

## THE DEVELOPMENT OF SLOVENIAN MUSIC IN EUROPEAN DISCOURSE

FRANC KRIŽNAR

Upokojenec, Reteče, Slovenija.  
E-pošta: franc.kriznar@siol.net

**Sprejeto**  
6. 10. 2025

**Izdano**  
31. 3. 2026

DOPISNI AVTOR  
franc.kriznar@siol.net

**Abstract** The following places Slovenian music in time and space, from antiquity to the present. In the context of European comparisons of this kind, Slovenian music has fluctuated continually in terms of performance and creativity; lagging behind, then equaling or even surpassing European music. From its very beginnings to the present day, Slovenian music has been interesting: On the one hand, it attracted the rest of Europe; on the other hand, the rest of European music was so interesting for Slovenian music that it faced it at home, on Slovenian soil. All this is shown chronologically and stylistically from its alleged and proven beginnings through the Middle Ages, the Renaissance, the Baroque, the Rococo – from the Wild Hags with a bone flute to the Baroque, classical, romanticism, modernism, modernisms of the 20th and 21st centuries, and their reflections in Slovenia – to the conclusion. The emergence of Slovenian music over two millennia is shown in the religious and secular spheres, through vocal, instrumental and vocal-instrumental music. All these musically relevant areas are shown with specific and selected creators/authors and performers of their music. Characteristic and different stylistic orientations, along with the nations of their European representatives, are highlighted.

**Keywords:**  
Slovenian  
music  
history,  
European  
influences,  
Stylistic  
development,  
Religious  
and  
secular  
music,  
Vocal  
and  
instrumental  
traditions.



<https://doi.org/10.18690/po.13.24.1-32.2026>  
Besedilo © Križnar, 2026



## 1 Instead of an Introduction

Where elementary mental experiences are born in a person, where a person's emotion pulsates and grows in the face of life's conditions to such a degree of tension that he has to find a way out from the inside and relax into the world of the senses, that is where art has its origin, including music.

It was characteristic of primitive tribes in the distant past that they experienced their music as a group and in a special rapture. In their music, just like in their dance, life force is released which completely takes over and intoxicates them. That is why there are no definite artistic laws in this music, but rather it arises from free fantasy.

Musical periods with approximate years of origin and cessation refer to distinct characteristics by which music can be recognized. The development of musical composition in the European area took place federally; while some composers were already writing compositions with the characteristics of the new era, others still stuck to the "conservative" older style.



**Fig. 1: The oldest flute in the world. from ca. 60,000 years ago (Divje babe, Idrija; orig. kept by the National Museum in Ljubljana; Wikipedia)**

In any case, music, like science and other arts, got the most new faces in the 21st century. This can be understood as a consequence of the successful development of technology and communications, as well as increasingly rapid cultural changes on a global level. In the musical compositions of the 20th and 21st centuries we can also trace the stylistic features of previous periods, and nowadays we call them neo-

(new). In addition to the famous neoclassicism, they are, in the 20th century, the styles called Neo-Renaissance, Neo-Baroque and Neo-Romanticism.

Historical periods bring their own characteristics, and these are also reflected in the music. Namely, music represents an important and considerable part of all cultures, arts, emotions and ideologies. The history of European music is divided into four periods according to the development of compositional means: Exclusive unison, which roughly covers the first millennium A.D. The beginnings of polyphony go back to before the year 1000, and the development of unison takes place well into the second millennium; melodic polyphony, roughly from 1000 to 1600; consonance (the simultaneous sounding of two or more tones) harmonic music from approximately 1600 until the 20th century, when it gradually began to lose its classical harmonic qualities; and “new music,” which will receive its collective name in time, just as it happened with other periods. Historically, all these art trends were called “modern” during their time.

Musical art, like other art genres, is recognizable by its style, which refers to European cultural periods: the Middle Ages (476-1400), *ars antiqua* (1200-1300), *ars nova* (1300-1400), *trecento* and *ars subtilior*<sup>1</sup> (end of the 14th century), Renaissance (1400-1600), Baroque (1600-1750), Rococo (1730-1750), Classicism (1750-1827), Romanticism (1827-1910), serious music of the 20th and 21st centuries (1900-21st century): impressionism, expressionism, serial music, neoclassicism, modernism, minimalism, electro-acoustic music, and for a long time nowadays, postmodernism.

---

<sup>1</sup> *Ars subtilior* is a musical style characterized by rhythmic and notational complexity centered in Paris and Avignon in southern France, and also in northern Spain, at the end of the 14th century. This style is also found in the Franco-Cypriot repertoire.



Fig. 1: “Slovenian Martin Luther;” portrait of P. Trubar (1508-1586). From Trubar’s *Hishna postilla d. Martin Lutheria*

## 2 Beginnings to Baroque – the Middle Ages

In the Middle Ages, the Church had great influence on art and music. During this period, the musical repertoire began to appear. Unfortunately, many records of the music of that time have been destroyed. There are, however, medieval liturgical records of the Roman Catholic Church

One of the most famous works of this kind is the Gregorian chorale, a common designation for all monophonic Latin liturgical (church, religious rites, worship) rites and polyliturgical (ecclesiastical religious, multi-ritual, multi-liturgical) chants of the Roman Catholic Church. The Gregorian chorale is named after Pope Gregory I (590-604).<sup>2</sup> He is credited with the revision of the previously existing liturgical musical repertoire<sup>3</sup> and the establishment of the primacy of the Roman Catholic Church.

<sup>2</sup> Gregory the First (the Great), Roman Pope and church writer. Saint Gregory I (the Great), or also Gregory the Great; Benedictine and also church teacher, church father; Pope and saint of the Roman Catholic Church (ca. 540-3/12/604).

<sup>3</sup> This term generally appears for the first time in musical history.

### **3 Renaissance music**

The Renaissance brought a departure from the Church. Musicians focused on clearer music and voice-oriented melody. They added balance and polyphony [simultaneously combining a number of parts, each forming an individual melody and harmonizing with each other] and created songs that were easier for people to sing. Chords had also become much more flexible. This brought the possibility of adapting the song to the individual style of the performer.

The most important step of this period is certainly the invention of printing, which is important not only for literature, but also for music and sheet music. Printing brought opportunities for a wider knowledge of music and a better development of talent to musicians and beginners in music.

G.P. da Palestrina (ca. 1525-1594), an Italian Renaissance composer, left more than a hundred masses and over 250 motets [a short piece of sacred choral music, typically polyphonic and unaccompanied]. da Palestrina is considered a master of contrapuntal compositions.

O. de Lassus (1530/1532-1594) was also an important composer of this era. Together with da Palestrina, he is considered one of the main representatives of the polyphonic style and the Dutch school. De Lassus was the most influential European musician at the end of the 16th century, and he left 1,200 motets and madrigals. We also find masses, passions, hymns and litanies in his opus. From 1573-1576, i.e. during his lifetime, he published (in print) five volumes of his works.

Slovenian Jakob Petelin Gallus Carniolus (1550-1591) can also be counted among the Renaissance composers.

### **4 Baroque (Musical) Art**

The Baroque period brought rivalry in the field of instrumental music. Secular music and the use of independent polyphonic melodies came to the fore. Composers began to introduce improvisation and bass. Famous baroque composers of this period are J.S. Bach, A. Vivaldi, G.F. Händel, G. Tartini, etc.

Bach (1685-1750) was a German Protestant composer and musician of the late Baroque period. He is known for his orchestral works (six Brandenburg Concertos), solo instrumental compositions (sonatas and suites for solo violin and solo cello, for harpsichord, for organ, etc.), and cantatas and organ pieces, totaling more than 1,100 works in his entire oeuvre.

Vivaldi (1678-1741) was an Italian Baroque composer, violin virtuoso, teacher, impresario and Catholic priest. The German-British G.F. Händel (1685-1759) is known for his operas, oratorios, hymns, concertos, grossos, and organ concerts.

Tartini (1692-1770), a Slovenian from Piran, was, of course, an Italian composer and violinist of the Baroque era. He was a prolific composer, leaving more than a hundred pieces for violin. Most of these are violin concertos, but the most popular is the violin sonata "Il trillo del diavolo." Tartini constantly combined his musical art with scientific work, publishing several such treatises.

## **5 Rococo**

Rococo is a kind of "bridging" semi-baroque musical art style of the late 18th century. It appeared in all European countries during the Baroque period (1730) and was sung at the same time as the Baroque period (1750). Rococo is the French word for "a pile of pebbles," reminiscent of the tiny decorations characteristic of the art of the time: calmness and loveliness, luxury and wealth, shell-shaped decorations, and gilding.

Rococo was more popular than Baroque in some European settings. It is characterized by a lightness and playfulness of form, and a large number of trills and transitional dynamics – constant transitions from quiet to loud, and vice versa. For the first time, women also started performing in the musical public.

The greatest musical representative of this time is one of Bach's sons (the fifth, and only the second surviving child), a composer and harpsichordist, the "Berlin or Hamburg Bach," Carl Philipp Emanuel Bach (1714-1788), from the period of "classical classics." His creative trump card of that time and place was the concerto.

In France, composer and theoretician Jean Philippe Rameau (1683-1764) reigned at that time, replacing his predecessor, J.B. Lully. Among his compositions (for solo harpsichord), the most famous is "La poule (The Hen)."



Fig. 2: Catechism, 1550, example of the (first) printing, recording of the melody by P. Trubar

## 6 In Slovenia, from Divje babe with a bone flute to the baroque style

The Mousterian [archaeological industry of stone tools] “bone flute,” the flute from Divje Babe I, could be the oldest musical instrument in the world and therefore the beginning of all European and world music history.

The 60,000-year-old ancient musical instrument is kept in the National Museum of Slovenia in Ljubljana. It was found in 1995 during excavations in the cave at the archaeological site of Divje Babe I near Cerklje, and the finder, archaeologist Ivan Turk, attributes the flute to a Neanderthal.<sup>4</sup> It was allegedly made by a Cro-Magnon,<sup>5</sup> which Slovenian archaeologist Mitja Brodar has refuted. However, it is definitely the femur of a young cave bear.

<sup>4</sup> Proto-human, named after Neanderthal. Neanderthals are an extinct species or subspecies of archaic humans that lived in Eurasia until about 40,000 years ago. While the cause of their extinction is still “highly disputed,” demographic factors such as small population sizes, inbreeding and random fluctuations are considered likely factors.

<sup>5</sup> Precursor or a subspecies of the modern human species *Homo sapiens*, which inhabited the greater part of the European continent. They appear around 35,000 B.C. Kr. It is an older name and is mostly used as the name of early modern European people. It is still difficult to say exactly where the Cro-Magnons fit in the recent evolution of man.

According to Slovenian archaeologists, the object was purposefully created as a musical instrument. The holes are not thought to have been caused by a random animal bite. A portion of the preserved cut edge, which is said to be the result of processing of the material, is also visible. The bone would allow a wide tonal range and great flexibility in playing melodic lines. To date, it is the only bone discovered that is believed to have been used as a flute by a Neanderthal. Since the bone is partially broken, reconstructions have been made. Based on these, many acoustic tests were conducted and published in professional journals.

The most important replica in recent times was made by Ljuben Dimkaroski (1952-2016), a Macedonian in Slovenia. He himself made over 300 bone and wooden replicas, which he named “tidldibab.”<sup>6</sup> After the late Dimkaroski, multi-instrumentalist Boštjan Gombač (b. 1978) took over the animation and promotion of the flute.

Composer Žiga Stanič (b. 1973), a representative of current compositional period (20th-21st centuries) in Slovenia, wrote performances on this theme using replicas of the flute.<sup>7</sup>

“The development of Slovenian music rests on the preservation of pagan remains and the enforcement of kirielejsons (requests for divine mercy in the liturgical rite), the first folk secular and church songs,” according to the diary of Paolo Santonino, secretary of Cardinal and Ogle Patriarch Marco Barbo, as he wrote about music in monasteries and churches toward the end of the 15th century.

The musical endeavors of church institutions have confirmed polyphony. The works of that time were characterized by Italian influences. For Slovenian secular music up to the 16th century, Minnesang [lyric- and song-writing in Germany and Austria in the Middle High German period], wandering minstrels, buglers and other traveling musicians – who usually performed independently or in the company of singers, not

---

<sup>6</sup> tidldibab: This name consists of the [reversed] initials of Ivan Turk, the archaeologist who found the whistle, Dimkaroski Ljuben and Divje babe.

<sup>7</sup> His composition “Baba for tidldibab and Symphony Orchestra” was performed several times by him and the RTV Slovenia Symphony Orchestra in several European countries and is archivally recorded.

infrequently in church choirs as well – were also important. The first known musical name from these times is Jurij Slatkonja (1456-1522), originally from Ljubljana.

Although the Slovenian contribution to European Renaissance music was not great, it nevertheless existed. Of course, Slovenians played a more important role as composers/re-enactors. Some important Slovenians (for example, J.P. Gallus, a late Renaissance composer) left their homeland and promoted Slovenian creativity in Europe. Gallus' madrigals, masses and motets crossed local borders and became the property of the entire European space.

Within the framework of the Habsburg lands, in Vienna, Olomouc [Czech Republic] and Prague, Gallus developed artistically, unleashed his creative powers and became a personality of the European format. Within the framework of the Holy Roman Empire, he lived and worked in Moravia and Bohemia during the last decade of his life.



**Fig. 3: J. Petelin Gallus. The portrait is an original woodcut from 1590. The 4th volume of motets *Opus musicum* was included**

The Reformation, the major social movement of the 16th century, initially had a negative impact on the development of music. Renaissance music, with Gallus at its

head, was suppressed. Protestant hymnals left positive traces through the end of the 16th century.

The counter-reformation brought a new spirit to music in Slovenia; closed borders opened wide. The most obvious influence on Slovenian creativity at that time was Italian Renaissance music. The musical renaissance flourished in Slovenia only at the beginning of the 17th century.

At that time, compositions by foreign authors were dominant in Slovenia. Proof of this is the "Inventarium librorum musicalium cathedralis labacensis" (1620) of the Bishop of Ljubljana and patron of the arts Tomaž Hren (1560-1630), which is kept in the archives of the Ljubljana Cathedral Choir at St. Nicholas. This work refers to the first decades of the 17th century and is particularly interesting for the study of Slovenian stylistic physiognomy [general form or appearance] of that time.

Passion plays and processions are also worth mentioning, although they did not play a leading role in the music, as are performances of the Ljubljana Jesuit theater in the middle of the 17th century, and the first opera performances. From these, we can conclude that they were dominated by secular tones.

During the transition from the late Renaissance to the early Baroque, important musicians worked in Slovenia: Gabriel Plavec (?-1642), Daniel Lagkhner (1550-1607) and Izak Poš (1591-1622); and among foreigners, the Slovenian-Italian Gabriello Puliti (1583-1644). In an era that was characterized by a more visible baroque musical orientation, theater music came first.



Fig. 4: Piskači pri pasijonski procesiji [Whistlers at the Passion Procession], 1616

During the 18th century, in the years 1700 and 1701, the Academia Philharmonicorum was founded in Ljubljana, becoming the most important initiator of the spread and enforcement of baroque music in Slovenia. Academia Philharmonicorum influenced the development of re-creation, encouraged composers, and determined the stylistic orientation of Slovenian folk music and church hymnals at the beginning of the second half of the 18th century. This is manifested in a simple melody.

Academia Philharmonicorum was the first institution of its kind outside the Romanesque and Anglo-Saxon area. Prior to this time, i.e. before the high and late baroque era, we should at least mention the composer Janez Krstnik Dolar (circa 1600-1673). Thanks to his compositions, which demonstrate an excellent knowledge of compositional technique, Dolar was able to develop a melody that was fresh and in some places reminiscent of folk chants. The harmonies are rich in chromatics, and in their rhythm they translate various combinations: ballets, masses, psalms and sonatas.

At the end of the Baroque and during the emergence of new stylistic trends in church and secular music, an important Slovenian, Jakob Frančišek Zupan (1734-1810) from Kamnik, established himself. Above all, Zupan is important as a composer. He is the author of the first Slovenian opera, "Belin," which he composed in 1780-82 to the text of the Augustinian monk Feliks Anton Dev (monk name: Janez Demascen, 1732-1786). Zupan's "Belin" is also mentioned by Marko Pohlin (1735-1801) in his *Bibliotheca Carnioliae*. It is not known whether the opera was ever performed since it was considered lost until 2008, when its manuscript was discovered by Milko Bizjak (b. 1959), a Slovenian composer and musicologist, organist and harpsichordist, instructor and publisher.

Bizjak transcribed "Belin" anew, notographed and printed it, performed it and recorded it. The first known performance of the "Belin" opera was Sept. 30, 2018, in the hall of the Institute of St. Stanislav in Šentvid in Ljubljana, where it was performed by the Ljubljana-Vič Rudnik School of Music.

Anton Tomaž Linhart (1756-1795) also came from Zois's<sup>8</sup> important circle. Amandus Ivančič (1727-1758) established himself alongside Linhart.

In 1769 the Ljubljana Philharmonic Academy became silent. Due to modest musical production and reproduction, Slovenian music could not compare with European music at that time.

---

<sup>8</sup> Baron Žiga Zois (1747-1819), Slovenian enlightener, businessman, entrepreneur, patron and mineralogist.

The figure displays a page from a musical score and its corresponding libretto. On the left, there is a musical score for a vocal line, featuring a treble clef, a key signature of one flat, and a tempo marking of 'Allegro'. The score includes various musical notations such as notes, rests, and ornaments. On the right, the libretto is written in Slovenian. It includes dialogue between characters: 'Belin' and 'Nymf'. The libretto concludes with a chronogram, a form of wordplay where the letters of the words in a line of text form a hidden message. The chronogram in this case reads: 'NA VESELE PRIHOD'.

Fig. 5: J. F. Zupan-F. D. Dev, *Belin*. The first Slovenian (baroque) opera (1780; Milko Bizjak, Edition Bizjak, 2008; fax. last arias and libretto with chronogram at the end)

## 7 Classical and Romantic Music

Harmonic and consonant music continues to exist (since the 16th century) and can be found until the 20th century, when they gradually began to lose their classical harmonic qualities. Therefore, the continuation in the chronological musical development is shared by classicism: with classicism (1750-1827) and romanticism (1827-1910). This is defined by harmony: expressive chords with melody and accompaniment.

Beethoven and Mozart took the lead in this period, previously with some romanticism – Beethoven with his immortal “Fifth Symphony,” and W.A. Mozart with his works.

## 8 A Classic

Classical and classicism have lasted in music since the middle of the 18th century (circa 1750 to about 1810 or 1820). The early phase, or pre-classical period, runs partly parallel to the late baroque in two characteristic directions, the gallant and expressive styles, which cannot be completely separated.

The mature period of high classicism begins between 1775 and 1780 and includes the activities of its three greatest representatives, Haydn, Mozart and Beethoven in Vienna; hence, the Viennese classic.

Franz Joseph Haydn (1732-1809), nicknamed “papa [Haydn]” was an Austrian composer who played a key role in the development of chamber music, such as the string quartet and string trio. Among his oratorios are “The Creation” and “The Seasons.” As a kind of ideal realization of Haydn’s aspirations, the use of folk motifs is current. In his numerous works, including instrumentals, he relied on the motifs of various nations: German, Czech, Croatian, Hungarian, etc. Because of his contributions to musical form, Haydn was called the “father of the symphony” (over a hundred) and the “father of the string quartet” (approx. 80 works of a total of thousands of works): 50 sonatas, concertos, masses, operas, etc.

Wolfgang Amadeus Mozart (1756-1791) was a prolific and influential composer. Despite his short life, his rapid pace of composition resulted in more than 800 works in virtually every musical genre of his time. Among the many successful operas, “The Magic Flute” is certainly an exemplary example.

Ludwig van Beethoven (1770-1827) was a German composer and pianist. He remains one of the most admired composers in the history of Western music in general. His works (32 piano sonatas, five piano concertos, symphonies, one opera, etc.) are among the most performed in the classical music repertoire.

All three – Haydn, Mozart and Beethoven – are characterized by a borrowed melody only as (basic) material, as this does not give their music a distinctly national character or color. Their main form is the sonata form, based on the two-thematic principle, which is the basis of a multi-movement instrumental composition for one or more instruments. Leading among these are (musical) forms or ensembles such as piano and string trio, solo concert, and symphony.

In the field of opera, Gluck’s reform is especially important; and in church music, a representative form, the vocal-instrumental mass, is based on the principle of symphonicism.

High classics are characterized by an ideal balance between form and content, and between homophonic and contrapuntal principles. The center and carrier of the expression is a simple main melody, but the other voices also become more independent. An important role is played by motivation or a thematic work, a transformation of a motif or theme that encompasses all the voices. Accompaniment is written and mandatory (*obligato accompagnement*).

This music is clear, flexible and symmetrically proportioned. It no longer surrenders to light playfulness, but mainly expresses optimism, joy in life and faith in the primal goodness of human nature. The ideal is music that is not nationally limited, but universal. It is characterized by the tendency to create music that is as artistically perfect as possible, but at the same time accessible to a wide audience.

## **9 Romantic Music**

The 19th century covers the transition from the classical period to the (early) romantic period. The last years of the classics, from around 1810 onward (i.e. from Beethoven's late creativity) runs parallel to early romanticism (C.M. von Weber and F. Schubert). This period put emotions in the foreground.

The musical form gained even greater importance. Even more complex and symbolic works of musical art were created by composers such as Schumann, Chopin and Wagner. But romance is quite rightly sought and found even at the beginning of the 20th century; it is closely related to the movements in literature, art and philosophy of that time. However, today's use of the term "romantic" as a connotation with the emotion of love is not necessarily related to this period.

Depending on the use of compositional means, romantic music is divided into early, middle (high) and late romantic. Even in the 20th century, however, it appears as neo-romanticism, a new romanticism.

C.M. von Weber (1786-1826) was a German composer, conductor and piano virtuoso, guitarist, and music critic. Most famous as an opera composer ("The Archer," "Euryanthe," etc.), he was one of the first important Romantic composers. He was a key figure in the development of German romantic opera, as well as orchestral work ("Invitation to Dance" and "[2] Concerto for Clarinet and Orchestra").

Austrian Franz Schubert (1797-1828) falls on the border between late classicism and early romanticism. Despite his short life, he left behind an extensive oeuvre, including more than 600 secular vocal-instrumental solos, these characteristically romantic miniatures falling between poetry and music: "The Fairy King" and as many as three cycles of "Ave Maria," seven complete symphonies ("Symphony No.

8 Unfinished,” etc.), sacred music, operas, stage music, and extensive piano and chamber music.

Robert Schumann (1810-1856) was a German composer, pianist and influential music critic. He is generally considered one of the greatest composers of romantic music: He was only the greatest musical romantic in the history of music! Schumann dropped out of law school and planned to pursue a career as a virtuoso concert pianist, but in the midst of these efforts one of his fingers became paralyzed due to excessive practice. His opus includes piano music (“Carnaval Cycle, op. 9” and “Scenes from Childhood, op. 15,” the “Piano Concerto,” etc.), four symphonies, etc.

Frederic Chopin (1810-1849), a Pole, was also a composer and virtuoso pianist who mainly composed music for solo piano: ballads, etudes, mazurkas [a Polish folk dance and musical form], nocturnes, polkas, polonaises, preludes, waltzes, two sonatas, two piano concertos (with orchestra), etc. Chopin maintained a worldwide reputation as a leading musician of his time, whose “... poetic genius was based on a professional technique unmatched in his generation.”

Richard Wagner (1813-1883) was a German composer, theater director, polemicist [ideologist] and conductor known primarily for his operas. Unlike most other opera composers, however, Wagner wrote both libretto and music for each of his stage works.

We can highlight at least part of Wagner’s collection of operas or musical dramas: “Rienzi;” “The Eternal Sailor;” “Tannhäuser;” “Lohengrin;” “Tristan and Isolde;” “The Master Singers of Nuremberg;” and the immortal romantic opera monument, a tetralogy of four operas, “The Ring of the Nibelung: Gold of the Rhine, Walküre, Siegfried, and the Twilight of the Gods.”

Among the authors whose further development was marked in one way or another by current romanticism were J.N. Hummel, F. Sor, N. Paganini, G. Donizetti, V. Bellini, M. Glinka, H. Berlioz, J. Strauss, I.F. Mendelssohn Bartholdy, F. Liszt, G. Verdi, N.W. Gade, C. Gounod, J. Offenbach, C. Schumann, C. Franck, E. Lalo, B. Smetana, A. Bruckner, J. Strauss II, Joseph Strauss, A.P. Borodin, J. Brahms, C. Saint-Saëns, G. Bizet, P.I. Tchaikovsky, A. Dvorak, E. Grieg, N.A. Rimsky-Korsakov, P. Sarasate, G. Faure, C.M. Widor, E. Humperdinck, E. Chausson, A.K.

Ljadov, E. Elgar, R. Leoncavallo, G. Puccini, H. Wolf, G. Mahler, I. Albeniz, R. Strauss, P. Dukas, A.K. Glazunov, J. Sibelius, F. Busoni, F. Lehar and A.N. Scriabin. Romantic theorists also introduced the concept of tonality, which was used to describe the harmonic vocabulary inherited from Baroque and Classicism. There were also new chromatic innovations to achieve stronger flow and contrasts to meet the demands of longer works.

Some Romantic composers connected music with poetry and its highly emotional and narrative structures as they created a more systematic basis for composing and performing concert music. Still others systematized earlier musical forms (e.g. sonata form) while composers expanded them. They focused more on melodies and themes, followed by an explosion of songwriting.

The increased value of the melody was reflected in the increasing use of the cyclical form, which became an important unifying factor for some of the longer works that had become common at the time. Greater harmonic range and flow, longer melodies, poetics as a basis for expressiveness, and the use of literary inspirations were already present before the Romantic period. However, some composers of the time accepted them as the main drive of music itself.

Romantic composers were also influenced by certain technological advantages, including the increase in the size and power of the piano and the improvement in chromatic ability, and the greater number of instruments in the orchestra. For example, the best known Russian composer, P.I. Tchaikovsky, who mainly wrote opera music and music for ballet, is also included in late Romanticism.

In opera, the demarcation of roles, which was established in baroque and classical opera, was used more freely. Until performances of Wagner's operas, arias, recitatives, choruses and parts performed by the orchestra are difficult to distinguish precisely. The result of the abandonment of castratos is the transfer of the main character to a tenor voice. The choir often plays a more important role.

Toward the end of Romanticism, especially in Italy, veristic opera becomes popular.<sup>9</sup> Rather than historical and mythological themes, these operas describe realistic, life-like themes and characters. France followed this movement with operas such as Bizet's "Carmen."

Many romantic composers created nationalistic music. The Czech B. Smetana (Vltava) is, for example, known for using rhythms and themes from Czech folk dances and songs in his compositions. In the late 19th century, when the Finnish composer J. Sibelius wrote music based on the Finnish epic "Kalevala," his work "Finlandia" became a symbol of Finnish, Nordic nationalism.

(Musical) instruments followed the technological advances that appeared precisely during the Romantic period. Composers used the new capabilities of the instruments in previously unimaginable orchestral ensembles. Thus, the works of some composers required much larger symphony orchestras, and instruments which were rare until then began to be used more often. "Symphony No. 8" (or "Symphony of a Thousand") by G. Mahler, for example, required a huge choir and orchestra, an organ, as many as eight (singing) soloists, etc.

Much longer works had also become acceptable. Typical Haydn or Mozart symphonies in classicism last 20-25 minutes, Beethoven's "Third Symphony" more than 45 minutes, and the longest romantic symphonies even more than one hour (e.g. A. Bruckner, G. Mahler, etc.).

---

<sup>9</sup> Ital. "truly;" a stylistic trend especially in Italian opera at the end of the 19th and at the beginning of 20th century, and was created under the influence of realistic, naturalistic drama. It means a strong reaction against romantic, historical opera. Contemporary material and the depiction of people in a historical context are typical. The characters are sharply delineated and extreme effects rule. The material is often full of horrors, violence and unbridled passion. It mostly relies on the acquisitions of late romanticism, and only here and there adds "already" elements of impressionism and newer directions to them. It features a broad singing melody, full of passionate fervor and sensual intoxication. Main representatives: P. Mascagni, R. Leoncavallo, U. Giordano, F. Cilea. E. d'Albert, and by far the most important, G. Puccini, who is a typical verist (but only in some operas).

The romanticism period is also the time of the ever-increasing development of the role of the instrumental virtuoso. Violinists N. Paganini and P. Sarasate were, for example, musical stars of the 19th and 20th centuries. In addition to his compositional skills, F. Liszt was also a very popular and influential pianist. The virtuoso-conductor who led the orchestra was a great attraction and novelty for the audience.



Fig. 6: Scene from Linhart-Novak's comedy-songplay *Ta veseli dan ali Matiček se ženi* on the large stage of the Drama SNG in Ljubljana, 1966; Wikipedia

## 10 Classical and Romantic music in Slovenia

European social and artistic frictions also established a new artistic style in Slovenia – classicism. Thanks to the German theaters, it first established itself in secular music, and around 1790 it had already begun to assume a leading role.

The greatest achievement of the classicist musical direction is the scene music for Linhart's comedy "Ta veseli dan" or "Matiček se ženi," titled "Figaro" by J. K. Novak. New development features can also be found in the works of F.B. Dusik and in the operation of some new institutions, for example the Philharmonic Society founded in 1794; G. Mašek with the State Theater founded in 1892; F. Pollini, J. Mihevec, J. Beneš and M. Babnik; and finally, consolidated classicism in Slovenia as well. With the masterpiece of musical romanticism, Beethoven's Symphony No. 6, called "Pastoral," which was performed on the Ljubljana Philharmonic stage in 1818, departures from this style and ideological opposition were already indicated.

The first prominent Slovenian musical romantic was A. Ipavec. Efforts to create a national expression began in Slovenia with romanticism, including music. Musical creativity was based on elements of folk tradition. G. Rihar, B. Potočnik and L. Dolinar are most deserving of these efforts. It is in their work that the most obvious attempts to create a Slovenian national expression can be seen.

In the continuation of Slovenes' efforts for a conscious national orientation, the most important were the *béside*. These stimulated the creation of various organizational forms, and increased the reproduction and creation of original works. J. Fleišman, M. Vilhar, B. and G. Ipavec, K. Mašek, and the composers of the church circle (L. Cvek, L. Belar and J. Levičnik) are among the distinctly nationally-oriented composers of this time.

In the revolutionary year of 1848, "the year of the awakening of small European nations," "reading rooms" appeared in Slovenia. These spread throughout the entire Slovenian territory, but the most active was the one in Ljubljana.

Among the composers of this period, we should mention A. Foerster, the author of the operetta-opera "Gorenjski slavček," and F. Gerbič and the founders of *Glasbena matica* in 1872, first in Ljubljana, and then elsewhere in Slovenia.

The Cecilian Society, founded in 1877 in Ljubljana, and later elsewhere, can take the most credit for the reform of Slovenian church music. The most important composers in this circle were A. Armin, J. Leban, Fr. H. Sattner, J. Kokošar, J. Lavtižar, J. Laharnar, I. Hladnik, P. Jereb and A. Mihelčič. Despite different guidelines, they introduced Slovenian national characteristics into church music.

Among the secular composers of the romantic era, A. Nedvĕd, D. Jenko, A. Vavken, V. Valenta, D. Fajgelj, A. Hajdrih, J. Aljaž, J. Kocijančič and H. Volarič played a leading role; as well as V. Parma, O. Dev, A. Schwab, J. Pavčič, Z. Prelovec, P. Jereb, V. Vodopivec, F. Korun Koželjski, F. Ferjančič, E. Beran and F.S. Vilhar.

Initially, Slovenian musical romanticism could not be compared to the more developed European romanticism, but it was nevertheless important as it established the unique Slovenian musical culture and ensured its place in the European framework. The most credit for this goes to the Ljubljana *Glasbena matica* and its leader, Matej Hubad.

The Slovenian Philharmonic was founded in 1908. In the period between 1892 and 1913, the Slovenian Opera performed practically all the works that appeared in European musical theaters at that time. G. Krek, S. Premrl, F. Kimovec, E. Adamič and Anton Lajovic wrote and published their works in the Slovenian music magazines *Cerkveni glasbenik*, *Glasbena zora*, *Novi akordi* and *Sveta Cecilija*. Music essays and journalism, criticism and musicology had already started to emerge and develop as independent branches.



Fig. 7: Composer, critic, essayist and professor M. Kogoj (Veno Pilon, 1923)

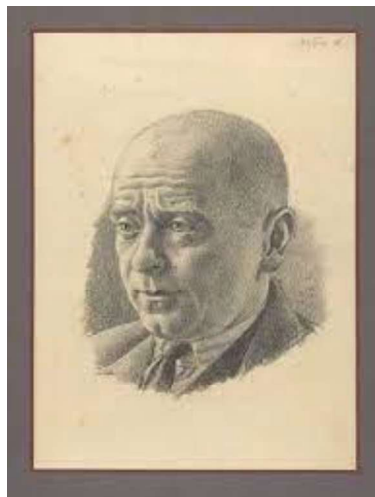


Fig. 8: Composer and professor S. Osterc (drawing by Saša Šantel, before 1936)

## 11 Modern Music

“New music” is still received with delay because it is the result of the recently passed 20th century and our current 21st century, and those of the third millennium. Even if all stylistic directions up to now had accepted themselves as “modern,” each was relatively modern in its own time. These certainly include all “modern” orientations such as, for example, impressionism, expressionism, serial music, neoclassicism, modernism, minimalism, electronic music, and postmodernism.

The invention of the radio brought immense freedom to music. The 20th century was also marked by new inventions such as devices for recording and reproduction, television and music videos, mobile phones, the Internet, etc. Music has forever developed on the basis of new information and communication technology (ICT), and has reached almost all people. For the 20th and 21st centuries, we can also mention blogs<sup>10</sup> because every decade brings new sounds and new musical directions.

---

<sup>10</sup> An online diary, a web magazine, a website on which authors publish texts, images and recordings using a simple interface, and readers usually have the option of commenting. The word “blog” is an English abbreviation of the word “weblog,” or the less commonly written “web log,” which was coined 12/17/1997 by Jorn Barger and means “web log” or “e-diary.”

Music in these last two centuries (the 20th and 21st) is something taken for granted. We hear and see it at every step of our lives, yet there is still something new on the music charts almost every day. So it is particularly interesting to look at history, people and inventions and realize that it took the development of music and technical inventions to allow us to listen to such a wide range of music today.

## **12 Modernisms of the 20th and 21st centuries in the world**

Otherwise, the single (musical) modernism represents different movements. It began with the late romantic style (S.V. Rachmaninoff), continues with impressionism (C. Debussy, M. Ravel), neoclassicism (I.F. Stravinsky), with serial music (P. Boulez), with the simple harmonies and rhythms of the minimalists (S. Reich, P. Glass), musique concrète (P. Schaeffer), with microtonal music (H. Partck, A. Hába), aleatorics (J. Cage), with electronic and electroacoustic music (K. Stockhausen), polystylism (A. Šnitke), etc.

The point most common to all these diverse compositional processes is probably the use of dissonance. Therefore, this period of (musical) modernity is characterized as the “dissonant period” of classical music, which followed periods in which the use of consonance was emphasized (until the beginning of the 20th century).

In it we also find music from the 20th century and all artistic (re)produced music of the 21st century, from 2000 onward. It is characterized by the breaking of all traditional aesthetic conventions. This unleashes complete freedom of all aesthetic dimensions, including melody, rhythm and chord progressions. Despite stereotypes of old, long-haired, dead composers – and an even older audience – the art of creating classical music is still very much alive. However, classical music of the 21st century differs from the same music of the previous, 20th century in one important respect: it sounds less modern than older music!

Music today can be divided into any number of categories and subcategories; genres such as pop, jazz, rock, alternative, country, electronica, rap and many more. Modern technology allows all parts of music composition and recording processes to be of much higher quality than the methods of the past. With the advancements we experience as a fruit of technology, we have become less ignorant about what makes really good music.

“Classical”<sup>11</sup> music is usually considered to be music created before the 19th century, while “contemporary” music is music created after the 19th century. The two musical styles differ greatly in other respects, including instrumentation, form, purpose and method of (re)creation. The current period covers the 20th and 21st centuries to the present day, and includes the modernist and postmodern (musical) eras, the dates of which are often disputed.

Since the beginning of the 21st century, we usually refer to modern forms of post-tonal music following the death of A. Webern (1883-1945) after 1945, and include serial, electronic and electroacoustic, experimental and minimalist music. In the 20th century there were dramatic innovations in forms and styles in music. Composers and lyricists explored new forms and sounds. These challenged previously accepted rules of music from earlier periods, such as the use of altered and extended chords in bebop jazz from the 1940s.

One of the most important events in the “classical” music of the 20th century was an effective dissolution of tonality. Extreme chromaticisms in R. Wagner’s music have, for example, almost obliterated the concept of tonality and tonal centers in music.

The most resonant modernisms in music at the beginning of the 20th century is represented by the Second Viennese School, which invented and first popularized

twelve-tone<sup>12</sup> music. Its leader was Arnold Schönberg (1874-1951), and its members were his students A. Webern and A. Berg. Various directions, which were also based

---

<sup>11</sup> Art, artistic, serious music.

<sup>12</sup> Or also dodecaphonic music (dodecaphony) developed by A. Schönberg in the 1920s and which was widely spread “only” after 1945. Its basis is a series of 12 mutually equivalent and harmonically and functionally completely unrelated semitones, arranged in the order determined by the composer. The tones of the series are used either sequentially (as melody) or simultaneously (as harmony or counterpoint), or both ways at the same time. They are arbitrarily rhythmic and can occur in any octave, but all 12 semitones must first occur before any of them can be repeated. The type can appear straight, in inversion (reversed), in retrograde progress (back to front), and in inversion and retrograde progress at the same time. Each of these four series forms can also be transposed on the other 11 semi-steps of

on atonality, were continued (among the listed individuals who continued them) by composers B. Maderna, L. Nono, L. Berio, K. Penderecki, W. Lutoslawski, W. Rihm, I. Xenakis, M. Babbitt, E. Carter, G. Ligeti, E. Krženek, S. Gubaidulina, H. Lachenmann and others.

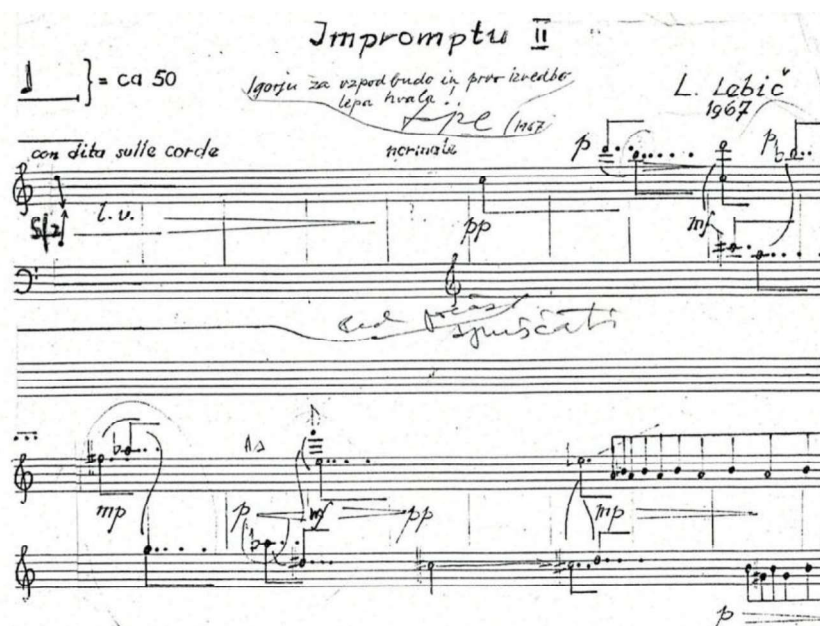


Fig. 9: Lojze Lebič, *Impromptu II* (art., fragment in Ed. DSS)

Atonal music avoided elements such as tonal chords and melodic lines. During composition procedures in the 20th century, aleatory<sup>13</sup> [randomness] was also practiced. Important composers of the 20th and 21st centuries include E. Satie, A. Zemlinsky, C. Ives, E. Bloch, B. Bartok, G. Enescu, K. Szymanowski, Z. Kodaly, A. Bax, E. Varese, H. Villa Lobos, B. Martinů, A. Honegger, D. Milhaud, P. Hindemith,

---

the octave, giving the composer 48 series forms. According to Schönberg, such a way of composing should primarily ensure order and organization.

<sup>13</sup> A compositional process that leaves performers free to choose prescribed or only partially marked paragraphs of the composition. Given the large number of possible combinations in aleatoric creation, several basic aleatoric procedures have emerged: the composer prescribes the entire composition and the sequence of its parts, leaving the creation of details to the performer that the composer does not definitively prescribe either the entire composition or individual parts.

C. Orff, G. Gershwin, F. Poulenc, A. Copland, A. Hačaturjan, M. Tippett, G. Scelsi, D.D. Shostakovich, O. Messiaen, S. Barber, B. Britten, H. Dutilleux, L. Bernstein, H. W. Henze, E. Rautavaara, E. Morricone, G. Crumb, T. Takemitsu, M. Kagel, P. Nørgård, H. Gorecki, A. Pärt, K. Saariaho and T. Dun, among others. Today's leading (world) composers say that Finland's Kaija Saariaho (1952-2023) was the world's greatest composer.<sup>14</sup>



Fig. 10: Academician, musicologist and professor D. Cvetko (sculpture by Edo Dolinar; MOMUS, Wikipedia)

### 13 Slovenian Musical Modernism

For modern musical trends of the 20th and 21st centuries, Slovenia is characterized by the development of production and reproduction. Among composers such as V. Mirk, Z. Švikaršič, M. Rožanc, S. Kumar, M. Unger, I. Grbec, C. Pregelj, S. Šantel

---

<sup>14</sup> According to a poll conducted by BBC Music Magazine among 174 of the best composers of today.

and B. Šček, Marij Kogoj (1892-1956)<sup>15</sup> sowed the seeds of modern trends with his mixed choir “Trenotek” by the text of J. Murn Aleksandrov. The composition was published in 1914, the last year of New Chords.

Expressionism in Slovenian music began with Kogoj. The most important work of this time and place, Kogoj’s opera “Black Masks” (1927-29), surpassed even the European musical achievements of the time in terms of quality. After Kogoj, M. Bravničar established himself, followed by L.M. Škerjanc and S. Osterc; the last two even with “composition schools.” They were followed by S. Koporc, B. Arnič, D. Švara, J. Jakončič, F. Luževič, M. Kozina, M. Polič, F. Juvanec, A. Lavrin B. Leskovic and E. Ulaga; and then the composers of the second generation of Slovenian musical modernists following the Second World War, complemented by post-romantic creative tendencies: P. Šivic, J. Kaplan, M. Lipovšek, F. Šturm, K. Pahor, P. Lipar, D. Žebre, M. Pirnik, S. Jericijo, V. Mihelčič, Dr. R. Hrovatin, P.J. Sifler, K.M. Mizerit, S. Prek, P. Ramovš, U. Vrabec, J. Gregorc and S. Mihelčič.

Post-romanticism continued with R. Gobec, R. Simoniti, J. Gregorec, B. Adamič, U. Prevoršek and S. Hubad.

The third generation of Slovenian musical modernists is represented by authors/composers C. Cvetko, Aleksander Lajovic, M. Vodopivec, Z. Ciglič, J. Osana, B. Kantušer, C. Kren, U. Krek, F. Lampret, A. Weingerl, J. Bitenc, I. Šček, J. Komar, V. Lovec, V. Ukmar, P. Kalan and M. Žigon.

The latest such visions were continued by composers of the fourth generation, with their oeuvres after World War II: J. Matičič, P. Merku, J. Jež, M. Stibilj, K. Cipci, L. Vörös, S. Vremšak, Š. Mauri, I. Petrič, A. Srebotnjak, D. Škerl, I. Štuhec, D. Božič, I. Dekleva, V. Globokar, J. Gregorc, B. Kos, L. Lebič, M. Voglar, E. Gašperšič, M. Potočnik, L. Rancigaj, J. Strajnar, F. Jelinčič, P. Mihelčič, A. Ajdič, A. Klar, I. Mignozzi, B. Rajšter and many others.

---

<sup>15</sup> Marij Julij Kogoj was a student of A. Schönberg and F. Schreker in Vienna. It was extremely popular in the 1920s, and reached its peak with the aforementioned opera “Black Masks.” His career ended in 1932, when the composer was only 40 years old. He was then institutionalized for schizophrenia and remained there until his untimely death.

Individuality, nationality and universality were within the limits of the new orientations of Slovenian composers and were current and important, but they were slowly coming into the framework of postmodernist stylistic currents and industrial society by the end of the 20th century. Representatives of the so-called "Slovene music" fifth generation intervened in this way: M. Gabrijelčič, B. Kaplan, B. Kokol, A. Natek, B. Savicki, J. Trošt, A. Ipavec, F. Turnšek, Z. Ballata, J. Osredkar, U. Lajovic, J. Jezovšek, A. Gorjanc, F. Šojat, M. Tušek, A. Žuraj, V. Hrovat, T. Habe, S. Jurgec, A. Strajnar, B. Arnič Lemež, I. Kopecky, M. Feguš, J. Golob, M. Strmčnik, P. Kopač, et al.

The young, postmodernist, middle generation of today's Slovenian music creators, the 50- to 70-year-olds, are represented by the so-called sixth generation of composers: M. Šijanec, I. Majcen, F. Ban, A. Kumar, U. Rojko, B. Turel, T. Svete, B. Jež Brezavšček, M. Mihevc, M. Bizjak, P. Merljak, etc.

Those born in 1960, and even younger people, are now joining: B. Jashari, Dr. A. Misson, Dr. M. Raichenberg, Dr. P. Šavli, A. Solovera Roje, N. Firšt, B. Vremšak, I. Krivokapič, B. Rojko, Dr. J. Oblak Parker, D. Močnik, L. Vrhunc, U. Pompe, V. Avsec, D. Bavdek, A. Čopi, Dr. Ž. Stanič, R. Golob, V. Žuraj and many other newly graduated composers at home and abroad, as well as their even younger colleagues – students of composition and music theory at the Ljubljana Academy of Music and elsewhere.

Music in Slovenia in the 20th and 21st centuries are, too: The RTV Slovenija Big Band, developed by its conductors, B. Adamič, J. Privšek, P. Ugrin, A. Krajncan, L. Krečič and others; the Avsenik Brothers Ensemble; both opera and ballet houses, the one in Ljubljana with M. Hribnik and the one in Maribor with S. Krečič; the state symphony orchestra; the Slovenian Philharmonic with conductor M. Šarc; the RTV Slovenia Symphony with chief conductor L. Kuokman; both bands, the Police Orchestra with conductor N. Bečan and the Slovenian Army Orchestra with conductor M. Dragolič; and the Choir of the Slovenian Philharmonic with conductor S. Vrhovnik.

The creators/composers representing entertainment and folk music include: M. Rijavec, U. Koder, A. Soss, M. Sepe, B. Lesjak, J. Robežnik, J. Privšek, S. Stingl, D. Žgur, T. Janša, B.E. Rodošek, M. Mihelič, A. Arnol, L. Jakša, J. Novak, S. Avsenik,

Jr., G. Strniša, E. Spruk, A. Krajncan, M. Lazar, M. Vrhovnik Smrekar, D. Krajncan, et al.

From this abundance of folk music representatives and the relatively influential media and promotional music genre of the 20th and 21st centuries in Slovenia, we definitely cannot miss the legends, the typical representatives of this musical genre, such as the V. Avsenik and S. Avsenik brothers with their quintet, B. Kovačič, H. Artač, and other (musical) (re)productions.

The newest constellation of the youngest and most successful Slovenian composers, who nowadays actually continue to pull the old creative wagon right into today's musical moment, features Andrej Makor (b. 1987), Tine Bec (b. 1993), Matej Kastelic (b. 1994), Klara Mlakar (b. 1999) ...



**Fig. 11: Musicologist and professor P. Kuret (photo: Tihomir Pinter)**

## **14 Conclusion**

(Musical) modernity is marked by the breakthrough mood of the 1890s. The beginning is symbolically represented with the symphonic poem “Don Juan, Op. 20” (1889) by R. Strauss. This work is already completely open stylistically and musically modern. In this case, the modern extends from 1890 onward. It is definitely a kind of self-awareness of time.

Music-historical schisms from around 1890, on the one hand, and from 1910, on the other, are influential enough to justify the interpretation of music circa 1900 as a special period of musical modernity. Strauss' symphonic poem, from the year it was

published (1889), as well as Mahler's "Symphony No. 1" (according to C. Dahlhaus),<sup>16</sup> we called "new music" around 1910 and not in 1890!

Along with the already mentioned R. Strauss and G. Mahler, H. Pfitzner was also a herald of "new music" modernity since, according to C. Dahlhaus, the end of "musical modernity" was already marked in the 1920s when neoclassicism ended.<sup>17</sup>

As a kind of common musical highlight of this review, we can list at least some of the most current Slovenian musicians/interpreters/re-creators who created Slovenian music, together with creators/composers after 1945. Today we can talk about the comparison of many (Slovenian) artists, ensembles, orchestras, (musical) theaters and choirs with European achievements in our time and space.

If we highlight only those who have been in the European music arena for a long time with their achievements of this kind, they are, for example, clarinetist Mate Bekavac, flutist Irena Grafenauer, mezzo-soprano Marjana Lipovšek, violinist Igor Ozim, trombonist Branimir Slokar, the Slovenian Octet, pianist Dubravka Tomšič Srebotnjak, Trio Lorenz, tenor Jazen Lotrič ...

As the apotheosis of all the above, at least for the Slovenian share of 20th and 21st century music, we can conclude in comparison with the European space that it is now parallel, overtakes it, and sometimes still lags behind the Western European or even American music of today's time and space.

---

<sup>16</sup> Cf. Carl Dahlhaus-Helmut Loos-Leon Stefanija, *Glossary of Music Theory*. On the web: [pojmovnik.fri.uni-lj.si/moderna-glasbena/](http://pojmovnik.fri.uni-lj.si/moderna-glasbena/), retrieved 9/26/2022.

<sup>17</sup> Right there.



Fig. 12: Pianist and professor D. Tomšič Srebotnjak (Wikipedia)

## References

- Cvetko, D. (1958–1960). *History of musical art in Slovenia* (Vols. 1–3). State Publishing House of Slovenia.
- Cvetko, D. (1981). *Southern Slavs in the history of European music*. Obzorja.
- Jenuš, G., & Križnar, F. (Eds.). (2015). *Davorin Jenko 1835–1914: Proceedings of the symposium*. Archives of the Republic of Slovenia; Archives of Serbia.
- Koter, D. (2012a). *Slovenian music 1848–1918*. Student Publishing House.
- Koter, D. (2012b). *Slovenian music 1918–1991*. Student Publishing House.
- Križnar, F. (1978–2023). *Bibliography of works*. COBISS-IZUM.
- Križnar, F. (1997). *One hundred Slovenian composers/Contemporary musicians*. Prešernova družba.
- Križnar, F. (2002). *One hundred Slovenian musicians*. Prešernova družba.
- Križnar, F. (2022a, November 5). *From the beginnings to the baroque*. KUD KDO. <https://www.kud-kdo.si/zgodovina-slovenske-glasbe-i/>
- Križnar, F. (2022b, November 7). *Classics and Romanticism*. KUD KDO. <https://www.kud-kdo.si/zgodovina-slovenske-glasbe-ii/>
- Križnar, F. (2022c, November 8). *Modern*. KUD KDO. <https://www.kud-kdo.si/zgodovina-slovenske-glasbe-iii/>
- Križnar, F., & Pinter, T. (1997). *Contemporary Slovenian composers*. Prešernova družba; Vrba.
- Nagode, A., Cigoj Krstulović, N., et al. (Eds.). (2021). *History of music in Slovenia III: Music in Slovenia between 1800 and 1918*. Scientific Publishing House of the Faculty of Arts; Publishing House of the Slovenian Academy of Sciences and Arts.
- Rijavec, A. (1979). *Slovenian musical works*. State Publishing House of Slovenia.
- Sivec, J. (1976). *Opera through the centuries*. State Publishing House of Slovenia.
- Škulj, E. (2005). *Lexicon of church musicians: Musica sacra Slovenia*. Družina.
- Ukmar, V., Cvetko, D., & Hrovatin, R. (1948). *History of music*. State Publishing House of Slovenia.