

MUSICAL LANDSCAPE OF OSIJEK AND THE REGION*

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<https://dx.doi.org/10.21857/y7v64tvqvvy>

As music is an extremely immaterial medium, it is only possible to directly communicate with music and through music at the moment of performance. Indirect communication happens through *symbols*, and the most obvious example of this is musical notation – a physical, soundless record (a set of symbols!) that suggest how music sounds. Only through the interpretation of these symbols does music happen. In addition to musical notation, indirect (symbolic) communication with music and through music can also be achieved through other symbols. Another way we can communicate with music and musicians from the past of a certain place is through the traces (symbols) they left behind or which were placed in their honor in the landscape around us. An example of such communication with the past is a plaque marking the house where a famous musician lived, or a monument on the grave of a famous musician. As a permanent reminder of the contribution of certain musician, a street or square of a city can be named after him or her (for example: Vatroslav Lisinski Square in Osijek or Ferdo Livadić Street in Zagreb), while the most significant contribution to preserving the memory of a musician is certainly the installation of a monument in the musician's honor (e.g. the monument to Ivan pl Zajc or the monument to Franjo Krežma). Also, the form of commemorating someone's contribution can be the naming of institutions – e.g. Franjo Krežma Elementary School in Osijek or Ivan Zajc Croatian National Theatre in Rijeka.

It should be noted that any memorial, in addition to the person in whose honour it was erected, also speaks about those who erected it, giving an image of what was important at a certain moment and thus becoming a reflection of the spirit of the times. We can back this up with an example as well: the monument to Vatroslav Lisinski in Zagreb reads that it is in honour of »the founder of modern Croatian and South Slavic music«, but well into the 2000s, the text written on the monument was a little bit different: it said »the founder of modern Croatian and Yugoslav music«.

These traces of music and musicians that are found in the landscape create a specific *musical landscape*, which can be viewed as a subtype of cultural landscape, whose character is »defined in the associated time and space, and has acquired social and cultural values at different territorial levels because it reflects the way land is used and activities, skills or different traditions; or is outlined in literature and works of art; or it comes down to the area where some historical events took

* The doctoral dissertation was supervised by Professor Laura Šakaja and was defended on 10 June 2022 at the Josip Juraj Strossmayer University of Osijek.

place«.¹ Landscape factors can be material and non-material, that is, as Dumbović Bilušić points out: »It is accepted that the landscape includes both cultural and natural features and that it contains material and non-material elements«.² The structure and interpretation of the landscape is not fixed, but is changed by the actions of people and nature, and its interpretation is always a reduction, which depends on the angle and way of observation. Šakaja compares the interpretation and understanding of the landscape with the text and concludes: »Landscape is understood as a text that is created, continuously copied, rewritten and interpreted in different ways. Within such an understanding, the landscape is both a material and a symbolic product of human ideas and practices.«³ In the landscape we observe, symbols and meanings that are common to certain social groups can be read, and this symbolism of the landscape influences the creation of a simplified and generalized picture of reality for the purpose of marketing, promotion, tourism and creating a positive image. This procedure creates the construct of »heritage« as the common heritage of a certain nation or social group. Heritage further creates cultural capital that can be used and monetized for various purposes, for example in the development of tourism or for the preservation and creation of collective memory and identity.

Taking this into account we can define a *musical landscape* as a symbolic landscape that provides an image of music in a certain area, and at the same time reflects the attitude of the public towards the music of that area.

When the parameters of a certain material space are sociologically set this way, they provide good scientific research material in surveys dealing with cultural and social geography. The research of a specific musical symbolic landscape is also a contribution to the field of musicology, because the overall musical image of a certain city and area documents its musical culture and, more importantly, indicates how important a certain segment of that musical culture is considered to be. In addition, the musical elements of the landscape represent a relatively permanent reminder and thus participate in the construction of the collective musical memory and identity of a certain place.

This dissertation reconstructs and analyses the musical landscape of Osijek. When reconstructing the symbolic musical landscape, it is necessary to define its elements and factors in such a way that the construct, that is, the construct model, is comparable. This model includes:

¹ Biserka DUMBOVIĆ BILUŠIĆ – Mladen OBAD ŠĆITAROCI: Kulturni krajolici u Hrvatskoj – identifikacija i stanje zaštite, *Prostor: znanstveni časopis za arhitekturu i urbanizam*, 15 (2007) 2(34), 260-271; here 263.

² L. Head, *Cultural Landscapes and Environmental Change*, 2000; J. Cowley, *Cultural Landscape*, 2005, according to: Biserka DUMBOVIĆ BILUŠIĆ: Prilog tumačenju pojma krajolika kao kulturne kategorije, *Sociologija i prostor: časopis za istraživanje prostornoga i sociokulturnog razvoja*, 52 (2014), 2(199), 187-206; here 195.

³ Laura ŠAKAJA: *Uvod u kulturnu geografiju*, Zagreb: Leykam international, 2015, 13.

1. Musical urban toponymy, i.e.: »a collective name for the names of roads and other public city areas (streets, roads, parks, passageways, steps, promenades, banks, etc.)«.⁴

2. Public monuments and memorials dedicated to musicians: they include monuments, commemorative plaques, commemorative busts, votive crosses, statues of saints and devotees, and other various memorials embedded in the landscape. Although they are significantly less common than urban toponyms, their influence on the formation of a symbolic landscape is much greater, because material elements are incorporated into the landscape solely for the purpose of marking and permanently commemorating a certain person or phenomenon.

3. Locations of institutions and associations related to music: various educational institutions such as music schools and colleges, theatres and concert halls, and headquarters of various amateur cultural and artistic associations.

4. Interment places of musicians – A special group of material elements of the musical landscape consists of the final resting places of musicians. Although almost every deceased person has a burial place and a corresponding tombstone, in Western culture the graves of respected and famous people are specially commemorated. We can establish that the final resting places can have a denotative and connotative meaning. In the denotative sense, grave sites with associated monuments and inscriptions indicate the place where someone is buried. In the connotative sense, burial places can also have certain assigned meanings, depending on the person who is buried there, and the tombstone itself can have an artistic value.

Further research established the laws according to which urban toponyms were named after deserving musicians in Osijek. Such a model of the musical landscape was then compared with the musical landscapes of smaller urban units that gravitate towards Osijek (Đakovo, Vinkovci, Našice), the musical landscape of a similar urban centre (Rijeka), metropolis (Zagreb) and an urban centre belonging to a similar cultural circle but to a different state (Timișoara). The research showed that the musical landscape of the city reflects general social tendencies in Osijek. The share of urban toponyms named after deserving musicians in Osijek (4%) is different from the share in Đakovo (10%), Vinkovci (2%) and Našice (12%). Osijek toponyms named after deserving musicians reveal the affiliation of Osijek to the Croatian and partly Hungarian and German cultural circle. The high share of matching names of musicians in the urban toponymy of Osijek in relation to Đakovo, Vinkovci and Našice shows that the musical landscape of the city of Osijek is representative of the entire region. On the other hand, the musical land-

⁴Ivana CRLJENKO: Gradska toponimija kao pokazatelj u suvremenim geografskim istraživanjima, in: Ljiljana Baj, et al. (eds.): *Zbornik radova 4. hrvatskoga geografskog kongresa »Geografsko vrednovanje prostornih resursa«*, Zagreb: Hrvatsko geografsko društvo, 2007, 57-72; here 67.

scape of Osijek is not similar to the musical landscapes of Rijeka and Timișoara, and it also differs from the structure of the musical landscape of Zagreb. The research also established the functioning of some music personalities as local brands (especially in Vinkovci and Našice), but also pointed out the potential for the development of such local brands in Osijek. The results of the research of the music landscape of Osijek were also synthesized in the form of creating an interactive music map of the city as a digital interface for the communication of various contents with end users. The thesis points out the importance of musical culture in the overall cultural development of the city, especially given the current trends in the strategic development of culture and tourism, which are based on strengthening local identity and creating local brands.