

ABSTRACT

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“Miruj, miruj, srce moje”: A contribution to the research of music in (mediated) performance

In his book *Ilirski glazbenici* Franjo Kuhač documented, and in the collection *Južno-slovenske narodne popievke* published eleven songs for which Pajo Kolarić confirmed that he composed them. This contribution follows the path of these songs in performances mediated by the record industry, and comparatively in fieldwork recordings.



Expectedly, the largest number of performances (that is, recordings), about twenty, relates to “Miruj, miruj, sr[d]ce moje” [Be peace for my heart]: from the earliest commercial recordings of Albin Lukasch for E. Berliner’s Gramophone and Marko Vušković for the Gramophone Company at the beginning of the 20th century (probably 1901, and 1902 respectively), and recordings from the 1920s and 1930s (Josip Batistić for Victor in 1924, and for the Edison Bell Penkala between June 1929 and the end of 1931; Piero Pierotić for Columbia), through the largest number of recordings in the period from 1967 to the end of the 1980s (Marko Novosel, Gita Šerman, Ljiljana Šljapić, Dubravka Zubović, Helena Sabljak, Miroslav Belamarić, Magdalena Leonides Andrasic, Kvartet “Studio”, ensemble “Riviera”, ensemble “Tamburica”, Duquesne University Tamburitians, St. John’s Catholic Club Tamburitians, Slavonsko tamburaško društvo [Slavonian tambura society] “Pajo Kolarić”; mostly released by Jugoton, but also other Yugoslav and overseas companies), to the recordings from 1992 until today (Vera Svoboda, Gabi Novak, Jacques Houdek, Rockoko orchestra, Croatian Radio and Television Choir, and Dance and revue orchestra; published by Orfej and Croatia Records). Besides, there is a small number of commercial and/or fieldwork recordings and music transcriptions of Kolarić’s songs “Odsad više, draga”, “Kako može duša tvoja” and “Šeto sam se gori doli”.

Using the example of Kolarić’s songs, I shall examine some key characteristics of the record industry, the problems of its research, and the relationship between commercial releases and fieldwork documentation. In addition, concentrating on “Miruj, miruj,” I shall try to answer three additional questions: What does the reach of the recording industry towards this song say about its understanding in a certain social, political, and cultural context and environment? Are there, and how have performance preferences changed over time? What is the relationship between the categories of traditional, popular and classical music, that is, whether the performance itinerary of this song testify against the conventional differentiation between these categories?