

*Genres and the Importance of
Salon Music in Civil Croatia:
from Aristocratic Music-making
to Bourgeois Representation*

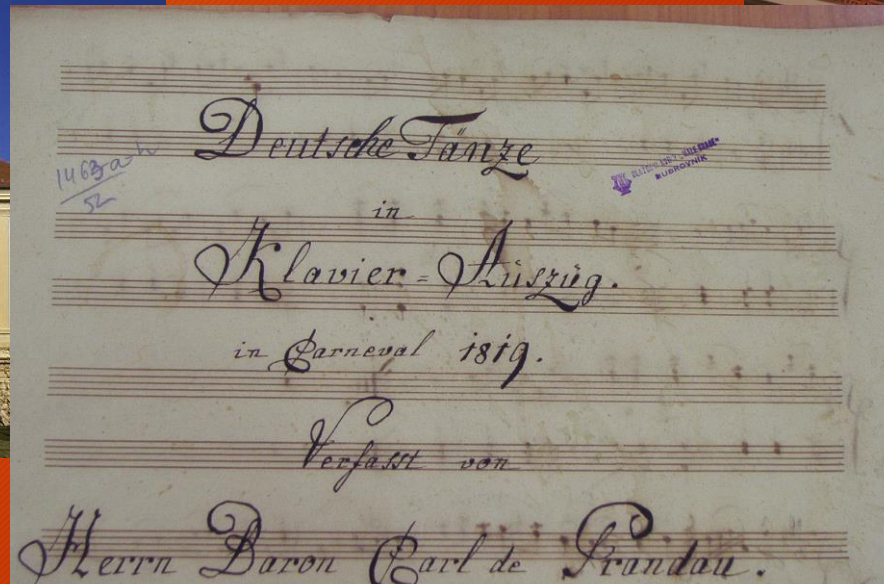
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Three aspects of a gathering in a salon

- as a distinguished space of music making within the aristocratic or bourgeois house,
- as a socially exclusive event as well
- as a convivial gathering

Types of salon gatherings

- Level of privacy: from „Hausmusik” to balls and galas, as in Prandau private theatre at the beginning of the 19th c.



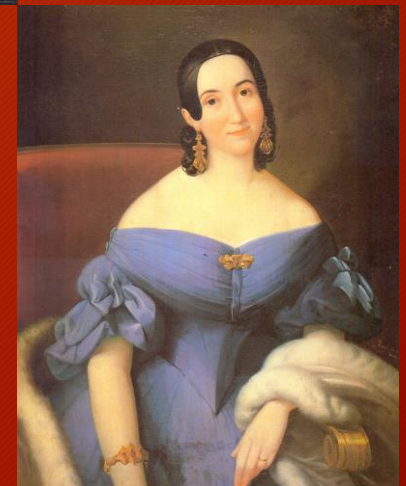
Ideology in the salon: national movement in the salon

in the houses of:

1. Dragutin Rakovac (salon)
2. Tadija Ferić,
3. Ljudevit Gaj,
4. Đuro Popović;

Salonnières:

5. Marija Svagelli-Begavečka (Jakčin)
6. Josipa Vancaš



pro-Hungarian salon (in the Casino: Amadé palace, former theatre)



Nr. 3. **Rundmachung.** (1)
Die statutengemässe, halbjährige allgem. Versammlung der Agramer-Casino-Mitglieder, wird für Sonntag den 30. Jänner l. J. einberufen; es ergeht demnach an sämtliche P. T. Herren Mitglieder die pflichtschuldige Einladung sich an obbenanntem Tage um halb zehn Uhr Vormittags im Gesellschafts-Salon des Casino einzufinden

Nr. 29. (1)
Eine Wäscherin wird gesucht



The Hall (for Illyrian balls), now Institute for history of Croatian literature, theatre and music



Military private and official gatherings and balls:
residence of the actual commander of the Zagreb
general command



Non-political soirées:
Bishop Juraj/Georg Haulik,

Klotilda Vranyczany-Dobrinović-Buratti)

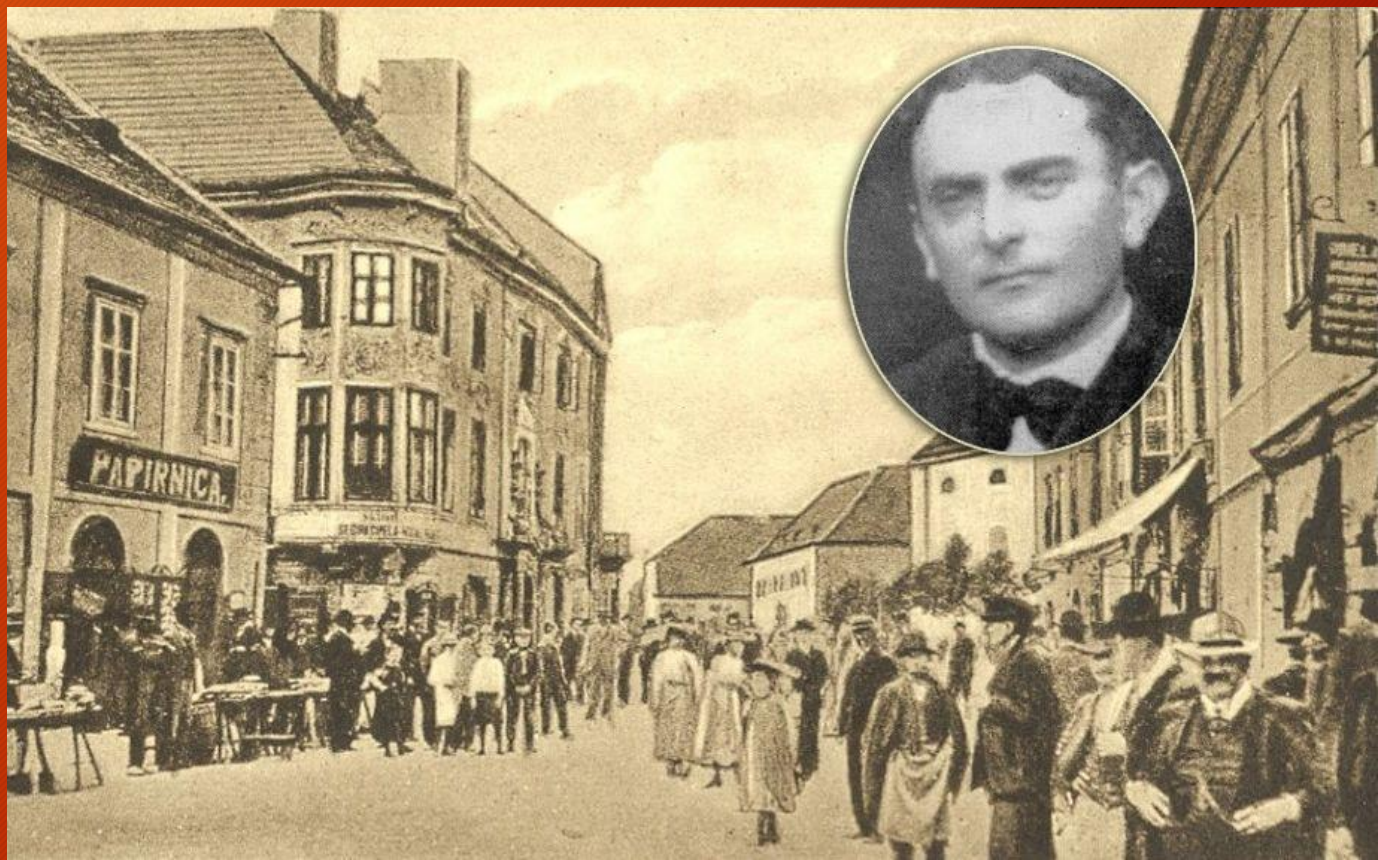


Musicians' salons

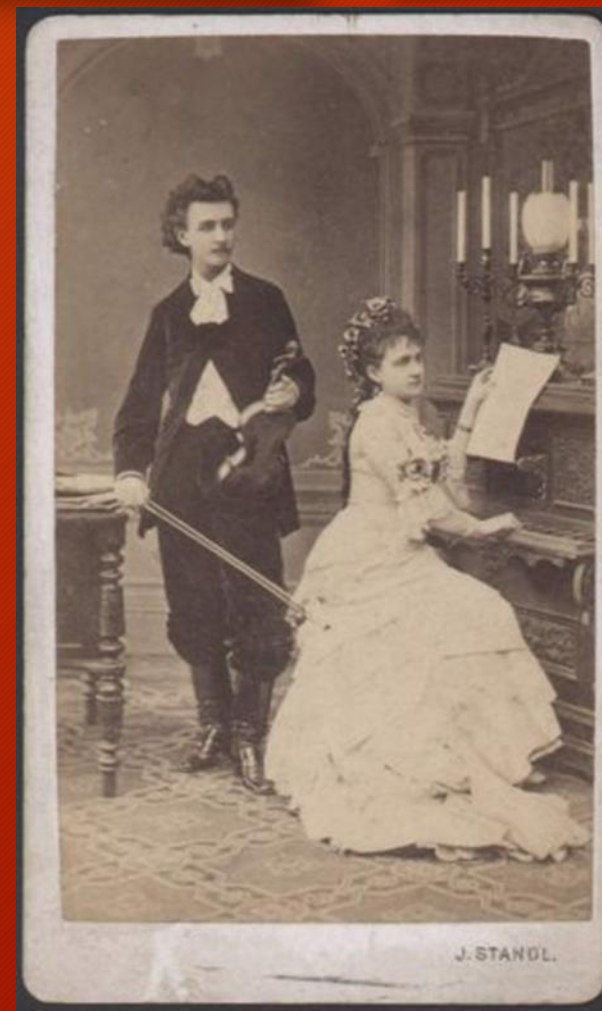
Ivan Padovec



Ernest Krajanski in Varaždin



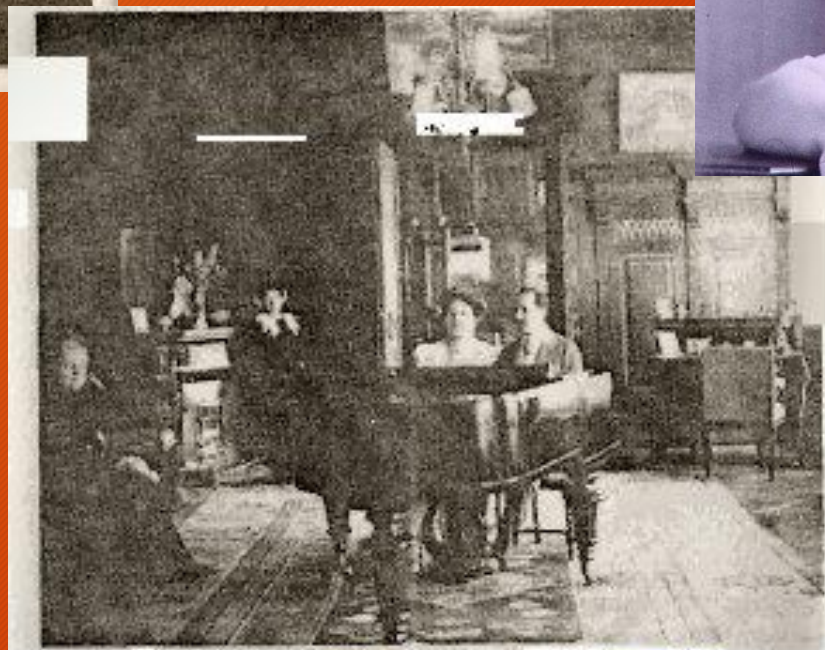
Ferdo Wiesner-Livadić in Samobor Franjo and Anka Krežma



Granitz family with Dora Pejačević



Olga i Ernest Schulz sviraju četveroručno



Paula Granitz, Olga Schulz, Dora Pejačević i Ernest Schulz

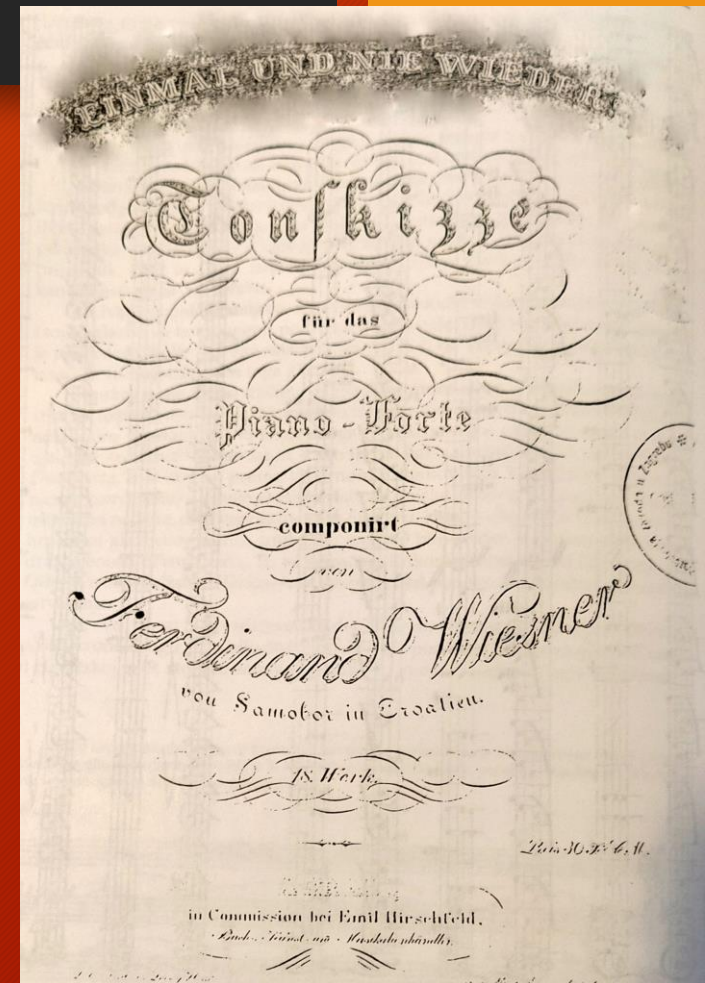
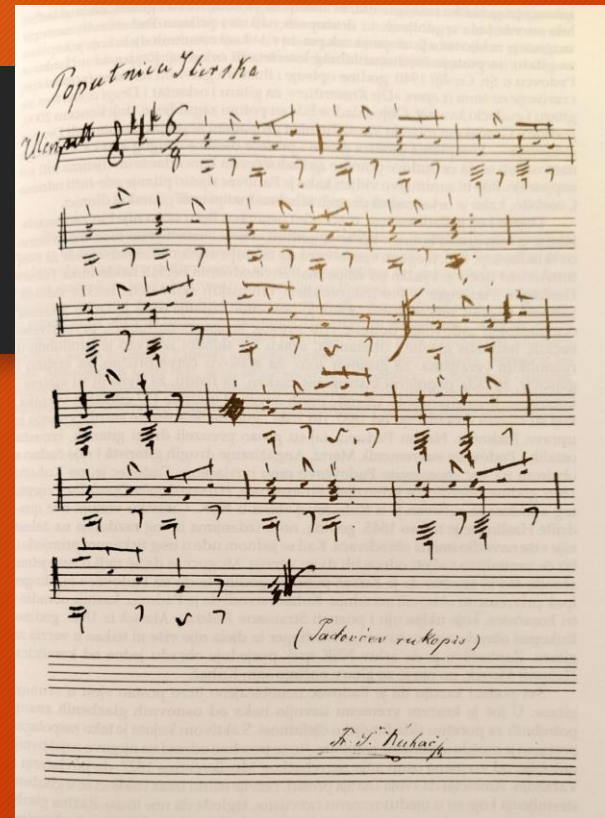


Maja Strozzi & Bela Pečić



The repertoire in the salon

- National music in the ideological salons
- Musicians performed their own pieces
- Pieces especially composed for the salon
- Salon pieces performed in public entertainments



Music for the salon

- Various titles with „salon” (*Salon-Albums*, arrangements, variations, potpourris or fantasies, dances *etc.*)
- Sentimental and virtuoso music
- Elements of folk tunes

150

Neue Buch-, Kunst- und Musikalienhandlung in Agram, Lange Gasse, im Mirovich'schen Hause Nr. 327.

Der Besichtigte macht dem geehrten Publikum die gemeinde Angelegenheit, daß er mit hoher k. k. Staatskanzlei-Concession in hiesiger Landes-Hauptstadt eine **Buch-, Kunst- und Musikalien-Handlung** errichtet, und nach Ankauf der hiesigen in der Lange Gasse bestehenden Handlung, in demselben Geschäftsvokal unter der Firma:

„Leopold Hartman's Buchhandlung“

eröffnet hat.

In dieser neu errichteten Handlung werden stets in entsprechender Auswahl vorräthig und durch fortwährende Bezüge möglichst komplet erhalten sein: Von allen Gattungen der wissenschaftlichen Literatur und der Belletterik sowohl ältere Werke, wie das Neueste im In- und Auslande Erschienenen; schöne und geschmackvolle Bilder mit und ohne Rahmen, sowie illustrierte Werke; die neuesten und besten Musikalien, sowohl Concert- und Salon-Piecen, wie auch für den Musik-Unterricht; endlich überhaupt von allen in das Fach einschlagenden Kräfte eine große und schöne Auswahl, namentlich von Schreib- und Luxuspapieren, allen Gattungen Schreib- und Zeichenrequisiten, Schulbüchern, Gebetbüchern, Gesbüchern, und Notizbüchern etc.

Alles am Lager fehlende wird durch prompte Nachbestellung in möglichst kurzer Zeit besorgt werden.

Der Besichtigte wird allen Zweigen seines Geschäftes die entsprechende Aufmerksamkeit widmen, und in der Hoffnung, durch eine sachkundige und solide Geschäftsführung einem Bedürfnisse der geehrten Bevölkerung dieser Landes-Hauptstadt und deren Umgebung, so wie der auswärtigen geehrten Kommitenten zu genügen, erlaubt er sich, sein neues Unternehmen der Kunst und Unterhaltung des geehrten Publikums höflich zu empfehlen.

Agram im Jänner 1856.

Leopold Hartman.

319—21

Album des chansons nationales
de la Bosnie et de la Hercegovina.



Album bosansko-hercegovackih pjesama.

Najljepše narodne pjesme
iz HERCEG-BOSNE,
sabrao i za glasovir udesio

Š. BOSILJEVAČ.

NAKLADA
ST. KUGLI
Knjižara Hrv. Sveučilišta i Jugoslavenske Akademije
ZAGREB.

Prix K 3'— Cijena K 3'—

TRI PĚSME
od Spudervila Pukotinerica
pod nastorom
a Cerneocku, Moje Dobre i Moje Druge
za ječan Glas

Uz Gitaru ali Klavir
u Mužiku Slavjane i

Blagorodnoj Gospodini
Ljubici (Amalie) Pasthorij

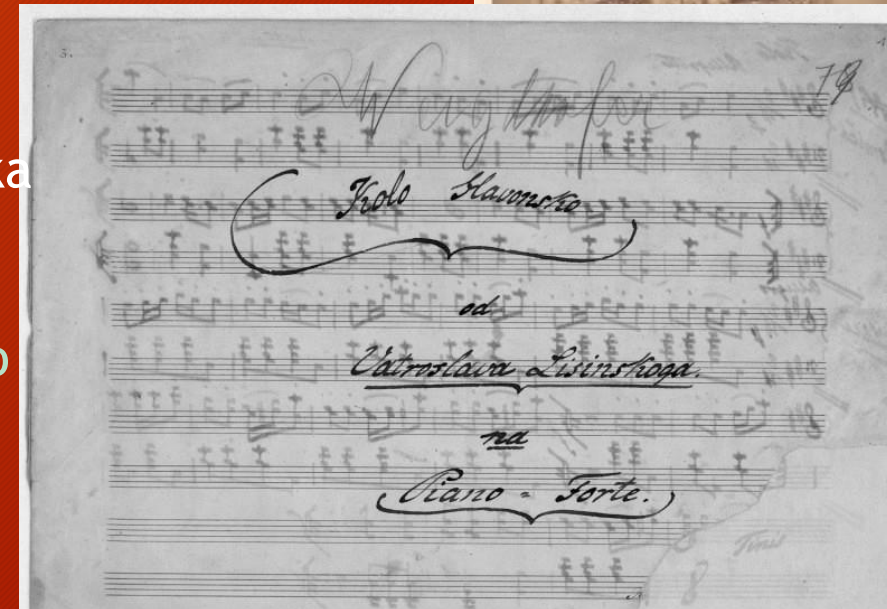
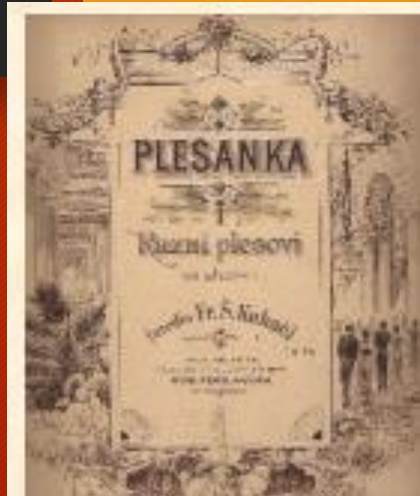
destojno peklonyene

po
J. Padercu
Hrvu iz Horvatske
Dob 43/4

U Bicju kod Antuna Diabellu
u Komisiji
U Zagrebu kod Gospodina Muzfeldu

Collection of 8 dance pieces for piano from various parts of Croatia by Franjo Ks. Kuhač: *Plesanka* (Zagreb, 1893):

- **Franjo Ks. Kuhač** (Zagreb): “I opet”, a Dalmatian folk-dance (kolo); “Golub I golubica”, polka-mazur;
- **Alexander Bosiljevac** (Originating from Croatia, active in Sarajevo): “Sarajevoer Quadrille”, “nach bosnischen und hercegovinischen Volksmelodien”;
- **Franjo Serafin Vilhar** (originating from Slovenia, active in Karlovac, Sisak, Split, Gospić and Zagreb): “Jerino kolo”, in “durchaus nationalem Geiste”;
- **Nikola Faller** (Zagreb): “Un scrupule”, “ein pikanter Walzer”;
- **Vjekoslav/Aloys Rosenberg-Ružić** (Split): “Gruß aus Spalato”, polka française;
- **Ante Stöhr** (Varaždin): “Gruß aus Essek”, “Schnellpolka”;
- **Tomo Šestak** (originating from Bohemia, active in Koprivnica): “Po koprivnički”, polka-française
- Croatian „national” salon-dance: *Salon-kolo*



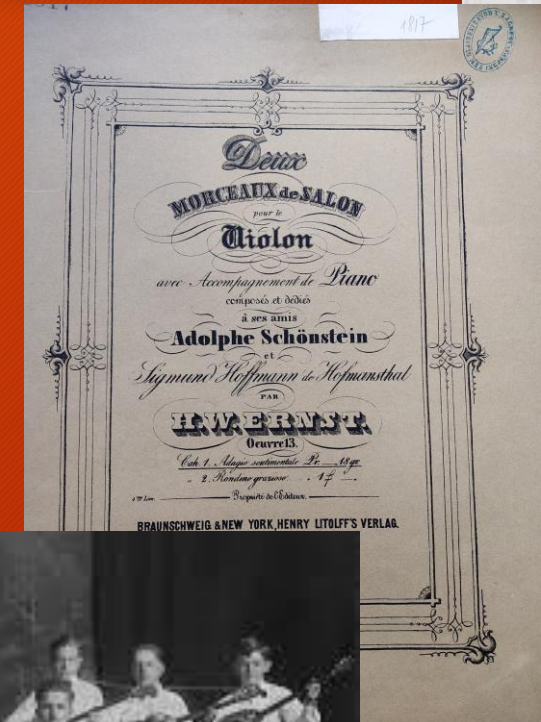
Dance music, salon dances, teachers

- Eduard Eichler from Graz: dance teacher in 1850s, „Kolo Slovensky, Mazurka, Polka-Mazurka, Polnische Quadrille, Kör-Táncz, Névtelen, Csárdás, Quadrille-Française, Quadrille-Stirienne, Menuette, Lançe-Quadrille, Jeni-Polka, Deutsch und Polka einfach”
- A. J. Brüll: in 1850s „Lehrer der Gymnastik“ and dance teacher
- Pietro Coronelli from Italy: since 1859 dance-master, coreographer



National - international

- Authors: mostly „Kleinmeister”, also some female authors
- Brought national elements
- Variety of instruments: piano, guitar, but also violin, cello; tamburica - national instrument, but performed international repertoire, often salon pieces, performed for **tamburica** orchestra



Conclusion

1. variety of types of cultural and musical gatherings

- from the perspective of **privacy** (i.e. from entirely private to various levels of semi-private meetings),
- from the perspective of **location** (i.e. in one's own house, rented space, open-air gatherings),
- from the perspective of **attitude and topics** of the meeting (political, cultural, specifically musical, mixed)
- from the perspective of **social participation** (aristocratic, bourgeois, military officials, church dignitaries, mixed).

2. some characteristics of the salons in Civil Croatia

- **political salons** were more regular in Zagreb as the centre of political power, especially before the 1848/49 revolution and the subsequent period of neo-absolutism. Possibly - and some future investigation should prove or deny it - they existed in Zagreb also during the second half of the nineteenth century, as well as outside Zagreb;
- (prevaingly) **non-political gatherings** were organized throughout the 'long nineteenth century', especially those with professional and amateur musicians, regardless of their status and social background (~~nobility and citizens, military or clergy~~);
- **music in the salons** was not always strictly composed for this purpose and shows a certain variety; ~~thus, along with sentimental pieces, there were patriotic ones, by both local and international composers, virtuoso compositions as well as arrangements of folk-songs or operatic arias~~;
- although the majority of houses where salons were organized possessed pianos, there were also other **instruments** used (~~cello, violin, guitar~~) as well as vocals;
- **the growing quantity of salons** towards the end of the nineteenth century, points to the growing bourgeoisie and its tendency towards artistic and cultural participation, but also in their intention to participate in political networks. Salon gatherings were a perfect opportunity to be acquainted with relevant people (both in the political and the artistic worlds).

Fashion in the salon
(*Luna*, 1844)

