

# BETWEEN MUSIC AND POLITICS: THE ROLE OF COMPOSERS IN MUSICAL SOCIETIES IN CONTINENTAL CROATIA IN THE 19TH CENTURY

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# PRESENTATION LAYOUT

- 1) political situation in Croatia throughout the 19th century – between national and foreign tendencies
- 2) presentation of individual models of the relationship between music and politics in the mentioned period
- 3) role of composers in musical associations and their perception in society in general

# TURN 18TH/19TH CENTURY

- Period of „proto-nationalism”
- Development of national sentiments as a reaction to opposition to Germanisation and unitarism (Joseph II), and „conservative turn” (Franz I)
- Period of „cultural nationalism” – Prince Metternich opposed political nationalism, fearing that it might endanger the Empire’s stability, but was instead supportive of cultural display of national feelings/individuality
- Foundation of a large number of cultural associations

<b>Amadé’s theatre (Zagreb)</b>	<b>1797</b>
Musikverein in Križevci	1813
Musikverein in Zagreb	1827
Musikverein in Varaždin	1827
Musikverein in Osijek	1830
Stanković’s theatre (Zagreb)	1834
Musikverein in Senj	1837/1842
Musikverein in Petrinja	1841
Matrix croatica (Matica hrvatska; Zagreb)	1842
National museum (Zagreb)	1846

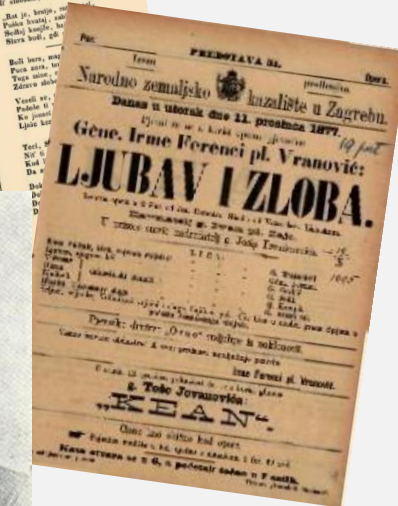
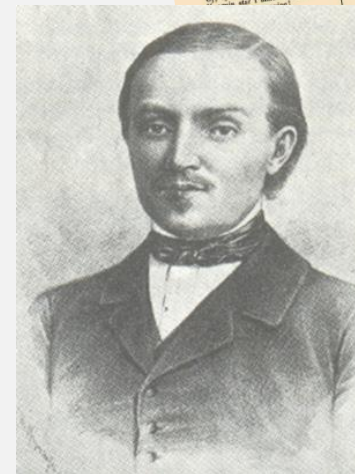
- Hierarchically divided society
- *Natio politica* – aristocracy and high clergy
- New institutions – musician(s)’s initiative and aristocratic patronage
- E.g.

Institution	Patrons
Musikverein in Petrinja	abdicated king Ferdinand V; dowager queen Karolina Augusta; Viceroy Josip Jelačić; Viceroy Josip Šokčević
Musikverein in Senj	Bishop Mirko von Ožegović
Musicschool in Donji Miholjac	Baron Karl Prandau (founder)
Musikverein in Zagreb	bishop Maksimilijan Vrhovac; bishop Aleksandar Alagović; archbishop, cardinal and <i>locumtenens banalis</i> Juraj Haulik; viceroy Ignjat Gyulay; viceroy Koloman Bedeković; Sofija Ječačić; Sidonija Rubido Erdödy



# CROATIAN NATIONAL REVIVAL MOVEMENT

- 1835 – 1848 – height of the movement
- Political achievements – first political parties, newspapers in Croatian, Croatian becoming official language in the Kingdoms of Croatia and Slavonia (1847)
- Strong and diverse cultural activities – Illyrian reading rooms, journals, poems (often set to music)
- Theatre – Dimitrija Demeter's historical dramas
- First Croatian opera – *Love and Malice* (1846) by Vatroslav Lisinski
- Viceroy Josip Jelačić's strong support of V. Lisinski



## NEO-ABSOLUTISM (1851-1859)

- Epilogue of 1848/1849 revolutions
- *Octroi* constitution (1849) – equity before the law, freedom of speech, freedom of the press, freedom to do business and obtain a government job regardless of religion or origin etc. (but also the King's right of absolute veto and to proclaim a state of emergency) – foundations for the development of bourgeois society
- Neo-absolutism – strong centralization and Germanization
- Viceroy Jelačić has lost virtually all of his political influence

# 1860'S-1914

- Parliament of 1861 – three parties: National (for union with Hungary on an equal basis); Unionist (for an unconditional Union with Hungary); Party of Law (against the union)
- 1868 – Croatian-Hungarian Settlement – Hungary acknowledged Croatian statehood and its territory
  - Defined independent (legislation, law enforcement, administration, religious matters and education (including culture)) and joint matters (all the others)
- Ivan Mažuranić (1873-1880) – great reformator (reforms of administration, judiciary and education)
  - Period of optimism
- Károly Khuen-Hedérváry (1883-1903) – „the years of lead”
  - Period of Hungarization

## Unionist (or pro-Hungarian) viceroys (bold)

Josip Šokčević (1860-1867)

**Levin Rauch (1868-1871)**

**Koloman Bedeković (1871-1872)**

**Antun Vakanović (1872-1872)**

Ivan Mažuranić (1873-1880)

**Ladislav Pejačević (1880-1883)**

**Károly Khuen-Hedérváry (1883-1903)**

**Teodor Pejačević (1903-1907)**

**Aleksandar Rakodczay (1907-1908)**

**Pavao Rauch (1908-1910)**

Nikola Tomašić (1910-1912)

**Slavko Cuvaj (1912-1913)**

**Ivan Skerlecz (1913-1917)**

Antun Mihalović (1917-1919)

- 1880's onwards – Modernization, development of bourgeois society, professionalization of cultural and theatrical life)
- Culture and institutions in service of affirmation of the nation



- Government took on financing of the crucial institutions and new ones were founded:
- National Theatre (1861), Musikverein in Zagreb (1861), Croatian Academy of Sciences and Arts (1861), National Theatre's Opera (1870), University of Zagreb (1874)



- Composer Ivan Zajc – the most important figure of Croatian musical life in the period 1870-1914





## MODEL 2: PATRONAGE CASESTUDY: CROATIAN MUSIC INSTITUTE

- Bans and/or their wives

- Ignjat Gyulay (1827-1831)
- Sofija Jelačić (1834-1877)
- Gabrijele Pejačević (1830-1913)
- Lilla Pejačević (1860-1941)
- Koloman Bedeković (1818-1889)



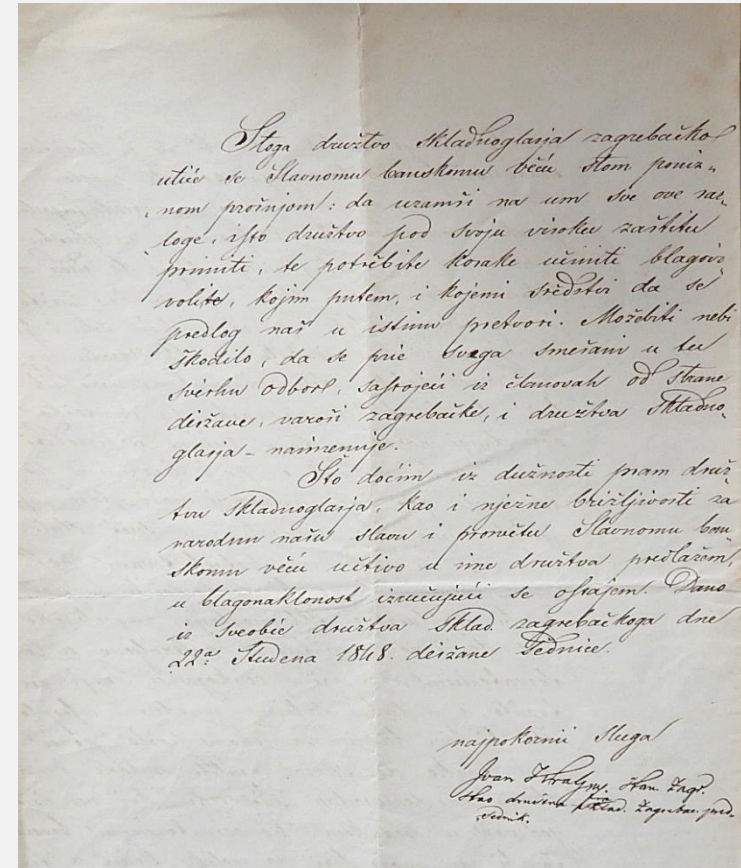
- Bishops

- Maksimilijan Vrhovac (1752-1827; also ban regent)
- Aleksandar Alagović (1831-1837; also ban regent)
- Juraj Haulik (1837-1869; also ban regent)



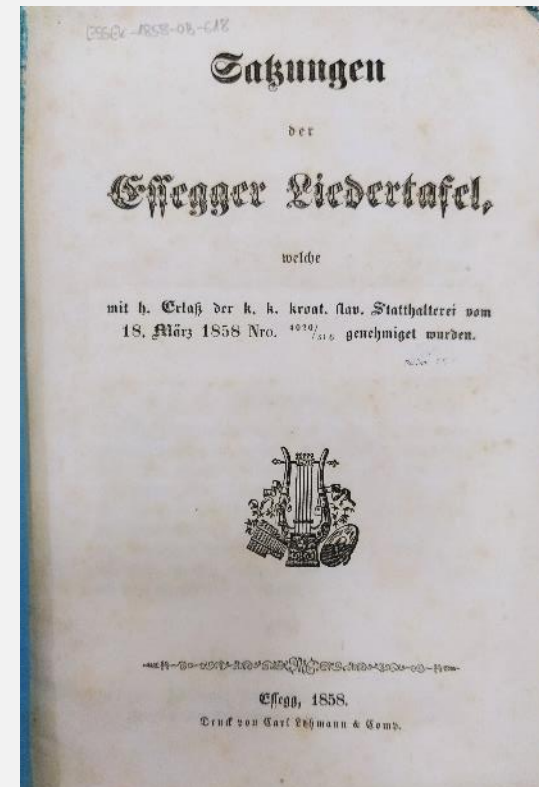
## MODEL 3: STRENGTHENING OF THE NATIONAL SPIRIT

- Purpose of the Music Institute:
- “to expand and develop musical art in the homeland in general and to awaken love for this art with special regard to the significance of South-Slavic music”
- reorganization of the Zagreb Music Institute into the National Music Conservatory, 1849 (not achieved)



# LIEDERTAFELS IN 1850S

- *Warasdiner Männergesangverein*, 1857, Varaždin
- *Liedertafel* (within Zagreb Gymnasium) 1857, Zagreb
- *Essegger Liedertafel*, 1858, Osijek
- *Požeganer Liedertafel*, 1859, Požega



## MODEL 4: SINGING SOCIETIES

Karlovac Singing Society / The first Croatian singing society „Zora“	Karlovac, 1861
Požega Singing Society	Požega, 1861
Croatian Singing Society „Kolo“	Zagreb, 1862
Osijek Singing Society	Osijek, 1862
Croatian Singing Society „Sklad“	Đakovo, 1863
Croatian Singing Society „Zvono“	Križevci, 1863
Petrinja Singing Society / Croatian Singing Society „Slavulj“)	Petrinja, 1864
Croatian Typographic Singing Society „Sloboda“	Zagreb, 1866
Croatian Singing Society „Dunav“	Vukovar, 1867

Croatian Singing Society „Davor“	Slavonski Brod, 1871
Croatian Singing Society „Sloga“	Vinkovci, 1872
Croatian Singing Society „Dvojnice“	Bjelovar, 1872
Croatian Singing Society „Jeka“	Samobor, 1874
Croatian Singing Society „Podravac“	Koprivnica, 1874
Singing Society „Sokol“	Kostajnica, 1874
Singing Society „Lira“	Velika Gorica, 1875
Croatian Singing Society „Vila“	Varaždin, 1875

# SINGING SOCIETIES UNTIL 1875



## MODEL 5: THEATERS

- Zagreb, Osijek, Varaždin
- establishment of the National Theater in Zagreb, 1860
- Theater Law, 1861
- administrative and financial support vs control of the repertoire
- establishment of the Zagreb Opera, 1870
  - cancellations of the opera (1889-1894, 1902-1909)
- new theater building in Zagreb, 1895
- development (and power) of national culture
- development of the national repertoire
- professionalization of ensembles
- Karlovac, Križevci, Koprivnica... (amateur theaters, „dilettantes” theaters)



## ROLE OF COMPOSERS IN MUSICAL ASSOCIATIONS AND SOCIETIES

- a. as initiators of a musical institution
- b. as leaders of a musical institution (or of individual activities in the institution, i.e. as key music educators)
- c. as members (regular or honorary) of a musical institution
- d. as authors of compositions dedicated to a particular musical institution



# CHANGE OF THE PERCEPTION OF COMPOSERS

- **Georg Karl (Juraj Karlo) Wisner von Morgenstern (1783-1855)**
  - a dominant figure in the first half of the 19th century
  - one of the founders of the Zagreb Music Institute
  - music teacher at the music school, conductor of the institute orchestra and director of the school
  - encouraged the establishment of the Music Institute in Petrinja
  - compositional work includes around 30-40 opuses, mostly spiritual compositions, but also those for orchestra and chamber ensembles, and for soloists/choir with orchestra → of secondary importance in the perception of his activity
- **Vatroslav Lisinski (1819-1854)**
  - a combination of Lisinski's talent and engagement (encouraged by Albert Ognjan Štriga) and the corresponding political moment, resulted in his numerous vocal and instrumental works in the folk spirit, and, finally, the first national opera *Love and Malice*
  - engagement in the moments of crisis of the Zagreb Music Institute and during its restructuring, in the development of new (modernized) institute rules
  - the ideal of a national hero in the field of music from the early 1860s – primarily as a composer (the author of the first national opera)
- **Ivan Zajc (1832-1914)**
  - came to Zagreb with a task – to establish the national opera house, establish a standard repertoire and organize the training of professional ensembles
  - the director and chief conductor of the newly founded opera until 1889, and as the director and teacher at the Music Institute school (until 1908, when he retired)
  - compositional work – over 1200 opuses
  - unquestionable role in institutionalization, but primarily perceived as a composer

THANK YOU FOR YOUR ATTENTION!

