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SUMMARY

NIKOLA STRMIĆ AND ANTONIO RAVASIO – PROMOTERS OF MUSICAL LIFE IN ZADAR IN THE SECOND HALF OF THE 19TH CENTURY

Nearly the whole of the second half of the 19th century, musical life in Zadar was marked by two musicians, friends from student days, Nikola Strmić and Antonio Ravasio, an Italian from Bergamo. Through the devoted, creative and generous activities through their whole life, they influenced, directly or indirectly, the Zadar musicians, music societies, repertoire, the public, and the complete cultural life of Zadar. Apart from being a composer and a violinist, Strmić was also the organizer of musical life in the city, and Ravasio, a pianist, a conductor and maestro di cappella of the Zadar cathedral, was also a composer, and a prominent pedagogue. Because of the two, the musical life of Zadar quickly became vivid, rich, diverse and recognizable beyond the city walls (in Zagreb, Trieste, Milan etc.).

Although the Croatian music historiography has been studying Strmić and his work on several occasions (B. Širola, J. Bezić, E. Stipčević, Z. Blažeković, V. Katalinić), he has still not got the right place under the Croatian cultural-artistic

‘sun’. The then historians C. Ballarin and P. Peretti wrote some articles about him, while the modern historiography does not even mention him. The aim, therefore, of this paper is to point out the significant contribution of the two musicians within the Zadar and Croatian musical heritage, as well as to contribute to the further discovery and systematization of their works.

Key words: Nikola Strmić, Antonio Ravasio, Zadar philharmonics, second half of the 19th century, Zadar