

Deutsches Volksliedarchiv
Freiburg im Breisgau



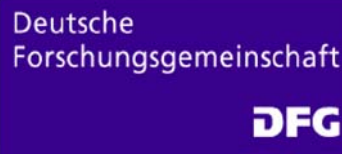
Vom *Wunderhorn* zum Internet

Perspektiven des „Volkslied“-Begriffs
und der Edition populärer Lieder

Freiburg i. Br., 3. – 7. April 2006

36. Jahrestagung der
Kommission für Volksdichtung
International Ballad Commission
Commission Internationale pour l'Étude de la Chanson Populaire
in der *Société Internationale d'Ethnologie et de Folklore* (SIEF)

Die Tagung wird gefördert durch die



Tagungsorganisation:

Barbara Boock
Dr. Eckhard John
PD Dr. Tobias Widmaier

Veranstaltungsassistenz, Organisation:
Simone Meyer, M.A.

Beratende Mitarbeit:
Dr. Jürgen Dittmar

Kommission für Volksdichtung (SIEF)

Präsidentin: Prof. Dr. Sabine Wienker-Piepho
Vize-Präsidentinnen: Dr. Marjetka Golež Kaučič und Dr. Isabelle Peere
Sekretäre: Dr. David Atkinson und Barbara Boock
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Deutsches Volksliedarchiv

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Das Deutsche Volksliedarchiv (DVA) ist das kulturelle Gedächtnis der traditionellen und populären Lieder im deutschsprachigen Raum. Es wurde 1914 von John Meier begründet und hat sich rasch zu einem der führenden Institute der internationalen Volksliedforschung entwickelt. Der Schwerpunkt der wissenschaftlichen Arbeit des DVA lag lange Zeit auf der Balladen-Edition. Heute arbeitet das Archiv an einer neuen historisch-kritischen Edition deutschsprachiger Popularlieder. Sie wird im Internet publiziert, ihre Konzeption und Ziele finden sich unter www.liederlexikon.de

The German Folksong Archive - Deutsches Volksliedarchiv (DVA) - is the collective memory of the traditional and popular songs in the German-speaking regions. Founded by John Meier in 1914, it developed quickly into one of the leading institutions of international folksong research. Over a long period of time, DVA's main field of research was the editing of ballads. Today the Archive's work is focused on the creation of an historical-critical edition of popular songs in German. This edition will be published on the World Wide Web and for further information on its aims and objectives, please consult www.liederlexikon.de

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Des Knaben Wunderhorn



Alte deutsche Lieder
L. Achim v. Arnim • Clemens Brentano.



Heidelberg, bey Mohr u. Zimmer.
Frankfurt bey J. B. Mohr

1806.

Des Knaben Wunderhorn, Titel der Erstaussgabe, Heidelberg 1806

Willkommen

... in Freiburg und willkommen zu einer kleinen Geburtstagsfeier: 1966 wurde die „Kommission für Volksdichtung“ (SIEF) durch Initiative des Deutschen Volksliedarchivs in Freiburg begründet, und nun kehrt sie zum 40-jährigen Jubiläum nach Freiburg zurück.

Und noch ein weiteres Jubiläum ist zu begehen: Vor 200 Jahren erschien die Erstausgabe von *Des Knaben Wunderhorn* (1806/08). Daher rückt unsere Tagung auch Fragen der wissenschaftlichen Edition populärer Lieder ins Zentrum der Diskussion.

Die dreibändige Edition von Achim von Arnim and Clemens Brentano hat die Vorstellungen vom „Volkslied“ maßgeblich geprägt und die Volksliedforschung wie -rezeption in Deutschland nachhaltig beeinflusst. Sie bietet somit auch einen vorzüglichen Ausgangspunkt, sich mit grundsätzlichen Fragen zur Theorie und Praxis heutiger Populärliebforschung im internationalen Kontext auseinanderzusetzen.

Wir freuen uns über die vielen Teilnehmer aus den verschiedensten Teilen der Welt – von Norwegen bis zur Türkei, von der Ukraine bis Kalifornien – und das damit verbundene weitgreifende Spektrum der behandelten Themen.

Wir möchten Ihnen jenseits der wissenschaftlichen Debatte auch die Stadt Freiburg und die Regio etwas näher bringen und haben deshalb verschiedene Führungen und eine Exkursion nach Colmar (Elsass) geplant, wobei auch das leibliche Wohl nicht zu kurz kommen soll.

Unser Dank gilt besonders der Deutschen Forschungsgemeinschaft für die finanzielle Unterstützung dieser Tagung. Für die Überlassung der Tagungsräume danken wir der Albert-Ludwigs-Universität herzlich. Gedankt sei darüber hinaus dem Kloster St. Lioba für die Unterbringung der Teilnehmer und der Stadt Freiburg für ihren Empfang. Für hilfreiche Unterstützung danken wir außerdem Martine Chantrel (Centre Culturel Français Freiburg), Johannes Rühl (Kulturamt Stadt Freiburg) und Marion Jegal (Ost-West-Gesellschaft Südbaden), sowie Gangolf-T. Dachnowsky für die Homepage, Johanna Ziemann für das Tagungslogo, Anton Bleiziffer für das akustische DVA-Porträt, Kornelia Weihrauch-Kempf für ihre administrative Mitarbeit und auch allen ungenannten Kollegen für ihre Hilfe. Nicht zuletzt schulden wir Simone Meyer für ihren unermüdlichen Einsatz bei der Veranstaltungsorganisation ganz besonderen Dank.

Eine ertragreiche Tagung und angenehme Tage in Freiburg
wünscht im Namen des Vorbereitungsteam

Eckhard John

Welcome

... to Freiburg and welcome to a little birthday party. In 1966 the “Kommission für Volksdichtung” (of the Société Internationale d’Ethnologie et de Folklore) was founded at the instigation of the *Deutsches Volksliedarchiv* in Freiburg and now the international ballad commission returns to Freiburg to celebrate its 40th anniversary.

And there is another reason to celebrate. 200 years ago, the first edition of *Des Knaben Wunderhorn* (1806/08) was published – thus, our conference’s focus on all aspects involved in the academic publication of traditional song. The 3-volume edition of *The Youth’s Magic Horn* by Achim von Arnim and Clemens Brentano put a definitive stamp on ideas relating to “folk song” and has had a lasting impact on the manner in which traditional songs are researched and appreciated in Germany. It thus provides a worthy opportunity to initiate debate of theoretical and practical issues fundamental to future research into traditional song within an international context.

With conference participants from all over the world, we have the unique opportunity to hear and discuss research findings on popular songs from Norway to Turkey, from Ukraine to California – a truly international conference to which we welcome you.

In addition to a stimulating conference, we would like to present to you the City and the region of Freiburg. We have prepared several guided tours and an excursion to Colmar in France, which will include a sampling of regional cuisine.

We are particularly grateful to the German Research Community (*Deutsche Forschungsgemeinschaft*) for the financial support of this conference. We would also like to express our gratitude to the *Albert-Ludwigs-Universität* for providing us with rooms for the conference, to the convent Saint-Lioba for the accommodation of the conference’s participants and to the City of Freiburg for hosting a reception. For their help and assistance we also owe thanks to Martine Chantrel (Centre Culturel Français Freiburg), Johannes Rühl (Kulturamt Stadt Freiburg) and Marion Jegal (Ost-West-Gesellschaft Südbaden), as well as to Gangolf-T. Dachnowsky for the homepage, to Johanna Ziemann for creating the logoram of the conference, to Anton Bleiziffer for the acoustic portrait of the DVA, to Kornelia Weihrauch-Kempf for the administrative cooperation and to all colleagues not named here for their help. Last but not least a special thank to Simone Meyer for her untiring energy in organising this conference.

On behalf of the DVA team, let me wish you a stimulating conference and an enjoyable and pleasant stay in Freiburg.

Eckhard John

Tagungsprogramm

Die Tagung findet in Räumlichkeiten
der Albert-Ludwigs-Universität statt:

4. April:	Haus zur lieben Hand
5. bis 7. April:	Hörsaal 3042 und 3043

Rahmenprogramm

- Montag, 3. April: ab 17.00 Uhr: Führungen im Deutschen Volksliedarchiv (Silberbachstraße 13)
19.00 Uhr: Begrüßung der Tagungsteilnehmer
- Mittwoch, 5. April: 19.00 Uhr: Empfang der Stadt Freiburg in der Gerichtslaube (Turmstraße, hinter dem Rathaus)
- Donnerstag, 6. April: 13.30 Uhr: Exkursion nach Colmar (Elsass / Frankreich), mit anschließender Weinprobe und Abendessen in Staufen (Breisgau)
Treffpunkt: Parkplatz vor dem Stadttheater
- In Colmar ist ein Besuch im Unterlinden-Museum vorgesehen, wo sich u.a. der berühmte Isenheimer Altar von Matthias Grünewald befindet. Bei einer Führung werden die wichtigsten Schätze und Kunstwerke des Museums vorgestellt. Darüber hinaus lädt die schöne Altstadt von Colmar zum Verweilen ein, und wir werden sicher auch der wunderbaren „Madonna im Rosenhag“ von Martin Schongauer (in der Dominikanerkirche) einen Besuch abstatten.
Auf der Rückfahrt werden wir noch die „Faust“-Stadt Staufen besuchen und dort eine Weinprobe machen. Mit typischen Weinen der Region und einem Abendessen kann der Abend dort gemütlich ausklingen.
Der Unkostenbeitrag für die Exkursion beträgt 40 €. Darin enthalten sind die Busfahrt, die Führung und die Eintritte für die Museen, sowie die Weinprobe incl. Abendessen.
- Freitag, 7. April: 17.00-18.30 Uhr: Besichtigung des Universitätsmuseums („Uniseum“) (mit engl./dt. Führung)
19.00 Uhr: Tagungsabschluss im Kornhaus, Münsterplatz 11 (im Centre Culturel Français Freiburg)
- Samstag, 8. April: 10.00 Uhr: Führung im Freiburger Münster (engl./dt.)
11.30 Uhr: ergänzende Führung um das Münster zum Thema „Wald, Holz und der Münsterbau“ durch den Forstwissenschaftler Prof. Dr. Uwe Schmidt (engl. Führung)
14.00: Exkursion nach Breisach:
Stadt- und Münsterführung mit Frau Dr. Linder-Beroud (franz./dt.)
Treffpunkt: Hauptbahnhof, Gleis 5 (Abfahrt 14.08 Uhr)
- Sonntag, 9. April: 11.00 Uhr: Stadtführung mit Herrn Peter Kalchthaler, M.A. (engl.) (Leiter des Museums für Stadtgeschichte Freiburg)
Treffpunkt: vor dem Museum für Stadtgeschichte (Wentzingerhaus, Münsterplatz 30)

Dienstag, 4. April 2006

Veranstaltungsort: Haus zur Lieben Hand (Löwenstraße 16)

09.00 *Begrüßung*

Max Matter (Deutsches Volksliedarchiv)

Sabine Wienker-Piepho (Kommission für Volksdichtung, SIEF)

Einführung

Eckhard John (Freiburg i.Br.)

Plenum 1 Volkslied/Folksong: Begriffe und Konzepte I

Chair: Thomas A. McKean und Hans Kuhn

09.45 E. David Gregory (Alberta, Kanada)

The Emergence of a Concept in Victorian England:

From „Old Ballads” and „Songs of the Peasantry” to „Folk-Song”

10.30 – 11.00 Kaffeepause

11.00 Velle Espeland (Oslo, Norwegen)

The Different Concepts of „Folksong” in Norway

11.45 Tobias Widmaier (Freiburg i.Br.)

*Konzeptionen des „Volkstons”: Diskursanalytische Ansätze zum
„Volkslied”-Begriff*

12.30 – 14.00 Mittagspause

Plenum 2 Volkslied/Folksong: Begriffe und Konzepte II

Chair: Barre Toelken

14.00 Marija Klobčar (Ljubljana, Slowenien)

The Folk Song and its Bearers as a Relationship between Two Structures

14.45 Nils Grosch (Santiago de Chile / Freiburg i.Br.)

*Die Altdeutschen Volkslieder des 19. Jahrhunderts: Auf den Spuren einer
editorischen Fälschung*

15.30 – 15.45 Kaffeepause

15.45 Michael Fischer (Freiburg i.Br.)

Das „geistliche Volkslied“: Begriff, Publikationen, Forschungsperspektiven

Panel Ballade, Romance, Corrido, Dumka ...

20.00 *Begriff und Verständnis erzählender Lieder im
internationalen Vergleich*

mit Sabina Ispas (Bukarest), Reimund Kvideland (Bergen),
W. F. H. Nicolaisen (Aberdeen), Marjeta Pisk (Ljubljana)
und Stefaan Top (Leuven)

Leitung: Sabine Wienker-Piepho (München)

Mittwoch, 5. April 2006

Plenum 3 Edition: Perspektiven und Probleme

HS 3042 Chair: Rolf W. Brednich und Marjetka Golež Kaučič

09.00 David Atkinson (London, England)
A Short History of Ballad Editing

09.45 J. J. Dias Marques (Faro, Portugal)
The „Creative“ Editing of Traditional Ballads

10.30 – 10.45 Kaffeepause

10.45 Thomas A. McKean (Aberdeen, Schottland)
The Dialect Conundrum in Editing Song Manuscripts

11.30 Teresa Catarella (München)
The Virtual Ballad: On the Dilemmas of Referencing an Anti-Text

12.15 Aldis Pūtelis (Riga, Lettland)
Birth of a Folksong. Text Use and Interpretations

13.00 – 14.30 Mittagspause

Sektion 1 Internet-Editionen und -Projekte

HS 3042 Chair: Reimund Kvideland und Aleksander V. Morozov

14.30 Eberhard Nehlsen (Oldenburg)
Liedquellen der frühen Neuzeit: Die bibliographische Erschließung der Liedflugschriften

15.15 Astrid Nora Ressem (Oslo, Norwegen)
A Scientific Edition of Norwegian Ballads on the Internet: Two Questions

16.00 – 16.15 Kaffeepause

16.15 Louis Peter Grijp (Amsterdam, Niederlande)
Publishing Ballads in 2006: Dutch Results and Experiments

17.00 Bronė Stundžienė (Vilnius, Litauen)
Lithuanian Folk Song: Past and Present

17.45 Jurgita Usaitytė (Vilnius, Litauen)
Spread of Lithuanian Folk Songs via Internet

(Mittwoch, 5. April 2006)

Sektion 2 Editionsfragen und -geschichte

HS 3043 Chair: Isabelle Peere und Larysa Vachnina

14.30 David G. Engle (Fresno, Calif., USA)
*Presentation of the Katalog Deutscher Balladen: A Thematic Classification
System and Edition of German Narrative Folksongs*

15.15 E. Wyn James (Cardiff, Wales)
Editing Welsh Folk Poetry: a Freiburg Connection?

16.00 – 16.15 Kaffeepause

16.15 Julia C. Bishop (Aberdeen, Schottland)
*The Ballad as Sung: Re-evaluating Methods in the
Transcription and Editing of Folksong*

17.00 Maria Samokovlieva (Plovdiv, Bulgarien)
*Some Scientific Guidelines for Research and Editing
of the Melodies of the Folk Songs*

Donnerstag, 6. April 2006

Plenum 4 Liedmonographien: Themen und Gattungen

HS 3042 Chair: Stefaan Top und Sabine Wienker-Piepho

09.00 Gerlinde Haid (Wien, Österreich)

*Lieder erzählen Frauen- und Männergeschichten:
Genderforschung anhand von Liedmonographien*

09.45 Larry Syndergaard (Kalamazoo, Mich., USA)

*Positive Women's Roles and Women's Power in the English-Scottish
and Danish Ballads*

10.30 – 10.45 Kaffeepause

10.45 Ulrich Hägele (Tübingen)

*„Johnny“ – Held des modernen Volkslieds?
Eine ethnographisch-mediale Spurensuche*

11.30 Piotr Grochowski (Toruń, Polen)

*Das Lied als Spiegel einer Kultur.
Zur neuen Monographie der polnischen Bettlerlieder*

12.15 – 13.30 Mittagspause

13.30 Abfahrt Exkursion Colmar

Freitag, 7. April 2006

Sektion 3 Liedmonographien I

HS 3042 Chair: J. J. Dias Marques

09.00 Marjetka Golež Kaučič (Ljubljana, Slowenien)
*The Contemporary Slovenian Understanding of the Concept „Folk Song“
Through Analysis of the Ballad „A Sister Poisons Her Sister“*

09.45 Isabelle Peere (Brüssel, Belgien)
Who Poisoned „la Marquise“? Tradition versus History

10.30 Sara S. Garcia (Santa Clara, Calif., USA)
*Delgadina: Significant Variants in Romance to Popular Song in the
US–Mexico Border*

11.15 – 11.45 Kaffeepause

Sektion 4 Liedmonographien II

HS 3043 Chair: Sabina Ispas

09.00 Christine James (Swansea, Wales)
*„A Remarkable Bird Is the Pelican“: Reading an Elizabethan
Buccaneering Ballad*

09.45 Gerald Porter (Vaasa, Finnland)
„A sailor aa will never marry“: Narratives of Sexual Preference

10.30 F. Gülay Mirzaoğlu-Sıvacı (Beytepe/Ankara, Türkei)
A Turkish Narrative Song: „Çakırcalı Mehmet Efe“

11.15 – 11.45 Kaffeepause

Abschlussplenum

HS 3042 Chair: David Atkinson

11.45 Sigrid Rieuwerts (Mainz)
W. F. H. Nicolaisen (Aberdeen, Schottland)
Fragestellungen und Ergebnisse der Tagung

12.30 Abschlussdiskussion

13.15 Mittagspause

15.00 Sitzung der Kommission für Volksdichtung (SIEF)
(HS 3042)

Abstracts

Panel

Ballade, Romance, Corrido, Dumka ... Begriff und Verständnis erzählender Lieder im internationalen Vergleich

mit **Sabina Ispas** (Bukarest), **Reimund Kvideland** (Bergen),
W.F.H. Nicolaisen (Aberdeen), **Marjeta Pisk** (Ljubljana)
und **Stefaan Top** (Leuven)

Leitung: **Sabine Wienker-Piepho** (München)

Seit 1966 hat die in Freiburg begründete Balladen-Kommision der SIEF nahezu vierzig Tagungen in verschiedenen Kontinenten und mit Teilnehmern aus allen Teilen der Welt veranstaltet. Ihre Internationalität erwies sich als Reiz, aber auch als Herausforderung im Dschungel der Begriffe: Worüber sprechen wir, was versteht man in den einzelnen Ländern unter „Ballade“? Und inwiefern haben sich im Verlauf von vier Jahrzehnten die Paradigmen der Forschung geändert? In diesem auch für die interessierte Öffentlichkeit gedachten Podiumsgespräch sollen sechs unterschiedliche Stimmen gehört werden, die nicht nur verschiedene Länder, sondern auch unterschiedliche Generationen repräsentieren.

David Atkinson (London, England)

A Short History of Ballad Editing

This paper will consider various approaches to the editing of the words of ballads and folk songs. It will survey some earlier examples, and suggest possible current approaches. The paper will draw on the author's current experience of editing texts in the James Madison Carpenter Collection of folk song, speech, and drama, and build on theoretical perspectives first presented at the KfV conference in Austin, Texas.

The role of editions and of the editor in relation to the transmission of folk literature will also be examined, and compared with that of the literary editor. While much has been written about literary editing and its effect on the stability of the concept of „text“ and „authorship“, similar problems and consequences have not been addressed in relation to folk literature, other than from the strictly ethnographic perspective.

Dr. David Atkinson is editorial consultant to the project working towards a critical edition of the James Madison Carpenter Collection, based at the University of Aberdeen, and is the author of „The English Traditional Ballad“ (2002).

Julia C. Bishop (Aberdeen, Schottland)

The Ballad as Sung:
Re-evaluating Methods in the Transcription and Editing of Folksong

This paper focuses on issues in the transcription and editing of the music of folksong. It arises out of the author's current involvement in the preparation of a critical edition of the James Madison Carpenter Collection.

The Collection contains a wealth of songs and ballads, the majority of which were collected in England and Scotland in the period 1929-35. The interest of the Collection is due, in no small part, to the fact that it was made at a time when few other collectors were active, that it bridges the gap between the two main periods of twentieth-century folksong collecting in England and Scotland, and that it is one of the first to make extensive use of sound recording technology for folksong collecting in these locations. As such, it contains recordings of singers whose songs had previously only been noted by ear, and also early recordings of singers who were subsequently recorded by others. This is in addition to the large number of songs, contributed by literally hundreds of performers, that the Collection contains in its own right.

Editing the music of these songs raises a myriad of questions. What should the fundamental aims of music transcription and editing be and what are the implications in practice? What are the needs of the edition's intended audiences and how can these be addressed? How have these issues been tackled in the past and what relevance do they have to this particular case? What possibilities or difficulties does current digital technology offer in respect of these processes?

Dr. Julia C. Bishop is a trained musician and folklorist with extensive experience in the transcription and analysis of Anglo-American folksong music. She led a project to produce the James Madison Carpenter Collection Online Catalogue and is currently part of a team working for the University of Aberdeen and the American Folklore Society on a critical edition of the Collection. She has published a number of articles on the Collection and specific singers and ballads within it.

Teresa Catarella (München)

The Virtual Ballad: On the Dilemmas of Referencing an Anti-Text

The oral traditional ballad cannot be considered a text. It is, rather, an „anti-text.“ The essence of the oral mode is its virtuality. Each rendition of an oral poem is one unique, temporary actualization of a collective corpus, transmitted person-to-person, retained in memory.

The ephemeral nature of the oral ballad seems to subvert its study. It is not susceptible to the techniques, methods and vocabulary used for written texts. Attempts to analyze oral ballads as if they were texts, whether through the search for archetypes, Child’s „best forms“, or the most complete or perfect rendition, are doomed to misrepresent both the ballad variant and the wider, virtual corpus of which it is a part.

In this article, I would like to study what happens to oral poems when they are written down. I would like to consider one of the main problems in studying orally transmitted poetry - what I call the „butterfly dilemma:“ Can oral ballads be studied without destroying their essence? Or must they be, like butterflies, carefully collected, preserved and placed alongside others of their own kind in order for scientific study to take place? I will consider some of the implications of editorial selection, recoding and reworking by looking at some examples from the XVI to the present. I would like to offer some ideas, both theoretical and methodological, to resolve the inherent tension between the virtual, variable oral ballad and its occasional reincarnation in a fixed written form.

The source material for the essay will come from the Hispanic romancero. Hispanic balladry stands out among European ballad traditions and presents us with a privileged model for studying oral poetry. Its corpus encompasses many thousands of orally collected versions of hundreds of different ballad corpora, dispersed both in space and in time. Further, Hispanic balladry, in addition to its six-century long tradition of uninterrupted oral transmission, provides examples of ballads incorporated into a great variety of written manifestations (including XVI century editorial framing, courtly poetic reworkings, adaptations in the theater, a lo divino (religious) renditions, XIX antiquarian and nationalistic collections, popular editions and subsequent re-folklorization, and finally digitalization and incorporation into data bases).

Dr. Teresa Catarella is lecturer at Technische Universität München and associated with the Fundación Menéndez Pidal, Madrid (Spain). Her fields of specialization are medieval epic and ballad and oral poetry.

J. J. Dias Marques (Faro, Portugal)

The „Creativ“ Editing of Traditional Ballads

Percy (1765), Scott (1802-03), La Villemarqué (1839), Lönnrot (1849), Almeida-Garrett (1851), De los Ríos (1861), Veiga (1870), and Moe (1912), they all look at oral tradition as the corruptor of the texts' original, „perfect“ lyrics. Hence the editorial method they adopted, with the formation of composite texts (collating the „best“ lines of different oral versions into one single text) and the correction of what, in the oral texts, appeared to them as mistakes.

Some twentieth century scholars have studied the texts published by the above-mentioned editors in their collections, comparing them with the original manuscripts. Thanks to these scholars, it is possible to know that, besides the creation of composite texts and the correcting of lines (two things which, in the introductions and notes of their collections, all the above-mentioned editors admit having done), in those collections there also exist other very important interferences not mentioned by the editors: the deep transformation of many lines (well beyond the simple retouching), the invention of other lines (written by the editors and added to the folk texts with hardly any mention of the fact), and sometimes even the invention of whole new texts.

Each of those scholars seems to have considered that „creative“ editing is exclusive to „his“ author. Notwithstanding, if we compare those editing methods (exemplified by ballad-collections from seven different European countries), we will arrive to the conclusion that „creative“ editing seems to have been undertaken according to a remarkably similar typology throughout Europe. In this paper, I will try to show this typology and to present the motives behind it.

Dr. J. J. Dias Marques, Centro de Estudos Ataíde Oliveira, Universidade do Algarve.

David G. Engle (Fresno, Calif., USA)

Presentation of the *Katalog Deutscher Balladen* — The Catalogue and Edition of German Folk Ballads: A Thematic Classification System and Edition of German Narrative Folksongs

For more than two centuries of intensive collecting, folksong scholars faced the basic problem of controlling their material. Unlike folktale scholarship, which has long enjoyed such works as the Aarne-Thompson *Types of the Folktale* to facilitate international comparative research, folk ballad investigation was impeded by the lack of effective classificatory schemes. To elaborate an „International Ballad Index,“ ballad scholars regularly held „Arbeitstagungen über Fragen des Typenindex der europäischen Volksballaden“. Of the two dominant, competing proposals, the „Freiburg System“ attempted to arrange whole-ballad types in linear and sequential relationships, while the „Wilgus-Long System“ attempted to classify ballad themes in logical and multiple relationships.

My dissertation developed effective solutions to such dilemmas by combining systems of classification and arrangement using a system of thematic and narrative units, testing them successfully on approximately 10,000 ballad variants from the entire German-speaking world. The work functioned as a pilot study for the full *Katalog deutscher Balladen*, which treats the gamut of German folk balladry. Since then I have refined and simplified the classification system and tested a search machine on a web server. Today I present not only a web-compatible catalogue and edition, but also an active, interactive, and precisely searchable catalogue which can be integrated into an international narrative song search machine, permitting for the first time the collation of narrative ideas in folk-song form from across cultures: the German, Scandinavian, Anglo-American, French, etc.

Der Katalog Deutscher Balladen is much more detailed than the *Traditional Ballad Index* of English folk ballads, giving detailed plot description, titles, incipits, distribution, bibliography, etc., and an example: the minimum necessary to unambiguously determine a ballad type. The traditional German material housed in the Deutsches Volksliedarchiv actually differs from that in general print so that the edition and catalogue of German narrative folksong is opportune to offer fresh insights into how German folk scultures sings their narratives.

Prof. Dr. David G. Engle received his education at UCLA in German, English and Folklore, most particularly from Wayland Hand, Donald Ward and D.K. Wilgus. He obtained his Ph.D. in 1985. From 1976 to 1981 he worked at and for the Deutsches Volksliedarchiv in Freiburg i.Br., doing considerable research towards the German Ballad Catalog and continuing his education with Rolf Wilhelm Brednich. Since 1988 he has taught German and Folklore at California State University, Fresno, where he hosts the *Traditional Ballad Index*, the *Central California Folklore Archives*, and pursues ballad research.

Velle Espeland (Oslo, Norwegen)

The Different Concepts of „Folksong“ in Norway

Since the word „folksong“ was introduced in Norway in the early 1800s it has been used in a variety of meanings. The folklorists have changed their concept of word many times, the students of poetry have been steadier in their use of the word, the folk music revivalists have their conceptions and in addition we have different popular conceptions of the idea, not always clearly defined.

The idea of authenticity is often linked to the conception of folksong in some way or other. The Norwegian Archives of Folk- and Popular Song contain a waste material that can be used to analyze this changing concept.

Velle Espeland (mag.art), director of Norsk visearkiv, The Norwegian Archives of Folk and Popular Song, has written a number of articles and books on song and singing.

Michael Fischer (Freiburg i. Br.)

Das „geistliche Volkslied“: Begriff, Publikationen, Forschungsperspektiven

Das „geistliche Volkslied“ ist im wesentlichen eine Erfindung des 19. Jahrhunderts. Der Begriff wurde verwendet, um populäre religiöse Lieder vom „Kirchenlied“ abzugrenzen. Nur das Kirchenlied wurde von theologischer Seite für würdig befunden, im Gottesdienst zu erklingen, das sogenannte geistliche Volkslied hingegen nicht. Hymnologen und Liedforscher des 19. und 20. Jahrhunderts waren sich zwar über die Abgrenzungsschwierigkeiten im klaren, legten aber dennoch Definitions- und Unterscheidungskriterien formaler und inhaltlicher Art vor. Die Volksliedforschung ist im wesentlichen der Ansicht der Theologen gefolgt, dass das „geistliche Volkslied“ außerhalb von Kirche und Liturgie gesungen werde. Daneben wurden – ähnlich wie beim weltlichen Volkslied – Merkmale wie Mündlichkeit und Varianz zur Abgrenzung vom religiösen Kunst- bzw. Kirchenlied bemüht.

Der Vortrag geht von einer Forschungsposition aus, die der evangelische Hymnologe Hermann Petrich im Jahr 1920 in seiner liedmonographischen Arbeit *Unser geistliches Volkslied* vorgelegt hat. Im weiteren werden exemplarisch repräsentative Sammlungen des 19. Jahrhunderts untersucht: die restaurativ-bildungsbürgerliche Anthologie *Geistliche Volkslieder* von Friedrich Hommel (Leipzig 1864, ²1971) sowie die *Kleine Missionsharfe* von Johann Heinrich Volkening (1853ff.) mit der Notenausgabe *Das geistliche Volkslied* von August Rische (1856ff.). Die letztgenannten Publikationen waren rein praktisch orientiert und erlebten – im Gegensatz zu Hommel – eine massenhafte Verbreitung bis in das frühe 20. Jahrhundert. Hinsichtlich künftiger Forschungsarbeit erscheint es sinnvoll, die Unterscheidung „Kirchenlied“ und „geistliches Volkslied“ aufzugeben, ebenso die getrennten Forschungszweige Hymnologie und Popularliedforschung. Stattdessen sollte die Erforschung des religiösen Liedes unter sozial- und kulturgeschichtlichen Vorzeichen erfolgen, wobei die neueren Konzepte der Frömmigkeits- und Mediengeschichte zu berücksichtigen sind.

Dr. Michael Fischer hat in Freiburg i. Br. Geschichte und Theologie studiert. Danach war er von 1999 bis 2002 Stipendiat der Deutschen Forschungsgemeinschaft. Innerhalb des Graduiertenkollegs „Geistliches Lied und Kirchenlied interdisziplinär“ hat er eine Dissertation angefertigt, die 2004 unter dem Titel „Ein Sarg nur und ein Leichenkleid. Tod und Sterben im 19. Jahrhundert“ erschienen ist. Im gleichen Jahr hat er zusammen mit Dominik Fugger einen Reprint der „Heiligen Seelen-Lust“ von Angelus Silesius herausgegeben. Zur Zeit ist Fischer beim Deutschen Volksliedarchiv als wissenschaftlicher Mitarbeiter beschäftigt und widmet sich dort vor allem der rezeptionsgeschichtlich orientierten Liededition und -kommentierung.

Sara S. Garcia (Santa Clara, Calif., USA)

Delgadina: Significant Variants in Romance to Popular Song in the US–Mexico Border

This presentation of the Spanish *Romance Delgadina* has incest as a main theme. It is the most widely disseminated *Romance* in the Spanish speaking countries of the Americas. The transmutation of this *Romance* into the Mexican *corrido* form and its extension in the northern part of Mexico and the Southwestern United States into popular song is the main focus. This study traces the evolution of the constancy from *Romance* to *Corrido* and to the modern song. The existence of the tale recounted by the *corrido* Delgadina along the *frontera* (U.S. and Mexico border region) as it appears today after three hundred years of persistence and diffusion in Hispanic American rural communities is examined through the questions; Do people have a story to tell related to the Delgadina tale of the Romance? How has the song form evolved to themes of today? This paper also examines several variants in their context. Acknowledging the studies by Beatriz Mariscal on the *Romancero* and the feminist interpretations by Maria Sobek, this study is a departure from past work in that it attempts to examine its cognitive affect on both singers and listeners of the modern version *corrido* form and the constancy of the tale and theme of incest. Memory systems generated through popular song will be examined as connected to its purpose as a tale in terms of its social and moral message and impact. Interviews with *corridistas* (popular song writers) and storytellers on both sides of the border (Mexico's northern region of Chihuahua and South Texas, New Mexico) will be conducted and their discourse analyzed to detect the constancy and variants of the folksong *Delgadina*.

Sara S. Garcia, PhD, is an Associate professor at Santa Clara University in California. This is a continuation of the work on a popular singer Lidia Mendoza of Texas presented at the ballad conference in Budapest. Three years ago Dr. Garcia an educational psychologist, was awarded a Fulbright grant to live and conduct research in northern Mexico's desert region of Chihuahua. Her book on ecological literacy (forthcoming) published through the Instituto de Ecologia A.C. is based on the work conducted in Mexico dealing with collaborative action research with an interdisciplinary team of scientist and schoolteachers.

Marjetka Golež Kaučič (Ljubljana, Slovenien)

The Contemporary Slovenian Understanding of the Concept „Folk Song“ Through Analysis of the Ballad *A Sister Poisons Her Sister*

The article presents the Slovenian understanding of the concept „folk song“ in the past, the way the expression has changed (as ethnic and folkloric) with regard to political, cultural, and historical circumstances in Slovenia, the relation to it and its special role, and the way the song fits into folklore, ethnology, and literary history. Various definitions of the folk song are presented, followed by a number of perspectives on its role and significance in Slovenian society, culture, and literature as well as past and present research on the topic (by Zmaga Kumer, Valens Vodusek, Marija Stanonik, etc.). A comparison is made of the theoretical concepts in European and American folk song research that have been influential in Slovenia (John Meier, Joseph Pommer, Julian Pulikowski, Erich Seemann, Alan Dundes, Lauri Honko, David Buchan, John D. Niles, John Miles Foley, etc.).

On the basis of these theoretical aspects, this knowledge is applied to the folk ballad *A Sister Poisons Her Sister* (Zarika and Sončica), which deals with the motif of two sisters that meet after having parted ways under adverse circumstances, but recognize each other too late when they meet again. This ballad is an example of a folk song that contains the most important folk song elements from the perspectives of both folklore and literary theory. It caught the attention of both literary theorists and folklore specialists as an example of a medieval ballad. Because of its special qualities, it was classified by type and content and studied in a variety of ways. This article examines the ballad by analyzing all of its extant variants and traces its intertextual connection in Slovenian literature (in Gregor Strniša's *Samorog*) and its transformation in musical revival (by Bogdana Herman).

Contemporary methodological concepts in studying folk ballads (their deep structure) and their position in the national and European setting (e.g., the German variant *Die dienende Schwester* DVLM 75) are used to establish new breadths of concept and content in our understanding of the folk song.

Dr. Marjetka Golež Kaučič is a senior researcher and Director of the Glasbenonarodopisni inštitut ZRC SAZU (Institute of Ethnomusicology SRC SASA), in Ljubljana. She has written extensively on the depiction of man and woman in folk song, on animal motifs in ballads and on the relation between folklore and literature. She has edited „Ljudske balade med izročilom in sodobnostjo“ („Ballads between Tradition and Modern Times“ 1998), and authored „Ljudsko in umetno – dva obraza ustvarjalnosti“ („Folk and Literature: Two Faces of Creativity“ 2003). She is Vice-President of the Kommission für Volksdichtung.

E. David Gregory (Alberta, Kanada)

The Emergence of a Concept in Victorian England:
from „Old Ballads” and „Songs of the Peasantry” to „Folk-Song”

While it would not be unreasonable to characterize the Percy Society as the first organisation whose members saw as one of their goals the recovery and publication of English folksongs, the word „folk-song” itself was not in use during the 1840s or 1850s. Such pioneer Victorian song-collectors as William Chappell, James Henry Dixon and John Broadwood employed the epithets „national songs”, „peasant songs” or simply „old songs and ballads”. This paper identifies the earliest uses of the word „folk-song” (or „folk song”) in Victorian England, and explores the process by which both concept and term achieved fairly widespread acceptance by the 1890s. The meaning of the term *before* 1907, when Cecil Sharp attempted his well-known definition, is also analysed.

Dr. E. David Gregory, Associate Professor, Centre for Global and Social Analysis, Athabasca University (Alberta, Canada).

Louis Peter Grijp (Amsterdam, Niederlande)

Publishing Ballads in 2006. Dutch Results and Experiments

The Dutch have a complicated relation with their folk music. In one pseudo-Roman line: Frisia non cantat - the Netherlands don't sing. Most people think Dutch folkmusic does not exist at all, or at least that it has no musical characteristics. Nevertheless the Dutch fieldworker Ate Doornbosch collected about 5000 recordings of singers in the oral tradition. Under influence of Brednich and other IBC-members Doornbosch concentrated on ballads and found many versions of international evergreens as for instance Heer Halewijn – Lady Isabel and the Elf-Knight, der Mädchenmörder etc. – in the Dutch countryside. He used the national public radio for finding new singers. His program lasted 37 years, one of the longest in the history of Dutch broadcasting (1967–1994). It inspired to some extent the Dutch folksong movement in the 60's and 70's, which vanished in the 80's.

As everywhere, in Holland the question arises what to do with this most valuable piece of „national heritage“ as it is commonly regarded. (Of course, the recordings have no national ambitions or dimensions except for the language they are sung in, but this label seems the best to „sell“ the collection when raising funds for publications etc.) The Meertens Institute – which has digitized more than 500 music tapes – produced a series of book editions which turned out to be difficult to sell. In 2004 we developed a new strategy. A series of nine cd's should be produced with fieldrecordings, following the Balladentypenindex. The selection was done by musicology students, who were enthusiastic about the old voices. Popular singers should be asked to make new recordings of the songs. The idea is that they recognise their roots in these songs. To facilitate scholarly research all recordings should be published on the internet as part of the Nederlandse Liederbank (Dutch Song Database), hosted by the Meertens Institute.

I hope to be able to report in 2006 about the realisation of all these plans, using „self-reflection“ as a keyword. The publicity the presentation hopefully will generate is also meant to draw attention to this large Dutch Song Database in which a whole series of repertoires has been united. These comprise a complete catalogue of all Dutch and Flemish songs until 1600, a large but still incomplete catalogue of 17th-century songs from the Northern Netherlands (Grijp e.a.) and the Southern Netherlands (Meeus, Dewilde e.a.), several major and minor collections of broadsides from the Royal Library in The Hague and the Meertens Institute (De Bruin e.a.), and the field recordings of Ate Doornbosch e.a. Last but not least the old cardfiles of the Nederlands Volksliedarchief (Dutch Folksong Archive), started in the fifties after the example of the Deutsches Volksliedarchiv in Freiburg, were added after a digitation project of 12 man-years work.

Prof. Dr. Louis Peter Grijp, P. J. Meertens Institute, Amsterdam.

Piotr Grochowski (Toruń, Polen)

Das Lied als Spiegel einer Kultur.
Zur neuen Monographie der polnischen Bettlerlieder

Der Vortrag zieht eine Bilanz aus der Arbeit an den Liedern, die in Polen von Wanderbettlern vorgetragen wurden, und zeigt gleichzeitig, wie man auf einer solchen Grundlage eine breit angelegte volkskundliche Monographie schaffen kann. Der Autor analysiert vor allem Zusammenhänge zwischen der Bildersprache der Texte, ihren Bedeutungen, Funktionen, der Tätigkeit der Vortragenden und den Vorstellungen der Zuhörer. Die Untersuchungen weisen auf wesentliche Merkmale der ehemaligen volkstümlichen Weltauffassungen hin, in der die archaischen und christlichen Vorstellungen eng miteinander verbunden waren. So kommt man bei der Erforschung der Lieder zum Kern der alten, dörflichen Kultur, die doch immer das Denken ihrer Mitglieder beeinflusst.

Die Wanderbettler wurden früher von polnischen Dorfbewohnern für eine Art von Menschen gehalten, die einen Kontakt zum Jenseits unterhielten. Deshalb wendete man sich an die Wanderbettler mit der Bitte um Totengebete und bot ihnen dafür ein Entgelt oder Essen. Die Wanderbettler waren also keine Bettler im herkömmlichen Sinne, sie boten nämlich besondere Dienstleistungen an. Man behandelte sie auch als fromme Pilger, die es aufzunehmen und zu beherbergen galt. Dafür wurde von ihnen erwartet, dass sie Geschichten über wunderbare, sensationelle Ereignisse erzählten. Die Gebete und Erzählungen der Wanderbettler hatten sehr oft die Form eines Liedes.

Die gründliche Analyse der Texte stellt den Ausgangspunkt zur Untersuchung der üblichen, archaischen Kultur dar. Die erforschten Texte stammen sowohl aus den mündlichen als auch aus schriftlichen Überlieferungen. Die Quellen sind ethnographische Sammlungen aus dem 19. und Anfang des 20. Jahrhundert, Flugblätter und einige religiöse Liederbücher.

***Dr. Piotr Grochowski** studierte von 1993-1998 polnische Philologie an der Nikolaus-Kopernikus-Universität in Toruń (Thorn); das Magisterstudium schloss er mit der Arbeit zum Thema „Zeit und Raum im magischen Volksmärchen“ ab. Das anschließende Doktorandenstudium im Bereich der Literaturwissenschaft beendete er 1998 mit der Dissertation „Poetik der Lieder aus dem Repertoire der Wanderbettler“. Es schlossen sich Arbeiten an Forschungsprojekten und ein Forschungsstipendium der Nikolaus-Kopernikus-Universität sowie ein wissenschaftlicher Aufenthalt im Deutschen Volksliedarchiv in Freiburg an.*

Nils Grosch (Santiago de Chile / Freiburg i. Br.)

Die Altdeutschen Volkslieder des 19. Jahrhunderts: Auf den Spuren einer editorischen Fälschung

Herders Diktum folgend begaben sich die Liedsammler und -editoren des 19. Jahrhunderts auf die Suche nach Volksliedern nicht nur in der mündlichen Überlieferung, sondern auch in schriftlichen Quellen, vornehmlich des Spätmittelalters und der frühen Neuzeit. Paradigmatisch mag hierfür Franz Magnus Böhmes „Altdeutsches Liederbuch“ stehen. Die hier abgedruckten „Volkslieder“ sind sowohl in Hinblick auf die suggerierte Überlieferung als Volkslieder als auch auf die Gestalt, in der sie in Böhmes Edition wiedergegeben werden, erheblich verfälscht.

Im Referat soll es indes nur am Rande um den konstruktiven Akt solcher Editionen gehen, der die „zweite Überlieferungsgeschichte“ solcher Lieder, wie sie von den fraglichen Editionen ihren Ausgangspunkt nahm, betrifft. Vielmehr soll der Fokus auf ihre „erste Überlieferungsgeschichte“, die Geschichte ihrer Produktion und Rezeption in der frühen Neuzeit, gerichtet werden. Ziel ist es dabei, anhand einiger besonders stark überlieferter Liedtypen eine adäquate Begrifflichkeit für jenes Repertoire zu entwickeln, die es aus dem immer noch vorherrschenden Verständnis als „Volkslied“ herauslöst.

Dr. Nils Grosch ist Konservator am Deutschen Volksliedarchiv; z. Zt. arbeitet er in Santiago de Chile. Er studierte an den Universitäten in Bochum und Freiburg Musikwissenschaft, Geschichte und Germanistik und promovierte mit einer Arbeit über „Die Musik der Neuen Sachlichkeit“. Er publizierte zur Musik des 20. Jahrhunderts, insbesondere zu Kurt Weill und Ernst Krenek, zum Musiktheater, zur populären Musik und zum Jazz. Weitere Arbeitsschwerpunkte sind die Liedforschung, Musik des 16. Jahrhunderts, Musik und Medien. Im Zentrum der gegenwärtigen Arbeiten steht eine Studie zur Mediengeschichte des Liedes im 16. Jahrhundert, die kritisch an die Ergebnisse der Liedforschung, der Mediengeschichte und der musikhistorischen Forschung zum „Tenorlied“ anknüpft; hinzu treten Quellen zur frühneuzeitlichen Liedüberlieferung. Vorliegender Beitrag entstammt diesem Forschungsbereich.

Ulrich Hägele (Tübingen)

„Johnny“ – Held des modernen Volkslieds? Eine ethnographisch-mediale Spurensuche

„Johnny“ zählt zu den populärsten Namen des modernen Volksliedes. Das deutsche Rundfunkarchiv liefert auf Tastendruck alle Titel, in denen „Johnny“ vorkommt: Mit Doppelnennungen sind es exakt 2.578. Das Referat greift einige signifikante deutsche Volkslieder und Schlager mit dem Johnny-Thema heraus. Anhand der jeweiligen Texte wird versucht, im zeitgeschichtlichen Kontext, nähere Aufschlüsse über Werdegang, Charaktermerkmale und Veränderungen des „Johnny“ in seiner Eigenschaft als Schürzenjäger, Liebhaber oder Kombattanten zu gewinnen. Ausgegangen wird von der These, dass die Kunstfigur „Johnny“ als ein fremder und dennoch liebenswerter Rabauke früh Eingang ins kollektive „Lied-Gedächtnis“ gefunden hat. Beantwortet werden soll die Frage, inwieweit sich der Charakter des männlichen Protagonisten „Johnny“ im Zeitraum zwischen 1920 und 1980 veränderte. Stigmatisierte während des NS die Konnotation mit dem englischen bzw. amerikanischen Soldaten aus dem Ersten Weltkrieg den „Johnny“ zum Feind? Oder besetzte er eine Nische im ansonsten völkisch dominierten Liedgut, indem er leitmotivisch die antinazistisch ausgerichtete Form des „Neuen Mannes“ repräsentierte – den gutaussehenden Frauenschwarm, sensiblen Einzelgänger und Kosmopolit?

Dr. Ulrich Hägele beschäftigt sich seit seiner Promotion (1996) am Tübinger Ludwig-Uhland-Institut für Empirische Kulturwissenschaft in der Hauptsache mit Visuellen Medien, Architektur- und Denkmalpflege, Jugendkultur und Fachgeschichte. Im Rahmen eines DFG-Projekts über „Fotografie und Volkskunde. Zur wissenschaftlichen Rezeption eines visuellen Mediums“, das jüngst abgeschlossen wurde, arbeitet er derzeit an einer umfangreichen Buchpublikation, die 2005 erscheinen wird.

Gerlinde Haid (Wien, Österreich)

Lieder erzählen Frauen- und Männergeschichten.
Genderforschung anhand von Liedmonographien

Die musikalische Genderforschung ist ein junges Gebiet. Typische Fragestellungen thematisieren den Zusammenhang zwischen Geschlecht, Geschlechterrolle und Musikverhalten, Musik als Kommunikationsmittel zwischen Mann und Frau, gesellschaftliche Veränderungen von Geschlechterrollen, die in der Musik greifbar werden, die Zuordnung von Singstilen zu männlich oder weiblich, die Dichotomie von häuslich, natürlich (dem Weiblichen zugeordnet) und öffentlich, kultürlich (dem Männlichen zugeordnet), die in vielen Kulturen zu getrennten oder einander ergänzenden Frauen- bzw. Männermusiken geführt hat, sowie musikalische Werke (von der Oper bis zur Populärmusik) und die Frauen- und Männerbilder, die in ihnen festgeschrieben werden, u.a.m. Die umfangreiche Frauenforschung der deutschsprachigen Volkskunde hat bisher kaum Musikthemen berührt, der bedeutende musiksoziologische und musikhistorische Forschungszweig „Frau und Musik“ hat bisher das so genannte „Volk“ weitgehend ausgeklammert. Die „music and gender“-Forschungen der Ethnomusikologie und Musikanthropologie beziehen sich in aller Regel auf außereuropäische Gebiete oder europäische Randlagen, weshalb das Thema in der mitteleuropäischen Volksmusikforschung bisher nur ansatzweise behandelt worden ist. Das Wenige zeigt aber deutlich, dass auch in Mitteleuropa Volkslied und Volksmusik kulturelle Antworten auf soziale Situationen sind, in denen Geschlechterrollen mindestens so wichtig sind wie regionale oder alters- und schichtspezifische Zuordnungen.

Tullia Magrini trifft in ihrer Einleitung zu *Music and gender* 2003 die Feststellung, dass Balladensingen – wenigstens in Norditalien – früher zweifellos weiblich gewesen sei. Seit den Sammlungen des 19. Jahrhunderts seien hauptsächlich weibliche Gewährspersonen genannt, was sich auch in den Feldforschungen seit den 1950ern bestätigen würde. In den Großfamilien, die in den bäuerlichen Strukturen Norditaliens üblich waren, wurden die Balladen von kleinen Frauengruppen gesungen. Im Singen überlieferten sie Wertvorstellungen und Verhaltensmuster, dachten nach über passende Strategien in der Beziehung zu Männern, entwickelten ihre Fantasie und arbeiteten ihre eigenen Vorstellungen von der Welt und vom Leben aus. Balladensingen war daher das wichtigste Instrument der Frauen, um über sich selbst und ihre Beziehung zur Gesellschaft nachzudenken und ihre eigene Identität zu konstruieren. Durch die Auflösung der bäuerlichen Gesellschaft hat ein Wandel eingesetzt; Balladen werden auch von Männern gesungen, oft auch von Chören. Männer sind aber weniger an der Erzählung interessiert, sondern singen oft nur einige Strophen; ihnen gehe es hauptsächlich um das Gemeinschaftserlebnis beim Singen. Dieser Aspekt ist in der deutschsprachigen Balladenforschung bisher nicht berücksichtigt worden. Ist es möglich, historisches Forschungsmaterial auf diese Fragestellung hin neu zu lesen, um solche These auch für den mitteleuropäischen Raum zu überdenken?

Prof. Dr. Gerlinde Haid, Institut für Volksmusikforschung und Ethnomusikologie an der Universität für Musik und darstellende Kunst Wien.

Christine James (Swansea, Wales)

A Remarkable Bird Is the Pelican:
Reading an Elizabethan Buccaneering Ballad

One of the most potent symbols in Christian iconography is that of „the pelican in her piety“, feeding her young with blood pecked from her own breast. As a type for the sacrificial death of Christ, it was exploited extensively in both art and literature from the 2nd century onwards.

The ballad examined in this paper is an early journalistic ballad in Welsh, composed in 1595. It is couched as a dialogue between the poet, a Welshman on a buccaneering voyage to the Caribbean, and a pelican which offers to fly across the Atlantic to Britain with news of the crew’s adventures in that far-off place.

The poem not only provides us with a lively record of experiences and encounters on a voyage to the New World in that early period in the development of the British Empire, but is also an ostensibly surprising statement of the poet’s ethnic and political identity. This paper will seek to analyse these features.

Dr. Christine James is a lecturer in the Department of Welsh, University of Wales, Swansea. Her research interests focus primarily on the literature of late medieval and early modern Wales, in particular the native lawbooks (the Laws of Hywel Dda) and religious texts. She is also an authority on literature emanating from industrial south-east Wales, and has edited the complete poetical works of one of Wales’s most significant 20th century poets, D. Gwenallt Jones, „Cerddi Gwenallt; Y Casgliad Cyflawn“ (2001). Since 2000 she has been joint-editor of Wales’s premier literary journal, „Taliesin“.

E. Wyn James (Cardiff, Wales)

Editing Welsh Folk Poetry: a Freiburg Connection?

One of the most brilliant Welsh scholars of the twentieth century was Sir T. H. Parry-Williams (1887–1975). He was also an outstanding poet and prose writer. Folk poetry is central to his work. It was a key influence on his creative writing: among his main modes of literary expression was the *rhigwm* (or rhyming couplet), an adaptation of „light-hearted ballad-type versifying“. Furthermore, one of his chief contributions to Welsh scholarship was the four edited volumes of popular free-metre verse of the early modern period which he published between 1931 and 1940: *Carolau Richard White* (1931), *Llawysgrif Richard Morris o Gerddi* (1931), *Canu Rhydd Cynnar* (1932) and *Hen Benillion* (1940).

The present paper will analyse the content of these four volumes, examine his work as editor and explore the reasons why so much of his academic energy focussed on folk poetry. There were indigenous Welsh influences which may well have kindled this interest in folk poetry, not least perhaps his predecessors in the Chair of Welsh at Aberystwyth, Daniel Silvan Evans (1818–1903) and Sir Edward Anwyl (1866–1914). He was certainly familiar with the work of Child and Kittredge at Harvard. However, he also had strong links with a number of German academics, and studied under Rudolf Thurneysen at Freiburg between 1911 and 1913; and one wonders to what extent his interest in folk poetry was influenced by these German connections.

Dr. E. Wyn James is Senior Lecturer in the School of Welsh, Cardiff University and co-Director of the University's Centre for Welsh American Studies. Dr. James is an authority on the literature, culture and religion of Wales in the modern period, and hymnology and folk poetry in particular. He is Editor of the „Bulletin of the Welsh Hymn Society“ and the Ann Griffiths Website (www.anngriffiths.cardiff.ac.uk), and the current Vice-Chair of the „Welsh Folk-Song Society“.

Marija Klobčar (Ljubljana, Slovenien)

The Folk Song and its Bearers as a Relationship between Two Structures

The connection between folk culture and a particular social stratum, the rural population, has defined – and largely continues to define – the understanding of the folk song. This study discusses the established notion about the relationship between the bearers of folk song and folk song itself. At the same time, it asks which distinctive features researchers have sought among the bearers of folk songs in specific periods and why. Defining the bearers and the boundary that separates them from others reveals not only the subject of such research, but at the same time also defines the orientation of the profession to a large degree.

The principal question in this investigation – that is, whether the stereotypical concept of the bearers of Slovenian folk songs corresponds to reality – demands an examination of the orientation of collection and research efforts to date. This study traces these efforts from the time when attention to folk songs acquired an important social role, analyses the period before World War I, when the large-scale Austrian state program for collecting folk songs was carried out in Slovenia, and concludes the examination of these ideas with the time of institutionalized transcription and research on folk songs, and with the reasons for this particular orientation.

Contemporary questions demand a reconsideration of the relations between the image of the society that folk song is attributed to and folk song itself. This study therefore draws attention to the need to recognize various structures and the way they are interconnected. Is the current understanding of the context of folk song up to the challenges of the present? At a time when the world is becoming a global village, is it necessary to have a different focus on the community characterized and connected by folk song – a research focus redirected from quantitative to qualitative research methodology that is capable of surpassing an exclusive understanding of society, often simplified into a national definition? Is it possible to comprehend the complexity of today's images only through the prism of the national, social, and professional structures of its bearers, or is more offered by semiotic portraits, in which song can serve as a major cognitive tool?

Dr. Marija Klobčar, Institute of Ethnomusicology, Scientific Research Centre of the Slovenian Academy of Sciences and Arts; studies of Slovenian Language and Literature and Ethnology at the Faculty of Art, University of Ljubljana. Dissertation title: „Kamničani med izročilom in sodobnostjo (The People of Kamnik between Tradition and Modernity)“. Current research on changing relations in social stratification in the countryside and folk song, the folk song among townspeople, the social stratification of town and village and its reflections in culture, the history of folk song research.

Thomas A. McKean (Aberdeen, Schottland)

The Dialect Conundrum in Editing Song Manuscripts

In editing tape-recorded song materials it is seen as essential to represent the dialect of the song (usually geographically placed) and, over the last few decades, also that of the singer. When editing a manuscript collection of songs, even when the original source was a living singer, one is faced with several significant obstacles in pursuing these goals. We have no way of knowing to what extent the written version represents an individual performance, the singer's dialect, speech vs. singing and, crucially, the transcriber's notions of dialect representation. Drawing on experience with the regional Scottish songs in the James Madison Carpenter Collection, I will outline some areas of concern, beginning with his methodology. The process of dictation by which Carpenter took down his texts yields a particular dialect neither sung nor spoken. Moreover, Carpenter's manuscripts contain multiple drafts, some with different additions and corrections. We have no way of knowing which, if any, were done on-site and which (long) after the fact. If on-site, were they changes based on the singer's amplifications of and corrections to Carpenter's transcription, or were they his own alterations made in striving for accurate representation of what he heard? If they were made after the fact, were they based on conventions from other collections, or did they reflect a synthetic standardisation drawn from Carpenter's dictionary-based linguistic models? Is a highly idiolectal transcription a useful tool? Which register of language do we privilege given that it is as easy to over- as to under-"correct" dialect speech, yielding an unfeasibly „proper“ dialect, or a false rusticity respectively? There is a fundamental tension central to editing such a collection between our mediation of the material and Carpenter's own. In choosing not to publish a facsimile (which will be available on-line), the team's critical edition will focus on the decisions required to best represent the material and its contributors, while giving full consideration to what we think Carpenter tried to do and how successful he was. The central questions apply equally to recorded and manuscript materials, as indeed they do to all ethnographic work: What, exactly, are we trying to represent and why?

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F. Gülay Mirzaoğlu-Sıvacı (Beytepe/Ankara, Türkiye)

A Turkish Narrativ Song: *Çakırcalı Mehmet Efe*

Çakırcalı Mehmet Efe is a historical folk hero who lived in Western Anatolia and the texts of the song which have the same title, narrate some significant scenes from his life. In Western Anatolia especially between 16th and 20th centuries there had been a phenomenon of zeybeks (a kind of bandit) and Çakırcalı is the most famous zeybek (bandit) among them.

The Songs of Zeybeks is a category of Turkish narrative songs. They express the historical realities and a certain life style in accordance with their narration styles. In this paper, Cakircali song will be examined within the framework the historical reality, the theme, the structure, and the style and the relationships among them. Thus, on a certain example, the features of a group of Turkish narrative songs will be explained.

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Eberhard Nehlsen (Oldenburg)

Liedquellen der frühen Neuzeit:
Die bibliographische Erschließung der Liedflugschriften

Jede wissenschaftliche Beschäftigung mit einem einzelnen „Volkslied“, mit bestimmten Gruppen oder der Gesamtheit populärer Lieder setzt die Kenntnis der Quellen voraus. Die Quellenbasis der populären Liedkultur der frühen Neuzeit ist trotz jahrzehntelanger Sammeltätigkeit erst in Teilbereichen ausreichend dokumentiert und öffentlich verfügbar. Mit Liedflugblättern und Liedflugschriften begann Ende des 15. Jahrhunderts die Existenzform der Lieder als Waren, ein Aspekt, der im Verlauf der Geschichte des populären Liedes immer wichtiger werden sollte. Für den umfangreichsten Quellenbereich, die Liedflugschriften, fehlt immer noch ein modernes bibliographisches Verzeichnis. An einem solchen Verzeichnis arbeite ich seit vielen Jahren. Bislang sind (von einer geschätzten Gesamtzahl von ca. 8000 noch vorhandenen Liedflugschriften) mehr als 5000 Drucke bibliographisch beschrieben. Das Projekt wird bis zum Abschluss noch mehrere Jahre dauern. In einem Teilprojekt bearbeite ich gegenwärtig den Bestand in der Staatsbibliothek zu Berlin, der mit etwa 2200 Drucken (bis zum Jahr 1650) das größte in einer Bibliothek vorhandene Korpus überhaupt darstellt. Im Jahr 2006 soll dann der „Katalog der Liedflugschriften der Staatsbibliothek zu Berlin bis zum Jahr 1650“ in gedruckter Form erscheinen. Für einen späteren Zeitpunkt ist die vollständige Verfügbarkeit des Berliner Bestandes in digitaler Form im Internet geplant. Katalog und Präsenz der Drucke im Internet werden der Liedforschung völlig neue Perspektiven ermöglichen.

Der Vortrag wird über das Berliner Liedflugschriftenprojekt informieren und über erste Ergebnisse berichten können, die aus der Untersuchung des Korpus resultieren, so etwa über zeitliche und regionale Streuung der Drucke, die Vielfalt der Liedgenres (passend zum Thema „Was ist ein ‚Volkslied‘?“), die Häufigkeit und Beliebtheit einzelner Lieder und Melodien.

***Dr. Eberhard Nehlsen** ist als Musikpädagoge und Musikwissenschaftler im Schuldienst und an der Universität Oldenburg tätig. Bisherige Veröffentlichungen befassten sich vor allem mit Liedmonographien (u.a. über „Wilhelmus von Nassauen“) und mit verschiedenen Aspekten der Liedkultur der frühen Neuzeit (u.a. „Liedpublizistik des Dreißigjährigen Krieges“).*

Isabelle Peere (Brüssel, Belgien)

Who Poisoned ‘la Marquise’? Tradition versus History

Its acclaimed beauty and appeal notwithstanding, the French *complainte* entitled *La Marquise empoisonnée* has not been the object of any monograph. Nor has it even received much specific attention. Critics (Scheffler 1885, Doncieux 1904, Barbeau 1937, Davenson 1944) have mostly contented themselves with presenting it as a „historical song“. What analysis they offer has been limited to speculating on the identity of the historical figures and events that would have inspired its plot (Henry IV and the Marquise de Monceaux, Louis IV and Mme de Montespan or Louis XV and Mme de Vintimille) out of a primary concern with tracing the song’s origin (and „original text“).

The present study starts from an examination of all (available) text versions (collected from France, Switzerland, Canada and the United States) of the ballad (Doncieux, *Romancéro*, 1904 and Laforte, *Catalogue*. II, A8) with a view to defining its „type-text“ or distinguishing its structural (or constant) narrative elements from its variable (occasional) ones. The narrative (rather than „textual“) framework thus obtained yields a counterpart to Doncieux’s own reconstructed (and composite) „texte critique“ as well as an opportunity to assess both methodological approaches.

From there, we propose to analyse the „story“ of the ballad over time and space - from its earliest record (1841) to its presence in the repertoires of contemporary youth songsters and revival singers, and from its native France to French-America.

While textual stability/variation will help us define the song’s emotional core, the told/untold parts of the tale will reveal the space open to individual performative as well as interpretive (re)creation. In the light of this textual data – the only (poetic) context available for the song – manifesting stock characterization, impersonal narrative perspective, vivid dramatization, sparse idiom, etc. – our contention is that the song’s persistence across both sides of the Atlantic owes as much to the traditional process that shaped it as *Volklied* as to its possible historical background or literary/semi-literary origin.

Finally, we will compare the data of this case-study to the prevailing definitions and features of *Volklied* as elaborated in folksong research since the first edition of *Des Knaben Wunderhorn*, using them as mutual testing ground, and on this basis possibly suggest recommendations for future study, cataloguing and scholarly editing of popular songs.

Prof. Dr. Isabelle Peere, studied Lic. Philologie Germanique at Facultés Universitaires Saint Louis in Brussels and at Université Catholique de Louvain. Dissertation title: „Death as an Expression of Worldview in a Ballad Culture: The evidence of Newfoundland“ (Memorial University of Newfoundland). She is Lecturer in English at HEC Ecole de Gestion de l’Université de Liège (1991-) and Guest Professor in English Literature at Facultés Universitaires Saint-Louis, Brussels (1993-), also Vice-President of the Kommission für Volksdichtung (2000-).

Gerald Porter (Vaasa, Finland)

A sailor aa will never marry: Narratives of Sexual Preference

Occupational songs are characteristically hierarchical, as in the song quoted in the title, which was collected in Yorkshire in 1963. In this song, a fisherman is ranked above either a soldier or a sailor for both economic and generic reasons: the woman favours him „because I am a fisher lass”. This paper considers sexual preference as a form of representation in English vernacular songs. In such songs, the individual (usually unnamed) standing metonymically for the whole occupation group. As often happens in occupational songs, love, labour and money are part of the same discourse. Obviously such songs depend on radical simplifications and traditional oppositions, and this paper considers their role in the construction of a group identity. The paper traces the topos of sexual preference in more than twenty different occupations. For obvious reasons, they are most frequently sung by those who themselves belong to the occupation mentioned. It also considers to what extent the comparisons are based on stereotypes or on traditional rivalries.

Prof. Dr. Gerald Porter is Professor of English at the University of Vaasa in Finland. With Mary-Ann Constantine he has published “Fragments and Meaning in Traditional Song” (OUP, 2003). He has recently returned to studying occupational songs, on which he has published a book (Umeå, 1992).

Aldis Pūtelis (Riga, Lettland)

Birth of a Folksong. Text Use and Interpretations

Latvian folksongs were „discovered” comparatively late. To a great extent it is due to the fact that interest in folk-created songs internationally rose rather late – if we consider Herder as the author of the very term.

Still for Latvians folksongs have had a strongly emphasised additional function being a symbol of the national identity, remaining in this position for nearly 150 years. The attitude changed over the years from traditional romantic nationalism; it was followed by the period of national state, where interest in „one’s own” culture was inherent but also a kind of international fashion, adjusting the tradition to the needs of modernity; then the period of resistance against the soviet power, when folklore was made the backbone of identity. In the latter interest in the material increased, though not avoiding the general traits of world’s *fashion* – new age and neopaganism.

Latvju Dainas has been considered as the main and most reliable source of Latvian folksong texts, and used for studies of most different kinds – from ethnography, to philosophy and medicine. It has been dubbed the „cornerstone of Latvian philology”, the very essence of Latvianness.

Still in many cases the published texts were substantially edited – both wording and text lengths. The attitude of the editor is also displayed in choice of texts – selecting what is „Latvian” and what is not.

Thus modern generation has received a significantly distorted picture of what sung folksongs were like around the turn of the centuries. The question is – can we now recreate a better picture of what they were like?

The analysis of both the published edition and the manuscripts will be performed, creating comparison of the two and judging on the impact of the editing. The research is part of the author’s doctoral thesis and furthers the topic discussed in both the A. Lord’s memorial seminar and the KfV annual conference in Latvia.

Aldis Pūtelis graduated from the Faculty of Philology, State University of Latvia in 1986. Since the graduation he works at the „Archives of Latvian Folklore“. Main field of interest – Latvian mythology and available sources for its study. Project leader of digitisation of „Dainu skapis“, and archive audiovisual materials. Since 1986 he has extensive fieldwork experience. Current research is aimed at finalising doctoral thesis „Latvian Mythology: Problems of Reconstruction”.

Astrid Nora Ressem (Oslo, Norwegen)

A Scientific Edition of Norwegian Ballads on the Internet: Two Questions

During the last 150 years folklore researchers have been working towards a scientific edition of Norwegian ballads. In the beginning of the 1990s the University of Oslo initialized a project with the aim to publish the ballads on the Internet. Internet as a publication was chosen out of two major reasons: 1) It was easier to find economical support for an EDP-project than a book-publication. 2) EDP gives a range of new and more flexible possibilities than a book.

A digitalised publication has well known advantages. It has a more open structure that can give expanded possibilities for searching, alternative ways of organising, hypertext etc. In my paper however, I will focus on two problematic issues of Internet-publication:

1) *Flexibility*. A printed book is fixed, while Internet is more flexible. A website can be changed and is therefore unstable. How does this affect the reliability and trustworthiness?

2) *Sound*. Most of our ballads are documented on paper. When these documents are digitalised, we will be able to hear a computerised version of the tune. Music documented in the 19th Century was never meant to be heard this way, and the gap between what a collector heard and what we can hear when we play a computerised tune is enormous. A singer who doesn't know how to read music will regard this as an advantage, but is this a ballad or not?

Astrid Nora Ressem, Cand. phil. Musicologist, The Norwegian Archives of Folk- and Popular Song (Norsk visearkiv), responsible for editing the melodies of the Norwegian Ballads since 1999 and has recently published a book with the remained manuscripts after Olea Crøger, Norway's earliest collector of folksongs.

Maria Samokovlieva (Plovdiv, Bulgarien)

Some Scientific Guidelines for Research and Editing of the Melodies of the Folk Songs

My paper presents some problems, connected with the analysis of the melodies of Bulgarian folk songs. Until now in Bulgaria there are recordings and publishings of many folk melodies, but there isn't an entire method for analysis of a folk song's melody. The Bulgarian ethnomusicologists have differing viewpoints for the priority of melody's components – rhythm, mode, structure of the melody, ornaments etc. Todor Djidjev in his book *Rhythm in Bulgarian folk music* (1993) makes a study of the asymmetrical rhythm mainly, Elena Stoin in her book *The Bulgarian epic songs* (1999) researches for the most part the mode and ornaments.

In this paper I would like to present more full analysis that study of a folk song melody:

- 1) Range of melody, musical scale and number of the steps,
- 2) Rhythm and measure (symmetrical and asymmetrical rhythms),
- 3) Mode: pentatonic, ancient Greek modes Eolian, Dorian, Lydian, Mixolydian, Ionian etc and Arabic chromatic modes Hidjas, Kardjagar etc., mode function of the steps,
- 4) The line of melody, intervals, cadences, melodic stereotypes, ornaments etc,
- 5) The structure of the melody,
- 6) Heterophony and polyphony and the intervals between two voices.

This analysis is made on the base of the folk songs from the region of Plovdiv in Thrace. Here I find very characteristic rhythm and melodic stereotypes, that I called Rhythmic Models (RM) and Melodic Models (MM). These models give a very good characteristic of the musical material from Thrace.

For the folk songs' melodies editing it's very important the right transcription of the note record. Very important is marking of variation changes of some details of the folk melody. Very useful is adding tables to folk songs collections, where the typical rhythm, mode, rhythmic and melodic models, ornaments, structures etc. should be shown.

Prof. Dr. Maria Samokovlieva holds a PhD in ethnomusicology from the Institute of Musicology of the Bulgarian Academy of Sciences. She is Professor in ethnomusicology at the Academy of Music and Dance in Plovdiv and Head of the Department of Theory of Music and Ethnomusicology. Her current researches are: "The Ritual Folk Songs in the Thrace, South Bulgaria", Sofia, Music, 2002; „Chrestomaty in Bulgarian Folk Music”, second part, Plovdiv 2003; „The Folk Songs from Region of Pazardzhik, West Thrace” (in print).

Bronė Stundžienė (Vilnius, Litauen)

Lithuanian Folk Song: Past and Present

Up till now, folk songs constitute an important and peculiar part of Lithuanian traditional culture. Even nowadays, folklorists conducting fieldwork still happen to come upon people, usually women, living in quite remote and secluded village communities, who are able to perform several dozens or even hundreds of songs, learned by heart in their childhood or somewhat later. Therefore it is by no means accidental for researchers to have formed a tradition of publishing a whole repertoire of many a talented informant, usually having only minimum education, as separate books (comprising up till 400 – 600 variants), thus making special selections of folk poetry solely from folk songs, preserved in a single person's memory.

Probably because of these reasons Lithuanian folk songs were regarded as a distinctive part of Lithuanian ethnic cultural heritage, attracting intensive scholarly attention since as early as the beginning of the 19th century. The first collection of Lithuanian folk songs was published in 1825, the songs used to be translated into foreign languages (esp. German), and since then, in the course of almost 200 years, they kept being actively collected, archived and published. Today, the collections of Lithuanian Folklore Archives of the Institute of Lithuanian Literature and Folklore, the main and the biggest repository of Lithuanian folklore, comprise over 800 000 variants of folk songs. And this massive body is annually enlarged by newly recorded variants. In order to facilitate managing of this huge corpus of material, the genre catalogue of Lithuanian folk songs was created in the second half of the 20th century, allowing every type of songs, whether comprising just one or over a thousand of recorded variants, to be in active scholarly circulation. It also made possible compiling and publication of an exhaustive voluminous edition of Lithuanian folk songs, which is going to encompass both the earlier, classical style folk songs and the later, modern ones (18 volumes of this collection have already been published until 2004, and 35 ones are planned to be published altogether). Such publications of Lithuanian folk songs, equipped with sufficient scholarly apparatus, could serve the needs of various comparative and other studies of European folk songs heritage. The planned creation of an electronic version of Lithuanian folk songs index could only facilitate such studies even more.

Bronė Stundžienė, PhD in Humanities, Dissertation: „The Depiction of Trees in Lithuanian Folk Songs“ (Tallin, 1990). Vice direktor at the Institute of the Lithuanian Literature and Folklore, Assoc. Professor at Vilnius University. Current research: poetics of folk songs, gender studies in folklore.

Larry Syndergaard (Kalamazoo, Mich., USA)

Positive Women's Roles and Women's Power
in the English-Scottish and Danish Ballads

A vigorous discussion of female roles in folk tales, especially fairy tales, has appeared, but a comparable discourse on the traditional ballads has been slow to develop. Jacobsen and Leavy, Praestgaard Andersen, Villy Sorensen, Karen Blair, Dianne Dugaw, and I („Traumatic Transformations: Villy Sorensen's Interpretive Schema and Four English-Scottish Ballads." Proceedings of Symposium on the Nordic Storyteller, Madison, WI, November 1, 2003, forthcoming) have offered applicable but somewhat peripheral or limited studies, and I have offered an experimental analysis of women's „success scripts" („Realizations of the Feminine Self in Three Traditional Ballads from Scotland and Denmark." Michigan Academician 20 ([Winter 1988]: 85-100). It is now clear that the old generalization about women's passive roles in folk literature will not hold for a number of traditional ballads. But I find no comprehensive classification of positive women's roles. My paper is an experiment in developing such a classification for two related balladries, English-Scottish and Danish. I offer a general definition of „positive women's role" and then a set of nine categories of such, based inductively upon examinations of most of the corpus. Five of these depend mainly on the surface actions of the ballad type; another four place more emphasis on inner development, maturation, and will. I offer exemplars for each category, and for certain of these exemplars I pause to offer an interpretive analysis. My schema is imperfect, but it may begin a needed discourse. In part this responds to the intense academic and cultural interest in gender roles of the last two decades. And in a way this is a return to classification, that preoccupation to which our discipline seems destined.

Prof. Dr. Larry Syndergaard, Professor Emeritus, English and Member, The Medieval Institute, Western Michigan University.

Jurgita Usaitytė (Vilnius, Litauen)

Spread of Lithuanian Folk Songs via Internet

The Lithuanian folk songs' publication boasts its long, rich and extensive history. Yet, during a period of 200 years a great amount of folk songs was accumulated, of which only a small number has already been represented in publications. E.g., the biggest archives of Lithuanian folklore, preserved at the Institute of Lithuanian Literature and Folklore, comprises over 800 000 of Lithuanian folk songs, recorded both in manuscripts and in various forms of sound recordings (wax cylinders, shellac discs, magnetic tapes, audio cassettes, mini discs, and CDs). However, only a small part of these recordings have been digitalized by now, and even the available digitalized data has not yet been integrated into the joint databases, supplied with the search system. Recently, pieces of authentic folklore keep appearing on internet sites, designed to introduce the ethnic or regional Lithuanian culture, yet mostly these examples are meant simply as illustrations for the repertoire of certain folk singers or contents of some publications. In 2003, two Lithuanian scholarly institutions (i.e. the Institute of Lithuanian Literature and Folklore and the Lithuanian Academy of Music and Theatre) in cooperation with several other centers of folklore studies launched two separate scientific programs, pursuing quite similar tasks. Participants of these programs work at creating computer databases, comprising not only folklore, but also ethnological, historical, archeological and linguistic sources. These computer programs are designed both for accumulation, classification and preservation of data, as well as presenting tools for search and investigation. The present paper will discuss the structure of these computer databases as well as access possibilities and problems that Lithuanian or foreign users may encounter. Possibilities of publishing the vocal folklore (i.e. folk songs) on internet will be dwelt upon in more detail, with special emphasis on the perspectives of scholarly classification and creating of typological catalogue of poetical texts and its usage.

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Tobias Widmaier (Freiburg i. Br.)

Konzeptionen des „Volkstons“.
Diskursanalytische Ansätze zum „Volkslied“-Begriff

Unter dem Titel „Lieder im Volkston“ legte Johann Abraham Peter Schulz 1782-1790 drei Sammlungen klavierbegleiteter Sololieder vor, die in ihrer scheinhaften Kunstlosigkeit einem kompositorischen Zeitideal entsprachen und als Beitrag einer ästhetischen Purifizierung begrüßt wurden. Die „Lieder im Volkston“ hatten eine ähnlich weitreichende Wirkung auf „Volkslied“-Vorstellungen in Deutschland wie Herders einschlägige Textsammlung. Der Vortrag untersucht Prägungskontext, Implikationen und weitere Stationen einer musikbezogenen Verwendung des „Volkston“-Begriffs und bietet damit zugleich einige Aufschlüsse über den deutschen „Volkslied“-Diskurs bis ins frühe 20. Jahrhundert.

Dr. habil. Tobias Widmaier, Privatdozent für Musikwissenschaft an der Universität des Saarlandes, Saarbrücken; Mitarbeiter des „Handwörterbuchs der Musikalischen Terminologie“ (dafür zuletzt die Begriffsmonographie „Volkstümliche Musik“; im Druck) und des Deutschen Volksliedarchivs (redaktionelle Betreuung des Jahrbuchs „Lied und populäre Kultur/Song and Popular Culture“).