

FRANZ LISZT'S CONTACTS WITH CROATIAN MUSICIANS
AND DIGNITARIES¹VJERA KATALINIĆ
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One of the stops on Liszt's »small European tour« was the concert in Zagreb, which Franz Liszt gave on 27 July 1846. His sojourn was remembered mostly after the interpretation of the Croatian musicologist Franjo Ksaver Kuhač (1834–1911) in his article *Reminiscences of Dr Franz Liszt*, published in 1908, where he insisted on a strong political implication of the Croatian situation at that time. Here some corrections have been presented concerning Liszt's sojourn and the programme of the concert. However, Croatian musicians and members of the nobility used to travel throughout Europe, so their paths crossed with Liszt's routes. Other encounters of Franz Liszt with Croatian musicians occurred in Aachen, with the pianist, composer and conduc-

tor Carl von Turányi (1805-1873) from Osijek in 1857, and in Rome with the 14-year-old violin virtuoso Franjo Krežma (1862-1881) from Osijek in 1876. One of his pupils was, allegedly, Kuhač himself. Liszt was also acquainted with Croatian aristocratic families Sermage, Vranyczany and Buratti in Zagreb and Rome, and the contacts of Bishop Josip Juraj Strossmayer (1815-1905; also from Osijek) were more intense, not linked only to Liszt, but also to Carolyne Sayn-Wittgenstein.

Keywords / Ključne riječi: Franz Liszt, Franjo Ksaver Kuhač, Dragutin/Carl von Turányi, Franjo Krežma, Sermage, Vranyczany, Buratti, Zagreb, Aachen, Rome, Budapest

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Liszt in Zagreb

As Kuhač wrote: »... during his great tour across Europe, Liszt also gave a recital in Zagreb, on 27 August 1846. And yet, Liszt visited Zagreb not because he had planned to, but because he had been invited by the members of the local pro-Hungarian Casino. In fact, Liszt was their instrument for weakening the Illyrian fervour for Croatian music, and they especially brought him in so that he could criticise Lisinski's opera 'Love and Malice', which was premiered on 4 April 1846. Our Magyarones hoped for a devastating critique. The concert committee decided that the members of Croatian *Musikverein* play a serenade in front of the hotel 'K caru austrijanskom', where Liszt stayed. The overture from the opera 'Love and Malice' ought to be played too. However, Lisinski spoiled their plans by traveling to Marija Bistrica (in the Zagorje County) and taking the score of said overture with him.

Liszt's Zagreb concert was artistically exceptional, as expected, but nevertheless, his Hungarian rhapsodies did not have the desired impact on the entire concert audience, but only on a part of it. Thus our Magyarones did not accomplish what they hoped to.«²

Two years ago, when an exhibition and scientific conference in Maribor marked the 170th anniversary of Liszt's »small European tour« of Graz, Maribor, Rogaška Slatina and Zagreb, we commented on this remark by Kuhač, which was quoted by various music historians that came after him (up to J. Andreis),³ mentioning not just the romanticized »vengeance of the Magyarones« but the wrongful account of the date and time of the concert.⁴ This »small tour« often evaded Liszt's biographers: for example, Alan Walker noted Liszt's concerts in spring and early summer in 1846 in Vienna (1 March to 4 April – 10 concerts) – an important stop and Liszt's »stepping stone« for the tour around the Habsburg Monarchy –,⁵ Brno (Ger.: Brünn, 12 to 24 March – three concerts), Prague (13 to 19 March – three concerts at Platyz Castle), Pest (30 April to 14 May – five concerts for the benefit of the National Music Conservatory and one concert for an orphanage),⁶ Hradec na

² Franjo Ks. KUHAČ: Uspomene na dra. Franja Liszta, *Hrvatsko kolo*, IV (1908), 54-55. Here Kuhač remarks in a footnote: »See a more extensive report on Liszt's concert in Zagreb in Kuhač's book 'Lisinski and His Time' (Zagreb 1887, on pp. 73-75).« In the second extended edition of that Kuhač's book, »the more extensive report« is on pp. 71-74 (cf. Franjo Ks. KUHAČ: *Vatroslav Lisinski i njegovo doba. Prilog za povijest hrvatskoga preporoda*, Zagreb: Matica hrvatska, 1904). All translations from Croatian and German by V. K. and S. R.

³ Josip ANDREIS: *Povijest hrvatske glazbe*, Zagreb: Liber – Mladost, 1974, 185.

⁴ Vjera KATALINIĆ – Sara RIES: National vs. International? Franz Liszt in Zagreb in 1846, in: *Evropa v času Franza Liszta / Europe in the Time of Franz Liszt*, Valentina Bevc Varl – Oskar Habjanič (eds.), Maribor: Regional Museum Maribor, 2016 (<http://www.museoeurope.si>), 56-62.

⁵ Oskar HABJANIČ: Franz Liszt and Eduard von Lannoy on the Small European Tour in the Year 1846: Graz – Maribor – Rogaška Slatina – Zagreb, in: *Evropa v času Franza Liszta*, V. Bevc Varl – O. Habjanič (eds.), 9.

⁶ In the meantime, Liszt visited his friends outside Budapest, like, for example, Therese Brunswick in Martonvásár on 11 May 1846, to honour Beethoven and play at the same piano as did his idol

Moravici (Ger.: Grätz, 26 May to 18 June 1846, as guest of Prince Lichnowsky)⁷ and a concert in Zagreb, 27. 7. 1846.⁸ However, he does not mention his performances in Graz, Maribor and Rogaška Slatina (Ger.: Sauerbrunn bei Rohitsch) organised in the meantime, in June and July. It is possible that the arrangements for the »small tour« were made *ad hoc* at that time, and that the impulse was originating from Heinrich Eduard Joseph von Lannoy (1787-1853), an Austrian composer and conductor, under whose leadership Liszt gave concerts in Vienna. Lannoy inherited from his father the Viltuš (Ger.: Wildhaus) estate near Maribor which was mostly used as a summer residence. According to the Styrian and Viennese newspaper announcements, Liszt's itinerary – after some changes – looked as follows: concert in Graz on 14 June at noon in *Landhaus*, and another one in Maribor on 16 June at 7 p.m. in the Knight's Hall of the Maribor Castle owned by the Counts of Brandis. Lannoy's reports were published in *Allgemeine Theaterzeitung*, and some other news praised Count Lannoy as the most meritorious in bringing the honourable virtuoso to Maribor.⁹ After his concert, Liszt stayed overnight at Lannoy's manor house at Viltuš, returned to Graz for another concert (19 June in the Estates Theatre)¹⁰ and then back to Vienna. In the meantime, Lannoy organised his concert in the thermal spa of Rogaška Slatina, foreseen for 25 July, within the festive Anna's ball (in the eve of the feast of St Anna, 26 July), »the highlight of the spa season.«¹¹ Liszt arrived already on 23 July, and the concert audience in the spa hall (*Kursaal*) two days later was numerous, arriving not only from Maribor, Klagenfurt, Vienna, Ljubljana, Graz and Trieste, but also from neighbouring Croatia, mainly from Zagreb. According to the sources, the noble Jellačić family, the goldsmith Nikolić, the merchant Josip Horvat as well as the lawyers Švigel and Merovar attended the concert.¹²

The trip towards Zagreb has been described by Lannoy in his report in *Allgemeine Theaterzeitung*: »On the 26th, early, we left Sauerbrunn together and ate in

some 40 years earlier (cf. Mária HORNYÁK: Liszt in Martonvásár (11. Mai 1846). Aus den Tagebuchaufzeichnungen von Therese Brunswick, *Studia Musicologica Academiae Scientiarum Hungaricae*, 30 (1988) 1, 333-341).

⁷ In the castle of Prince Lichnowsky Liszt gave two concerts (cf. HABJANIČ: Franz Liszt and Eduard von Lannoy, 10).

⁸ Alan WALKER: *Franz Liszt*, vol. 1: *The Virtuoso Years 1811-1847*, Ithaca, N.Y.: Cornell University Press, 1987 (revised ed.), 429.

⁹ A detailed itinerary and the programme is given in O. HABJANIČ: Franz Liszt and Eduard von Lannoy on the Small European tour in the Year 1846, 10-11.

¹⁰ Hinko DRUZOVIČ: Franz Liszt v Mariboru (16. VI. 1846), *Kronika slovenskih mest*, 1 (1934) 4, 235-236.

¹¹ O. HABJANIČ: Franz Liszt and Eduard von Lannoy on the Small European Tour in the Year 1846, 15.

¹² Bojan CVELFAR: *Knjiga gostov zdravilišča Rogaška Slatina 1823-1850*, Celje: Zgodovinski arhiv, 2002, cited after Oskar HABJANIČ: Franz Liszt and Eduard von Lannoy on the Small European tour in the Year 1846, 14.

Oroslavje at the invitation of the kind Count Denis Sermage, who accompanied us to Zagreb, and brought us back again on the 28th to Oroslavje and who overwhelmed us with gallantry. In the evening we were in Zagreb, where the *Musikverein* brought to Liszt a serenade, as well as for me as its long-time honorary member, performing – within other music pieces – my overture to *Ein Uhr*. It is understandable, as I believe, that on the following morning the *Musikverein* sent to Liszt an honourable deputation, which handed him a diploma of an honorary member, a decoration received by the artist with gratitude.«¹³

Dionis (Denis) Sermage hosted Lannoy and Liszt in his castle in Oroslavje (or, more precisely, Oroslavje Gornje [Upper Oroslavje]) on their way to Zagreb and back. He was the member of the noble family of French origin, who owned this baroque castle between 1746 and 1885, when it was sold to the Vranyczany family.¹⁴ Together with 34 other aristocrats and 12 commoners, D. Sermage was one of the founding members of the Croatian-Slavonian Economic Association (in 1841); he was one of »the leading Illyrians, such as the Count Juraj Oršić (...) or Janko Drašković«, who joined the Unionists (pro-Hungary oriented) as Ladislav Pejačević, Aleksandar Drašković and Mirko Inkey de Palin in the Association.¹⁵

Kuhač also mentions that »Till Rogatec [Ger.: Rohitsch, op. V. K. and S. R.] Mr. Werklein, Countess Sermage, the secretary of the Casino Mr. Kovácsics and some other people drove to meet him.«¹⁶ Mr. Werklein could have been Joseph *Freiherr* Werklein (1777-1849), Austrian military officer, member of the Hungarian nobility, born in Croatia, who inherited land there¹⁷ – or someone of his family; the Sermage family members were quite numerous, some were close to the Unionists, but some of them supported the Croatian national idea, like Ana Sermage (widow of Ludovik S.).¹⁸ Therefore, the identity of the »Countess Sermage« should be further investigated, although she might have been a relative of Dionis Sermage from Oroslavje. »The secretary of the Casino Mr. Kovácsics« was Aleksandar Kovačić (Alexander Kovácsics), a composer and conductor, but above all a good pianist, probably trained in Budapest, member of the *Musikverein* and its various boards and said to be one of the important organisers of Liszt's guest appearance.¹⁹

¹³ Baron [Heinrich Eduard Joseph von] LANNOY: Liszt in Sauerbrunn bei Rohitsch und in Agram, *Allgemeine Theaterzeitung*, 39 (14-15 August 1846) 194-195, 780.

¹⁴ Andrej ŽMEGAČ – Marijana VOJTIĆ: Dvorac Gornje Oroslavje, *Peristil*, 56 (2013), 247-254; 250.

¹⁵ Daniel LALIĆ: *Der Hochadel Kroatien-Slawoniens zwischen Verlust, Verteidigung und Neuerwerb gesellschaftlicher Elitenpositionen (1868-1918)*, Berlin: De Gruyter – Oldenbourg, 2017, 156.

¹⁶ F. KUHAČ: *Vatroslav Lisinski i njegovo doba*, 73.

¹⁷ Constantin WURZBACH: Werklein, Joseph Freiherr, *Biographisches Lexikon des Kaiserthums Österreich*, vol. 55, 1887, 38-39.

¹⁸ One of the important Croatian politicians from that family was Karlo (Dragutin) Ivan Petar Sermage (1793-1851), the president of the Zagreb *Musikverein* (1834-1836; cf. Antun GOGLIA: *Hrvatski glazbeni zavod 1827-1927*, Zagreb: Special issue from *Sv. Cecilija*, 1927, 9).

¹⁹ Ivona AJANOVIĆ: Kovačić, Aleksandar, *Hrvatski biografski leksikon*, vol. 7, Zagreb: Hrvatski leksikografski zavod Miroslav Krleža, 2009, 785.

Franz Liszt and Lannoy stayed overnight in the famous Zagreb inn »K caru austrijanskom« [»Kaiser von Oesterreich«].²⁰ The same source – the Croatian cultural newspaper *Danica* – as well as some others, mention the serenade as well, pointing to the fact that the *Musikverein* wanted to perform Lisinski's overture to the »first Croatian national opera« *Ljubav i zloba (Love and Malice)*, premiered four months earlier.²¹ *Musikverein* obviously wanted to perform a piece by local composer to demonstrate the musical tradition of the town. However, the reporter of *Danica* made the same observation as did Kuhač in his text mentioned at the beginning of this article: Lisinski left Zagreb and took the score of the opera. Thus, they chose a piece by Karl Wisner von Morgenstern, a naturalised Zagreb citizen originating from Arad, who contributed to the orchestration of Lisinski's opera and who also conducted the serenade. Neither *Danica*, nor some other newspaper reveal the list of the pieces performed – just that they were all part of the »classical repertoire«,²² yet, beside the Wisner-Morgenstern piece, Lannoy mentions the performance of the overture to his popular melodrama *Ein Uhr*.²³ According to the accountant's documentation, *Musikverein* costs for the serenade were 5 forints and 34 kreuzer for carrying the stands, illumination, candles, torches etc.²⁴

Next morning (27 July) Liszt was festively handed a diploma of honorary membership,²⁵ and in the evening (8 p.m.) the concert was organised in the theatre that was shining in festive illumination; the hall was completely sold out and the critic regretted that the artist could not have given more performances.²⁶ The concert was one of the first piano recitals given in Zagreb.²⁷ Unfortunately, no concert booklet or concert programme was preserved, so one must rely exclusively on the newspaper texts to reconstruct the programme. As well as in the other concerts in 1846, Liszt presented himself – on his own instrument²⁸ – more as a transcriber and

²⁰ ***: Franjo Liszt u Zagrebu, *Danica horvatska, slavonska i dalmatinska*, XII (August 1846) 32, 129.

²¹ Lisinski's opera *Ljubav i zloba* was premiered on 28 March 1846. (On that piece, the context of its creation and realisation there exist quite a few texts. One of the most recent: Vjera KATALINIĆ: How to Create a National Opera? The Lisinski Case. Imaginary Memoirist Sketches with an Epilogue, *De musica disserenda*, XII [2016] 1, 67-80.)

²² ***: Franjo Liszt u Zagrebu, *Danica*, 130.

²³ That piece was on the repertoire of the orchestra: *Musikverein* ensemble performed it on 7 March 1845 at a benefit concert (cf. A. GOGLIA: *Hrvatski glazbeni zavod*, 13). They obviously wanted to impress Lannoy as one of Institute's honorary members, and please him by performing his composition on that occasion.

²⁴ Ladislav ŠABAN: *150 godina Hrvatskog glazbenog zavoda*, Zagreb: Hrvatski glazbeni zavod, 1982, 60.

²⁵ On that document see the article in this volume by Stanislav TUKSAR: Kuhač, Liszt, Weimar i Zagreb, 33–48; 37–39.

²⁶ ***: Feuilleton. Franz Liszt (...), *Luna. Belletristisches Beiblatt zur Agramer politischen Zeitung*, (28 July 1846) 60, 240.

²⁷ It might have been the first after the guest performance of J. N. Hummel. Until then, concerts were usual organised as *accademiae* with mixed programme and performers.

²⁸ Both, the German and the Croatian newspaper mention this fact. It would be interesting to get the information on the transport of the instrument.

performer than as a composer. This being the era of his »virtuoso years«, his main feature as a musician was his supremacy on the piano, which subsequently led to his accolades as »the greatest pianist in the world«, accompanied with the ever-famous support of his composer colleagues. The concert and its programme were announced in Zagreb's newspaper between 18 and 25 July 1846.²⁹

1. F. Liszt: *Réminiscences de Norma*, paraphrase on Bellini;
2. L. v. Beethoven: [op. V. K. and S. R.]: Andante con variazioni, from *Sonata in A-flat major*, op. 26 instead of] *Sonate pathétique*;³⁰
3. F. Schubert: *Die Forelle*, Liszt's transcription;
4. G. Rossini: *La serenata e l'orgia*, Liszt's transcription;
5. F. Schubert: *Lob der Thränen*, Liszt's transcription;
6. F. Liszt: *Souvenir d'Espagne*.

Lannoy praised »the Italian applause« of the Zagreb audience and pointed at the change in the programme, as well as at the encore – »at the end, after a manifold demand« Liszt added his *Grand gallop chromatique*, one of his favourites, composed in 1838, performed also at his concerts in Maribor and Graz in June.³¹ Thus, it is enigmatic what Kuhač's words meant that »his Hungarian rhapsodies did not meet the desired effect in Zagreb«. Namely, besides Beethoven's variations, Liszt performed two of his own pieces that were not based on Hungarian melodies, and three transcriptions. Additionally, he gave his »melodies Hongroises« as encore in Rogaška Slatina,³² and not in Zagreb. It is also strange that Kuhač made a mistake regarding the date of the concert (August instead of July)³³ – a mistake that has been repeatedly taken over until very recent texts.³⁴ Finally, what might be misleading are

²⁹ *Novine horvatsko-slavonsko-dalmatinske*, XII (25 July 1846) 59, 252. In the announcement, it was pointed out that it was the only concert that Liszt will give in this city; cf. also *Agramer politische Zeitung*, XXI (18 July 1846) 57, 264. The best seats were sold out at once; cf. *Agramer politische Zeitung*, XXI (21 July 1846), 58, 268.

³⁰ Owing to Lannoy's report, it is known that Liszt made a change in programme and performed the Andante con variazioni from Beethoven's *Sonata in A-flat major*, op. 26 dedicated to the Prince Karl von Lichnowsky (cf. Baron LANNOY: Liszt in Sauerbrunn bei Rohitsch und in Agram). The programme announced in newspapers was taken over in almost all sources (as well in GOGLIA: *Hrvatski glazbeni zavod*, 13), without any corrections or remarks on its change.

³¹ In Graz (19 June 1846) he also performed his *Réminiscences de Norma*; cf. Wolfgang SUPPAN: Franz Liszt und die Steiermark, *Studia Musicologica Academiae Scientiarum Hungaricae*, 5 (1963) 1/4, 301-310; 304.

³² Cf. LANNOY: Liszt in Sauerbrunn bei Rohitsch und in Agram, 780.

³³ Many Austrian newspapers regularly reported on Liszt's tours, following his path also in July 1846 from Rohitsch to Zagreb (Agram), further to Vienna and Pest, like, for example, the Viennese journal *Wanderer* (from 25 July, 10 and 19 August 1846).

³⁴ Opposite to J. Andreis (Josip ANDREIS: *Povijest hrvatske glazbe*, Zagreb: Liber, 1974, 185), Lovro Županović gives the correct date (cf. Lovro ŽUPANOVIĆ: *Stoljeća hrvatske glazbe*, Zagreb: Školska knjiga, 1980, 154), probably following the information given by A. GOGLIA in his *Hrvatski glazbeni zavod*, 13.

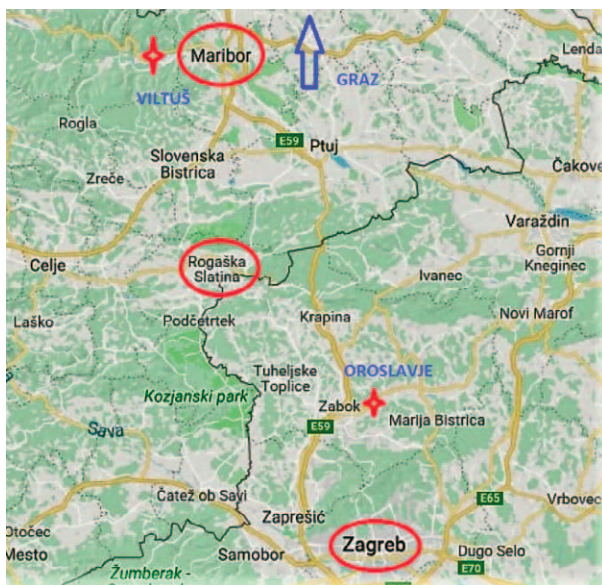


Fig. 1: The route of Liszt's »small European tour« in 1846.

Kuhač's words that the local pro-Hungary oriented members of the Casino wanted to weaken the national feelings of the members of the Illyrian movement and the huge effect achieved by the production of Lisinski's national opera. Namely, Lannoy reports quite a few lines about the rich nature, but also commenting the political situation and their Zagreb contacts. »In Zagreb we made some pleasant acquaintances«, he states, describing the beautiful landscape spoiled with two fighting parties (the pro-Hungarians and the Illyrians), who »mix their turbid waters in a narrow ravine, stir up the soil, uproot the shrubs on the bank and spread havoc all around. If the rock is cleared, in the open plain, the formerly wild rivers could flow clearly and quietly to the sea, and commerce and prosperity could flourish, and the beautiful land could become, what it should be, a paradise.« At this point of view was Lannoy of the same opinion as »the learned and kind [Ljudevit] Gaj, with whom I spend a very pleasant hour.«³⁵ And it is well known that Gaj was among the most outstanding proponents of the »Illyrian cause«.

Announcements and reports on Liszt's Zagreb concert were published in German as well as in Croatian newspapers. The extensive report in *Danica* stressed that all lovers of music expected the concert »with greed«, although the prices of the entrance tickets were tripled; it was also mentioned that the deserved honour that was shown to Liszt proved the sensibility for art of the Zagreb audience and

³⁵ LANNOY: Liszt in Sauerbrunn bei Rohitsch und in Agram, 780.

their »victory of the spirit over materialism«. ³⁶ No sign of criticizing nor even mentioning his Hungarian connections or roots could be traced.

Lannoy's report reveals some of their activities: before the concert, they visited the cathedral, the residence and the park of the Zagreb bishop: at that time it was Juraj Haulik de Várallya, a music lover, connoisseur, patron and benefactor of the *Musikverein*. The »two promenades«, which Lannoy praises and writes that it is a must for every visitor, would be the so-called Southern promenade, one of the oldest walkways in Zagreb (opened in 1813), in 1870s named after Bishop Strossmayer, and the Northern promenade, named after Croatian poet Stanko Vraz. ³⁷ Lannoy and Liszt left Zagreb the day after the concert, accompanied till Oroslavje by Count Dionis Sermage and »the talented Mr. von Kovachich«; ³⁸ they arrived the same evening in Rogaška Slatina. It is possible, that Liszt, during his short pausing at the Sermages, entertained the company with his piano extravagances.

Allegedly, Liszt and Kovácsics stayed in touch later, when, after emigrating from Zagreb to Paris in 1848, this gifted pianist acted there as a piano teacher. ³⁹ There is also a short notice made by Kuhač, that Liszt visited the eminent composer Ferdinand (Ferdo) Livadić (Wiesner; 1799-1879) on his estate in Samobor. ⁴⁰ It has been often repeated, ⁴¹ mostly in local touristic advertisements. As Liszt's itinerary shows, his trip to Zagreb was very short; although Samobor is not far away from their route to Oroslavje and further to Rogaška Slatina (it was undoubtedly a daily trip without longer pauses!), no solid evidence for that visit has been found yet.

Liszt and Turányi in Aachen

Already before arriving in Zagreb, Liszt and his companion Lannoy were acquainted with some members of the Zagreb/Croatian nobility. Some of them they might have already met at Liszt's concert in Rogaška Slatina. On the other hand, as honorary member of the *Musikverein*, Lannoy probably sojourned in Zagreb before 1846 and might have met the most outstanding culturally active local dignitaries. ⁴² Although Liszt expressed a desire to come to Zagreb again and give one or more concerts when touring in the vicinity, it did not happen. However, Croatian musicians and members of the nobility used to travel throughout

³⁶ ***: Franjo Liszt u Zagrebu, *Danica*, 130.

³⁷ Branimir ŠPOLJARIC: *Stari Zagreb od vugla do vugla*, Zagreb: AGM, 2008, 101.

³⁸ LANNROY: Liszt in Sauerbrunn bei Rohitsch und in Agram, 780.

³⁹ He took the name Löffler, and Liszt sent to him his students; in 1856 he returned to Zagreb where he died in poverty (I. AJANOVIĆ: Kovačić, Aleksandar, 785).

⁴⁰ Franjo Ksaver KUHAČ: *Ilirski glazbenici*, Zagreb: Matica hrvatska, 1893, 28.

⁴¹ Sometimes it is even added that Liszt played on Livadić's piano there.

⁴² Further investigation could follow that path, especially in inspecting the documentation of the *Musikverein*.

Europe so their paths may have crossed with Liszt's. After his Hungarian tour in 1846, he proceeded to Transylvania, and in 1847 to Russia and Turkey. A momentous meeting in February with Princess Carolyne von Sayn-Wittgenstein in Kiev resulted in his giving up his exhausting touring and settling down in Weimar with her. During the following 13 years (1848-1861) he dedicated himself to the duties at the local court of the Grand Duke Carl Alexander, to teaching and composing. During that period a series of outstanding pianists (as well as other instrumentalists) passed through his house as pupils and admirers. Among them was – allegedly – Franjo Ksaver Kuhač, as stated in his writings *Uspomene na dra. Franja Liszta*⁴³ and mentioned in some autobiographical texts. On that specific contact an extensive analysis is given in a separate article in this issue.⁴⁴

Liszt's performing activities during the 1850s shifted from pianist to conductor, where he introduced some innovations. He participated as a guest conductor at various festivals, including *Niederrheinisches Musikfest* in Aachen in 1857. The organising principle for such festivals was to invite a well-known musician (conductor and/or soloist) who would attract the local and international audience and could have influence on the repertoire. The impulse to invite Liszt to Aachen originated from Carl/Dragutin von Turányi (1805-1873). He was active in this town from 1842 till 1858 as founder of various music institutions,⁴⁵ as pianist, conductor, organiser and composer, and participated in the Lower Rhine Music Festival in 1843, 1846, 1851, and 1857 as composer, *Chorleiter* and pianist.⁴⁶ Originating from Osijek in Slavonia, of a Hungarian father and Croatian mother, he obtained his music education in Vienna and Bratislava, and in the mid-1830s conducted the theatre orchestras in Bratislava, Zagreb and Vienna. His compositional output reaches from solo songs, choirs, chamber music, piano pieces, church compositions and symphonic pieces as well as an opera and a cantata.⁴⁷ Owing to his intensive musical activities in Aachen, he came into contact with some outstanding musicians of his time. Kapko explains that Turányi contacted Liszt via Mihály Mosonyi (1815-1870), a Hungarian composer, whom he met in Bratislava in 1834, discovered his musical gift and introduced the basics of music theory to him as well as him to some leading musicians of this town. Turányi presented Mosonyi to

⁴³ Cf. footnote 2.

⁴⁴ S. TUKSAR: Kuhač, Liszt, Weimar i Zagreb, 34-48.

⁴⁵ He founded the town singing school for gifted children and in 1844 an institute for church music (*Instrumentalverein*). A more extensive presentation of Turányi's life and activities is made in: Zdenka KAPKO: *Život i rad Dragutina Turányija*, *Arti musices*, 2 (1971), 81-110, and in her PhD theses *Carl von Turányi (1805-1873). Eine Monographie*, Köln: Arno Volk Verlag, 1973. There, she corrected some errors on this musician by Franjo Ksaver KUHAČ in his *Ilirski glazbenici*, Zagreb: Matica hrvatska, 1893, 159-160.

⁴⁶ Z. KAPKO: *Život i rad Dragutina Turányija*, 88-89.

⁴⁷ In her writings, Kapko offers a precise list of Turányi's compositions and their analyses, pointing especially at his string quartets.

Count Pejačević⁴⁸ who engaged him to teach music his children in Retfala near Osijek for a while. Turányi visited Liszt in Weimar in April 1857 with two other members of the organising committee to arrange his guest appearance at the Festival, handing him over a personal and official invitation.⁴⁹ Besides Liszt, Turányi also invited Hans von Bülow on the same occasion, but within his activities at the Festival, he also came into contact with Mendelssohn, Lindpaintner, Reissiger and some other well-known musicians. On the other hand, before Aachen, Liszt participated in *Niederrheinische Musikfeste* in Düsseldorf (1855), and confirmed with disappointment its image of being conservative. Thus, »when, two years later, Liszt himself was invited to direct the Lower Rhine Festival in Aachen, he resolved to do things differently, and succeeded in standing the festival on its head.«⁵⁰ It seems, that Liszt »had to break many prejudices« and fight »against the conservative taste«⁵¹ when combining the programme and the soloists, arguing about the participation of the star Jenny Lind.⁵² He stayed in Aachen for some two weeks, conducting on 31 May, 1 and 2 June Beethoven's overture *Die Weihe des Hauses* and his violin concerto (with Edmund Singer as soloist), Händel's *Messiah*, J. S. Bach's Cantata no. 7, Schubert's ninth symphony, Schumann's ballad *Des Sängers Fluch*, Berlioz's *La Fuite en Egypte*, Mendelssohn's overture *Ruy Blas*, Wagner's overture to *Tannhäuser* as well as his own *Festklänge* and the first piano concerto in E flat major with Hans von Bülow as soloist.⁵³ Liszt and Turányi met regularly and some of Liszt's remarks in his letters pointed at the »distance that separated the two musicians«.⁵⁴ However, Liszt's appearance, his concept and demanding programme performed in Aachen remained as one of the highlights of this festival, although caused some disputes with his former friend Adam Hiller.

Liszt and Vranyczanys in Rome

Almost 20 years later, after turbulent periods in Liszt's private and professional life in Weimar, Paris, Budapest and elsewhere, from 1861 Liszt was based mostly in Rome as was Carolyne Sayn-Wittgenstein; by now they gave up their attempts to get married and in 1865 he entered lower orders. Already by 1863 Liszt

⁴⁸ Kapko does not give a precise information on this »Count Pejačević«. According to his household in Retfala, it might have been Petar Pejačević (1804-1887), who has performed many prominent duties in the Monarchy (cf. <https://hr.wikipedia.org/wiki/Peja%C4%8DDevi%C4%87i>, 1 May 2018).

⁴⁹ According to Kapko, Liszt described it in a letter to Mosonyi in 1857 (Margit PRAHÁCS: *Franz Liszt. Briefe aus ungarischen Sammlungen, 1835-1886*, Kassel-Basel: Bärenreiter, 1966, 97).

⁵⁰ Alan WALKER: *Franz Liszt, vol. 2: The Weimar Years, 1848-1861*, Ithaca, N.Y.: Cornell University Press, 1989 (revised ed.), 259.

⁵¹ Z. KAPKO: *Život i rad Dragutina Turányija*, 89.

⁵² A. WALKER: *Franz Liszt*, vol. 2, 416.

⁵³ *Ibid.*, 417.

⁵⁴ *Ibid.*, 418.

composed a choral piece *Slavimo slavno, Slaveni!* – an anthem in honour of saints Cyril and Methodius and performed in the same year in the Roman church S Girolamo degli Schiavoni: the original text in Croatian was written by the Dubrovnik poet Medo Pucić (Orsat Pozza), translated into German by a parish priest Mlinarić.⁵⁵

The Austro-Hungarian compromise had been signed in 1867, and the Croato-Hungarian compromise was in the process of final adjustments (accepted by all parties by November 1868), when Croatian writer, politician and future Banus (viceroy)⁵⁶ Ivan Mažuranić obtained a letter from his friend Ambros Vranyczany-Dobrinović Jr. (1801-1870).⁵⁷ The latter was a member of an old Croatian aristocratic family, active in Rijeka and Karlovac as a merchant and ardent Illyrian and politician, close to Dionis Sermage (who hosted Liszt in Oroslavje in 1846) and to Josip Juraj Strossmayer (1815-1905), the Bishop of Djakovo (1850) and politician, the founder of the South-Slavic Academy of Sciences and Arts in Zagreb (1861) and benefactor of arts (also honorary member of the *Musikverein*).⁵⁸

In his letter directed from Rome on 29 October 1868, Vranyczany describes his stay in that city, visited regularly by many Croatian intellectuals. He was accompanied there by his daughter *Contessa* Klotilda Buratti (1837-1912)⁵⁹ and her husband. »Here in Rome, we visited Liszt.⁶⁰ He received us very kindly and friendly; kept us long at his place and showed himself off on his American fortepiano. (...) He promised that he will present us the next day to the Countess Wittgenstein, came to our hotel to pick us up and accompany us to her place.«⁶¹ A. Vranyczany with his family stayed in the hotel *Roma*, where Liszt came with his carriage to pick them up, but the elderly gentleman (Vranyczany was 67 already) excused

⁵⁵ More on that topic in: S. TUKSAR: Kuhač, Liszt, Weimar i Zagreb, in this volume.

⁵⁶ Viceroy of Croatia between 1873 and 1880, the only non-aristocratic politician to hold this position in 19th-century Croatia.

⁵⁷ Krešimir REGAN: Barunska obitelj Vranyczany-Dobrinović i plemićka obitelj Vranyczany, in: *Veličanstveni Vranyczanyjevi*, Marina Bagarić (ed.), Catalogue of the exhibition, Zagreb: Muzej za umjetnost i obrt – Matica hrvatska, 2016, 11-51; 31-34.

⁵⁸ The list of Strossmayer's contributions to the development of Croatia is long: he built the new cathedral in Djakovo (Slavonia, 1882), participated in the foundation of the modern university in Zagreb, donated a valuable collection of paintings to the Academy of Sciences (1868), and supported many men and women of letters as well as the musicologist Franjo Ksaver Kuhač in their work. In politics, he fought for national and pan-Slavic ideas, language and education; in religious questions he encouraged the union of the eastern and western churches and expressed some critics towards the Pope concerning the dogma of his infallibility, etc.

⁵⁹ Klotilda Buratti-Vranyczany inherited in Zagreb the palace »Dverce«, turned it into a representative *salon*, and bequeathed it later to the town of Zagreb; it is still in use for distinctive receptions and cultural events.

⁶⁰ At that time (from 1866 until 1871) Liszt was basically residing in Santa Francesca Romana, with a magnificent view on the Forum; cf. A. WALKER: *Franz Liszt*, vol. 3: *The Final Years, 1861-1886*, Ithaca, N.Y.: Cornell University Press, 1996 (revised ed.), 159.

⁶¹ Željko IVANJEK: Obitelj Vranyczany, parobrod kulturne povijesti i umjetnosti, in: *Veličanstveni Vranyczanyjevi*, Marina Bagarić (ed.), Catalogue of the exhibition, Zagreb: Muzej za umjetnost i obrt – Matica hrvatska, 2016, 299-312; 305.

himself with a headache. Therefore, Klotilda and her husband *Conte* Ivan Buratti accompanied Liszt to the Princess; they reported later to her father that »she received them very nicely and demanded that he should come next time to visit her too, because she would like to reconcile the Hungarians and the Croats for ever.« Ambroz commented on it in his letter to Mažuranić: »I wondered how this old lady knows to which party I belonged!«⁶² Obviously, Liszt received the Vranyczany family members very cordially. One could wonder whether he remembered Ambroz and his daughter from his Zagreb concert 22 years earlier (Klotilda might have been presented to him as a girl of nearly 10), or they might have met some time earlier in Rome, because Ambroz went there in 1866, as did Klotilda with her husband in 1864. It is also possible that they shared some mutual friends or acquaintances like Niccoló Tommaseo (1802-1874), a well-known Italian linguist, lexicographer, writer and journalist originating from Dalmatia (born in Šibenik, educated in Split, lived in Paris, Turin, Rome, Florence) known to both, Vranyczany and Buratti.⁶³ An interesting remark of Vranyczany about Liszt's »American piano« can be interpreted as follows: in a letter from Weimar to C. F. Weitzmann on 24 May 1878, the pianist adds in a *post scriptum*: »Chickerings Flügel, den ich im Rom gebrauchte, steht nun glänzend in Ungarn, und der *Steinway* fungirt oftmalen hierorts in Concerten.«⁶⁴ Both American piano manufacturers – Steinway and Chickering – displayed their pianos at the World exhibition in Paris in 1867 and received awards there. »The prize-winning instrument of 7 1/3 octaves volume, straight strung, with two pedals, and decorative on the outside as well /with a case made of rosewood, and with carved and bent legs/ was taken by Chickering himself to Rome (...).«⁶⁵ This magnificent instrument »was the pretext for a growing flood of visits« wrote Liszt to Grand Duke Carl Alexander;⁶⁶ however, it seems that Liszt himself was rehashing such interest for his instrument and his personality.

Liszt, Strossmayer and Krežma in Rome

Another person who might have been a mutual acquaintance of Liszt and Vranyczany was Bishop Strossmayer, who came regularly to Rome for his church

⁶² Ž. IVANJEK: *Obitelj Vranyczany*, 306.

⁶³ *Ibid.*

⁶⁴ Carl Friedrich WEITZMANN: *Geschichte des Clavierspiels und der Clavierliteratur*, Stuttgart 1879, 294-295 (cf. György GÁBRY: *Franz Liszts Klaviere*, *Studia Musicologica Academiae Scientiarum Hungaricae*, 20 [1978] 4, 389-404; 397).

⁶⁵ This instrument is on exhibition in the Dining room of the Liszt museum in Budapest; cf.: <http://www.lisztmuseum.hu/en/exhibitions/> (1 May 2018). However, this quotation states that the Chickering piano arrived in Rome for Christmas 1872. Yet, according to WALKER (*Franz Liszt. The Final Years 1861-1886*, 161) it had already arrived in 1867. So, there should be no doubt that Vranyczany saw a Chickering piano at Liszt's.

⁶⁶ According to La Mara, in WALKER: *Franz Liszt. The Final Years 1861-1886*, 161.

duties but also for acquiring *objects des arts*. He was undoubtedly in Rome in June 1867, when Pope Pius IX with 500 bishops marked 1800 years since the martyrdom of SS Peter and Paul. He was also in Rome for a longer period in 1869-70 during the Vatican council when he expressed his disagreement with the majority of the other bishops regarding the pope's infallibility, when his words were commented upon in newspapers in Italy and abroad. It might have been at that time, if not earlier, that he became acquainted with Princess Sayn-Wittgenstein, because since the beginning of 1870 they met occasionally in Rome and probably elsewhere, exchanged a series of letters (as well as their writings and publications), mostly concerning questions of religion and faith. In spite of some possible political disagreements concerning relations between Hungary and Croatia, these letters testify to mutual respect and support.⁶⁷ From his letter from 14 October 1882, it seems that the Princess honoured the festivity of the consecration of the newly built cathedral of Djakovo (financed by the Bishop himself) two weeks earlier, a magnificent feast of national feelings and international audience:⁶⁸ »Meine sehr verehrte Fürstin! Ich danke Ihnen innigst für Ihre Theilnahme. Das Fest war wahrlich ein sehr schönes Fest, und ich glaube wirklich, daß Gott an demselben ein großes Wohlgefallen gehabt, und seine heiligen Engel vom Himmel gesandt hat...«.⁶⁹

Possibly, Strossmayer met Liszt through her, although the Bishop gladly attended musical performances whenever possible. Thus, Monsignor Vincenzo Tizzani (1809-1892) gave some remarks on Strossmayer and his attitude towards music and theatre: »Monday, 6 January 1873 (...) Tonight, as I was told, Mons. Strossmayer, the Bosnian-Syrmian Bishop, was with his secretary in the Apollo theatre. (...) The resistance of mons. Strossmayer towards the Vatican council is well-known to everybody. He is not in the grace of the Pope himself. He is long enough in Rome, and did not visit the Holy Father yet, and might not visit him at all.« And again: »Wednesday, 8 January 1873. I have marked on the 6th of this month the visit of the Bosnian-Syrmian bishop to the Apollo theatre on the evening of 5 January. It has been revealed why this church dignitary went there. Because of the *primadonna* Mrs. Vizjak, born in Zagreb, and his compatriot. And that is not all! It is this lady to whom he gave support in her first appearances and helped her in developing the art of music. He is her benefactor and Maecena, whom he did not see for more than twelve years, and now when he was in Rome himself, and knowing that the *primadonna* was in this theatre, he wanted to admire her beautiful

⁶⁷ Strossmayer's letters to Carolyne Sayn-Wittgenstein are kept in Berlin (Staatsbibliothek, Preussisches Kulturbesitz, Handschriftenabteilung, Nachlaß Sayn-Wittgenstein) and copies (22 letters from February 1870 to October 1884) in the Archives of the Croatian Academy of Sciences and Arts in Zagreb (in Strossmayer's legacy, XI/A).

⁶⁸ A detailed description of the festivity see in: *Josip Juraj Strossmayer, biskup bosansko-djakovački i sriemski. God. 1850. – 1900.*, Zagreb: Tisak Dioničke tiskare, 1900-1904, 352-373.

⁶⁹ Letter no. 21, copy kept in the Archives of the Croatian Academy of Sciences and Arts in Zagreb.

performance in person, and that might be excused taking into account that he was her benefactor.«⁷⁰

Strossmayer also acted as intermediary between artists, intellectuals and even politicians. One of them, Isidor Kršnjavi (1845-1927), a Croatian painter, art historian and later a successful politician, after his education in art history, philosophy and painting in Vienna and Munich, spent the years 1872-1877 in Rome, studying the rich art legacy of the city. In his memoirs⁷¹ he described the concert tour of the young Croatian violinist Franjo Krežma (1862-1881), who, after brilliant success in northern Italy, arrived on 2 February 1876 in Rome. He was immediately presented to Strossmayer and he introduced Krežma⁷² to Count Drohojowski who arranged the meeting with Liszt on 7 February at 10 am. Liszt was surprised to see a youngster of almost 14 years and – after a long conversation (in German) – promised to come to his concert in the Dante-hall, the main and noble room in *Palazzo Poli*. On 8 February Krežma aroused enthusiastic applause playing virtuoso pieces, accompanied by his sister Anka (1859-1914). »In the first rows there were gilded armchairs where Dr Franz Liszt, Bishop Strossmayer, Princess Sayn-Wittgenstein, Princess Gorčakov, *donna* Laura Minghetti, Prince Tripoff, Prince Odeschalchi (...) were seated. (...) Liszt embraced and kissed him with enthusiastic approval of the others.« The next day, Krežma performed in the apartment of Princess Sayn-Wittgenstein, where he – according to his diary – »had the opportunity to make music with Liszt«. ⁷³ Unfortunately, Krežma became ill in Rome and had to suspend his performances. After recovering from malaria, he gave a few more concerts including the farewell concert on 22 April 1876, again in *Sala Dante*. Kršnjavi wrote that Strossmayer again brought Liszt to the performance. All the Roman newspapers praised the young violinist and his success in the highest circles while Liszt predicted a brilliant future for him. Unfortunately, during a concert tour with Bilsse's orchestra in Frankfurt, Krežma got otitis, and after a series of wrong medical treatments (and probably exhausted from daily performances), died in 1881, before his 19th birthday.

Strossmayer remained in contact with Liszt, they could have met later not only in Rome, but also in Budapest. A testimony to that is the only preserved letter by Franz Liszt in Strossmayer's legacy. The short note shows his respect to the already aged bishop:

⁷⁰ The diary of Mons. Vincenzo Tizzani is cited in: Franjo ŠANJEK: Strossmayerov europaizam, *Ljetopis HAZU za godinu 2000*, 104 (2001), 74-86; 81.

⁷¹ Isidor KRŠNJAVI: Uspomene na stari Osijek i Krežmu u Rimu, *Jeka od Osijeka*, II (1919), 58-59 (and reprint in *Glas Slavonije* in 1967).

⁷² Between 1875 and 1881, Krežma gave some 400 concerts in Croatia, Austria, France, Bohemia, Hungary and Italy. He was praised by Verdi in Genua, by H. Vieuxtemps in Paris, when in 1879 he accepted the position of the concert master in Bilsse's orchestra in Berlin.

⁷³ These citations are taken over from Vladimir FAJDETIĆ: *Franjo Krežma (1862-1881)*, Osijek: Zajednica kulturnih djelatnosti, 1982, 32-33.

Liszt
 18 II 1880

Monsieur,

Très reconnaissant de
 votre bienveillant souvenir,
 j'espère avoir l'honneur
 de vous renouveler prochainement
 à Budapest, les
 humbles respects et votre
 sincère et dévoué souvenir

F. Liszt

18 Février '80 - Budapest.

Fig. 2: Liszt's letter to Strossmayer (courtesy of the Archives of the Croatian Academy of Sciences and Arts, Zagreb, XI/A 1)

»Monseigneur,
 Très reconnaissant de Votre bienveillant souvenir, j'espère avoir l'honneur de Vous renouveler prochainement a Budapest. Les humbles respects de Votre sincère et dévoué serviteur
 F. Liszt
 18 Février, 80 – Budapest»⁷⁴

It seems that this letter was a polite answer to Strossmayer's letter, or, eventually, to their recent encounter. It might have happened in Rome, during one of Strossmayer's visits in 1878, after the new pope Leon XIII was elected,⁷⁵ or later. Liszt's wishes to meet with Strossmayer in Budapest again points to his intention to stay more often in this city. Thus, by the end of January 1881, Liszt entered his new apartment in the newly built Royal Music Academy there, and Strossmayer continued his tireless activities in his political, ecclesiastical and cultural fields. However, there is no evidence of further encounters between them.⁷⁶

Conclusions

In this survey, a series of individual journeys and migrations have been presented that resulted in encounters between outstanding personalities – Franz Liszt being in its centre – which probably affected (at least to some extent) all of them. The age of intense movement during the period between the 1840s and 1880s, enabled by the growing road and railroad network, resulted in increasing speed and in an increased number of activities. Walker supposed that Liszt »travelled an average of four thousand miles a year on his peregrinations from Rome to Budapest, from Budapest to Weimar, and from Weimar back to Rome, with fleeting trips to Vienna, Bayreuth, and occasionally Paris thrown in.«⁷⁷ Although he was an extreme case, Strossmayer was also a very dynamic person, active on many fields, visiting Vienna, Budapest, Paris, Rome, but also travelled regularly within his home country.

The new demands posed in front of men of arts and letters, also affected the need for versatile connections and intense networking among musicians, organisers, financiers, and other important participants of various nationalities and origins. Virtuosos were chasing their fame and larger audiences, organisers of musical life trying to hire attractive soloists, benefactors were in search of young

⁷⁴ Kept in Archives of the Croatian Academy of Sciences and Arts, Zagreb, Strossmayer's legacy, correspondence XI/A 1. Here we express our gratitude to the Archives for allowing us to publish it.

⁷⁵ Josip Juraj Strossmayer, *biskup bosansko-djakaovački i sriemski. God. 1850. – 1900.*, 300-301.

⁷⁶ Liszt was still travelling quite often and died in Bayreuth in 1886. To the contrary, only four years younger, Strossmayer was occupied with final arrangements in building his new cathedral in Djakovo, festively consecrated in and outlived the famous pianist for almost 20 years.

⁷⁷ A. WALKER: *Franz Liszt*, vol. 3: *The Final Years, 1861-1886*, 377.

talents to support, politicians fighting for their ideas by non-political (sometimes even artistic) means.

The meeting-points point to the level of importance of the musical map of the 19th century and thus to the attractiveness of the place as a pull-factor in the migratory routes. Rome was one of the real centres of musical life: there was enough rich audiences – the aristocracy, the highest ecclesiastical representatives, beautiful palaces and halls. Aachen had a solid bourgeois reputation with its musical institutions and financial means to organise attractive festivals. Budapest grew culturally strong during the 19th century, especially after the 1867 Compromise. Zagreb, in 1840s still to some extent on the edge of the Empire, gradually built up its position of the political and cultural capital of the Triune Kingdom of Croatia, Slavonia and Dalmatia. Although the arrival of Franz Liszt and his performances to all these places were observed as a feast, the resulting impulse was much stronger in smaller places, where the level of excellence stimulated additional efforts in achieving quality of performance and music making in general. Such impulses were brought from abroad also by Croatian musicians who now and then performed in their native towns, or by wealthy intellectuals who dealt with the organisation and support of musical life in Croatia. One of such important musical turning points was the foundation of the Zagreb *Musikverein* (in 1827) and its music school (in 1829), that enabled the construction of musical infrastructure there. The second one was the foundation of the national opera company/theatre in 1870, which brought a (relatively) stable series of performances in the national language and raised the spirit of self-possession in the cultural policy of the city and the nation.

The political issue in Croatia is to some extent a *fil rouge* here, not only when these encounters with Liszt occur in Zagreb, but also in Rome. The dichotomy of two political parties – the pro-Hungarians and Illyrians – have been pointed out in Kuhač's writings at the turn of the century, noticed in Lannoy's observations in 1846, expressed by Carolyne Sayn-Wittgenstein in Rome in 1868, and occasionally touched (not especially discussed here) in Strossmayer's letters to her in 1870s. However, the historical fact about this dichotomy – although a possible reason for inviting Liszt to Zagreb – did not influence the importance of his performance in 1846, nor his later contacts with Croatian musicians and dignitaries elsewhere.

Last but not least, the investigation of encounters presented here tried to fill in some gaps in the time-lines of the personalities under consideration. The investigation will undoubtedly be continued, for there are some still insufficiently and unsystematically researched sources, even originating from such well-known persons as Franz Liszt.

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*Sažetak*KONTAKTI FRANZA LISZTA S HRVATSKIM GLAZBENICIMA I
ZNAČAJNICIMA

Jedna od postaja Franza Liszta na »maloj europskoj turneji« bio je i koncert u Zagrebu 27. srpnja 1846. godine. Tom mu je prigodom svečano uručena povelja počasnog člana Hrvatskog glazbenog zavoda i izvedena je podoknica. Njegov se boravak prije svega pamti zahvaljujući interpretaciji Franje Ks. Kuhača u tekstu »Uspomene na dra. Franja Liszta« iz 1908, u kojem ukazuje na političku pozadinu Lisztova dolaska u Zagreb – poziv mađarona da se tim virtuoznim nastupom relativizira nacionalni uspjeh »prve hrvatske nacionalne opere« – *Ljubavi i zlobe* Vatroslava Lisinskog, izvedene u proljeće 1846. Međutim, izvještaj Heinricha Eduarda Josepha von Lannoja, glazbenika i Lisztova pratitelja na turneji, baca ponešto drugačije svjetlo na taj boravak i politički aspekt stavlja u drugi plan.

Liszt je tom zgodom nagovijestio svoj ponovni dolazak u Zagreb. Do toga, međutim, nikada nije došlo, ali literatura i neki novi izvori upućuju na razne prigode u kojima je Liszt dolazio u dodir s hrvatskim glazbenicima i istaknutim predstavnicima hrvatskog javnog i političkog života. Jedan od njih bio je i Denis Sermage, koji je Liszta na tom putu ugostio u svojem dvorcu u Oroslavju.

I sam je Kuhač, prema vlastitim riječima, bio ponukan 1850-ih godina hodočastiti Lisztu u Weimar kako bi iskusio njegovu proslavljenu poduku (međutim, o tome je riječ u drugomu prilogu u okviru ovoga tematskog bloka). Liszt je, zatim, u Aachenu 1857. surađivao s Dragutinom (Carlom) Turanyijem, pijanistom i skladateljem iz Osijeka, koji je ondje djelovao kao dirigent te jedan od suorganizatora Donjorajnskog glazbenog festivala na kojem je kao dirigent gostovao i Liszt. Gotovo 20 godina kasnije, za Lisztova boravka u Rimu, pijanist se 1876. divio virtuoznoj svirci mladoga Franje Krežme, koji je uz pratnju sestre Anke održao brojne koncerte u Italiji i u Rimu. Jedan od posrednika koji su Krežmu povezali s plemstvom u tom gradu bio je i đakovački biskup Josip Juraj Strossmayer, koji je, kako upućuju izvori, dobro poznao Liszta, ali se i dulje vrijeme dopisivao s princezom Carolyne Sayn-Wittgenstein. Osim toga, Liszt je u Rimu rado primao goste i pred njima se »producirao« na klaviru, o čemu svjedoči Ambroz Vranyczany ml. i dr.

U članku se predstavlja niz novih podataka, a neki se dosada poznati revidiraju i interpretiraju na drugačiji način.