

## SAŽECI MAGISTARSKIH I DOKTORSKIH RADOVA U MUZIKOLOGIJU — SUMMARIES OF M.A., M. Sc., Ph. D. AND D. Sc. THESES IN MUSICOLOGY

### THE MUSICAL TOPOGRAPHY OF ZAGREB FROM 1799 TO 2010<sup>1</sup>

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Musical Zagreb has been the subject of many studies presenting results of the research done on some of its segments — certain periods, activities of music societies or certain musical genres. In this thesis the author gives information gathered from previous research of places where music was present in Zagreb, expands it with her own findings and finally structures the collected material in a clear and useful manner. In accomplishing this task, it has been necessary to find an appropriate term that covered a given topic, to define it and elaborate it theoretically. The term »musical topography« was chosen, because it has long been used in European literature; however, it has not always been applied in the same way.

The musical topography of a city, as defined by the author of this thesis, is the totality of manifestations of music in that city: places where music is *listened to* or *performed*, places where music is *taught*, places that are dedicated to the *distribution* of sheet music, audio recordings or musical instruments, and, finally, places that keep alive the *memory* of musicians by way of memorials.

<sup>1</sup> Summary of the PhD thesis, Academy of Music, University of Zagreb, June 6, 2011. Thesis supervisor: Vjera Katalinić, PhD, advisor: Cornelia Szabó-Knotik, PhD, (Institut für Musikanalyse, Musikgeschichte und Musiktheorie, Universität für Musik und darstellende Kunst Wien).

The study of musical topography contributes to our awareness of the *musicality* of a city. Each new music venue increases our knowledge about how much music, in one way or another, was or still is present in everyday life and on special occasions. Musical topography is a term similar to the term »musical life« of a city, which primarily includes performances of music pieces (at concerts and in operas), and sometimes also music education, because these are the basic forms in which music »lives.« As demonstrated in this work, the musical topography can be successfully extracted from the history of music life and independently researched. When we add to the musical topography the content of music-making at particular venues, that is, the repertoire, as well as information about musicians, reception etc., we obtain the whole picture of music culture.

Basic segments of the musical topography, as mentioned in the above definition, are elaborated on the example of Zagreb. *Venues of performance* in indoor spaces include concert halls and other venues where concerts were held (they are further divided into churches, headquarters of societies and catering establishments) and theatres, as well as open-air venues. *Venues of education* are music schools and private teaching locations; *venues of distribution* are music printing-houses, bookstores that sell books on music and sheet music, music libraries, workshops of musical instrument makers, tuners, vinyl records and CD factories, concert agencies and radio/TV stations. *Memorials* are monuments and memorial plaques, graves of musicians at cemeteries, and streets named after the musicians. The group *other* includes scholarly (musicological) institutions. Some segments are even more elaborated, so that the entire musical topography of Zagreb consists of 38 single types of venue.

Each of the basic segments of the musical topography could be divided in a specific way: venues of music-making according to the criterion of privacy or open access to the public; venues of education according to ownership by the State, Church and private individuals; and memorials could be divided according to the way they preserve the memory of a musician or an event in a text, image, space, exhibit and name. Musical topography does not include the bells, the city drummers and other urban sounds that enter the area of the sound landscape.

The model of musical topography presented in this thesis includes all types of venues associated with the music that has appeared in Zagreb over the last two centuries — actually from the first known opera performance in 1799 to the present day, i.e. 2010 — so the assumption is that it can be used as a model for researching musical topography of similar Croatian, and even European cities.

After the first chapter (*Introduction*) comes the chapter on musical topography in general (*Topography or mjestopis*, which is the old Croatian word for topography), as well as the case study of the Zagreb Upper Town musical topography, showing that there were 55 venues connected to music (details in Appendix 2). The discourse on Zagreb musical topography has a segment on places where musicians lived, which shows how difficult this research can be (see list of musicians in Zagreb in 1908 in Appendix 1). In the next chapter (*History of Musical Zagreb and Musical*

*topography*) musical topography was observed in the context of the articles on the general history of Zagreb (Appendix 4) and the history of musical Zagreb in six encyclopaedic articles published in Croatia and abroad from 1968 to 2002 (Appendix 3). In both cases, the results show a small share of music sites in such overviews. This confirms that it was more important to know *which* musical event took place in the city, and perhaps *who* was included in the performance, than exactly *where* it was.

The major part of the thesis is the presentation of the two most important segments of the musical topography of Zagreb (*Music-making Sites* and *Memorials*). The first one deals with sites of music-making described following the same pattern, which offers basic information about them (the history of the building, description, owners, opening of the building, short description of music-making, memorials): six theatres where operas and operettas were/are performed: the Amadé Theatre, Stanković Theatre, *Hrvatsko narodno kazalište*/Croatian National Theatre and its two additional stages — Tuškanac and the Malo kazalište/Small Theatre; Zagrebačko gradsko kazalište/ Zagreb City Theatre, the »Komedija«; and the twelve most important concert halls: Akademija (Kraljevska akademija/Royal Academy), Redutna dvorana Stankovićevog kazališta/Redoute Hall of the Stanković Theatre, Građanska streljana (Streljana)/Civic Shooting Range, Preporodna dvorana Palače Narodnog doma Hrvatske akademije znanosti i umjetnosti (Dvorana)/Revival Hall of the National Home Palace of the Croatian Academy of Science and Art (Hall), Hrvatski glazbeni zavod/Croatian Music Institute, Hrvatsko pjevačko društvo/the *Kolo* Croatian Singing Society and *Hrvatski Sokol*/Croatian Falcon (»Hrvatski dom«/Croatian Home), Zagrebački zbor/Zagreb Fair, »Music-Hall«, Koncertna dvorana Istra/the *Istra* Concert Hall, Muzički salon Studentskog centra/Student Centre Music Salon, Koncertna dvorana/Vatroslav Lisinski Concert Hall, and Muzej Mimara/the *Mimara* Museum. Other venues of music-making are grouped according to their basic purpose: halls in catering establishments (inns, hotels, restaurants, beer-halls, cafés), and the seats of music societies and churches. The open-air venues are divided in two ways. The first is according to the criterion of where music-making took place: squares, streets, various edifices (e.g. six music pavilions, among them the one at the Zrinjski Square/Zrinjevac is still used for music), and the second according to the type of music-making: serenades, promenade concerts, open-air festivals, theatre performances, and music-making near monuments.

The *Memorials* chapter consists of three large sub-chapters: monuments and memorial-plaques, graves of musicians and streets named after musicians. There are also some smaller sub-chapters: birth-places of musicians, iconographic memorials, memorial-areas and texts and exhibits in museums connected to music. There are 20 memorial-plaques and 31 monuments in Zagreb honouring 30 persons in the field of music (an alphabetical list is provided in Appendix 5 and a chronological list in Appendix 6) and 99 streets/squares named after 86 musicians and music writers (Appendix 9). The sub-chapter on graves at Zagreb cemeteries

(largely Mirogoj Cemetery) is based on the data collected from the graves of 239 musicians and music writers (Appendices 7 and 8).

The thesis attempts to pay tribute to architects and builders, that is, the designers of buildings devoted to music, as well as to the artists who created memorials (listed in Appendix 11, also see pictures of all portraits of musicians at cemeteries).

Historical discourse is in some way present in all the chapters, either through a chronological display of the content (as in the chapters on concert halls and theatres) or explicitly in the tables, but the goal has not been to write the *history* of musical topography. Each new venue gave an impulse to music life, but the expansion and growth of the city was not followed to the same extent with the increased number of music venues. Moreover, the total space today for musical-theatrical works is about the same as it was between the two world wars. In order to answer the question as to which period has been Zagreb's *most musical* one over the last two centuries, it will be necessary to add other segments of musical topography to music-making venues and memorials and to compare them with the number of the population.

What do the results of research on music sites bring? First of all, if we know which music sites there were, if we research their past and write about their present, we should try to mark them, preserve and restore them in the future and learn how to appreciate them. That is because the music sites can, like everything else, change, disappear and be destroyed; however, it should be recognized that Zagreb has largely preserved its music sites. By studying the history of certain venues we can better understand why a particular programme has been selected for a concert to be held there and assume for which audience it was intended. Information on locations show how many inhabitants of the city could attend the music performances (although the number of seats at some locations varied in different periods, due to the changes in the number of chairs or spacing between them). The history of the music sites indicates that a large part of the music life of Zagreb until World War II was in the hands of amateurs, mostly thanks to two major music societies, the Croatian Music Institute and the *Kolo* Singing Society.

Musical topography is necessarily associated with the question of identity. Memorials are standard-bearers of national identity promotion, and are also part of the visual identity of Zagreb, in particular the monument to the chansonnier Vlaho Paljetak, the only monument in the form of a standing figure. Certain of the most important music-making venues have their place in the overall cultural identity of Zagreb: the *Lisinski* Concert Hall, the Croatian National Theatre and the Croatian Music Institute. The Croatian National Theatre building has even greater significance than the *Lisinski*: it can be said that it is one of the most recognizable national symbols, not so much because of the *music* played there, of course, but because of the *words* that are spoken in its dramas. The Croatian Music Institute has a specific place in the musical topography of Zagreb. One reason is that it is not only the venue, but also the society that owns it is significant, just as

the *Gesellschaft der Musikfreunde* in Vienna is the owner of the famous building known as the *Musikverein*.

With its music site, Zagreb has proved to be a European city, among other also due to the names of the venues, the streets named after European composers, and with a theatre designed in the Felner & Helmer bureau, but most of all through the excellent standard of performances at the *Lisinski* Concert Hall. Of course, this hall is the crown of all the efforts regarding concert venues in Zagreb and, even more, it is also the only such facility that is truly open to all kinds of music: serious music, jazz, and popular and folk music.

Politics is linked to the musical topography first and foremost in the field of memorials. After all, every authority has wanted, for whatever reason, that Zagreb be a city of culture. Highly positioned politicians made decisions on where to build the national theatre; to disband the *Kolo* society and nationalize its building; and on when the construction of the *Lisinski* Concert Hall would finally be finished after prolonged years of building. The behaviour of Zagreb's citizens, gathered in the music companies or as individuals, may perhaps seem almost irrelevant in relation to high politics. However, it is still notable that the members of the *Kolo* society have persistently sung at the grave of victims fallen in July 1845, in spite of prohibitions. From this point of view, the restoration of the memorial-plaque to Emperor Francis Joseph I in the stairwell of the Croatian Music Institute in 1991 has become a paradigm for the turbulent historical trends in Croatia.

In the games of historical circumstances and politics, the major posthumous role was played by the composer Vatroslav Lisinski. As shown in this thesis, Lisinski became the »musical hero« of Zagreb: he comes first in the number of memorials and naming of public venues (according to Appendix 10, the composers Ivan von Zajc and Blagoje Bersa follow him), and Lisinski's music was even regularly chosen when opening new music venues. But it is also reasonable to pose the question as to whether Lisinski has also become a victim of the hero role imposed upon him, that is, if his name in due course will become (only) a synonym for the concert hall.

It could be said that this study of musical topography is a battle of sorts for music to be awarded a larger share in the general image of Zagreb; however, it should in no way be understood as an effort to make Zagreb a »city of music« at all costs, although that has occasionally been the case, for example, during the Zagreb Music Biennale festival. The successful outcome of this »battle« would also mean offering opportunities to suggest to the leading structures of the City a need for establishing a fund for maintenance and renewal of music sites.

One should not neglect the practical side of this thesis, especially by those who will, one hopes, begin an initiative to set up a particular memorial plaque or to suggest that a street be named after some prominent musician. There still remain many unexplored segments of the musical topography of Zagreb (music education, distribution and private lessons), while some of the presented segments could be expanded (primarily the concert venues). In some future research of musical

topography, which could well include other kinds of music that are not covered by this thesis, such as jazz, pop and folk music, the model would probably change only slightly — clubs, stadiums or sports halls as specific sites of contemporary music-making would have to be added. In addition, some future study could also deal with the virtual music venues, that is, the musical topography of Zagreb on the Internet, where one could study not only the home pages of concert halls and theatres, but also a diverse selection of sites dedicated to musical Zagreb.

It would be recommendable that some future research overcome the boundaries between different kinds of music and include jazz, pop and folk music, as well as the period before 1799. Then, at least in some segments, comparison with other Croatian cities and the wider region would be enabled.