Art song in Zagreb in the 19th century between aesthetics and politics

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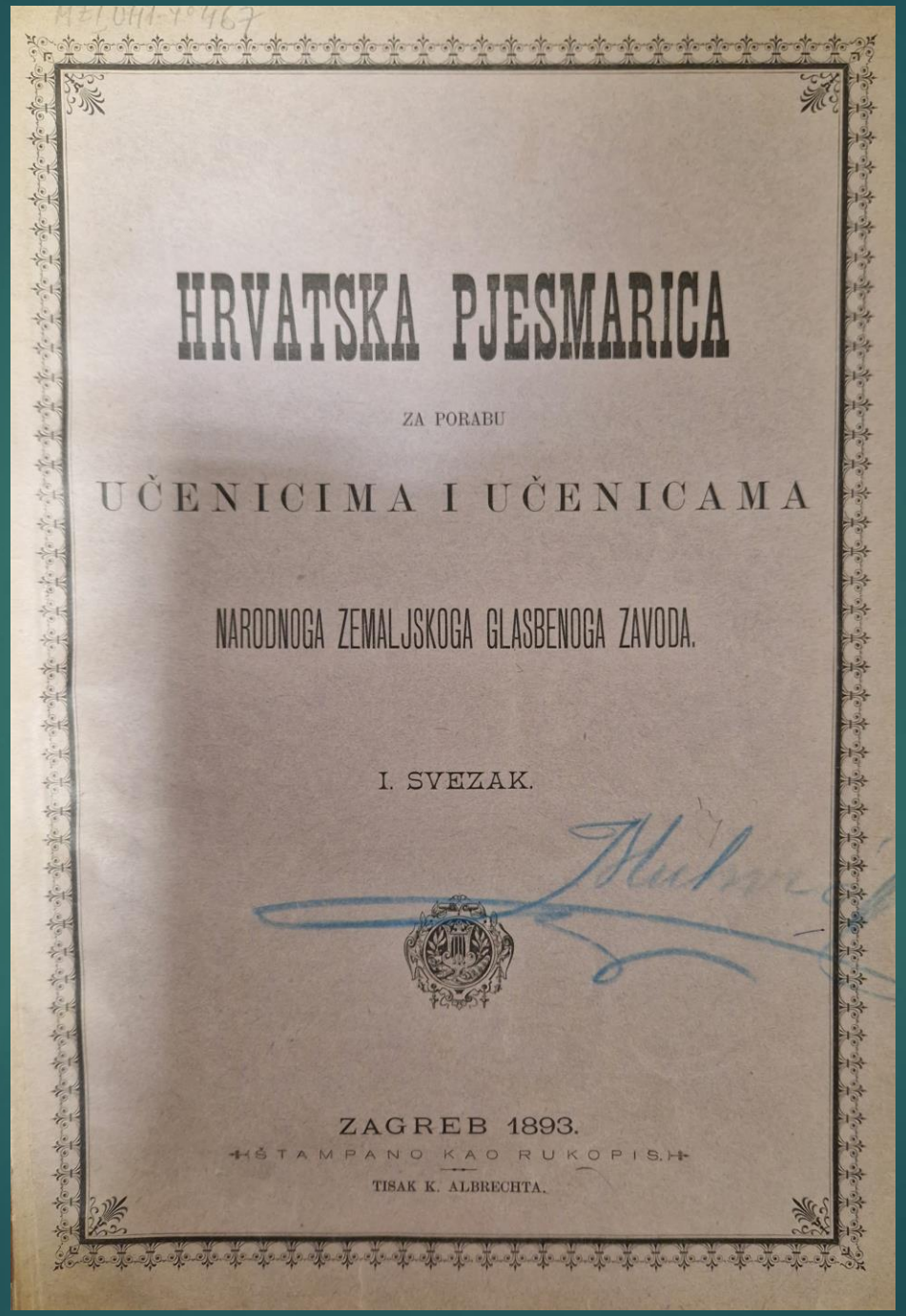
Political context

- Until 1918, the Croatian lands were an integral part of the Austro-Hungarian Monarchy
- Croatian national revival (1835 – 1848)
- Bach's absolutism (1849 – 1859)
- the regulation of state-legal relations with Hungary

Croatian songbook for the students of the National Music Institute, Zagreb, 1893



HRVATSKA PJESMARICA

ZA PORABU

UČENICIMA I UČENICAMA

NARODNOGA ZEMALJSKOGA GLASBENOGA ZAVODA.

I. SVEZAK.

ZAGREB 1893.

TISAK K. ALBRECHTA.

- Croatian composers:

Vatroslav Lisinski (1819 – 1854)

Ferdo Livadić (1799 – 1879)

Ivan Zajc (1832 – 1914)

Franjo Kuhač (1834 – 1911)

Vjekoslav Klaić (1849 – 1928)

Slovenian composer Fran Gerbič (1840 – 1917)

Czech composer František Jan Škroup (1801 – 1862)

Vatroslav Lisinski

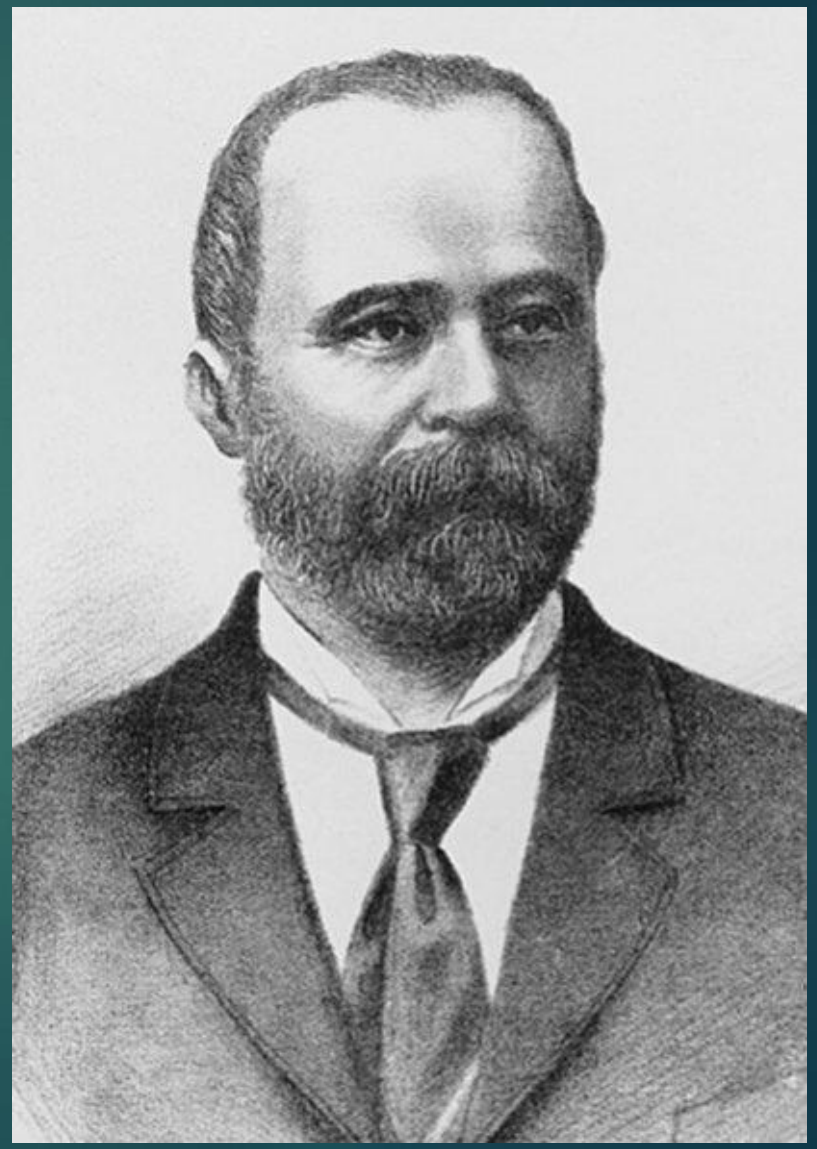
Ferdo Livadić

Ivan Zajc

Franjo Kuhač

South Slavic Folk Songs,
4 vol. (1878 to 1881)

Vjekoslav Klaić



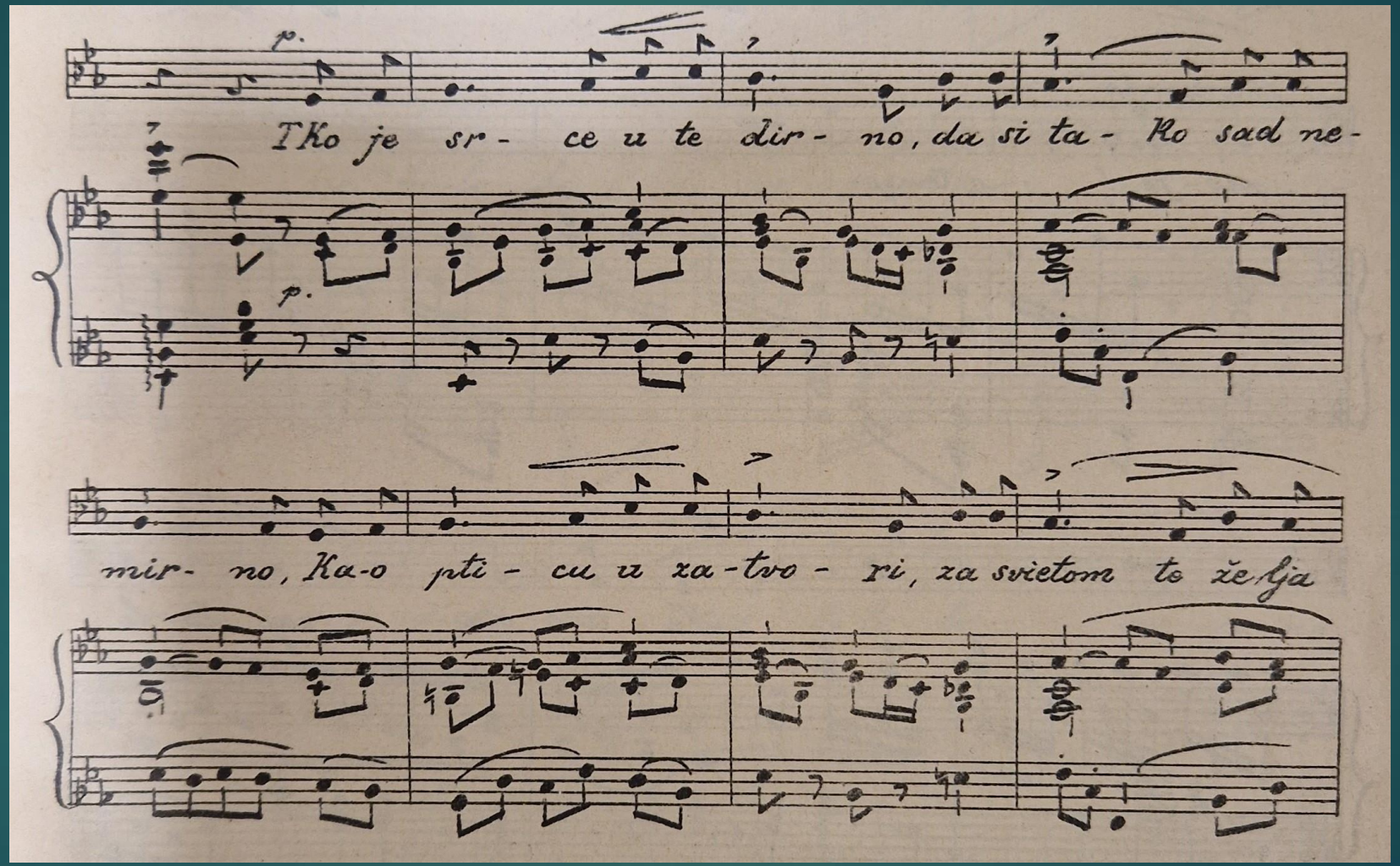
- folk songs as an aesthetic ideal:
- an authentic artistic expression of the nation
- spontaneous inspiration
- creation of God

- The spirit of nation as a sign of national music – the fundamental ideological concept of the education

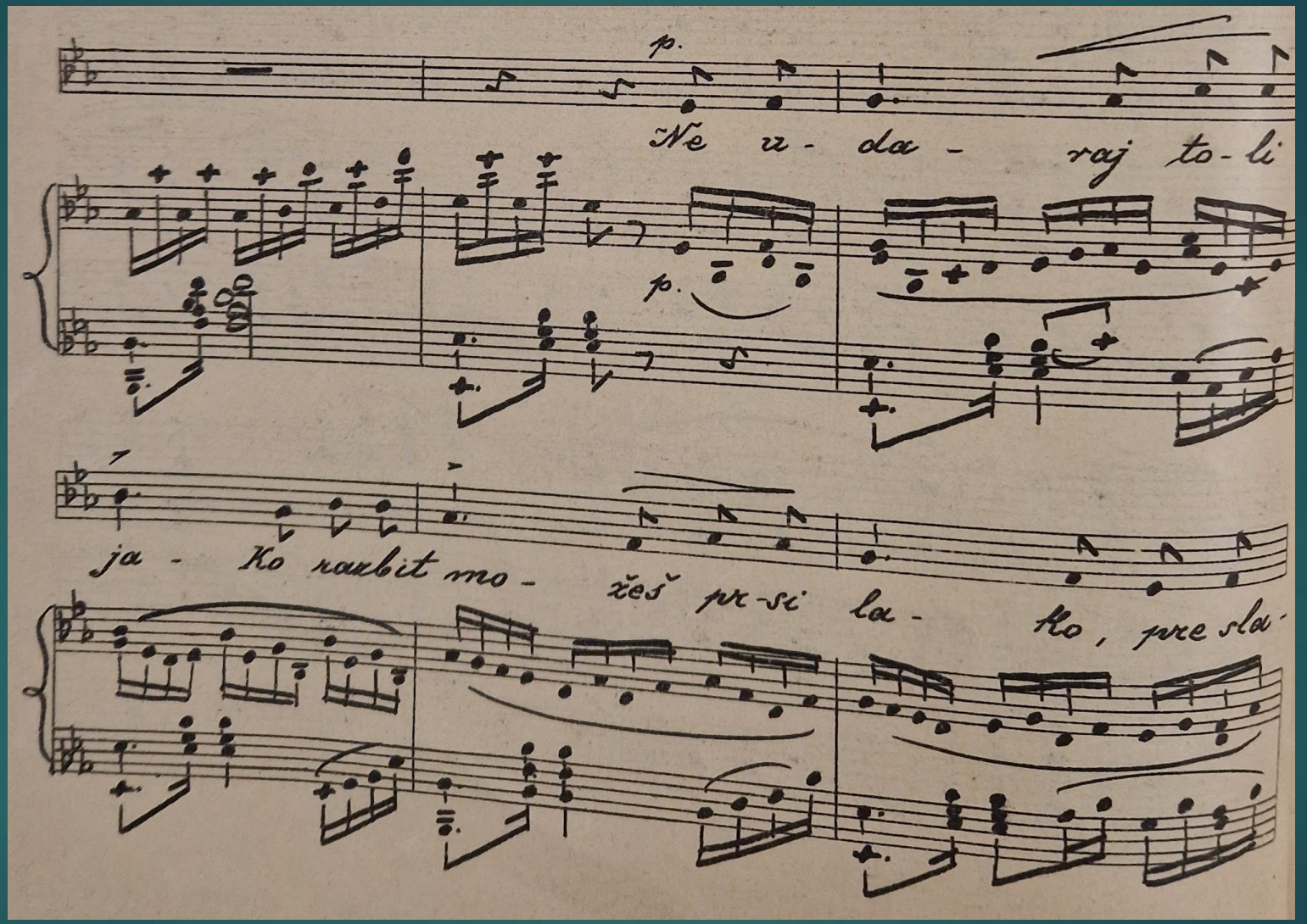
The idealized spirit of the nation:

- a highly emphasized aesthetic substance
- historical, political and ideological romantic concept
- a consensus of composers and audience – they confirmed their cultural and national identity

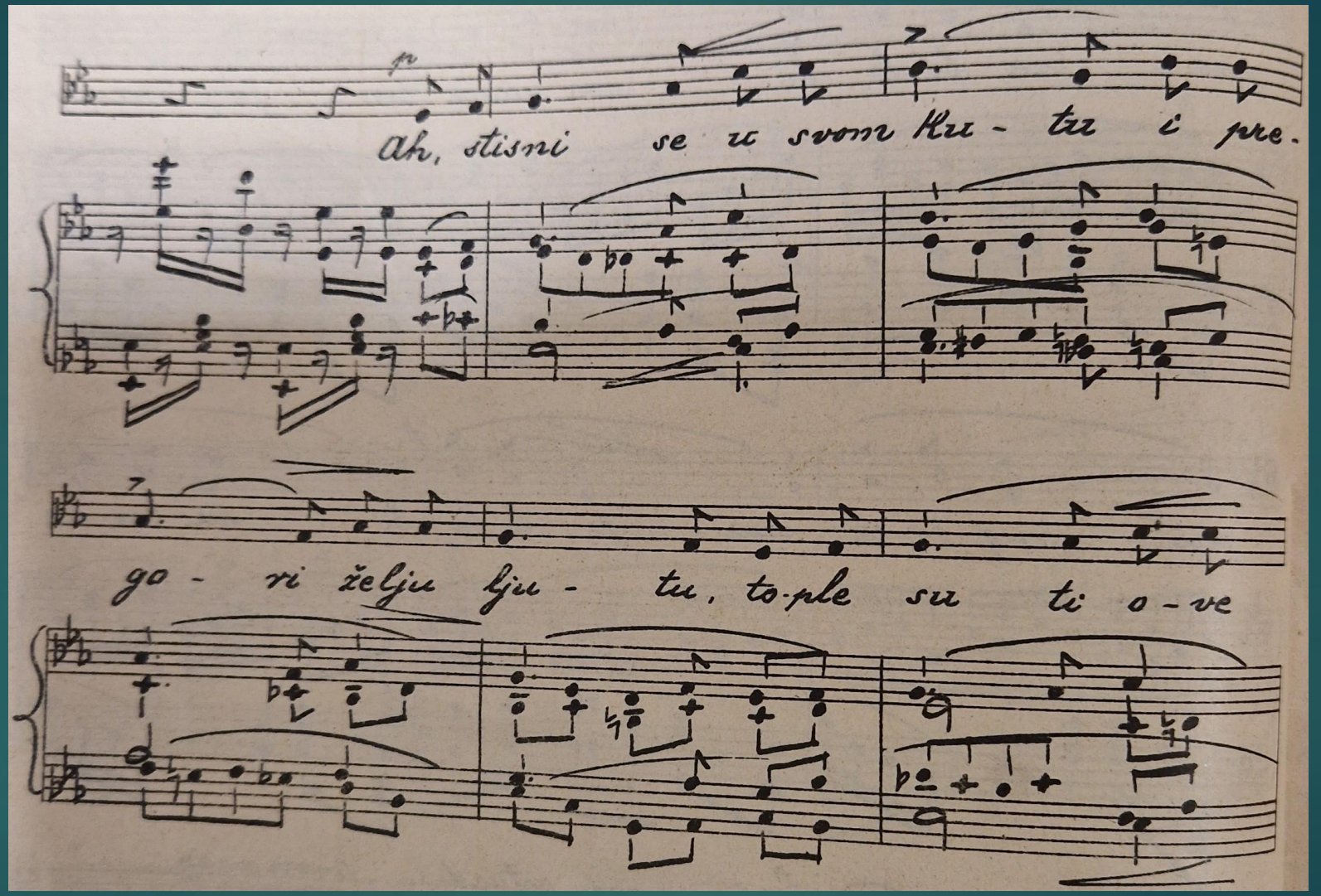
Be Still, My Heart



Stanza I



Stanza II


p
Ah, stisni se uz svom kuc - tu i pre.
go - ri želju lju - tu, to-ple su ti o - ve

Stanza III

Thank
you