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## **THE NOCKALM QUINTETT AS A REPRESENTATIVE OF FOLKLORISTIC MUSIC IN AUSTRIA**

At present, the *Nockalm Quintett* is one of the leading representatives of the folkloristic music scene in Austria. With its "songs for the heart", in which stereotype descriptions of love scenarios predominate, it appeals to more and more listeners. The *Nockalm Quintett* offers recreation from arduous daily routines by means of their simply-structured lyrics and music, by inviting the audience to take an active part, and by emphasizing the ties to their home. These "romantics of folk music" seem to guarantee high audience ratings to directors in the mass media business world.

Keywords: folkloristic music, folklike music, Austria

### **Introduction<sup>1</sup>**

About a hundred years ago, members of some sort of countermovement to the rapidly advancing and spreading modernization and industrialization prepared to claim credit for coining the term "home" as a symbol of fresh longing for an ideal and easily comprehensible world, in which man exists in harmony with Nature. Little did they know how much attention would later be given to their noble cause. But in the mid-eighties, when folkloristic music started taking the German-speaking countries by storm, remaining doubts concerning the lasting influence of their central anti-modernistic and home-idyllic ideas, which survived the turmoil of our century, were finally banished. Favoured by political changes and the general trend towards restructuring regions in Europe, an increasing number of pertinent media businesses detected the wide appeal of simple

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<sup>1</sup> Scholarly publications about folkloristic music of German-speaking countries have been rare up until now, cf. e. g. Bröcker 1984; Demirović 1992; Glanz 1992, 1995; Heister 1994; Jost [et al.] 1996; Schoenebeck 1994; Thiel 1986. A corresponding term to folkloristic music is folklike music (cf. e. g. Bontinck 1983; Bohlman 1997:216f.).

music numbers with characteristic contents following Alpine folklore, and helped those interpreting them to reach the broadest possible audiences. In this way television shows like "Musikantenstadl" [Musikant: musician, Stadl: dialect for barn] and "Grand Prix der Volksmusik" [Volksmusik: folk music] (ARD/ORF/SRG), "Die volkstümliche Hitparade" [Hit Parade of Folkloristic Music] and "Die Lustigen Musikanten" [The Merry Musicians] (ZDF), "Das große Wunschkonzert" [The Great Music Request Programme] (SAT 1) and "Die Heimatmelodie" [Heimat: home, Melodie: melody] (RTL) strongly contributed to the fact that this music genre, which was already an established element of mass entertainment in rural areas, could quickly win over metropolitan audiences as well, and would eventually attain the popularity with them "once reserved for 'Schlager' in the fifties and sixties" (Wicke and Ziegenrucker 1997:580).

In the spring of 1998, the responsible authorities of the Austrian public broadcasting institution, ORF, felt that they had to make more allowances for the enormous success of folkloristic music. In addition to the already large offering of respective broadcasts, the Sunday evening programme of one of its two channels was solely dedicated to broadcasts devoted to this music trend. One of the first programmes of this kind was broadcasted on April 19th, 1998; it presented the *Nockalm Quintett* by showing a ninety-minute-portrait of the group, which featured numerous music numbers and incorporated a video to give a profile of its members and fans. As the ORF broadcast three years before of the video "Nockalm Gold" had already gathered 1.2 million Austrians in front of their TV-screens and as the CD-sampler "Nockalm Platin", which has the same title as the TV-show, had sold more than fifty thousand copies within a few weeks in 1997, this must have seemed perfectly justified to programme-planners. Shortly afterwards, the *Nockalm Quintett* was the first Austrian group to exceed these sales numbers within three weeks with its new CD "Und der Himmel spielte Hollywood" [And Heaven Brought on Hollywood] and thus succeeded once more in earning the platinum award. The *Nockalm Quintett's* career, which is presented as a story of continuing success by the group, thereby seems to have reached its peak — at least temporarily.

With the titles "Drei Finger auf's Herz" [Put Three Fingers on Your Heart] and "Gib mir als Souvenir ein kleines Bild von Dir" [Give Me Your Little Portrait as a Souvenir] the *Nockalm Quintett*, which was founded in the small Carinthian town Millstatt in 1982,<sup>2</sup> gained wide recognition in

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<sup>2</sup> Millstatt has about 3,300 inhabitants and is a famous spa and climatic health resort. In the north it is surrounded by 2,000-metre-high mountains, which are used agriculturally, and adjoins the "Nockberge" [Berge: mountains] national park. The term "Nock" refers to the slightly rounded form of the hill-tops, which are scarcely wooded and mostly covered with meadows; it also designates the traditional Carinthian dish "Kasnocken". Giving ensembles names, which make references to local conditions — common in the folk music scene — immediately became customary to a certain extent among folkloristic music groups, as well.

Austria for the first time as early as 1987. When it won the ZDF-Superhitparade with "Spiel nie mit dem Feuer" [Never Play with Fire] in 1989 exports to Germany became possible, too. In Austria the *Nockalm Quintett* was awarded platinum for the first time in 1990 for the CD "Aus Tränen wird ein Schmetterling" [Tears Become a Butterfly]. In 1993 another platinum award followed for the CD "Schwarzer Sand von Santa Cruz" [Black Sand of Santa Cruz]. With the CD-sampler "Nockalm Gold" a year later, the *Nockalm Quintett* was the first folkloristic group ever to reach the top of the Austrian charts and was also elected "Group of the Year". In 1995 "Nockalm Gold" won triple platinum, and the new CD "Und über Rhodos küß' ich Dich" [And I Kiss You above Rhodes] double platinum; furthermore, the *Nockalm Quintett* guest-starred in the popular TV series "Ein Schloß am Wörthersee" [A Castle on the Wörthersee, Carinthia's largest lake] broadcasted throughout all German-speaking countries. In 1996 it once more received platinum for the CD "Zärtliche Gefühle" [Tender Feelings] and record sales exceeded one and a half million. Because of the group's increasing presence in the visual media, observed in 1998, continued success of record sales can be expected.

The *Nockalm Quintett* also enjoys high popularity as a live band and as a rule goes on extended tours several times a year. It usually performs with the following members: Heinz Zwatz (keyboards, vocals), Dietmar Zwischenberger (drums, trumpet), Edmund Wallensteiner (bass guitar, electric guitar, vocals), Wilfried Wiederschwinger (electric guitar, vocals, trumpet, saxophone, bass guitar) and Gottfried Würcher (lead vocals, electric guitar, western guitar). Each year on a weekend in September, they gather their fans and other up-and-coming musicians of the folkloristic music scene for a musical session back home at Millstatt. One of the most remarkable features of their concerts is the strong integration of the people in the audience, who are often invited to join in clapping or singing, which many deliberately seek as an experience of "great atmosphere" in the concert hall. All age-groups are represented, although upper age groups predominate slightly and female concert-goers are by far in the majority in the group of people aged 25 to 40. Their clothes often include folk costume accessories or belong to folklore style. The *Nockalm Quintett's* audience is mainly made up of members of the middle class and partly by members of the lower middle class.<sup>3</sup>

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<sup>3</sup> For detailed reflections about a concert of the *Nockalm Quintett* in the Viennese Kurhalle Oberlaa cf. Weber [et al.] 1998 (esp. pp. 119-124, 131-132).

### About the music<sup>4</sup>

On average, the songs of the *Nockalm Quintett* are about three and a half minutes long. With hardly any exceptions, their structure can be traced back to the pattern intro - A - B - A - B - B - coda (B/4 or B/2); additional intermezzos only appear in individual cases. Stanza as well as chorus are almost always made up by two times eight measures, which can be divided into two-measure-motif groups. In most cases the introduction, which has often a varying number of measures, already presents the theme of the chorus or leads on to the first stanza by means of instrumentation or melodic arrangement. The stanza is sustained by the vocal melody, which is supported by a synthesizer; bass and drums are responsible for rhythm. On the whole, the stanzas are musically intensified towards the chorus; filling voices (in thirds and sixths) often assume a heightening function

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<sup>4</sup> The analysis of the music of the *Nockalm Quintett* is based on the following songs: "Und über Rhodos küß' ich Dich" [And I Kiss You above Rhodes] (1994), music and lyrics by Michael Schreiber (Nockalm Quintett 1994a and 1997b); "Rio Grande" (1996), music by Gottfried Würcher, lyrics by Rudolph Schambeck (Nockalm Quintett 1996 and 1997b); "Sorry Marlen!" (1996), music by Manfred Obernosterer, lyrics by Dagmar Obernosterer (Nockalm Quintett 1996 and 1997b); "Ich möcht' in Deine Träume rein" [I Want to Get into Your Dreams] (1994), music and lyrics by Michael Schreiber (Nockalm Quintett 1994a and 1997b); "Roter Mond von Surabaya" [Red Moon of Surabaya] (1994), music by Walter Widemair, lyrics by Rudolph Schambeck (Nockalm Quintett 1994a and 1997b); "Aus Tränen wird ein Schmetterling" [Tears Become a Butterfly] (1990), music by Jean Frankfurter, lyrics by Irma Holder (Nockalm Quintett 1993); "Wir sollten diese Nacht vergessen" [We Should Forget This Night] (1994), music and lyrics by Gottfried Würcher (Nockalm Quintett 1994a and 1997b); "Spiel nie mit dem Feuer" [Never Play with Fire] (1989), music and lyrics by Gottfried Würcher (Nockalm Quintett 1993); "Angie Blue" (1996), music by Manfred Obernosterer, lyrics by Dagmar Obernosterer (Nockalm Quintett 1996 and 1997b); "Schwarzer Sand von Santa Cruz" [Black Sand of Santa Cruz] (1993), music by Gottfried Würcher, lyrics by Irma Holder (Nockalm Quintett 1993); "Bitte, gib mir eine Chance" [Please, Give Me a Chance] (1997), music and lyrics by Sandro Pascal and Christian Zierhofer (Nockalm Quintett 1997a and 1997b); "Das Wunder von Piräus" [The Miracle of Piraeus] (1997), music by Günther Moll, lyrics by Robert Jung (Nockalm Quintett 1997a); "Take It Easy, My Love" (1997), music by Gottfried Würcher and Manfred Obernosterer, lyrics by Dagmar Obernosterer (Nockalm Quintett 1997a and 1997b); "Nur a Tanz und dann a Busserl" [Just One Dance and then a Little Kiss] (1993), music and lyrics by Willy-Michael Willmann (Nockalm Quintett 1993); "Wir greifen nach den Sternen" [We Reach for the Stars] (1995), music by Günther Moll, lyrics by Hans Greiner (Nockalm Quintett 1995a and 1997b); "Sternenhimmelgefühl" [Starry-Sky-Feeling] (1995), music by Jean Frankfurter, lyrics by Irma Holder (Nockalm Quintett 1995a and 1997b); "Gypsy Lady" (1997), music by Sandro Pascal, lyrics by Christian Zierhofer (Nockalm Quintett 1997b); "Gina, das ist die Liebe" [Gina, This is Love] (1995), music by Walter Widemair, lyrics by Irma Holder (Nockalm Quintett 1995a and 1997b); "Denk' an Ibiza" [Remember Ibiza] (1996), music and lyrics by Michael Schreiber (Nockalm Quintett 1996 and 1997b); "Laß mich Dein Kolumbus sein" [Let Me Be Your Columbus] (1993), music by Jean Frankfurter, lyrics by Irma Holder (Nockalm Quintett 1993). The analysis was based on the *Nockalm Quintett's* recordings and sheet music, which is available for most of these songs. The recordings were compared with a live performance of these songs at the Kurhalle Oberlaa in Vienna on March 28th, 1998.

after the first half of the stanza and — apart from that — they serve as an emphasis of text phrases or single words according to the call-and-response pattern. The chorus is the musical climax of all the songs and is oriented towards being catchy and easy to sing. The melody in the chorus is always carried out in two parts (in thirds or sixths) and doubled by the synthesizer; additional instrumental passages with occasional chromatic *cambiatas* coming to the fore. The chorus is mostly preceded by a caesura, an instrumental ascent or introductory beats of the drums. In the stanza rumba forms and cha-cha-cha with a clear accent on the first beat predominate, whereas the chorus often changes to polka or march rhythms with strong accents on one and three, making it easy to clap along with it. The second chorus, which often comes in at the golden section, is almost always repeated including a shift of a half or whole tone. The coda, as a rule, is constituted by the last line of the chorus.

All songs are principally dominated by cadence harmony. Switches to tonic, subdominant and dominant parallels are meant mainly to support the statement of the lyrics; the double dominant is often used in connection with invitations to escape from the daily treadmill of everyday life or when the ostensibly unexpected occurs. Almost all songs are written in simple major keys — related minor keys are only used in connection with text passages with dream or transfiguration topics, most of the time; modulations into different keys are used to alter the mood. The set melody of the singing voice is exclusively limited to unison, third, fifth and sixth of the respective chord and mainly moves in a conjunct way. Upward and downward leaps into third, fourth, fifth and sixth most often appear in the stanzas. All other intervals are only used with transitions, suspensions, anticipations or seventh chords. The singing voice covers a range between ninth and quatuordecima.

All in all, the sound impression is mainly characterized by the singing and the synthesizer. The leading singing voice stands out due to its light, full sound, which is free from additional effects; the frequent, seldom varying, strong vibrato is striking. Dynamic variations are avoided constantly, whereas slurred notes are often used as means of expression. Generally, word enunciation seems to be of great importance. Second parts, filling voices and background chorus are unobtrusive and strongly aligned with the leading voice, but are given more reverberation. The instrumental section is dominated by the synthesizer, which is intended to accompany and double the singing melody. It is solely responsible for producing all sound effects like the imitation of instruments (flutes, strings, mandolins, balalaika, harpsichord, piano, harmonica, xylophone, gongs) and other sounds and noises occurring in Nature and the contemporary environment (cries of seagulls, the roaring ocean, and noise from an airplane, etc.). Most of the time, the guitars remain in the background and only play quiet broken or rhythmic chords and short fill-ins. The electric guitar only seldom assumes the melodic lead and is used mainly to contribute to a fuller sound. It is almost always played more loudly in the

chorus than in the stanza. The main function of the acoustic guitar is to add to the tone colour. On the other hand, the occasionally used wind brass instruments stand out clearly, and distinctly brighten up the whole sound.

Rhythm is most often carried by the drums, bass and synthesizer, whose functions can sometimes be taken over by the distorted, muted rhythmic guitar. Viewed collectively, the drums remain in the background most of the time playing the main beat; breaks only occur at the point where the chorus takes the place of the stanza or before repetitions. Sometimes the drums are replaced or supplemented by a drum computer. During the stanza the bass is almost always limited to the playing of roots and — in correspondence with the drums — the main beat. In the chorus it mostly retains the role of the functional bass and only seldom plays off beat.

This results in a rather monotonous sound of permanent medium volume. It is mainly varied by the occasional changes in the instrumentation and the continued use of sampled sound effects. Agogic and dynamic devices are rarely used.

There are no significant differences to be observed between the recordings and live performances of the *Nockalm Quintett*. The sound arrangements during concerts are a bit more sparing; the synthesizer apparently has only a limited sound-library at its disposal. Female voices, however, are dispensed with completely and hence the number of the filling voices is reduced. Generally, sound effects are not used as often. The singing voice has an apparent tendency to perform ornamentations and small improvisations to a greater extent. In individual cases the lyrics are slightly added to or altered, as well. In the final sequences especially the drums perform a bit more freely; they carry the rhythm to an even greater extent. Apart from that arrangements remain unaltered.

The fact that the stylistic musical devices used can primarily be ascribed to sentimental *schlager* and folkloristic music seems to justify the common classification of the *Nockalm Quintett* as a representative of the category of folkloristic *schlager*. However, additional influences and elements, mainly borrowed from rock and disco music, but also — in individual cases — from house music and techno, can be observed; these probably can be explained as making allowances for the mixed audience.

### **About the lyrics<sup>5</sup>**

Almost all the texts of songs performed by the *Nockalm Quintett* show the basic form stanza - chorus - stanza - chorus, sometimes with an additional spoken introduction. In a few songs, the repetition of the chorus is

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<sup>5</sup> For the analysis of the *Nockalm Quintett's* lyrics, the songs mentioned in note 4 were used.

replaced by the syllables "la-la-la-la" or by a succession and repetition of particular words. The song titles are almost always derived from the choruses and often contain generally well-known localities, such as e. g. Ibiza, Santa Cruz, Surabaya, Rhodes and Piraeus, or girls' or pet names with voiced consonants, for example, Marlen, Gina, Jenny, Angie Blue and Gypsy Lady.

The texts always have a rather simple structure, although, the lines only seldom have a definite beginning or ending. Mostly the stanzas are composed of four or eight lines, although this structure is repeatedly varied by enjambments of one or more extraneous lines. About half the lyrics are written in couplets, and though pure quatrains are not to be found, the former and the latter are frequently combined and half lines of couplets and quatrains are applied. Impure rhyme words are the rule, but are often softened by the singer's pronunciation, which is coloured with dialect. Lyrics, in which just a few lines or no lines at all rhyme, are extremely scarce.

In the texts poetic metres are hardly ever kept up. Mostly a haphazard succession of two- or three-syllable-feet is found, while periodical metres appear exclusively in texts that are composed of iambusses or trochees.

As a rule the texts with two or three stanzas contain between 110 and 120 or 130 and 140 words, whereas the exact number varies from 109 to 165. On average, the word "love" or nouns and verbs derived thereof appear at least one and a half times in every song. The words "longing", "fire", "night", "dream", "heart", and "tears" and their derivatives were found between eleven and twenty-two times in the twenty texts analysed. All songs contain at least one of these seven words, whereas on average, six of these words appear in each text. The sky and celestial bodies like sun, moon and stars are frequently mentioned as well. The songs contain up to nineteen personal pronouns, mostly first and second person singular.

Discussions of the theme "love" are in the centre of interest in all the examined songs. The lyrics can be divided into five sub-categories with the exception of four songs which cannot be definitely classified. A little more than a third of the songs deals with the theme "desire" for a potential, present or future girl-friend or for a male counsellor, consoler or adviser. The central topic of four songs is the recollection of a sexual encounter with a hitherto unknown lady. Three songs deal with present or past holiday love affairs, two songs with troubles in relationships. All songs of each sub-category contain between fourteen and twenty-two personal pronouns, on average. Correspondingly, the songs may also be divided into the categories "you and I", "you and he", and "she and I". Three songs may be ascribed to the second, another three to the third category; the remaining songs belong to the first category. All lyrics belonging to the second category deal with a male counsellor, consoler or adviser.

The language is mainly characterized by being verbose; compounded nouns and simple and compounded adjectives are frequently used,<sup>6</sup> alliterations can often be found as well. The dominating colloquial or dialect expressions, which are complemented by foreign words, are an outstanding feature of the lyrics.

The lyrics are meant mainly to create moods and emotions, an effect achieved by the excessive use of figurative expressions. Since the meanings of these expressions may often vary, the messages conveyed are rather vague and doubts concerning their interpretation may remain. Almost all lyrics deal with the fear of solitude and the need for attention and tenderness, sexual satisfaction, an escape from the treadmill of everyday life, exoticism and the wish to get far away. In most of the songs, the combination of at least two of these topics predominates. As they are dealt with in a rather stereotyped way, the confidence in the fulfillment of hopes and the confirmation of the path towards redemption come to the fore. At the same time, the traditional role models for men and women are always preserved, even if they are sometimes treated ironically.

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<sup>6</sup> For example: "Sternenhimmelgefühl" [Sterne: stars, Himmel: heaven, Gefühl: feeling], "Sehnsuchtsfeuer" [Sehnsucht: longing, Feuer: fire], "Wahnsinnsgefühl" [Wahnsinn: madness, Gefühl: feeling], "Sehnsuchtstränen" [Sehnsucht: longing, Tränen: tears], "Herz-an-Herz-Gefühl" [heart-to-heart feeling], "Nimmerwiederseh'n" [never seeing you again], "himmelblaue Augen" [sky blue eyes], "allerschönste Rose" [most beautiful rose of all].



### About the video

A portrait of the *Nockalm Quintett* (ORF 1998) was produced by Wolfgang Moik, son of Karl Moik, and broadcasted by the ORF. As presenter and mastermind of the "Musikantenstadl", Karl Moik is of outstanding importance for the folkloristic scene of all German-speaking countries. This portrait featured short guest appearances by other stars of folkloristic music, such as Norbert Rier and the *Kastelruther Spatzen*, *Die Mölltaler*, *Die Klostertaler*, *Die Turracher*, Monika Martin and *Bergfeuer*, as well as a short promotional spot of the Tourist Association Millstätter See. The video was further sponsored by the Puntigamer Bier brewery and Koch International, a music publishing, production, and record company. The commentary, which was dominated by everyday lyrics, was delivered by Ernst Grisseemann, whose voice is known to all Austrians through the yearly broadcasts of the Vienna Philharmonic Orchestra's New Year's Concert.

Framing the 34 sequences, the members of the *Nockalm Quintett* — clad in traditional costumes — perform an *a cappella* contrafactum of a well-known song of regional origin praising the beauty of Carinthian Nature — "Jå griäß enk Gott" — against the background of lush Alpine pastures. The following series of recordings show views of the Millstatt Lake and the mountains and Alpine pastures of the surrounding area, filmed during the four seasons. Country chapels, old farmhouses, and grazing cattle often appear, as well as other animals typical of country life. Solely for the visual realization of the songs, suitable, but rather unknown sea-shores of the Mediterranean were used.

The *Nockalm Quintett* is shown working in the studio as well as sharing several leisure-time activities like swimming, biking, jogging, fishing, etc. On the one hand, the group's conscientiousness concerning musical structuring and performance is emphasized; on the other, cheerful events experienced together are also dealt with in detail. Although the jests were exaggerated, the musicians' great skills and competence in many fields were always referred to. When questioned about the secret of their success the members of the *Nockalm Quintett* made reference to the strong communal spirit within the group, the musical and lyrical quality of their songs, the support from their record company, the backup from their families, and their own commitment and diligence. They would like to continue with their joint achievement for as long as possible<sup>7</sup> and hoped for health, luck and happiness for themselves and their families. The guest stars confirmed the *Nockalm Quintett's* great success and also emphasized how amicably it had treated colleagues from the folkloristic music scene and how selflessly it had already supported them. The fans of the *Nockalm*

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<sup>7</sup> At the beginning of June it was publicized that from July 1st, 1998 on, the *Nockalm Quintett* would perform with more members and that former bandleader Heinz Zwatz would leave the group on October 31st, 1998 ([S.n.] 1998b:12).

*Quintett* are also shown on a relatively large scale, with a carefully varied consideration of both sexes and all age-groups. In several sequences, they expressed their enthusiasm for the group and were also given opportunities themselves to interpret extracts of the best-known songs. Moreover, several female fans displayed their adoration of their favourite members of the *Nockalm Quintett* — with a great variety of words and gestures.

Eighteen video-clips featuring the most successful songs of recent years ("Nockalm Gold" and "Nockalm Platin") show the *Nockalm Quintett* against the background of different natural landscapes, with different lighting and in different costumes; sometimes short staged scenes are included in the video. Scenes featuring the whole group and those focusing on the lead singer are well balanced; the musicians often seem to be playing their instruments. In the staged scenes a great number of youthful women, who always come up to current beauty ideals, are in the centre of attention; only the singer sometimes takes an active part. Without further dramaturgic means, the song-texts are always visualized by showing scenes or sequences of scenes conveying local colour. Images of more or less expressively walking women or meaningful female faces are predominant. The strongly emotional character of the lyrics was constantly reduced to faint suggestions by means of light, natural images, and picture and motion symbols.<sup>8</sup> Metaphorical expressions were usually realized as depictions that doubled their meaning; sad moods were repeatedly expressed by changing to black-and-white. All in all, onlookers are confronted with a visual language known from holiday brochures, common German TV comedies of somewhat shallow character, or TV commercials. This "language" is apt to be immediately accessible to the usual spectators of the *Nockalm Quintett's* films. The associative way in which strong colours were chosen and used resembled the formal principle of lighting at live performances; this may be directed at the reciprocal deepening of the visual impressions on the audience.

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<sup>8</sup> The visualization of "Gina, das ist die Liebe" [Gina, This is Love] gives a new interpretation to this song. The — in many respects painful — experience of making love for the first time is transformed into an innocent, dreamily smitten date in front of the school entrance at the Millstatt Lake.

## Prospects

At the present, the *Nockalm Quintett* can be regarded as one of the leading groups of the folkloristic scene in Austria. By stressing songs of sentimental character and creating a characteristic "sweetish" sound, which is based on the singing voice and the dominating synthesizer, the *Nockalm Quintett* has succeeded in firmly establishing itself as the "romantics of folk music" on the competitive German-speaking music market. With its music, lyrics and appearance, the group seems to appeal mainly to grown-up listeners of different ages — women predominating (cf. Weber [et al.] 1998:122-124). Nevertheless, the *Nockalm Quintett* is trying to win over a younger audience, as well. Its members attempt to present themselves in a way closely bound to their fans and their home, as ordinary people like you and me, who always confront their listeners openly and honestly, are good for a laugh and provide genuine "songs for the heart".

These songs are dominated by the stereotyped description of love scenarios. Loneliness is the consequence of losing a beloved person; this loss can only be compensated by hoping for a new romantic relationship. To reveal one's feelings openly is shown to be a guarantee for ultimate happiness. Relationships appear to be primarily oriented towards sexual satisfaction. Vacations to distant shores always include an erotic adventure with a mysterious beauty. The longing for all these realizations seems to be the crucial drive in life. These messages stand in strange contradiction to the values conveyed by the group's general appearance: security and solidarity within the family, loyalty among friends and attachment to a rural home of idealized character. Viewed collectively, the only possibility to solve personal conflicts offered by the songs is an escape from arduous daily routine into a dream world.

Thanks to this offer, the simply structured lyrics and melodies, and to the fact that concert-goers are repeatedly invited to take an active part in the musical happening, the *Nockalm Quintett* has succeeded in winning over a steadily growing audience. The latter, on the one hand, apparently enjoys the community spirit of singing in the group; on the other, many spectators are ready to make these songs their own. The success of the *Nockalm Quintett* and its numerous colleagues in the folkloristic music scene also indicates a failing of today's society on the whole. One of the most fundamental needs of Humankind is the experience of making music together and of coping creatively with life's tribulations and worries; if you have little or no possibility at all in your life to satisfy this need, you are apt to be tempted by the broad offer of folkloristic music, which is presented daily by the mass media. In times when "modern musical culture appears to be what it really is — a culture of disturbed communication massively interspersed with authoritarian one-way structures and materialisations" (Kaden 1993:46) — it would seem inappropriate solely to ascribe this phenomenon to the recipients.

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## NOCKALM QUINTETT KAO PREDSTAVNIK NEOTRADIČIJSKE GLAZBE U AUSTRIJI

### SAŽETAK

U okviru naglo naraslih programa s neotradičijskom glazbom, što ih radiotelevizijske kompanije u zemljama njemačkog govornog područja podržavaju od kraja 1980-ih nadalje, *Nockalm Quintett* ima vodeći položaj na austrijskoj sceni. Analiza dvadeset najuspješnijih pjesama iz posljednjih godina pokazuje da se u glazbi ove skupine, koja živi u koruškom gradiću Millstattu, jasno usvajaju elementi sentimentalnog šlagera: primjerice pjevine strukture, aranžmani u kojima dominira glas vodećeg pjevača i sintesajzera. Iako stilistička sredstva — koja nedvojbeno jesu tipična za folklornu glazbu — dolaze na vidjelo samo u pojedinačnim slučajevima, ona imaju opće značenje. Često se uočavaju elementi posuđeni iz tekućih trendova popularne glazbe. Refreni pjesama vrhunac su glazbenih aranžmana, a oblikovani su tako da ih je lako pjevati i uz njih pljeskati. Tekstovi pjesama, kojih je jezik izveden iz kolokvijalnog žargona i dijalekta, posvećeni su isključivo diskurzima s temom "ljubavi"; snažno dominiraju i sjećanja te želje pune čežnje. Vrlo se često pojavljuju osobne zamjenice u prvom i drugom licu jednine, a svaka pjesma sadrži najmanje jedan od sljedećih pojmova: "ljubav", "čežnja", "vatra", "noć", "san", "srce" i "suze". Pretjerana uporaba figurativnih izraza služi za pobuđivanje sentimentalnih dojmova i raspoloženja te uglavnom onemogućuje nedvosmisleni interpretaciju značenja. Što se tiče vizualne sastavnice njihovih pjesama, obično se *Nockalm Quintett* pojavljuje ispred nekoliko prirodnih krajolika ili se pak tekst određene pjesme preobražuje u kratke scene izvođenja na pozornici, pri čemu se kamera usredotočuje na mnoštvo mlada žena koje uvijek odgovaraju trenutnim idealima ljepote. U televizijskom portretu *Nockalm Quintetta*, emitiranom na austrijskoj televiziji, dominira vizualna povezanost s njihovim rodnom krajem, čime se promiče idealizirana slika ruralnog života. Članovi skupine prikazani su kao obični ljudi poput nas, uvijek raspoloženi za šalu, ali se usprkos tome ozbiljno, radosno i marljivo posvećuju svojoj glazbi. Povezuje ih i velika ljubav prema prirodi, njihovu domu i obitelji. Osjećaju iskreno prijateljstvo prema mnogobrojnim obožavateljima, poglavito prema ženama raznih dobi.

Ključne riječi: neotradičijska glazba, glazbeni folklorizam, Austrija