



DOI: 10.4312/mz.58.1.161-184  
UDK 783.6:323.151(=163.6)(494)

# Sacred Folk Songs and the Slovenian Immigrant Community in Switzerland

Maša K. Marty

*University of Ljubljana*

## ABSTRACT

The article presents the role of sacred folk songs in the liturgy of the Slovenian Catholic Mission in Switzerland. It presents active singing as local ethnic cultural forms that have been transmitted from the “original homeland” and serve to create temporal and local continuity in the diasporic Slovenian Catholic community in Switzerland.

**Keywords:** singing, sacred folk songs, Slovenian immigrants, Slovenian Catholic community, Switzerland

## IZVLEČEK

Članek predstavlja vlogo cerkvenih ljudskih pesmi v liturgiji Slovenske katoliške misije v Švici. Petje predstavi kot lokalne etnične kulturne oblike, ki so se prenesle iz okolja »prvotne domovine« in ustvarjajo časovno in lokalno kontinuiteto v diasporični slovenski katoliški skupnosti v Švici.

**Ključne besede:** petje, cerkvene ljudske pesmi, slovenski izseljenci, slovenska katoliška skupnost, Švica

---

\* The research was conducted for my doctoral dissertation entitled “Migration and Music among Slovenians in Switzerland,” which I am conducting at the Department of Musicology, Faculty of Arts, University of Ljubljana, under the mentorship of Professor Svanibor Pettan.

## Introduction

“Without music there is no liturgy,” emphatically stated Friar Robert Podgoršek, “Friar with a Guitar,” as he introduced himself to me when I asked him about his work and sacred music in Switzerland’s Slovenian community. “Yes, it has to be, and you can’t do it without singing,”<sup>1</sup> parish priest Father David Taljat told me when I asked him about his musical ministry, about music in the Slovenian Catholic community and about singing during Sunday religious services. “Yes, these church songs are very beautiful to me,” replied my interlocuter M. M. when I asked her what she thought and how she experienced folk singing that is performed during Sunday church services.<sup>2</sup>

The main objective of my research conducted with the Slovenian community in Switzerland was securing data concerning sacred musical practices, and more specifically singing at Sunday church services. Singing is perceived by most Christians as the center of Christian life and worship, and in the case of the Slovenian Swiss diaspora always performed in the Slovenian vernacular language by church parishioners. When interviewing my interlocuters, we discussed singing as it remains a continuous musical practice in Switzerland’s relatively small Slovenian<sup>3</sup> community.

In my research, I proceeded from the assumption that music, in its various interpretive forms, remains a central element of religious life. I was interested in which specific kind of music – vocal music in my research case – complements and supports the liturgy and is in line with the life of the congregation, which is expected to participate actively. The purpose of the study was to find out what defines this music and what it is that the Slovenian Church in Switzerland preserves today from the continuum of tradition to create a richer and stronger common experience through musical collaboration. And moreover, I was interested in the nature of “musical locality” that is “locally meaningful and useful in the construction of Christian beliefs, theology, practice, and identity” (Ingalls et al. 2018, 3) in the Slovenian Catholic community in Switzerland. If faith is enacted through culture and in a particular culture, in this case the community in Switzerland, then the facts about which musical practices and contents develop a dialogue between faith and culture and which music reflects this dialogue are significant. It is also important to ask what this music means to the faithful who, in their regular weekly or monthly meetings, gather around the universal, Christian idea of the celebration of the Last Supper and

1 David Taljat, in discussion with the author (Zurich, May 3, 2013).

2 Interlocutor M. M., in discussion with the author (Bern, February 9, 2021). M. M. moved to Switzerland a few years ago to gain new knowledge and life experience. One of the communities she has found in Switzerland is the Slovenian Catholic community, where she is one of the few young immigrant women to have joined.

3 Today, around 150 people attend Slovenian Sunday services in Switzerland.

the sacrifice of Calvary, and thus participate in the liturgy to which Christians have both a right and a duty.

Before discussing the sacred folk songs in the liturgy of the Slovenian Catholic Mission in Switzerland, the role of the Slovenian Church in caring for Slovenian communities around the world is presented. A brief historical overview and an analysis of the importance of the Slovenian Catholic Mission for the Slovenian community in Switzerland is followed by a few words on the founding of the Slovenian Catholic community, which coexists in the multi-ethnic and multicultural environment of Switzerland. A brief insight into who in the Swiss Confederation is responsible for the Catholic pastoral care of immigrants and in what form is also provided.

For several years, I have been collecting information on musical practices within the Slovenian Catholic community, which is united under the Slovenian Catholic Mission. I visited the communities in Zurich, Amriswil, Olten, Winterthur, Basel, Rüti and Geneva between 2014 and 2016. I also visited the community in Bremgarten near Bern on numerous occasions between 2016 and 2022, and as a result was able to gain deeper insights into that community's liturgical practices and its sacred songs. Therefore, the singing analyzed in the present paper focuses on the traditions and performance practices of Bremgarten's community. During the two periods of research, I interviewed various members of the Slovenian Catholic Church (2015 and 2021), the former head of the Slovenian Catholic Mission, Capuchin Friar Robert Podgoršek (2014), and since 2013 I have been communicating with the diocesan priest and parish priest David Taljat, the mission's current leader who provided most of the information presented in this paper.

## **The Slovenian Catholic Community**

Slovenian religious communities in Switzerland were first established in the 1960s due to the growing influx of people who arrived in the country to work but wanted to continue their religious life in a new environment using their native language. Missions, however, were established in line with the post-conciliar idea, which increasingly focused attention on the holistic pastoral care among the migrants, in order to continue the Church's missionary activity. In 1969, the document "Instructio de pastorali migratorum cura" (Instructio 1969) was published, which sets out the Catholic Church's position on human migration and the development of civilization; the document also calls for the Church's task, among other things, to bring about fraternity among people.

The Swiss Bishops' Conference<sup>4</sup> was one of the first organizations to respond to the strong labor migration in the post-war period and today its

---

4 In 1965, the bishops approved the creation of the Swiss Catholic Association for Foreign Workers (SKAF), which in 2000 changed its name to Migratio – Commission of the Swiss Bishops'

mission is still the social and religious care of immigrant Catholics.<sup>5</sup> Almost 40% of Swiss Catholics have a migrant background and are a vital and growing part of the Swiss Catholic Church, which can therefore be perceived as a multinational community (Hofer 2020, 82; Schweizerisches Pastoralsoziologisches Institut – SPI 2021).<sup>6</sup> The Slovenian Catholic Mission in Switzerland is one of a number of Catholic missions and pastoral groups spread across six Swiss dioceses.<sup>7</sup> The changing dynamics of immigration from other countries are influencing the relationship between religions in Switzerland: whereas in the past Swiss cities were more Protestant and the countryside more Catholic, today the structure of religious confession in the cities exhibits an orientation in favor of the Catholic faith due to the immigration of Catholics (Schmid 2011).<sup>8</sup> The Swiss Church thus pays special attention to migrant Catholics, funding priests who offer services in more than twenty languages, dedicating space for services and for other pastoral work; it is concerned – in the words of Marc Schmid, Director of Migratio for several years – with “how to approach these people who find themselves in a new world, how to act so that they feel accepted in the local Church, so that they find their second home there” (Schmid 2011).<sup>9</sup>

Today, approximately 150 Slovenians are actively involved in the church life of the Slovenian Catholic Mission in Switzerland, making it one of the smallest of the “foreign” Catholic missions in Switzerland. Because most of the members are still from the first immigrant community, the mission is made up of members who immigrated to Switzerland and the Principality of Liechtenstein by the 1980s, and younger individuals or families are rarely present at religious services. As a rule, first-generation immigrants are integrated into

---

Conference for Migration. This name was intended to emphasize more clearly its mandate as an ecclesiastical commission.

- 5 The Swiss Bishops' Conference was one of the first institutions in Switzerland to respond to the strong labour migration in the post-war period with a commission. In 1965, it founded the Schweizerische Katholische Arbeitsgemeinschaft für die Fremdarbeiter SKA (Swiss Working Group for Foreign Workers) as its staff commission for migration. Its task was to draw public attention to the growing number of immigrants and their problems, and to provide social and religious care for them and their families. In 2000, the Bishops' Conference commission was renamed Migratio and still operates under that name with the same task (Schweizer Bischofskonferenz, 2021).
- 6 The church in the Canton of Zurich states, for example, that their church includes worshippers of 150 nationalities (Katholische Kirche im Kanton Zürich 2021).
- 7 Thus, in 2017, over 21.000 Catholic religious services were held in more than twenty languages (Pfeifer 2019).
- 8 Due to the growing shortage of Swiss priests, the Swiss Church is also looking for priests abroad, and more and more of them are coming from Russia, Africa, and India (Hofer 2020, 82).
- 9 Marco Schmid is the son of Slovenian parents, belongs to the second generation of immigrants in Switzerland and worked as Head of Migratio, the Office of the Swiss Bishops' Conference – Pastoral Care for Migrants, between 2008 and 2013. He then worked as Deputy Secretary General of the Swiss Episcopal Conference, and described his work by saying, “I was recruited by the Swiss Episcopal Conference to help immigrants live their faith” (Schmid 2011).

the Catholic community, but not subsequent generations. Second and third generation immigrants usually join the local Catholic Swiss church and no longer the Slovenian church of their parents. From interviews with some of them it is clear that they do not join the Slovenian diasporic church for two reasons: partly because the Slovenian Catholic Mission is not able/does not have the means to organize religious classes for youth, and also because church services performed in the Slovenian vernacular and according to traditional culture no longer fulfil their needs and expectations for religious experience. As individuals born in Switzerland and therefore integrated into the Swiss environment, they feel a sense of belonging to the local, Swiss Catholic Church. This also echoes the aspirations of the Swiss Catholic Church leadership who state: “Our aim is that after a certain period of time, the immigrants integrate into the parishes, that they overcome social, cultural, or even racial differences with the locals [...] breaking down racial and religious prejudices is also our task” (Schmid 2011).<sup>10</sup>

The Slovenian Catholic Mission is active in Switzerland, the Principality of Liechtenstein and the Austrian region of Vorarlberg and is overseen by Father Taljat.<sup>11</sup> In addition to the regular weekly or monthly religious services, there are also annual pilgrimages organized by Father Taljat.<sup>12</sup>

Twice a year, members of the Slovenian Catholic community receive the newsletter *Kažipot* (*Signpost*) by mail, which keeps them informed about events. Father Taljat also sends information via the website of the Slovenian Catholic Mission and social networking sites (Facebook, WhatsApp). In addition to the regular weekly liturgy, Father Taljat also carries out other pastoral tasks such as adult education, visiting the sick, house blessing, preparing individuals for the sacraments of the Church, etc. Until 2019, he was also very active in the field of music, as a composer, and in his own sound studio as a music producer and sound engineer. He has released several CDs of his own compositions and has published several original videos of Christian popular

---

10 Due to its geographical location, Vorarlberg is also more culturally connected to Switzerland than to Austria; even the teaching of the supplementary Slovenian language classes, which take place in both Switzerland and Austria, is carried out by a teacher from Switzerland rather than Austria. The priest also conducts services for Slovenian communities in other nearby countries where there is a shortage of pastors. Slovenian priests working abroad generally help each other in their pastoral work.

11 So far, pilgrimages have been made to various holy places, such as Lourdes in France, Fatima in Portugal, Compostela in Spain, Vadstena in Sweden, Altötting in Bavaria, Passau and Regensburg in Germany, as well as Rome, and Međugorje in Bosnia and Herzegovina.

12 These pilgrimages include the annual Marian Pilgrimage in the month of May to Kappelle Ahorn in Schwende (Canton Appenzell Innerrhoden), the summer pilgrimage abroad, which is held in a different location each time, and the nationwide pilgrimage to Einsiedeln. In recent years, the pilgrimage to Einsiedeln has been the largest Slovenian event in Switzerland; it was organised continuously until 2020, when it was cancelled due to the Covid-19 coronavirus pandemic, and in 2021 it was organised again, albeit slightly curtailed.

music via YouTube,<sup>13</sup> with the aim of bringing the Gospel message to a wider audience through new media and through Christian pop.

### Music Practices of the Slovenian Catholic Community in Switzerland

When asked about today's musical practices among the Slovenian Catholic community, Father Taljat replied that it is the singing at Mass that constitutes the main musical practice. Singing remains a continuous musical practice in the relatively small Catholic community in Switzerland; the priest's task is to promote and preserve the faith among Slovenians in Switzerland and to find a balance between the regulated general Catholic liturgical rite, the knowledge and abilities of the members of the community, and the most appropriate forms of expression of the local faith through native Slovenian culture. Through this approach, the priest links religion with Slovenian cultural practices in which the religious life of the community has been shaped and formed according to Slovenian local particularities. In this way, Father Taljat chooses a repertoire that supports the identity of the members of the Slovenian diasporic church, while reflecting the inculturation of the faith in the places of origin and the time in which those present in the Swiss diaspora acquired their faith.

By my use of the term sacred church folk songs (*cerkvene ljudske pesmi*), I mean those songs that are sung by congregants in the church nave, usually without printed musical notation. These are songs that are sung and transmitted by the people (Pisk 2019, 87), mostly through oral tradition, either learned by the congregants in their youth in the place they emigrated from, or acquired in a new environment through singing them with other Slovenian-speaking congregants during worship in Switzerland.

The songs sung by participants during religious services are grouped according to the seasons of the liturgical year of the Roman Catholic Church. They are divided into songs for Advent, Christmas, Ordinary Time 1 (between Christmas and Lent), Lent, Easter, Pentecost, Ordinary Time 2 (from Pentecost Sunday to the first Sunday of Advent), and the songs of the Virgin Mary, the songs of All Saints and the songs sung at funerals. This repertoire is sung during the liturgy and each liturgy consists of an entrance song, an offertory song, a communion song and a closing song at the end of the service.<sup>14</sup> Between the readings of the liturgy of the Word, one stanza of the entrance song is usually sung, as decided by Father Taljat. After the reading comes the singing of the choral alleluia without an additional verse. As Father Taljat explains, "We always sing it in the same way, because that's what they know."<sup>15</sup>

13 See for example Father Taljat's video *Jezus, vate zaupam* (*Jesus, I Trust in You*) on the following link: <https://youtu.be/HEKrwH4KfOA>.

14 On the structure and the meaning of the Mass see Krajnc (1996).

15 David Taljat, in discussion with the author (Zurich, February 14, 2022).

The sacred church folk songs chosen by Father Taljat<sup>16</sup> (see Appendix 1) are found in the church hymnal *Slavimo Gospoda (Praise the Lord)* (Šmolik and Škulj 1996), with lyrics only, since at Mass services the melody is introduced by Father Taljat, and the congregation, knowing the melodies, responds antiphonally. The collected and individually printed texts that Father Taljat brings with him each time replace the church hymnals that the congregation normally has in church during Mass. In this way, Father Taljat has found a practical solution for song choice during the liturgy, with a predetermined uniform repertoire for specific times within the church liturgical calendar. The pastor chooses the songs according to the knowledge of the worship attendees but also according to their singing abilities as most are not active singers.

The singing in the liturgies is performed in unison or in two parts, the latter in parallel thirds or sixths, and rarely with a bass line. Because the worshippers are elderly for the most part and their tonal range is rather limited, their pitch is not always accurate, nor is the timbre of their voices. Since they sing without instrumental accompaniment, their folk aesthetic of singing is prominent: they sing relatively loudly, without dynamic changes, in a relaxed way, and in a slow tempo. When the priest is not singing with the singing congregants, i.e. when they lose the singing lead that maintains the tempo, the slowing down of tempo becomes even more evident. One can observe this musical aesthetic, for example, in the song *Gospod, usmili se (Lord, Have Mercy)*, which is sung alternately by the priest and the congregation. The chant alternates between the relatively fast-paced, rhythmically precise style of the priest and the distinctive slow-paced, rubato style of the congregation that is characteristic of their internalized aesthetic perception. An interesting phenomenon that occurs in some of the songs, is that 3/4 meter is altered by the shortening of the second pulse so that it becomes an eighth note (Kumer 2002, 57); this results in the formation of 5/8 meter that is typical of the Slovenian folk song tradition.

The repertoire is oriented towards the knowledge and preservation of the main Christological and soteriological truths, and the sacred folk songs to the Virgin Mary are frequent, emphasizing her mediatorial role in salvation.<sup>17</sup> The large presence of songs to Mary, with lyrics printed on individual sheets, is intended for the many feasts dedicated to the Blessed Mother throughout the year. Father Taljat explained that it is “simply because they know them” because “most pilgrimages are made to shrines dedicated to Mary, most feasts in the year are dedicated to Mary, so songs to Mary are the ones most often sung.” Father Taljat considers it important to include “one sacred song to Mary in

---

16 The texts of the sacred folk song were printed by David Taljat on A3 paper and laminated to make the print last longer. The colours of the paper vary according to the time of the church year.

17 The veneration of the Virgin Mary is very characteristic of the Slovenian poetic tradition and “has its roots in the beginnings of Christianity in Slovenia. The first church in the Slovenian settlement territory [...] built around 768, was dedicated to Mary” (Kumer 2000, 227).



every Mass of the Slovenian liturgy; this is Slovenian spirituality, I can say, Mary's spirituality."<sup>18</sup>

Most of the congregation knows the sacred folk songs sung from their youth when they lived in their country of origin, so the printed lyrics are only a support allowing them to participate more easily in the singing. In Father Taljat's words, "I try to make room for as much singing as possible during the Mass."<sup>19</sup> This is an understandable strategy as the active participation of the faithful in worship plays an important role (Turino 2008). It constitutes musical localization (Ingalls et al. 2018, 3), understood as a "process whereby Christian communities take a variety of musical practices" and thus make them meaningful and useful for the renewal and continuation of Christian beliefs, practices, and identity (Reily and Dueck 2016, 13; quoted in Ingalls et al. 2018, 3). The whole congregation is therefore involved in the ritual which transmits messages to them "encoded in sound, lyrics, genre, and gesture" (Reily and Dueck 2016, 13; quoted in Ingalls et al. 2018, 3). The annual, recurring song repertoire, oriented to the liturgical year, conveys a rich variety of messages to the migrant community through musical and textual imagery. As Father Taljat pointed out in conversation, "When you hear repetition, you internalize it [...] with sacred music, its centuries, millennia of repetition [...] music is inscribed in the soul of a person through repetition, and you, when you sing these songs, you are not focused on the songs, you are rather in the presence of the holy and absorbed in the spiritual."<sup>20</sup>

The believers are thus not only passive listeners, but co-creators of the events; again and again, in common gatherings, as well as through singing, the faith is consolidated and persists, establishing continuity with the belief system that ensures consistency among believers themselves. By attending worship services in a (new) setting that are part of contemporary life, believers enter a timelessness that connects them to Christian truths through the culture of origin. Through the songs performed, the believers have thus not stepped out of their familiar, local, Slovenian environment, but the songs show them the way to their "origin and beginning." The community has thus created a certain timelessness in a (new) space, which is an important characteristic of religious diaspora communities (Bohlman 1997, 2013, 14–16, 108).

## **The Role of Singing in the Religious Rites of the Roman Catholic Church**

Singing is an "integral part of the solemn liturgy," as stated in the Constitution on Sacred Worship of the Second Vatican Ecumenical Council (Paul VI

18 David Taljat, in discussion with the author (Zurich, February 14, 2022).

19 David Taljat, in discussion with the author (Zurich, February 14, 2022).

20 David Taljat, in discussion with the author (Zurich, February 11, 2021).



1963). In the Old Testament scriptures, for example, the prophet and saint Zephaniah (3:17) writes, “The Lord [...] will rejoice over you in singing.” In addition, St Paul, in his Letter to the Colossians, wrote “Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts” (Col 3:16). The importance of music and singing has always been of great importance throughout the history of the Roman Catholic Church and has been the subject of much debate. A case in point is The Vatican meetings of church leaders that have always renewed views and instructions on the inclusion of music in services but singing has always been given great importance (Dyer 2001). Pope Benedict XVI reiterates this view by stating, “The importance of music in biblical religion is shown very simply by the fact that the verb ‘to sing’ (with related words such as ‘song,’ and so forth) is one of the most commonly-used words in the Bible. It occurs 309 times in the Old Testament and thirty-six in the New” (Benedict XVI 2014).

Church singing has also served as a medium for Slovenians to communicate Christian ideas beginning with the Christianization of the ancestors of contemporary Slovenians, in the eighth century (Kumer 2000, 226).<sup>21</sup> Singing in the Catholic Church in Slovenia represents a special, supreme form of prayer and has (almost continuously) accompanied the liturgy since the earliest Christian communities and remains an important element of it even today. The task of music in the church is to serve the liturgy, and its role is understood as “part of the liturgy, not its ornament” (Oblonšek 2018, 141). This was also the guiding principle of the liturgical renewal after the Second Vatican Council, which ordered active participation “*Actuosa participio*” (Paul VI 1963 – *Sacrosanctum Concilium* Art. 14). Thus, any form of Church sacred music is “to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites” (Paul VI 1963). When asked what importance he attached to singing in Slovenian worship, Father Taljat described it as: “impossible that it should be without singing, [...] a celebration is a celebration, without music there is no celebration, none, neither civil, nor spiritual, nor Christian.”<sup>22</sup>

Music, which has the task of contributing to the continuity and stability of culture (Merriam 2000, 179), also contributes to the transmission of religious doctrine and religious thought from one generation to the next, and to the reconstruction of personal and communal identity. Processes of transmission of religious doctrine continue after individuals move, and when the local church of origin moves with them, because as individuals move and relocate, places

21 For more on the history of the singing of the Slovenian people in worship and devotions, see Kumer (2000, 225–242).

22 David Taljat, in discussion with the author (Zurich, February 11, 2021).

move and relocate (Gregorič Bon et al. 2013, i). Liturgies in the Christian world differ from one another, they have a local character, and the purpose of the relocated churches – as is the case with the church of the relocated Slovenians under discussion – is to transfer the local character of the original place to the new place. By continuing to adapt and reconfigure their thought processes, the Slovenian priests in diaspora enable the Slovenian community to remain a partly singular, one could say “Slovenian” Catholic community, thanks to the renewal of linguistic and cultural elements. In this respect, (church) singing plays an important role as a part of culture. This is because “the relationship between religion and culture [is] a component of every religion, since religion is received, lived and transmitted in a cultural form” (Bahovec 2009, 322), and in this form it is also transmitted and continued in a new environment, in my case in Switzerland.

### **The Role and Importance of Singing for the Slovenian Catholic Community in Switzerland**

Folk singing in the Slovenian language remains an important pillar of worship in the Slovenian community. The Slovenian Catholic Mission supports and encourages it and pays “special attention to liturgical education and folk singing” (Štuhec et al. 2002, 33), because it believes that if the gathering for worship moves away from communal singing, the essential bond created between the participants is lost.

The choice of song repertoire that accompanies Slovenian liturgical services in Switzerland is not random; this is because as the priest, Father Taljat, adapts himself to the faithful, viewing his role and that of the priesthood as motivational, as expressed in the phrase “we are mobilizers.”<sup>23</sup> By taking this philosophical stance, he acknowledges his sensitivity to, and knowledge of the community’s cultural identity, and takes innovative action by incorporating their customs and traditions into worship contexts, on the basis of an ongoing process of dialogue (Bahovec 2009, 343). Since most of the attendees of Slovenian liturgies in Switzerland are older,<sup>24</sup> the song repertoire consists of sacred folk songs with familiar forms and repetitive structures, which the congregants learned and internalized during religious instruction and liturgy attendance in their youth in Slovenia.

At the beginning of his ministry in Switzerland, Father Taljat wanted to revisit and refresh the sacred song repertoire and teach the congregation some new songs, but, as he told me, “It didn’t work, and there is not enough time,” because he only meets with each community once a month, due to the services he leads in rotation throughout Switzerland. In discussing some of his unsuccessful

23 David Taljat, in discussion with the author (Zurich, February 11, 2021).

24 Most of the worshippers are over 70 years old.

initiatives to renew the repertoire,<sup>25</sup> he provided reasons related to the older worshippers remarking that “you’re not going to teach them any new sacred songs; they listen, but they don’t sing [...]”<sup>26</sup> To facilitate the participation of the majority, he picks those sacred folk songs that are known to all, since “people only know one or two” songs for each part of the liturgy (see Appendix 1).

The role of church songs has been and remains “to be sung together in liturgical and paraliturgical devotions” (Pisk 2019, 86), and the unified structure allows “people from different parishes and countries to sing together” (Pisk 2019, 86). Likewise, for the faithful, an established repertoire allows for a shared, repeated, and desired experience, since, in the words of the Father Taljat, “everyone young and old, everyone clings to this (sacred) folk songbook [church hymnal]<sup>27</sup> [...] when you hear the melody of the song, you connect it to the [liturgical] season [...] it connects you directly to the liturgy.”<sup>28</sup> This also points to the perception and interpretation of different musical styles for encounters between the Gospel message and culture of the place, where it is important that “the central conditions of genuine inculturation are spiritual discernment, distinguishing between the immutable contents of faith and the diversity of cultural expressions of faith, and developing a genuine dialogue between faith and cultures” (Bahovec 2019). Singing takes the role of a religious practice, which is a performative practice and, by constantly renewing itself, it continuously redefines, directs and assigns meanings to what is performed (Anidjar 2009, 368; quoted in Ingalls et al. 2013, 3).

Today’s song repertoire (see Appendix 1) in the Slovenian Church in Switzerland is meaningful as a document of the times; it communicates which songs are known in the whole Slovenian area and unites singers from the whole Slovenian environment.

Some of the songs from the collection *Slavimo Gospoda* are still sung in worship in most churches in Slovenia today, as they appear in church hymnal that are still in use in Slovenia. At the same time, Slovenia, the country of origin, still has a varied musical repertoire, which is made possible by the greater ability to find and include better singers and musicians in the liturgical rite. In Slovenia, the repertoire also includes newly-composed musical works that are more relevant to contemporary church congregations, which differ in terms of the possibilities and age structure of the congregation in Switzerland.<sup>29</sup>

---

25 For example, he told me of a younger congregant who wanted the liturgy to be sung with new hymns she had learned from youth groups in Slovenia, but the rest of the church did not know the hymns and therefore did not want to sing them.

26 David Taljat, in discussion with the author (Zurich, February 11, 2021).

27 The church hymnal *Slavimo Gospoda (Praise the Lord)* (Smolik and Škulj 1996).

28 David Taljat, in discussion with the author (Zurich, February 11, 2021).

29 I would like to thank the choirmaster and singer Bogdan Breclj for the information he provided about church singing in Slovenia.

A review of the repertoire is also interesting from the point of view of the church folk aesthetics that took shape among the fifty-year-old Slovenian immigrant Catholic community; it reveals that the congregants and the faithful “have at all times preferred to stick to tradition and sing ‘old’ church folk songs” (Kumer 2000, 234). The repertoire is traditional (see Appendix 1) and in line with the guidelines of the Roman Catholic Church. This means that in the liturgical context new genres of music cannot be introduced into the liturgy as is the case with some Protestant churches (Porter 2013, 201–217; Arnold 2013). In this respect, the Roman Catholic Church remains much more cautious, believing that “we cannot say that one song is as good as another. Generic improvisation or the introduction of musical genres which fail to respect the meaning of the liturgy should be avoided” (Benedict XVI 2007, 45–46).<sup>30</sup>

Caution in introducing new musical genres or styles for liturgical purposes was also affirmed at the 2017 conference *Music and the Church: Cult and Culture 50 years after Musicam Sacram*,<sup>31</sup> but the introduction of new musical trends in different local and national churches also shows differences in the interpretation of the Vatican’s instructions (Oblonšek 2018).<sup>32</sup>

Today, the Slovenian Catholic Mission in Switzerland is a permanent Slovenian entity, within the wider Slovenian community in the country. This entity is formed on the basis of ethnic and religious affiliation, although the active practice of religion is not a prerequisite for joining the community. Some individuals attend religious services within the Catholic Mission only to socialize, as they hardly or never attended church in Slovenia.<sup>33</sup> The permanent, structured and familiar community for most Slovenians who have moved to the Swiss diaspora provides a strong link to Catholicism, and for some individuals even represents, more importantly, a connection with “Slovenianness.” For example, because A. P. missed communicating in the Slovenian language,

30 The Catholic Church remains cautious about introducing more modern styles of music, not least because of the fear that this would introduce stardom or showmanship into the liturgy, which is not in line with the Roman Catholic doctrine on the celebration of the liturgy.

31 The conference was held in 2017 at the Vatican, on the occasion of the 50th anniversary of the publication of the document *Musicam Sacram* (Azevedo and Rouse 2017).

32 The Catholic Church’s position does not prevent new versions of popular songs from entering the Church’s Catholic and parish life, but it is strict about introductions into the liturgy. In Slovenia, the phenomenon of popular sacred music has been in existence since the late 1960s, culminating in the festival Ritem duha (Rhythm of the Spirit) in Maribor that began in 2002. Since 2014 the festival has been held in Ljubljana and renamed Ritem srca (Rhythm of the Heart; more about this at [http://ritemsrca.ognjisce.si/o\\_festivalu/ritem-srca-2014/](http://ritemsrca.ognjisce.si/o_festivalu/ritem-srca-2014/)).

33 There are also some who have not received the sacraments (baptism, confirmation, and Eucharist/holy communion) of initiation. In the past, according to my interlocutors, the social life of Slovenians, organised by the Slovenian Catholic Mission, was livelier. This topic was addressed by Ana Lepoša in her field research in Switzerland for her master’s thesis, when her interviewee told her: “It was more of a party. Then a Friar came with us because they had such a party. It was singing, dancing. It was more of a social gathering than really worshipping and having Mass” (Lepoša 2014, 27).

she took an interest in the Slovenian Catholic Mission, as she mentioned to me, “My mother even told me that if I missed the Slovenian [language] and the company, I should go to Mass.”<sup>34</sup>

It is clear that the role of religious ritual, carried out by the Slovenian Catholic Mission, is also an important part of the social life of some Slovenians in Switzerland. The liturgical rite, which has been continuously present and provided with a permanent structure since its foundation in 1968, renews the cohesion between the members of the community, connects the religious community with the past and contributes to the shaping of the present (Bohlman 2013, 107). It also preserves Catholic and Slovenian identity, and has a cohesive social function (Repič 2013, 154–160) among the members of the Slovenian community. This sentiment was also emphasised by Friar Robert Podgoršek who stated, “Yes, the unifying power of the Church remains.”<sup>35</sup>

The community formed under the umbrella of the Slovenian Catholic Mission maintains its autonomy, which is understood in a purist, traditional and also isolated (Pettan 2019, 43) form of continuing religious life, as it does not associate with other Christian communities in the country.<sup>36</sup> The entire religious ritual – including the musical selections – is identical to that of the country of origin and is performed unchanged during the weekly Sunday and feast days liturgy that the members of the community have learned in their native environment.

The main goal of the Slovenian Catholic Mission is fulfilled by the fact that the religious practices of Slovenians living in Switzerland are not integrated into the new environment, despite having to adapt to mainstream culture. The immigrants’ religion rather remains an expression of their identity in the Slovenian homeland, thus placing them outside of the mainstream, albeit in a self-contained manner. This orientation was and still is valid for the first generation of immigrants, who had a stronger inner urge, an intrinsic motivation to continue their religious life in a new country.

The closed nature of Catholic communities in Switzerland is reflective of the desire of parishioners to maintain their Slovenian identity when confronted with a new culture. By singing a selected repertoire of Slovenian sacred songs at the weekly liturgy, worshippers nurture and confirm their values and perception of the world. The liturgy is part of their affirmation of a true way of life, which they have had to redefine in their new surroundings. It is also engendering the sense of ethnic belonging to a religious community that is associated with the Slovenian Catholic Church. The liturgy represents their belief in the efficacy of sound and musical style as the right way to convey

---

34 A. P., in discussion with the author (Basel, May 17, 2014).

35 Robert Podgoršek, in discussion with the author (Škofja Loka, May 19, 2014).

36 This does not discount the fact that individuals are also active in local, Swiss Roman Catholic churches.

and achieve religious truths and to guide them towards the 'right' way of life (Engelhardt 2009, 36) as part of the broader experience of being in a new place (Ingalls et al. 2013, 10).

## Conclusion

Worship services within the Slovenian Church in Switzerland enable the continuation and renewal of the community's cultural heritage. In order to achieve a richer and stronger common experience, the Head of the Slovenian Catholic Mission seeks a balance between the prescribed Catholic liturgical rite, the identity, knowledge and skills of the community, and the most appropriate forms of expression of the local faith. The leader of the ecclesial community embraces the customs and traditions of the Slovene environment from which the community originates, and the processes of transmission of religious doctrine continue even after leaving the place of origin.

Though relatively small, the Slovenian Catholic community in Switzerland actively participates in liturgical services through singing, which remains a continuous musical practice. Singing, namely church singing, constitutes the only continuous musical activity of the wider Slovenian community in Switzerland as it is the only type of Slovenian vocal performance practice that is still performed regularly in the country on a weekly basis. Active involvement in the services represents an important participatory role for the congregants. It is particularly important for the worshippers who sing "old" religious songs, which convey messages to the diaspora community through musical, aural and textual imagery. Music is positioned as relevant and useful for the persistence of religiosity; through singing, the community connects religion with the Slovenian cultural sphere in which religious life has emerged, influenced by local Slovenian particularities. In this way, the intention of the Slovenian Catholic Mission is fulfilled, namely that the original religion of the Slovenians living in Switzerland, despite living and facing the culture of the new environment, is being integrated and continued in a new environment. This is especially true for the Catholic community in question, which is made up of first-generation immigrants. This community carries an inner urge and motivation to continue perpetuating their heritage.

The continued life of local musical forms, transferred from their original environment, creates continuity between the past and the present, between the original place and the new place of residence, and within the newly created mono-ethnic ecclesial community; it creates a "timelessness," which is an important and general feature of religious diasporic communities (Bohlman 2013, 14–16). United in the Slovenian Catholic community, Slovenian immigrants in the Swiss diaspora have chosen to preserve the integrated expression of their faith through the language and traditional music of the homeland,



both important elements of Slovenian cultural heritage. In making this choice, they maintain a traditional, purist stance that is in line with their sense of religious belonging. By actively participating in the singing of “old” Slovenian religious songs during weekly religious services, which constitutes the right medium for them to accept religious truths, they nurture and confirm their values and perception of the world. This music is therefore part of their perception and experience of a new “true” way of being, redefined through necessity, that is part of the wider experience of living in a new environment which for most has already become home.

## References

- Azevedo, Carlos A. Moreira, and Richard Rouse, eds. 2017. *Musica e Chiesa: Culto e cultura a 50 anni dalla Musicam Sacram, Roma, 2–4 marzo 2017*. Canterano, RM: Aracne editrice.
- Bahovec, Igor. 2009. “Prispevek sv. Pavla pri inkulturaciji krščanstva v helenistično kulturo: Izziv in navdih za srečanje med evangelijem in sodobno kulturo.” *Bogoslovni Vestnik / Theological Quarterly: Glasilo Teološke Fakultete v Ljubljani* 69, no. 3: 321–345. <http://www.dlib.si/?URN=URN:NBN:SI:DOC-22EWNLOK>.
- Benedictus XVI [Joseph Ratzinger]. 2007. *Evoharistija, zakrament ljubezni / Sacramentum caritatis*. Ljubljana: Družina.
- Benedictus XVI [Joseph Ratzinger]. 2014. *The Spirit of the Liturgy*. San Francisco: Ignatius Press.
- Benedik, Metod, et al., eds. 2002. *Cerkev na Slovenskem v 20. stoletju*. Ljubljana: Družina.
- Bohlan, Philip Vilas. 2013. *Revival and Reconciliation: Sacred Music in the Making of European Modernity*. Lanham, MD: Scarecrow Press.
- Bürgisser, Thomas, Frithjof Benjamin Schenk, and Nada Boškovska. 2017. *Wahlverwandtschaft zweier Sonderfälle im Kalten Krieg: Schweizerische Perspektiven auf das sozialistische Jugoslawien 1943–1991*. Bern: Diplomatiche Dokumente der Schweiz.
- Clifford, James. 1994. “Diasporas.” *Cultural Anthropology* 9, no. 3: 302–338. <http://www.jstor.org/stable/656365>.
- Drnovšek, Marjan. 2002. “Slovenski izseljenci in katoliška Cerkev.” In *Cerkev na Slovenskem v 20. stoletju*, edited by Metod Benedik et al., 127–146. Ljubljana: Družina.
- Drnovšek, Marjan. 2007. “The Attitudes of the State and the Catholic Church towards Slovenian Emigration: A Historian’s View.” In *Historical and Cultural Perspectives on Slovenian Migration*, edited by Marjan Drnovšek, 13–43. Ljubljana: ZRC SAZU.
- Dyer, Joseph. “Roman Catholic Church Music.” *Grove Music Online: Oxford Music Online*. Accessed August 22, 2021. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046758>.
- Engelhardt, Jeffers. 2009. “Right Singing in Estonian Orthodox Christianity: A Study of Music, Theology, and Religious Ideology.” *Ethnomusicology* 53, no. 1: 32–57.
- Götting, Thomas, et al., eds. 2020. *Shiva begegnet Suwa: Religion und Staat im Alltag*. [Exhibition Catalogue.] Bern: Polit-Forum Bern.
- Gregorič Bon, Nataša, Jaka Repič, and Alenka Janko Spreizer. 2013. *(Ne)gibanje in vzpostavljjanje kraja*. Ljubljana: Založba ZRC. DOI: 10.3986/9789612544836.
- Hofer, Julia, and Jasmine Helbling. 2020. “Wie die Kirche gegen Personalmangel vorgeht.” *Beobachter*. November 23, 2020. <https://www.beobachter.ch/gesellschaft/priester-ausdem-ausland-wie-die-kirche-gegen-personalmangel-vorgeht>.



- Ingalls, Monique, Muriel Swijghuisen Reigersberg, and Zoe C. Sherinian. 2018. "Introduction: Music as Local and Global Positioning: How Congregational Music-Making Produces the Local in Christian Communities Worldwide." In *Making Congregational Music Local in Christian Communities Worldwide*, edited by Monique Ingalls, Muriel Swijghuisen Reigersberg, and Zoe C. Sherinian. London: Routledge, Taylor and Francis Group.
- "Instructio de pastorali migratorum cura." 1969. *Acta apostolicae sedis: Commentarium officiale* 61: 614–643. August 22, 1969.
- Izseljenci in turisti: Dušnopastirska navodila papeških kongregacij; Slovenski prevod.* 1970. Ljubljana: Nadškofjski ordinariat.
- Katekizem Katoliške Cerkve.* 1993. Ljubljana: Slovenska škofovska konferenca.
- Katholische Kirche im Kanton Zürich. "Anderssprachige." Accessed August 2021. <https://www.zhkath.ch/engagement/gruppen/vielsprachige-kirche>.
- Kolar, Bogdan. 1991. "Cerkev in Slovenci po svetu." In *Zgodovina Cerkve na Slovenskem*, edited by Metod Benedik, 273–304. Celje: Mohorjeva družba.
- "Konstitucija o svetem bogoslužju." 1980. In *Koncilski odloki 2. Vatikanskega cerkvenega zbora (1962–1965)*, 51–94. Ljubljana: Nadškofjski ordinariat.
- Krajnc, Slavko. 1996. *Osnove gregorijanskega petja: Dubovna in glasbena predstavitev koralnega petja.* Ptuj: Samostan sv. Viktorina.
- Kumer, Zmaga, ed. 1988. *Lepa si, roža Marija: Zbirka slovenskih ljudskih pesmi o Mariji.* Celje: Mohorjeva družba.
- Kumer, Zmaga, ed. 1994. *Čez polje pa svetinja gre: Iz izročila nabožnih pripovednih pesmi na Slovenskem.* Mohorjeva družba: Celje.
- Kumer, Zmaga. 1996. *Vloga, zgradba, slog slovenske ljudske pesmi.* Ljubljana: Znanstvenoraziskovalni center SAZU.
- Kumer, Zmaga. 2000. "Ljudsko petje pri bogoslužju in pobožnostih na Slovenskem." *Communio* 10, no. 3: 225–242.
- Lepoša, Ana. 2014. "Življenje Slovencev v Švici in njihova vračanja." Master's thesis, University of Ljubljana, Faculty of Arts, Department of Ethnology and Cultural Anthropology.
- Merriam, Alan P. 2000. *Antropologija glasbe.* Ljubljana: Znanstveno in publicistično središče.
- Oblonšek, Cecilija. 2018. "Liturgična glasba po drugem vaticanskem cerkvenem zboru in doprinos Gregorja Zafošnika v glasbeno zakladnico pokoncilске Cerkve na Slovenskem." *Edinost in dialog: Revija za ekumensko teologijo in medreligijski dialog* 73, nos. 1–2: 139–161. <https://www.dlib.si/details/URN:NBN:SI:DOC-D2ODONSB>.
- Pangerl, Viljem. 1991. "Cerkev v Sloveniji po 2. svetovni vojni." In *Zgodovina Cerkve na Slovenskem*, edited by Metod Benedik, 235–251. Celje: Mohorjeva družba.
- Paul VI [Giovanni Battista Montini]. 1963. *Constitution on the Sacred Liturgy Sacrosanctum Concilium.* December 4, 1963. [http://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vat-ii\\_const\\_19631204\\_sacrosanctum-concilium\\_en.html](http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html).
- Paul VI [Giovanni Battista Montini] and Robert Svoboda. 1970. *Motuproprio über die Errichtung der Päpstlichen Kommission für Auswanderer- und Touristensorge.* Trier: Paulinus-Verlag.
- Pettan, Svanibor. 2019. "Sounds of Minorities in National Contexts: Ten Research Models." *Muzikološki zbornik* 55, no. 2: 41–64. DOI:10.4312/mz.55.2.41-64.
- Pfeifer, Regula. 2019. "Katholische Missionen kosten die Kirche rund 35 Millionen Franken." *Katholisches Medienzentrum*, March 26, 2019. <https://www.kath.ch/newsd/katholische-missionen-kosten-die-kirche-rund-35-millionen-franken/>.
- Pisk, Marjeta. 2019. "Rokopisne pesmarice – med religioznim in ljudskim." *Traditiones* 48, no. 2: 69–95. DOI: 10.3986/Traditio2019480204.

- Porter, Mark. 2013. "Moving Between Musical Worlds: Worship Music, Significance and Ethics in the Lives of Contemporary Worshipers." In *Christian Congregational Music: Performance, Identity and Experience*, edited by Monique M. Ingalls, Carolyn Landau, and Tom Wagner, 201–216. London: Routledge. DOI: 10.4324/9781315571850.
- "Rafaelova družba." 1997. *Traditiones*, no. 26: 438. Published online December 8, 2014. <https://www.dlib.si/stream/URN:NBN:SI:doc-ZIJLOWSJ/1669b9a1-8bd2-4775-a2cc-ca7f8c577b74/PDF>.
- Rafaelova družba. 2013. "Nastanek Rafaelove družbe." 2013. <https://www.rafaelova-druzba.si/zgodovina>. May 21, 2013.
- Ramnarine, Tina K. 2007. "Musical Performance in the Diaspora: Introduction." *Ethnomusicology Forum* 16, no. 1: 1–17. June 1, 2007. <http://www.jstor.org/stable/20184574>.
- Renz, Patrick, Daniel Kosch, and Regula Ruffin. 2019. *Migrantenpastoral in der Schweiz: Auswertung einer Erhebung der Ist-Situation und ihrer Beurteilung*. Socialdesign im Auftrag des Kooperationsrates von SBK und RKZ, Bern. January 15, 2019. [https://www.migratio.ch/de/wp-content/uploads/sites/9/2020/06/28a\\_DE-Situationsanalyse-Migrantenpastoral-CH\\_def-v250219.pdf](https://www.migratio.ch/de/wp-content/uploads/sites/9/2020/06/28a_DE-Situationsanalyse-Migrantenpastoral-CH_def-v250219.pdf).
- Repič, Jaka. 2013. "Prazniki, socialni spomin in oblikovanje slovenske skupnosti v Argentini." In *Politika Praznovanja*, edited by Ingrid Slavec Gradišnik and Mitja Velikonja, 153–172. Ljubljana: Znanstvena založba Ljubljana.
- Risi, Marisu. 2018. "Wallfahrt nach Einsiedeln: Gesellschaftliche Praktiken; Lebendige Traditionen in der Schweiz." *Bundesamt für Kultur BAK: Eidgenössisches Departement des Innern EDI*. June 1, 2018. <https://www.lebendige-traditionen.ch/tradition/de/home/suche.html#Risi%2C%20Marius>.
- Safran, William. 1997. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora* 1, no. 1: 83–99. DOI:10.1353/dsp.1991.0004.
- Saje, Andrej. 2007. "Živiljenjepis pokojnega nadškofa in metropolita, msgr. dr. Alojzija Šuštarja." *Služba za informatiko pri SŠK*. June 29, 2007. <http://aktualno.rkc.si/index.php/content/display/5920/arhivnovica-6001>.
- Schmid, Marco. 2011. "Za priseljence so švicarske cerkve premajhne." Interview by Ksenja Hočevar. *Družina*. <https://www.druzina.si/ICD/spletnastran.nsf/clanek/60-38-NasPogovor-1>.
- Schweizer Bischofskonferenz. [n. d.]. "Slowenischsprachige Gemeinschaft." *Migratio*. Accessed March 2021. <https://www.migratio.ch/migrationspastoral/anderssprachige-gemeinschaften/slowenischsprachige-gemeinschaft/>.
- Schweizerisches Pastoralsoziologisches Institut – SPI. [n. d.]. "Religionszugehörigkeit und Migrationshintergrund." *Kirchenstatistik*. Accessed August 2021. <https://kirchenstatistik.spi-sg.ch/religionszugehoerigkeit-und-migrationshintergrund/>.
- Smodiš, Karlo. 2008. "Biseri na plašču Cerkve (2. del); S. Avrelija Pavel." *Družina*. <https://www.druzina.si/clanek/57-28-biseri-na-plascu-cerkve2del>.
- Smolik, Marijan, and Edo Škulj, eds. 1996. *Slavimo Gospoda: Bogoslužna pesmarica in molitvenik; Besedila*. Celje: Mohorjeva družba.
- Solomon, Thomas. 2015. "Theorizing Diaspora in Music." *Urban People* 17, no. 2: 201–219. <https://urbanpeople.cuni.cz/LMENG-36.html>.
- Statistik, Bundesamt. 2020. "Religionszugehörigkeit – 2016–2018." [Diagramm.] *Bundesamt für Statistik*. March 26, 2020. <https://www.bfs.admin.ch/bfs/de/home/statistiken/bevoelkerung/sprachen-religionen/religionen.assetdetail.12228965.html>.
- Statistik, Bundesamt. 2022. "Religionszugehörigkeit seit 1910: Ständige Wohnbevölkerung ab 15 Jahren." *Bundesamt für Statistik*. Accessed January 30, 2020. <https://www.bfs.admin.ch/asset/de/je-d-01.08.02.01>.

- Stres, Anton. 2011. "Slovenstvo se ohranja tam, kjer je dejavnost cerkve močna." Interview by Blanka Markovič Koren. *Slovenija danes* 9: 8–9.
- "Sveto pismo na internetu." [n. d.]. *Svetopisemska družba Slovenije: Biblija.net*. Accessed March 2021. <https://www.biblija.net/biblija.cgi?m=Sof+3%2C14-20&cid13-1&xpos=0&set=2&l=sl>.
- Šircelj, Milivoja, Milena Ilić, and Irena Križman. 2003. *Verska, jezikovna in narodna sestava prebivalstva Slovenije: Popisi 1921–2002*. Ljubljana: Statistični urad Republike Slovenije. <http://www.dlib.si/?URN=URN:NBN:SI:DOC-0TNJ0XB4>.
- Štuhec, Ivan. 1999. "Cerkev na Slovenskem po letu 1990." In *Zgodovina Katoliške cerkve*, edited by Josef Lenzenweger et al., 543–556. Celje: Mohorjeva družba.
- Štuhec, Ivan, et al., eds. 2002. *Izberi življenje: Sklepni dokument*. Ljubljana: Družina.
- Taljat, David. [n. d.]. "Zgodovina." *Slovenska misija – Slowenen-Mission: Schweiz – Fürstentum Liechtenstein – Vorarlberg*. Accessed February 2015. <http://www.slomisija.ch/SLOMISIJA/zgodovina/>.
- Taljat, David. 2004. "Kaj početi z vero?!" Interview by Nataša Medvešček. *Ona: Ženski magazin Dela in Slovenskih novic*, July 7, 2004: 8–12.
- Taljat, David. 2011. "Jesus, vate zaupam." May 4, 2011. YouTube video, 3:59. Accessed August 2021. <https://youtu.be/HEKrwH4KfOA>.
- Turino, Thomas. 2004. Introduction. *Identity and the Arts in Diaspora Communities*, edited by Thomas Turino and James Lea, 3–19. Warren, MI: Harmonie Park Press.
- Turino, Thomas. 2008. *Music as Social Life: The Politics of Participation*. Chicago: The University of Chicago Press.

## Appendix 1

### *The song repertoire of the Slovenian Catholic Mission in Switzerland from the book Slavimo Gospoda (Praise the Lord)*

The songs from the collection *Slavimo Gospoda* are grouped here according to the time of the liturgical year when they are sung. Besides their title in Slovenian and English and their consecutive number in the collection, the names of the composer and text-writer are also given in separate columns (“Composer” and “Text” respectively; where no name is listed, the author of the music or text is unknown).

Season in the Liturgical Year	Title	Number of the song	Composer	Text
Advent	<i>Je angel Gospodov</i> ( <i>The Lord's Angel</i> )	171		
	<i>Vi, oblaki, ga rosite</i> ( <i>The Dew from Heaven</i> )	21	Gregor Rihar	Blaž Potočnik
	<i>Poslan z nebes je angel</i> ( <i>The Angel is Sent from Heaven</i> )	19		Martin Železnik
	<i>Zdaj razsvetljena je noč</i> ( <i>The Night is Now Illuminated</i> )	25, 26		Simon Gaberc
Christmas	<i>Sveta noč</i> ( <i>Silent Night</i> )	57	Franz Gruber	Radoslav Silvester
	<i>Rajske strune</i> ( <i>The Heavenly Strings</i> )	54	Valentin Štolcer	Josip Levičnik
	<i>Poslušajte, vsi ljudje</i> ( <i>Listen, All People</i> )	50		
	<i>Božji nam je rojen Sin</i> ( <i>The Son of God is Born</i> )	40	Ivan Zupan	
	<i>Glej zvezdice božje</i> ( <i>Look, the Stars of God</i> )	42	Leopold Belar	Andrej Praprotnik
	<i>Kaj se vam zdi, pastirci vi</i> ( <i>What do You Think, Shepherds</i> )	45		Luka Dolinar in Hilarij Zorn
	<i>Tam stoji pa hlevček</i> ( <i>There is a Small Stable</i> )	56		

Season in the Liturgical Year	Title	Number of the song	Composer	Text
Ordinary Time 1.A (between Christmas and Lent)	<i>Oče večni v visokosti</i> ( <i>Eternal, Heavenly Father</i> )	292	Josef Fabian	Andrej Praprotnik
	<i>K tebi, Bog in naš Gospod</i> ( <i>We Are Coming to You, God, and Our Lord</i> )	385	Lojze Mav	
	<i>K tebi, Jezus ljubeznivi</i> ( <i>I Wish to Come to You, Dear Jesus</i> )	428	Andrej Vavken	
	<i>Mogočno se dvigni</i> ( <i>Lift Up Mightily</i> )	433	Josip Čerin	Krizostom Sekovanič
	<i>Tebe ljubi moja duša</i> ( <i>My Soul Loves You</i> )	452		
	<i>Še gori ljubezen</i> ( <i>Love Still Burns</i> )	207	Franc Kimovec	
	<i>Veš, o Marija, moje veselje</i> ( <i>Do You Know My Joy, O Mary</i> )	215	Blaž Potočnik	
	<i>Marija, pomagaj nam sleherni čas</i> ( <i>Mary, Help Us Every Day</i> )	184		
Ordinary Time 1.B (between Christmas and Lent)	<i>Bog, pred tvojim veličastvom</i> ( <i>God, In Front of Your Majesty</i> )	383	Gregor Rihar	Janez Jurkovič
	<i>Oče večni, na oltar</i> ( <i>Eternal Father, to the Altar</i> )	410	Franc Kimovec	Gregor Mali
	<i>Hvali, svet, Odrešenika</i> ( <i>All Praise the Saviour</i> )	425		Anton Martin Slomšek
	<i>Jezus, ti si vinska trta</i> ( <i>Jesus, You Are the Vine</i> )	472		
	<i>Lepa si, lepa si, roža Marija</i> ( <i>Beautiful, Beautiful You Are, Rose Mary</i> )	176		

Season in the Liturgical Year	Title	Number of the song	Composer	Text
Lent	<i>Daj mi, Jezus, da žalujem</i> ( <i>Jesus, Allow Me to Mourn</i> )	65		
	<i>Kraljevo znamenje</i> ( <i>Sign of the King</i> )	66	Andrej Vavken	
	<i>Oljsko goro tiha noč pokriva</i> ( <i>A Silent Night Lies over the Mount of Olives</i> )	81		
	<i>Duša, le pojdi z mano</i> ( <i>Soul, Just Come with Me</i> )	778		
	<i>Oh, prizanesi, Oče premili</i> ( <i>Save Me, Dear Father</i> )	77		
	<i>Mati žalostna je stala</i> ( <i>The Sorrowful Mother Was Standing</i> )	73		
Easter	<i>Dan presveti, dan veselja</i> ( <i>Holy Day, a Day of Joy</i> )	12	Andrej Vavken	
	<i>O, Marija, bodi zdrava</i> ( <i>O Mary, Be Well</i> )	121	Karlo Adamič	
	<i>Jezus naš je vstal od smrti</i> ( <i>Our Jesus has Risen from the Dead</i> )	124	Gregor Rihar	
	<i>Zapoj veselo, o Kristjan</i> ( <i>Sing Joyfully, O Christian</i> )	127	Andrej Vavken	
	<i>Raduj, nebeška se Gospa</i> ( <i>Rejoice, Lady of Heaven</i> )	130		
	<i>Skalovlje groba se razgane</i> ( <i>The Tomb was Opened</i> )	133	Leopold Cvek	
	<i>S skupno pesmijo prosimo</i> ( <i>We Ask with a Communal Hymn</i> )	140		Andrej Praprotnik
	<i>Hvali, svet, Odrešenika</i> ( <i>All Praise the Saviour</i> )	425		Anton Martin Slomšek
	<i>Lepa si, lepa si, roža Marija</i> ( <i>Beautiful, Beautiful You Are, Rose Mary</i> )	176		

Season in the Liturgical Year	Title	Number of the song	Composer	Text
Ordinary Time 2.A (from Pentecost Sunday to the first Sunday of Advent)	<i>Bog, pred tvojim veličastvom (God, in Front of Your Majesty)</i>	383	Gregor Rihar	Blaž Potočnik
	<i>Oče večni, na oltar (Eternal Father, to the Altar)</i>	410	Franc Kimovec	Gregor Mali
	<i>S skupno pesmijo prosimo (We Ask with a Communal Hymn)</i>	140		Andrej Praprotnik
	<i>Hvali, svet, Odrašenika (All Praise the Saviour)</i>	425		Anton Martin Slomšek
	<i>Jezus, ti si vinska trta (Jesus, You Are the Vine)</i>	472		
	<i>Lepa si, lepa si, roža Marija (Beautiful, Beautiful You Are, Rose Mary)</i>	176		
	<i>Marija, mati ljubljena (Beloved Mother Mary)</i>	180		Andrej Praprotnik
	<i>Ti, o Marija (You, O Mary)</i>	212	Angelik Hribar	
Ordinary Time 2.B (from Pentecost Sunday to the first Sunday of Advent)	<i>K tebi, Bog in naš Gospod (We Are Coming to You, God, and Our Lord)</i>	358		
	<i>Mašnik k darovanju (The Priest Invites Us)</i>	408	Lojze Mav	Gregor Mali
	<i>Jezus naj živi (Long Live Jesus)</i>	419		s. Fančiška Grizold
	<i>Tebe ljubi moja duša (My Soul Loves You)</i>	452		
	<i>Ti, o Marija (You, O Mary)</i>	212		Angelik Hribar



Season in the Liturgical Year	Title	Number of the song	Composer	Text
Songs of the Virgin Mary	<i>Kraljica venca rožnega</i> ( <i>Queen of the Rosary</i> )	175		
	<i>Bodi nam pozdravljena</i> ( <i>We Welcome You</i> )	160	Ignacij Hladnik	Anton Dolinar
	<i>Ti, o Marija</i> ( <i>You, O Mary</i> )	212	Angelik Hribar	
	<i>Veš, o Marija, moje veselje</i> ( <i>You Know My Joy, O Mary</i> )	217	Blaž Potočnik	Jožef Virk
	<i>O, Marija, naša ljuba mati</i> ( <i>O Mary, Our Beloved Mother</i> )	199	Gregor Riha	Luka Jeran
	<i>Marija, pomagaj nam</i> <i>sleherni čas</i> ( <i>Mary, Help Us Every Day</i> )	184		
	<i>Še gori ljubezen</i> ( <i>Love Still Burns</i> )	207		Franc Kimovec
	<i>Marija, mati ljubljena</i> ( <i>Beloved Mother Mary</i> )	180		Andrej Praprotnik
	<i>Lepa si, lepa si, roža Marija</i> ( <i>Beautiful, Beautiful You Are, Rose Mary</i> )	176		
The songs of All Saints and the songs sung at funerals	<i>V nebesih sem doma</i> ( <i>I Am Home in Heaven</i> )	539		
	<i>K tebi želim, moj Bog</i> ( <i>Nearer, My God, to Thee</i> )	429	Sarah F. Adams	Stanko Premrl
	<i>Usmiljeni Jezus</i> ( <i>Merciful Jesus</i> )	454	Ignacij Hladnik/ Gregorij Pečjak	
	<i>Lepa si, lepa si, roža Marija</i> ( <i>Beautiful, Beautiful You Are, Rose Mary</i> )	176		
	<i>Zvonovi zvonijo</i> ( <i>The Bells are Ringing</i> )	222		Simon Gaberc

## POVZETEK

**Ljudske cerkvene pesmi in slovenska izseljenska skupnost v Švici**

Prispevek predstavlja vlogo cerkvenih ljudskih pesmi v liturgiji slovenske katoliške misije v Švici. Slovenska katoliška misija v Švici je bila ustanovljena konec 60. let ob številčnejšem izseljevanju iz slovenskega okolja na začasno delo v Švici. Nastala je z namenom, da slovenskim migrantom nudi versko oskrbo v domačem jeziku in kulturi. Znotraj širše slovenske skupnosti se je osnovala slovenska katoliška skupnost, združevala se je tako na verski kot tudi – ali celo predvsem – na etnični osnovi. Današnja skupnost sestavljajo pretežno člani prve ustanovljene skupnosti, ki so svoj prvotni namen začasne migracije spremenili v stalno bivanje v Švici. Redna srečanja pri bogoslužju z letno ponavljajočo se strukturo, ki temelji na skupni etnično-verski pripadnosti, so za njene člane še vedno pomembna. Nekoč bogatejša glasbeno življenje skupnosti se je danes skrčilo na aktivno petje cerkvenih slovenskih pesmi pri liturgiji, ki so osrednjega pomena za identiteto slovenske katoliške diaspore. Obenem to cerkveno petje predstavlja edino redno in kontinuirano glasbeno dejavnost širše slovenske skupnosti v Švici. Članek te pesmi obravnava kot lokalne etnične kulturne oblike, prenesene iz okolja »prvotne domovine,« ki ustvarjajo kontinuiteto med preteklostjo in sedanjostjo, med prvotnim in novim krajem bivanja, v brezčasnosti slovenske katoliške skupnosti, ki je nastala v Švici.

## ABOUT THE AUTHOR

**MAŠA K. MARTY** (masamarty@gmail.com) completed her undergraduate studies at the Academy of Music in Ljubljana, Slovenia. In 1995, she joined the Institute of Ethnomusicology ZRC SAZU (Research Centre of the Slovenian Academy of Sciences and Arts) as a research ethnomusicologist and completed her postgraduate studies at the Department of Ethnology and Cultural Anthropology, Faculty of Arts in Ljubljana. During this time she has been researching traditional music in past and contemporary culture in Slovenia. In recent years, she has focused on musical practices in relation to identity and space, new musical phenomena in various cultural settings, the music of ethnic groups and minority related problematics. As part of her PhD studies at the Department of Musicology, Faculty of Arts in Ljubljana, she is studying the context of musical developments in migrant environments and researching the cultural life of immigrants from Slovenia in Switzerland, where she has been living for the last few years.

## O AVTORICI

**MAŠA K. MARTY** (masamarty@gmail.com) je diplomirala na Akademiji za glasbo v Ljubljani. Leta 1995 se je zaposlila kot raziskovalka-etnomuzikologinja na Glasbenonarodopisnem inštitutu ZRC SAZU ter v okviru podiplomskega študija zaključila magisterij na Oddelku za etnologijo in kulturno antropologijo Filozofske fakultete v Ljubljani. V tem času je raziskovala tradicijsko glasbo v pretekli in sodobni kulturi na Slovenskem. V zadnjih letih se posveča glasbenim praksam v povezavi z identiteto in prostorom, novim glasbenim pojavom v raznih kulturnih okoljih ter glasbi etničnih skupin in z njo povezano manjšinsko problematiko. V okviru doktorskega študija na Oddelku za muzikologijo Filozofske fakultete v Ljubljani proučuje kontekst glasbenih dogajanj v migrantskih okoljih in se posveča raziskovanju kulturnega življenja slovenskih skupnosti v Švici, kjer zadnja leta tudi živi.