



**The Emergence and Rise of Cultural
and Musical Institutions in Modern
Bourgeois Societies in the South-west of
the Habsburg Empire**

**Stanislav Tuksar
Zagreb, Croatia**

The Emergence and Rise of Cultural and Musical Institutions in Modern Bourgeois Societies in the South-west of the Habsburg Empire

- **Triplex confinium**
(16th-18th century)



Duplex confinium (after Vienna Congress, 1815-1878)



No frontier (after Berlin Congress, 1878-1918)



Cross and Crescent

- **Bosnia eyalet/vilayet**

(Ottoman-Turkish; Islamic)

- . **Königreich Kroatien und Slawonien**

(Habsburg Empire; Christian)

- . **Dalmatia Veneta**

(Republic of Venice; Christian)

**Emergence and Rise of Cultural and Musical Institutions
in Modern Bourgeois Societies
in the South-west of the Habsburg Empire**

- **Period I: 1800 – 1849**
- **Period II: 1850 – 1868**
- **Period III: 1869 – 1918**

Emergence and Rise of Cultural and Musical Institutions in Modern Bourgeois Societies in the South-west of the Habsburg Empire

I. Cultural Institutions

- **Matrix Illyrica/Croatia (*Matica ilirska/hrvatska*)**
f. 1842 (no music issues until 1883)
- **Yugoslav Academy of Sciences and Arts (*Jugoslavenska akademija znanosti i umjetnosti*)**
f. 1866 (no music issues until 1919)
- **University of Zagreb (*Sveučilište u Zagrebu*)**
f. 1874 (no music issues until 1930)

**Emergence and Rise of Cultural and Musical Institutions
in Modern Bourgeois Societies
in the South-west of the Habsburg Empire**

II. Musical Institutions

- a. Music societies**
- b. Music schools**
- c. Music theatres**
- d. Singing societies**
- e. Instrumental ensembles**

**Emergence and Rise of Cultural and Musical Institutions
in Modern Bourgeois Societies
in the South-west of the Habsburg Empire**

A. Music societies

Križevci (*Musikverein?*, 1813)

Zagreb (*Societas Filharmonica Zagrabiensis* → *Musikverein*; 1827)

Rijeka (*Istituto filarmonico*; 1827)

Varaždin (*Musikverein*, 1828)

Osijek (*Gesellschaft der Musikfreunde*, 1830)

Krk (*Societa filarmonica*, 1836)

etc.

**Emergence and Rise of Cultural and Musical Institutions
in Modern Bourgeois Societies
in the South-west of the Habsburg Empire**

B. Music schools

Within 'Normal-schule'

(Zagreb, 1788; Rijeka, 1789)

Independent music schools

(Karlovac, 1804)

Music schools within music societies

Varaždin, 1828; Zagreb, 1829; Osijek, 1830; Donji Miholjac, 1835)

etc.

Emergence and Rise of Cultural and Musical Institutions in Modern Bourgeois Societies in the South-west of the Habsburg Empire

C. Music theatres

Zagreb

- **Amadé's theatre (1797-1834)**
- **Stanković's theatre (1834-1895)**
 - **state theatre, 1852**
 - **Croatian national theatre, drama 1860**
 - **Croatian national theatre, opera 1870**

Varaždin

- **Mekovec palace (1768-1873)**
- **Croatian national theatre (1915)**

Osijek

- **Generalatshaus (1750)**
- **Croatian national theatre (1907)**

Rijeka

- **Bono's theatre (1765)**
- **Adamić's theatre (1805-1845) → Town theatre (1845)**
- **Teatro comunale (1883)**
- **Croatian national theatre Ivan Zajc (1945)**

**Emergence and Rise of Cultural and Musical Institutions
in Modern Bourgeois Societies
in the South-west of the Habsburg Empire**

D. Singing societies/clubs

Karlovac, *Zora* (1858)

Zagreb, *Kolo* (1962)

Croatian Singing Association (*Hrvatski pjevački savez*, 1875)

**Singing societies/clubs of national minorities (Serbs, Czechs, Hungarians,
etc.)**

**Emergence and Rise of Cultural and Musical Institutions
in Modern Bourgeois Societies
in the South-west of the Habsburg Empire**

E. Instrumental ensembles

Rijeka

Adamić's ensemble (13 musicians)

→ no institutionalization

Zagreb

***Quodlibet* concerts (since 1871)**

Institutionalized:

→ Zagreb Philharmony (1920)

Zagreb string quartet (1919)

Emergence and Rise of Cultural and Musical Institutions in Modern Bourgeois Societies in the South-west of the Habsburg Empire

Conclusions

- **Dissemination and democratization of music education**
- **Forming of audiences**
- **Establishing of new repertoires**
- **Establishing of bourgeois salons**
- **Forming of collections of music materials**

- **Gradual dominance in public use of Croatian language**
- **Broader access to public performances**
- **Increase of quality in presenting music**
- **Imposition of high culture products and developing of corresponding taste**
- **Promotion of contemporary art products**
- **Pushing forward of national ideology and ethnicity, of local vernacular language and historicism**