

THREE SKETCHES ON NINETEENTH-CENTURY MULTICULTURAL TRIESTE AND ITS MUSIC: THE RENEWAL OF SOCIAL CLASSES, THE WHIRLPOOL OF NATIONAL AWAKENING

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Abstract

During the reign of Maria Theresia and her son Emperor Joseph II, Trieste was completely rebuilt and became an attractive free-tax port of the Habsburg Empire. From the beginning of the eighteenth century to the first decade of the twentieth century, the population of Trieste increased from 5,000 to 230,000 inhabitants with an incredible number of migrants coming from Central Europe and the Mediterranean coastal areas. The multiethnic middle class obtained a series of privileges never granted before to the nobility, and its status is recognisable through the passion for chamber music and symphonies of *Wiener Klassik*, played both in private and public concerts.

With the help of Czech intellectuals and musicians, during the 1860s the native Slovenes established a group of societies in which Romantic music and national anthems or

Lieder were played. This trend culminated in the foundation of the *Narodni dom* (National House) and the *Glasbena matica* ([Slovene] Music Society). At the same time, the Italian nationalists maintained partial control of the Opera house, and the German minority reacted with the *Schillerverein*, in which Julius Heller spent his energies in spreading the music of Romantic and late-Romantic authors. Despite the political clash, the three groups gave significant impulse to instrumental music, which has marked the culture of Trieste.

Keywords: Nineteenth century; Trieste; music; social classes; national awakening; Italians; Germans/Austrians; Slovenes; Croats

Ključne riječi: 19. stoljeće; Trst; glazba; društvene klase; nacionalno buđenje; Talijani; Nijemci/Austrijanci; Slovenci; Hrvati

Introduction

For a conference held at the Academy of Science in Zagreb in 1992, I wrote a paper on the spread of Classicism in Trieste.¹ Aiming to describe the authentic spirit of a city re-founded in 1719, I recalled the two statues of Minerva and Mercury placed just outside the front of the neoclassical-styled palace of the local Stock Exchange. During the reign of Maria Theresia and her son Emperor Joseph II, Trieste was completely rebuilt and became an attractive free-tax port of the Habsburg Empire. At the end of the eighteenth century, trading and cleverness, under the protection of the two Greek deities, were the symbols of a multicultural and a multi-ethnic middle class that obtained a series of privileges never granted before to the nobility.² Despite the political weakening of Venice, the Austrian government favoured the development of international trading through an enterprising merchant class which was invited to develop the economy of Trieste and transform it into a modern city. In Trieste, the first port of the Austrian Empire, that class exerted its dominion over the Adriatic sea and replaced the old feudal ruling-class of noblemen, when the import-export between Central Europe, the Turkish Empire, India and America began. Thus Franz Rzehack, a German traveller, highlighted in his diary *Neubearbeitetes Post und Reisebuch* (1793) that »[in this] seaside town, famous for its trade, in comparison to the nobleman the merchant and the bourgeois have a magnificent lifestyle«.³ In this regard, other two aspects need to be clarified.

The so-called middle class encompassed people with a dark past; they were politically conservative, but hostile to the nobility and sometimes to the Catholic Church. One must bear in mind that Joseph II issued the edict of tolerance, granting equal dignity to Protestants, Orthodox and Jews, and established the supremacy of the state power on religious affairs. Furthermore, he suppressed numerous church orders in the Austrian countries. In particular, like the Roman Curia, he was opposed to the political power of the Jesuits.⁴

The second aspect, evident even today, concerns the difference between the concepts of the native people and the communities that were asked to join the city by Maria Theresia. The »new people« are recognisable thanks to their churches.

¹ Ivano CAVALLINI: Minerva nel regno di Mercurio. Aspetti e tendenze del classicismo a Trieste, in: Vjera Katalinić (ed.): *Off-Mozart. Glazbena kultura i »mali majstori« srednje Europe 1750-1820 / Musical Culture and the »Kleinmeister« of Central Europe 1750-1820*, Zagreb: Croatian Musicological Society – Hrvatska akademija znanosti i umjetnosti, 1995, 181-188. See also Claudio MAGRIS – Angelo ARA: *Trieste: un'identità di frontiera*, Torino: Einaudi, 1982.

² Antonio TRAMPUS: I privilegi antichi e le libertà moderne: la cultura triestina tra Settecento e Ottocento, in: Paolo Da Col – Maria Girardi (eds.): *Attorno al palcoscenico. La musica a Trieste fra Settecento e Ottocento e l'inaugurazione del Teatro Nuovo (1801)*, Sala Bolognese: Forni, 2001, 1-38.

³ Franz RZEHACK: *Neubearbeitetes Post und Reisebuch* (1793), in: Lina Gasparini (ed.): *21 autori. Impressioni su Trieste, 1793-1887*, Trieste: Edizioni dello Zibaldone, 1951, 21.

⁴ Antonio TRAMPUS: *I gesuiti e l'illuminismo. Politica e religione in Austria e nell'Europa centrale (1773-1798)*, Florence: Olschki, 2000.

From a quasi-ethnic viewpoint the majority of citizens was represented by Italian speaking people and the minority by Slovene speaking people. Many Croats from nearby Istria and Dalmatia were in Trieste, too, and the three groups were Catholics. In contrast, Greeks and Serbs initially were grouped together in the Orthodox Church. Austrian, Bohemian and German people were mostly employed in administration and in police forces, because German was the state language. Even today, technical terms grasped from the German language are still used both in local Venetian and Slovene dialects, in a way similar to the jargon used in Ljubljana and the *agramerski* in Zagreb. Within this framework, a decisive role was played by the cosmopolitan group of Jews, that encompassed either the common people or the rich bourgeoisie of insurance companies.

First Sketch

Although it is not an inevitable consequence, art music in Trieste flourished during the two centuries of its free-tax port status, namely from the time when the city centre was named *Borgo Teresiano*. In that period the population increased from 5,000 to 230,000 inhabitants: an incredible *Mishmash* of human beings coming from Central Europe and the Mediterranean area that provoked a sort of cultural entropy. Nevertheless, both the presence of the Austrian middle class, and the mixed high society devoted to *Wiener Klassik*, contributed to the knowledge of chamber music composed by Dittersdorf, Haydn, Mozart, and Beethoven, which was played also in form of *Hausmusik* either in private or public concerts.⁵ At the same time, the prevailing Italian repertory at the local opera house (Teatro San Pietro, and from 1801 Teatro Nuovo) was mitigated by German operas appreciated by any kind of public. The first staging in present-day Italy of Carl Maria von Weber's *Freischütz* took place in Trieste in 1827, and not in the Teatro alla Pergola of Florence, where it was performed sixteen years later, in 1843.⁶ As usual, the spoken parts of this *Singspiel* were probably translated by Germans on the spot and whispered in the ear of the Italian public. This naïf approach was abandoned at the time of Wagner's *Musikdramen*, when Italian, Slovene, Croatian, Czech, and Serbian people were accustomed to the German language of opera.

The turn of *Musizieren* is due to Giuseppe Scaramelli's activity and other contemporaries. From 1788 onwards, the *Casino dei Nobili* hosted weekly concerts, in which chamber music of Haydn, Borghi, Pleyel and Dittersdorf was played.⁷ In

⁵ I. CAVALLINI: *Minerva nel regno di Mercurio*, passim.

⁶ Pasquale BESENGHI: *Lettera di Andrea Piuck a M. Culdratzodmanbbrolzohoh suo compare sul teatro musico-drammatico tedesco di Trieste nella state 1827*, Italia [i.e., Trieste]: s.n. [the author?], 1827, 18.

⁷ Scaramella (family), *Dizionario enciclopedico universale della musica e dei musicisti. Le biografie*, VI, Turin: Utet, 1988, 604; Giuseppe RADOLE: *Ricerche sulla vita musicale a Trieste (1750-1950)*, Trieste: Italo Svevo, 1988, 15-43.

1824 Eduard Jaëll, as an organizer of private concerts for the Samengo family, invited Niccolò Paganini to play some quartets of Haydn, Mozart and Beethoven.⁸ Alfredo Jaëll, the son of Eduard, was educated under the mentorship of Carl Czerny in Vienna. He was the first renowned pianist of the city and cleared a path for the study of modern piano music.⁹ Some years later, in his method *Il fanciullo triestino al pianoforte* (1850), Serafino Tomicich collected pieces of Cramer, Czerny, Hummel, Kalkbrenner, Pollini, Diabelli, and Dušek, aiming to explain a new way of fingering.¹⁰ Regarding the piano oeuvre of Beethoven, Tomicich highlighted the difficulty of explaining in technical terms the secret of the sublime music of that genius, as E.T.A. Hoffman wrote thirty years before. One of the importers of *Wiener Klassik* was Scaramelli, who visited Haydn in Vienna and in 1828, at the Teatro Mauroner, played quartets and trios of Haydn, Mozart, Beethoven, Spohr, and Boccherini. In his innovative treatise on the skills and duties of a first violin conductor (*Saggio sopra i doveri di un primo violino direttore d'orchestra*, 1811), Scaramelli affirms the need for a single person who could combine the two separate roles of concertmaster, or first violin, responsible for the orchestra, and the capellmeister at the piano, responsible for the singers. Before assuming the role of conductor, he also recommends a long period of training in chamber music of the classical style.¹¹

Unfortunately, nineteenth-century Trieste never had composers of great importance, but its high-level musical culture was astonishing. One of the early examples of this phenomenon can be recognised through the discovery of Johann Sebastian Bach. In 1801, fifty-two buyers from Trieste signed the public subscription launched by the Leipzig publishing house Hoffmeister and Kühnel to sell a Bach keyboard anthology (in Italy the name of Bach was almost unknown).¹²

Second Sketch

Like in Ljubljana and Gorizia, the Slovene bourgeoisie in Trieste and its surroundings was a dynamic group very close to Bohemian and Austrian composers. This is why there are difficulties in recognizing Slovene or Italian contributions to musical life, because they continued to share the same lifestyle of the Austrians in their practices of home music. Only from the 1840s onwards did Slovene cultural

⁸ G. RADOLE: *Ricerche sulla vita musicale a Trieste (1750-1950)*, 29-31.

⁹ G. RADOLE: *Ricerche sulla vita musicale a Trieste (1750-1950)*, 72-80.

¹⁰ G. RADOLE: *Ricerche sulla vita musicale a Trieste (1750-1950)*, 70-72.

¹¹ Ivano CAVALLINI: Suggestioni classiche e concezione dell'orchestra nel *Saggio sopra i doveri di un primo violino* di Giuseppe Scaramelli (Trieste 1811), in: Dragotin Cvetko – Danilo Pokorn (eds.): *Evropski glasbeni klasicizem in njegov odmev na Slovenskem* [European Musical Classicism and Its Influence in Slovenia], Ljubljana: Slovenska akademija znanosti in umetnosti, 1988, 161-172.

¹² Luca AVERSANO: Commercio musicale a Trieste fra Settecento e Ottocento, in: Paolo Da Col – Maria Girardi (eds.): *Attorno al palcoscenico. La musica a Trieste fra Settecento e Ottocento e l'inaugurazione del Teatro Nuovo (1801)*, Sala Bolognese: Forni, 2001, 265-267.

activity along the coast acquired a national trend. In 1848, the *Slavjansko društvo* (Slavic Society) was founded in Trieste. This club of 250 members included not only Slovenes, but also Serbs, Croats, Poles, and Bohemians who took part in the meetings and organised the *bésede* or soirées accompanied by political speeches, concerts and sometimes theatrical performances.¹³

After this inception, like in Zagreb and Ljubljana, the Czechs played a crucial role in the creation of the first reading rooms. According to the newspaper accounts of the time, the rich bourgeois and the intellectuals read poems and sang patriotic anthems and Lieder, both in Czech and Slovene languages.¹⁴ Later, reading rooms were transformed into national societies called *čitalnice* in present-day Slovenia and Trieste (in Croatia, from Rijeka to the littoral of Dalmatia, they were called *čitaonice* in which the Italians also took part).

As the outcome of a Central-European Pan-Slavic policy, the first *Slavjanska narodna čitalnica* (Slavic National Reading Room) was born in Trieste in 1861. After the failure of Alexander Bach's totalitarian government in 1859, musical activities in the decade of the 1860s were also focused on the programmes arranged by Bohemian musicians. Trieste's reading room choir was conducted by the Czech writer and music amateur Jan Vacláv Lego. At the time, many composers from Bohemia were employed as *Kapellmeisters* in nearby Koper (like Josef Czastka from Brno), and in Split, during the years of the political clash between the Croats and the Italian minority.¹⁵ The development of Slavic/Slovene musical culture in Trieste and abroad must be tackled as a unique body of two halves in which popular and art music always influenced each another. On the one hand, the quest for nationhood (*Nationalfrage*) involved the process of establishing identity through autochthonous characteristics. On the other hand, the negotiation of cosmopolitan and domestic songs enabled any kind of music to be perceived as national, according to one's mother tongue, and also without reference to its origins.

In this context Slovenes were active in producing both art and popular music thanks to the support of professional composers (Anton Hajdrih, Hrabroslav Volarič, Emil Adamič, Vasilj Mirk, Viktor Parma), and the foundation of more than twenty choral societies from the 1880s onwards. After the Philharmonic society, in 1909 Slovenes created in Trieste their Conservatory as a branch of the *Glasbena*

¹³ Luisa ANTONI: *Musica e coscienza nazionale degli sloveni a Trieste e nella Venezia Giulia (1848-1927)*, in: Ivano Cavallini – Paolo Da Col (eds.): *Cosmopolitismo e nazionalismo nella musica a Trieste tra Ottocento e Novecento. Studi offerti a Vito Levi*, Trieste: Quaderni del Conservatorio G. Tartini, 1999, 67-88.

¹⁴ Aleksander ROJC: *Cultura musicale degli sloveni a Trieste dal 1848 all'avvento del fascismo*, Trieste: Editoriale Stampa Triestina – Založništvo tržaškega tiska, 1978.

¹⁵ Ivano CAVALLINI: *Music Migration from the Bohemian Lands to Trieste and the National Awakening of the Southern Slavs*, in: Jolanta Guzy-Pasiak – Aneta Markuszewska (eds.): *Music Migration in the Early Modern Age. Centres and Peripheries – People, Works, Styles, Paths of Dissemination and Influence*, Warsaw: Liber Pro Arte, 2016, 323-336.

matica ([Slovene] Music Society) of Ljubljana.¹⁶ In 1904 the *Narodni dom* was built on the project of Max Fabiani (National House, after the agreement of June 1901). The *Narodni dom* hosted a library, a hotel named *Balkan*, and a little theatre, as well as the Bohemian Central Bank (*Ustředna banka českých spořitelén*), the bank *Bohemia*, and the oldest Bohemian small business bank (*Živnostenská banka*). That was a way to straighten the effort towards the creation of an independent Prague-Trieste corridor, as proposed by Tomáš Masaryk before the First World War.¹⁷

As a case story of a probably South-Panslavic reinvented tradition, I want to emphasise the paradigmatic story of some associations of *tamburice*, born in Trieste and spread on the hills around the centre, where still today an orchestra of young players survives in Boljunec (Bagnoli della Rosandra in Italian). Among Slovene, Croatian and Czech signatories of the *Narodni dom* charter (the President was the Croatian lawyer Matko Mandić), the name of Josip Abram appears. Abram was a lawyer and a music amateur whose family owned a timber manufacturing business and imported bench wood from Prijedor in Bosnia to Trieste. In 1889 he founded and conducted the first orchestra of *tamburice*, strictly connected to the cultural activity of the *Telovadno društvo Sokol* (Gymnastics Society »Falcon«) in Trieste, probably on the model of Croatian *tamburaši* of Slavonia. The first concert was held on 22 September 1889. In March 1896 Abram received an ivory and silver stick as a token of gratitude, and now his own *tamburica* belongs to his descendants.¹⁸ From a national viewpoint the Croatian instrument is alien to Slovene traditions. Maybe this acquisition falls within the frame of a search for a South-Slavic unity, which has not been well investigated still today. Recent research on the spread of *tamburica*, as a symbol of South-Slavic identity, shed light on the influence of Croatian *tamburaši* from Osijek on Czech musicians and patriots settled in Vienna and Prague. As emphasised by Viktor Velek, from the 1880s onwards

»tamburitza music, primarily a symbol of the Croatian nation in both the homeland and abroad, was perceived by Czechs as a genuine form of Slavic culture, unaffected by the German environment. In a way, it was also an exotic phenomenon and an

¹⁶ L. ANTONI: *Musica e coscienza nazionale degli sloveni a Trieste e nella Venezia Giulia (1848-1927)*, 77-78; Ivan KLEMENČIČ: *The Contribution of Music to Slovenian National Awakening: The Role of Reading Rooms between Trieste, Ljubljana and Maribor (1848-1872)*, *Musica e Storia*, 12 (2004) 3, 513-530.

¹⁷ Borut KLABJAN: *Českoslovaška na Jadranu. Čehi in Slovaki ter njihove povezave s Trstom in Primorsko od začetka 20. stoletja do druge svetovne vojne* [Czechoslovakia in the Adriatic. Czechs and Slovaks and their Links with Trieste and the Littoral from the Beginning of the Twentieth century to the Second World War], Koper: Založba Annales, 2007, 90-91.

¹⁸ I'm grateful to my colleague Sara Zupančič for this private communication on the life and work of her great-grandfather Josip Abram. On music printed for *tambura* players in Trieste cf. Fiorenza OZBOT: *La musica nei periodici sloveni pubblicati a Trieste dalla seconda metà dell'Ottocento fino al primo trentennio del Novecento*, *Istituto per gli Incontri Culturali Mitteleuropei*, webpage, 2015, 9-10 <https://www.icmgorizia.it/public/archivi/documenti/20200303_110226_id_45.pdf> (Accessed 1 September 2022).

opportunity to express the Pan-Slavic idea. Due to their quantity, Czech societies in Vienna soon began to dominate in terms of the number of tamburitza ensembles. Their bandleaders started composing their own songs. These societies became the intermediary of tamburitza music in the direction to Bohemia and Moravia. Generally, with respect to migration of tamburitza music, Vienna also had another meaning: the Croatian minority in Burgenland adopted tamburitza music from Vienna, not directly from Croatia.«¹⁹

Third Sketch

Even though it seems a paradox, the musical culture of Trieste is rooted in the Austro-German instrumental tradition up to Richard Strauss and Gustav Mahler, who were both invited to conduct their own symphonic works. Strauss was hosted at the Teatro Rossetti in 1903 where he conducted the *Berliner Tonkünstler-Orchester*. At the Rossetti Theatre and the Opera House (Teatro Verdi) Mahler held two concerts in 1905 and 1907. Regarding the world of opera, Italians, Slovenes, Germans, and others loved either Verdi and Puccini or Wagner — even if the first staging of Wagner's Tetralogy in 1883, under the guidance of Anton Seidl at the Teatro Rossetti, also gave rise to a perplexed response by the Austrian newspaper *Triester-Zeitung*.²⁰ As an example of that coexistence, I would like to mention the *Quartetto Triestino*, active in the first years of the twentieth century.²¹ The first violin of the *Quartetto* was the renowned virtuoso Augusto Jankovich, whose family was from Montenegro; he studied under the mentorship of Alberto Castelli, a Jew who played as a second violin in the German quartet *Heller*.

The story of the modern city, partly dominated by freemasons and the liberal trading class, changed during the second half of the nineteenth century, at the time of the clash between Italian, German and Slovene nationalisms (this last one with the help of native and non-native Croats). After the unity of Italy in 1861, the reaction to Slovene nationalism was very strong. Both the quest for independence by the Italian irredentists (a disaster in economic terms), and the opposite claim for a reform of the Empire into three branches (Austro-Hungarian-Slavic crown), led to some episodes of intolerance.²²

¹⁹ Viktor VELEK: Tamburitza Music in the Musical Culture of Viennese Slavs in the 19th- and early 20th-centuries, in: Jernej Weiss (ed.): *Glasbene migracije: stičišče evropske glasbene raznolikosti / Musical Migrations: Crossroads of European Musical Diversity*, (*Studia Musicologica Labacensia* 1), Koper: Založba Univerze na Primorskem – Ljubljana: Festival Ljubljana, 2017, 220.

²⁰ G. RADOLE: *Ricerche sulla vita musicale a Trieste (1750-1950)*, 182.

²¹ Cf. the articles and documents collected in the book Massimo FAVENTO (ed.): *Quartetto Triestino. Gloria fin de siècle. Disgregazione bellica. Redenzione. Studi e testimonianze*, Trieste: Sonora. Archivi sonori del Friuli Venezia Giulia, 2014.

²² Borut KLABJAN: Puzzling (Out) Citizenship and Nationality: Czechs in Trieste before and after the First World War, in: Sabine Rutar (ed.): *Beyond the Balkans. Towards an Inclusive History of Southeastern Europe*, Münster: LIT Verlag, 2014, 273-274.

Aiming to share the sense of belonging, in 1850 German people established the *Triester Turn und Deutschen Gesang Verein*, a society of gymnastics and singing. Soon after, in 1863, a group of Italians established the *Società Triestina di Ginnastica*, followed in 1869 by the Slovene society *Južni Sokol* (Falcon of South) with the support of *Telovadno društvo Južni Sokol* (Gymnastics Society Falcon of South) of Ljubljana. It is worth repeating that the north was represented by Czech Sokol societies, and for Slavic people that bird is the symbol of freedom and bravery. During the 1880s other societies nourished the political target: *Deutsche Schulverein*, *Lega Nazionale*, and *Družba Kirilla in Metoda* (Cyril and Methodius Society). On the other hand, the most prolific society in the field of literature and art music was the *Schillerverein*.²³ Settled in 1860 by Catholic and Protestant German people, the institute had two thousand members and was equipped with a well-stocked library. Over a period of forty years, the violinist and conductor Julius Heller spent his energies in spreading the music of Romantic and late-Romantic German composers. He held the post of first violin in his quartet (*Quartetto Heller*), and until his death, in 1901, he organised no fewer than six hundred concerts. With the virtuoso pianist Ludovico Breitner (a pupil of Rubinstein and Liszt) and other young musicians, Heller allowed Trieste to become a renowned centre in the music geography of *Mitteleuropa*. The German association was in peaceful competition with the *Società Filarmonico-Drammatica* at the time of irredentism. Born in 1825, this Italian society fell under the suspicion of the Fascist regime and for this reason was dissolved in 1925.

Epilogue

The death of the strong musical tradition during the long nineteenth century was due to the break of the First World War. From 1914 onwards, for economic reasons operettas and silent movies were the preferred kinds of spectacle in Trieste.²⁴ Despite the financial efforts promoted by a committee created in 1905 by the generous patrons Enrico Schott and Salvatore Segrè (*Comitato per le grandi esecuzioni musicali*), who aimed to sustain the expensive staging of the two theatres and their concerts, the musical life of Trieste definitively changed. After the war the most representative music societies fell into economic crisis. The demise of the Austrian port and the aggressive Fascist policy against Austrian, Slovene and Croatian minorities were the main motives of this turn. Thousands of bourgeois people not aligned with the extreme nationalism of the Italian government were forced to leave the town. In 1923, the newspaper *Il Piccolo* promoted an investigation to

²³ G. RADOLE: *Ricerche sulla vita musicale a Trieste (1750-1950)*, 149-163.

²⁴ Fabiana LICCIARDI: *Theater-Kino-Variété nella Prima Guerra Mondiale. L'industria dell'intrattenimento in una città al fronte: Trieste 1914-1918*, Trieste: Edizioni Università di Trieste, 2019, passim.

determine the causes of the problem and suggest a solution.²⁵ The majority of readers wrote that the causes were due to the war. Only an industrialist would have the courage to tell the truth, in the context of a speech in honour of Italy's annexation of the former Austrian Littoral. As a means for achieving a cultural revival, he expressed the wish for the driving role of Trieste in the field of trade, as it had been under the Habsburg monarchy:

»In the context of the new Italy, Trieste, which was the maritime trading centre of a great country [i.e., Austria-Hungary], [...] should obtain its benefits in view of restoring the past splendour.«²⁶

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²⁵ Massimo FAVENTO: *Eugenio Visnoviz e la città musicalissima*, in: Massimo Favento (ed.): *La città musicalissima di Eugenio Visnoviz. Studi e testimonianze in occasione del centenario (1906-2006)*, Udine: Pizzicato, 2009, 264-276.

²⁶ M. FAVENTO: *Eugenio Visnoviz e la città musicalissima*, 273: »Trieste, che fu il centro commerciale marittimo di un grande Stato [i.e., Austria-Ungheria], [...] deve trovare nella nuova Italia il riconoscimento di quelle aspirazioni che le ritornano di decoro e di lustro.«

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*Sažetak*TRI SKICE O MULTIKULTURNOM TRSTU I NJEGOVOJ GLAZBI
U 19. STOLJEĆU: OBNOVA DRUŠTVENIH KLASA, KOLOPLET
NACIONALNIH BUĐENJA

Za vrijeme vladavine Marije Terezije i njezina sina Josipa II. Trst je temeljito nanovo izgrađen i tako postao privlačna luka Habsburškog Carstva oslobođena poreza. Od početka 18. stoljeća do prvog desetljeća 20. stoljeća stanovništvo Trsta povećalo se s 5000 na 230 000 stanovnika. Nevjerojatan broj došljaka stigao je iz srednje Europe i sredozemnih obalnih područja. Multietnička srednja klasa dobila je brojne privilegije koje nikada nisu bile dodijeljene plemstvu, a njezin status prepoznaje se u strasti za komornu glazbu i simfonije bečke klasike koje su se izvodile na privatnim i javnim koncertima.

Tijekom 1860-ih uz pomoć čeških intelektualaca i glazbenika Slovenci starosjedioci osnovali su skupinu društava u kojima se izvodila glazba romantizma, nacionalne himne i popijevke (*Lieder*). Taj je smjer kretanja kulminirao utemeljenjem *Narodnog doma* i slovenskog društva *Glasbena matica*. Talijanski nacionalisti istodobno su ostvarili djelomičnu kontrolu nad opernom kućom, a njemačka manjina odgovorila je osnutkom *Udruge Schiller (Schillerverein)*, u kojoj je Julius Heller ulagao energiju u širenje glazbe romanizma i kasno-romantičkih autora. Unatoč političkim sukobljavanjima, ove su tri skupine znatno unaprijedile instrumentalnu glazbu koja je obilježila glazbenu kulturu Trsta onoga doba.