The dominant feature that appeared already during first meetings with people in villages was long-term lack of interest in expressions of folk song and music art in Orava.

A widespread opinion was that there is nothing interesting and valuable that can be found in Orava, except from certain areas of North Orava (Beskydy and Tatras).

The lack of interest from outside led to attenuation inside. People were losing orientation in their own values. Original, domestic manifestations of folk culture were pushed out by external ones. Either people in Orava brought them themselves or they got into their minds from mass media. It was necessary to listen to even half a hundred songs that local performers though were their original ones in order to find 3-4 that really corresponded to that classification. Only later, after identifying songs and melodies for the final stage of preparation of the stage show, the elders, in particular, started uncovering other songs, suitable for categorising among the original local ones. Suddenly, a sort of instinct appeared among them that helped them categorise without outside help. The process of awakening took the whole year. Until the recording. Along with already identified songs, every band brought also its own selection for the recording. Songs they got from the oldest villages. And those songs had the qualities that got them to the final selection to LPs.

It is possible to assume that the demand for folk art values will spread from 19 villages in Orava also to others.

And, certainly, there will be also social demand for capturing, recording and making available this treasure of folk art in Orava to the general public. Its people deserve such attention, respect and tribute and the nation will receive another valuable contribution to its self-awakening.

Viliam Ján Gruska

(24 September 1936, Ružomberok –23 September 2019, Bratislava)

Personality of Slovak culture, scenographer, film architect, pedagogist, ethnographer, dramaturg, screenplay writer and director, a pilgrim across the culture and history of Slovak nation, who initiated, inspired and influenced activity of folklore ensembles, folklore bands, idea and dramaturgy of dozens of shows, projects, festivals and their stages, production of a number of film and television works and minds of many people.

For more information, visit www.viliamjangruska.sk



Viliam Ján Gruska

NOTE TO PRINCIPLES OF THE COMPILATION AND SELECTION (1978)

Svetozár Stračina

The selection of song and music expressions we have presented in this LP album contains the most typical and characteristic and still live forms, many of which are unknown to the general public. We do not serve the full scale of musicality and singing of Orava people. We opted for a sort of panoramic view we could see during the recording in the radio studio. From around 250 recorded songs, we selected 80.

The selection of songs for the album was based on the following aspects:

- a) nature of the song (with the main focus on the origin and function)*
- b) level of performance (typical vocal or music expression)*
- c) quality of the recording*

Many song expressions are, from the viewpoint of music, typical for a certain area, even for certain villages only (or one village). This fact can be found out mainly by getting acquainted with a number of songs and analysing their common music features. For example: in certain locations, the determining features are the gamut of the musical (many times of accompanying) instrument or typical tonality – tone composition of songs.

Verbal expression only rarely determines the location – many texts have been taken over from other areas (it is expressed mainly in songs that are bound to certain ceremonies, such as wedding, baptising, etc.) – become variants, for which it is difficult to determine their origin.

We assessed the hardly definable typical vocal or musical expression (either solo or in a group) of ordinary people based on the differentiating factors rather than things that approximated them to other performers. When making the recordings, this fact was made more difficult due to the fact that some performers only hardly showed their natural expressions (change of the place, stage fever). That is, of course, individual issue and does not predetermine the final impression of the recording. The determining factor for selecting songs was, first of all, the offer from performers themselves, then, our selection and, finally... the quality of the recording. In this work, we could not insist much on intonation purity—many performers had their “own” tone scale so deeply rooted inside that any shift to a different scale distorted their expressions. While recording, we mainly paid attention to the maximum possible legibility of texts in singing expressions (made harder by the variety of dialects); anyway, we left certain benevolence up to performers. We took consideration of age, health condition as well as individual habits of performers. We decided to omit many repairs we originally wanted to do in order to improve the quality of the recording because, in certain cases, repeating the recording would only impair the level and persuasiveness of the expression.

For two string band we also decided to complete them with professional players in order to support the sound of instruments (some musicians either owned low quality instruments or were indisposed). We made sure that it does not distort the sound colour of the original string band.

Svetozár Stračina

(3 December 1940, Martin – 26 February 1996, Bratislava)

Music composer whose work was inspired by domestic tradition and he enriched it with his own invention, phantasy, which was formed by the depth of knowledge. The composer considered as his duty to get familiarised with the culture of his nation in order to make his work reasonable. He was characterised by sensitiveness, principality, friendship, tolerance, hard work. He was a freelancer artist.



Svetozár Stračina

NOTATION TRANSCRIPT TO ORAVA DIALECTS AND TRANSCRIPTS OF TEXTS (1978)

Anton Habovštiak

There is a saying that holds true for all regions of Slovakia, all districts, as well as to Orava: "A different language in each village". The truth is that there are bigger or smaller differences between the speaking in different villages. The level of dialect differentiations can vary. It is expressed not only in everyday verbal expressions but also in all fields of folk literature (e.g. in lyrical and epic songs, in the calendar poetry, in fairy tales and myths) and in great variety of verbal expressions used at a multitude of social events (e.g. at weddings, baptizing, harvest home, etc.) ...

Anton Habovštiak

(24 September 1924, Krivá – 14 April 2004, Bratislava)

Slovak linguist, writer and publicist, who grew up in Orava. After completing his studies at the Philosophical Faculty at the Comenius University in 1950 and worked, until 1994, in the Linguistic Institute of Ľudovít Štúr of the Slovak Academy of Sciences. He focused on dialectology of Slovak language and, especially, analysed Orava and Gemer dialects. For his life-long work, he was awarded state honour 1st Class Pribina Cross in memoriam in 2005.



DATA ABOUT PERFORMERS:

33 solo performers and instrumentalist

28 musicians

5 string ensembles

8 female singing ensembles

6 male singing ensembles

2 mixed singing ensembles

DATA ABOUT VILLAGES PROCESSED BASED ON:

Andrej Kavuliak: Historický miestopis Oravy
(*Historical geography of Orava*)

Vlastivedný slovník obcí na Slovensku I., II.
(*Homeland dictionary of villages in Slovakia*)

Súpis pamiatok na Slovensku I., II., III.
(*List of landmarks in Slovakia*)



Prepared, selected and compiled by:
VILIAM JÁN GRUSKA,
SVETOZÁR STRAČINA

Linguistic cooperation: Anton Habovštiak

Preparation Assistants:
Juraj Dubovec, Igor Medlen

Recoding production:
Jozef Lehoľan, Zuzana Lehoľanová

Recordings were made in Czechoslovak
Radio, studio Banská Bystrica

Music director: Gregor Roletzký

Music direction assistant: Branislav Vargic

Sound master: Vladimír Lehoľan

Sound technician: Dobroslav Chrobák

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and 11 March 1978

Remastered on: 11 and 12 March 1978

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www.viliamjangruska.sk

New edition: 2020

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Note: even despite possible new views
of the matter, the publisher decided to
prioritise the historical value of the work

Notation transcript at: www.panoramaludovejkuľtury.sk

Our thanks for assistance and support in compiling the new edition goes to:

Juraj Dubovec, Vladimír Kyseľ, Mária Molčanová, Alžbeta Lukáčová, Tibor Lovas and Ľubo Ivančák

On the following pages, you can find an example of the recording of information about the village, performers, names and lyrics of songs



CHLEBNICE

- 1.1. Ja hoj, poznám ťa ja, milí**
spieva Helena Čabajová (1923)
a ženská spevácka skupina
- 1.2. Hej, doľina, doľina**
spieva mužská spevácka skupina
- 1.3. Zeleň horosvet**
spieva Helena Čabajová (1923)
a ženská spevácka skupina

Pripravovatelia skupiny:

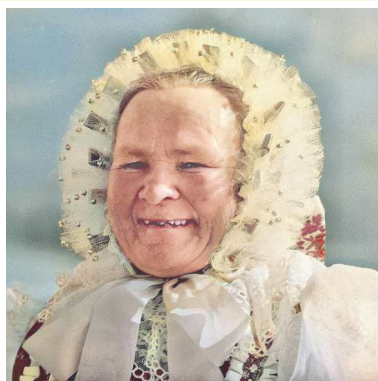
Antónia Pavnicová (1936),
Helena Červeňová (1937) – učiteľky

Helena Čabajová (1923)
Helena Hudecová (1938)
Anna Kufášová (1937)
Eteľa Sklárčiková (1936)
Angela Spišiaková (1926)
Anna Stašová (1924)
Helena Sviteková (1936)
Terézia Ťapajnová (1926)
Jozef Černeň (1939)
Blažej Ferančík (1933)
Tomáš Furiel (1946)
Jozef Gerát (1939)
Ján Hajdúch (1926)
Ján Svitek (1941)
Jozef Svitek (1939)
Stanislav Ťapajna (1936)



Obec Chlebnice založili oravskí valasi, pravdepodobne presídlení z Dlhej nad Oravou. Prvá zmienka o obci je z roku 1556. Názov obce je od pastierskych chlievov – maštali, ktoré bývali na mieste terajšej obce. Obec patrila Oravskému panstvu. Spravovali ju dediční richťári. Okrem prevládajúceho chovu oviec sa obyvatelia Chlebníc zamestnávali roľníctvom, obchodom s ľanom, železnými výrobkami, kvalitným syrom. Za prvej republiky bolo v obci rozvinuté podomové sklárstvo, debnárstvo a výroba košov z lieskových dubov. V roku 1929 vyhorelo pol dediny.

V roku 1828 mala obec už 1 035 obyvateľov, v roku 1870 – 1 150 a v roku 1940 – 1 048.



Helena Čabajová

Ja hoj, poznám ťa ja, milí

Ja hoj, poznám ťa ja, milí,
poznám ťa po hlase,
lebo spolu patria,
a ja hoj, verné srcia naše.

Ja hoj, sobota, nedeľa,
bodaj bola rokom,
čuo bi sa vistála,
ja hoj, s milím pod oblokom.

Ja hoj, išieu mi muoj milí
do cudzej krajini,
kúpi mi sukničku,
a ja hoj, každý kvietok iní.

Ja hoj, poletuje fčielka
s kvietočka na kvietok,
šuhajko pozerá,
ja hoj, len hodní majetok.

Hej, dolína, dolína

Hej, dolína, dolína,
čo jedna to iná,
hej, ňemuožem na tú príst,
ďe je moja milá.

Hej, dolíni som prešieu
a vrški ňemuožem,
hej, frajerku som našieu
a ženu ňemuožem.

Hej, vysoko som rúbau,
nísko íver padau,
hej, pri mojej frajerke
kamarát mi spávau.

Hej, sekerkou som rúbau,
pílkou dopíľovau,
hej, takú žeňičku mám,
bi ju vimaľovau.

Zeľení horosvet

Zeľení horosvet,
sekerka obuštek,
kľakni si, Heľenka,
na bieli obrúštek.

Kľakni si, Heľenka,
ku vážmu stolíčku,
popros si ti otca
i svoju mamičku.

Vstaň že ťi, Heľenka,
od vážho stolíčka,
uš ťi odustíľi
otec aj mamička.



NOTATION TRANSCRIPT TO LP ALBUM ORAVA (1978)

Compiled and recorded by: Svetozár Stračina

The need to prepare the notation transcript as attachment to the ORAVA album – panorama of folk song and music culture resulted from the effort of authors to complete his work in a comprehensive manner and thus make it possible for people interested to get acquainted with exact visual record (the notation transcript) of used song and music works.

The LP album is divided into four separate units, representing the Lower, Upper (Beskydy) and Upper (Tatras) Orava. In this order, we will submit to you the notation transcript for all used recordings. Therefore, we will be happy if the notation transcript becomes a natural part of the LP album.

Notation transcript is a visual representation of the sound recording. All notes are dead without the performance –especially holds true for transcripts of folklore song and music material. When we listen to recordings of songs or music, we can perceive the beauty of the melody, uniqueness of the voice or tone of musical instruments, manner of singing, playing style. Only few people can understand the structure of the songs or music example without visual representation – the notation transcript. ...





ORAVA - Panoráma ľudovej piesňovej a hudobnej kultúry



CHLEBNICE

CD1 - DOLNÁ ORAVA



CD1 - 1/1

Ja hoj, poznám tá ja, mili

Ja hoj, poznám tá ja, mili,
poznám tá po hlase,
lebo spolu patnia,
a ja hoj, vemé sraie naše.

Ja hoj, sobota, hedeľa,
bodej bola rokom,
čo bi sa vistála,
ja hoj, s milim pod oblkom.

Ja hoj, išieu mi muoj mili
do cudzej krajiny,
kúpi mi sukličku,
a ja hoj, každi kvietok iní.

Ja hoj, poletuje fcielka
s kvietčka na kvietok,
šuhajko pozor,
ja hoj, ten hodní majetok.

Hej, dolina, dolina

Hej, dolina, dolina,
čo jedna to iná,
hej, nemužem na tú príst,
de je moja milá.

Hej, dolini som prešieu
a vrški nemužem,
hej, frajku som našieu
a ženu nemužem.

Hej, visoko som rúbau,
nísko íver padau,
hej, pri mojej frajkerke
kamarát mi spáva.

Hej, sekerkou som rúbau,
pilkou dopífova,
hej, takú žefičku mám,
bi ju vimafova.

Zefení horosvet

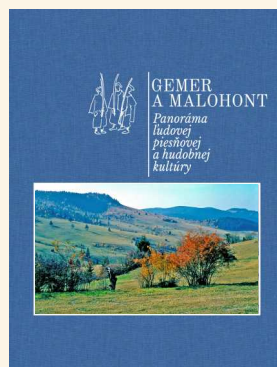
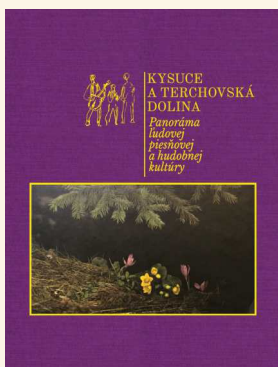
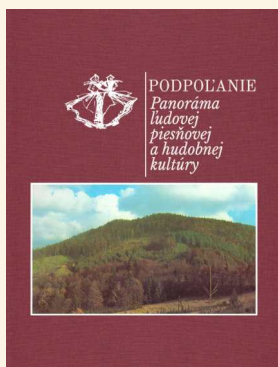
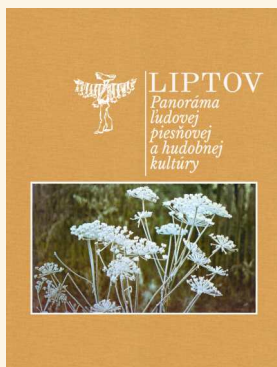
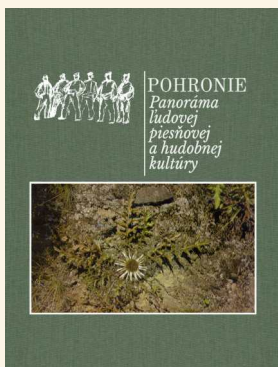
Zefení horosvet,
sekerka obušek,
kři - bi si, Hefenka,
na bieli obrúšek.

Kři - bi si, Hefenka,
ku vážu stoličku,
popros si ti otca
i svoju mamičku.

Vstaň že ti, Hefenka,
od vážo stolička,
uť ti odustíli
otec aj mamička.

Autor notového zápisu: Svetozár Stračina

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