

Music in the Karlovac Press in the Nineteenth Century¹

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Introduction – Karlovac’s newspapers and their editors

The musical life of the city of Karlovac (Croatia) has been the subject of research interest on several occasions, among which the books *With Music through the History of Karlovac* (ed. Ljiljana Ščedrov)² and *Music of Four Rivers: History of the Music of the Karlovčko Pokuplje Region*³ by Grozdana Marošević stand out. The strategic position between the Croatian interior and the Adriatic coast, the proximity of the capital, and the fact that many dignitaries had property in that area, enabled Karlovac to develop both economically and socially, and also emerge as a city with a lively and dynamic cultural and musical life. Elements of that cultural and musical life, which would otherwise have remained hidden or difficult to access, are presented to us in a special way in the local newspapers published in Karlovac. Most of the information about daily happenings in the city did not reach the newspapers in the capital (or beyond). In addition to the German-language newspaper *Der Pilger* (1841–1847), the following Croatian-language newspapers were published in Karlovac in the nineteenth century in which we

- 1 The research for this work was funded by the Croatian Science Foundation under the project IP-2020-02-4277 “Institutionalization of Modern Bourgeois Musical Culture in the 19th Century in Civil Croatia and the Military Frontier” (MusInst19).
- 2 Ljiljana Ščedrov, ed., *Glazbom kroz povijest Karlovca* [With Music through the History of Karlovac] (Karlovac: Glazbena škola Karlovac – Karlovačka županija, 1994).
- 3 Grozdana Marošević, *Glazba četiriju rijeka. Povijest glazbe Karlovačkog Pokuplja* [Music of Four Rivers: History of Music of the Karlovačko Pokuplje Region] (Zagreb: IEF, HMD, 2010).

can find articles about music: *Karlovački viestnik* (1861), *Glasonoša* (1861–1865), *Karlovački viestnik* (1866), *Svjetlo* (1884–1905), *Sloga* (1886–1888) and *Karlovački glasnik* (1899–1903), and until the end of the First World War, *Glasonoša* (1905–1909) and *Sloga* (1910–1919). Some of the aforementioned newspapers were short-lived because the response from subscribers was not satisfactory, and the financial expenses for printing were high. This paper will present the preliminary results of research on the subject undertaken within the project “*Institutionalization of Modern Bourgeois Musical Culture in the 19th Century in Civil Croatia and the Military Frontier (MusInst19)*” funded by the Croatian Science Foundation.⁴

Table 1: Overview of Karlovac newspapers in the “long” nineteenth century

Title	Editor/s	Period of publication	Frequency	Notes
<i>Der Pilger</i>	Franz C. Schall	1841–1847	3 times a week	Owner Ivan Nepomuk Prettner
<i>Karlovački viestnik</i>	Dragutin Akurti, from 13 March Skender Vabković/Fabković	1861	semi-weekly	02 Jan – 29 Jun
<i>Glasonoša</i>	Abel Lukšić, from 1862 Skender Vabković, in 1863 Josip Eugen Tomić, Ivan Trnski, from May 1865 August Šenoa	1861–1865	semi-weekly	from the end of September 1864 to the end of December 1865, published in Vienna; mostly news about Slavs in Vienna, almost no more news from Karlovac
<i>Karlovački viestnik</i>	Ljudevit Tomšić	1866	weekly	06 Jan – 25 Sep; Owner, editor and publisher Dragutin Kostinčer
<i>Svjetlo</i> ⁵	Adolf G. Prettner, from 1891 Dušan Lopašić	1884–1886; 1889–1905	semi-weekly	

4 So far, the research covers the papers *Karlovački viestnik* (1861), *Glasonoša* (1861–1865), *Karlovački viestnik* (1866), *Svjetlo*, *Sloga* (1886–1888) and *Karlovački glasnik*.

5 It is stated in the literature that *Sloga* (1886), as well as *Glasonoša* (1905) and *Sloga* (1910) are stages in the publishing of the *Svjetlo* newspaper. The name change in 1886 to *Sloga* happened due to censorship and the confiscation of the paper. Cf. Marija Vrbečić, “Novinstvo u Karlovcu 1841–1941 [Journalism in Karlovac 1841–1941],” in *Karlovac: 1579–1979*, ed. Đuro Zatežalo (Zagreb: Histořijski arhiv u Karlovcu, 1979), 313.

Title	Editor/s	Period of publication	Frequency	Notes
<i>Sloga</i>	Adolf Milković; from 1887 Dragutin Huzina	1886–1888	weekly	
<i>Karlovački glasnik</i>	Dragutin Hauptfeld	1899–1903	weekly	
<i>Glasonoša</i>	Dušan Lopašić	1905–1909	weekly	
<i>Sloga</i>	Dušan Lopašić et al.	1910–1919	weekly	

Special attention was paid to the types of newspaper articles related to music in the Karlovac press and the range of their topics. An attempt was made to answer the question of what news about music reached the public, how it was presented and, consequently, what the importance of music as a cultural and social factor was in the city of Karlovac throughout the nineteenth century.

Who were the editors of the Karlovac newspaper?⁶

Dragutin Akurti (Accurti; 1829–1885) held a number of important positions: he was a member of parliament, a judge, and a sub-county secretary.⁷ He was the first editor of the first Karlovac newspaper in the Croatian language, *Karlovački viestnik* (from No. 1 to 20), published by the National Reading Room (Narodna čitaonica) in Karlovac, but he left that position following his move to Rijeka where he was appointed accountant of the Rijeka County. In Rijeka, he was also active on the cultural front as a member of the National Reading Room of Rijeka, and he also participated in performances by theatre volunteers (1854). His place was taken by Skender Fabković/Vabković (1826–1905), who was a teacher at the Main school in Karlovac in 1860.⁸ From 1861 he edited the newspaper *Karlovački vjestnik*, from 1862 the newspaper *Glasonoša*, while from 1866 he edited the pedagogical magazine *Napredak*, which he himself kept.

The editor, owner and printer of the newspaper *Glasonoša*, which was published from 1861 to 1865, was Abel Lukšić (1826–1901), and the newspaper was closed shortly after Lukšić's move to Vienna due to the high costs of maintaining the newspaper. Olga Markuševski points out for Lukšić:

6 More about Karlovac newspapers in: Vrbetić, "Novinstvo u Karlovcu 1841–1941," 303–28.

7 Tatjana Radauš, "Accurti, Dragutin," *Hrvatski biografski leksikon*, internet edition, 1983, <https://hbl.lzmk.hr/clanak.aspx?id=283>.

8 Branko Pleše, "Fabković, Skender," *Hrvatski biografski leksikon*, internet edition, 1998, <https://hbl.lzmk.hr/clanak.aspx?id=5798>.

Certainly, his journalistic style distinguishes him from all the editors and newspaper owners of the time. He ‘talks’ very intimately with readers, regularly informs them about the ongoing affairs of his printing house, about publishing problems and perspectives, about his family circumstances, and says a friendly goodbye to them when a paper stops being published.⁹

In addition to being a bookseller, printer and newspaper editor, Abel Lukšić was also the organizer of guest concerts in Karlovac in the 1860s, which will be mentioned later.

In 1866, the newspaper *Karlovački viestnik* was published for a short time and was edited by the Slovenian writer and teacher Ljudevit Tomšić/Tomšič (1843–1902), who was a teacher in Karlovac in the period from 1865 to 1870.¹⁰ In 1867 he printed in Karlovac a collection of songs for “song-loving” school youth, *Věnac lépíh pěsmicah: cèrkvenih i světovnih* [A wreath of beautiful songs: church and secular].

The gap that occurred after that testifies to the importance of the local press for today’s researcher as an important source of information about everyday life in the city. It wasn’t until 1884 that this was remedied with the start of publishing the newspaper *Svjetlo*. It was edited in the first phase by Adolf Gustav Prettner. His grandfather Ivan Nepomuk Prettner opened a printing house, bookstore and bookbindery in Karlovac in the 1830s. The editorship was taken over from A. G. Prettner by journalist and writer Dušan Lopašić (1852–1921), whom Ivo Ott describes as an excellent critic of daily life in Karlovac: “*Editorials, feuilletons and critical accounts of political, cultural, and especially communal and city topics, will rank him among the best journalists of his times.*”¹¹

The name of Dragutin Hauptfeld (1855–1921) is known as that of the owner of a well-known printing house in Karlovac which operated from 1887 to 1948. Both Hauptfeld (as a baritone) and his children (five sons and five daughters, of whom Draga Hauptfeld (1881–1952) achieved an interna-

9 Olga Markuševski, “Još nekoliko napomena o Lukšiću [A few more notes about Lukšić],” *Kaj* 11, no. 4 (1979): 53–5. See also: Marija Vrbetić, “Djelovanje Abela Lukšića šezdesetih godina prošlog stoljeća [Activities of Abel Lukšić in the sixties of the last century],” *Kaj* 11, no. 4 (1979): 47–51.

10 France Koblar, “Tomšić, Ljudevit,” *Slovenska biografija*, internet edition (Ljubljana: Slovenska akademija znanosti in umetnosti, Znanstveno raziskovalni center SAZU, 2013), <https://www.slovenska-biografija.si/oseba/sbi711854/>.

11 Ivo Ott, “Dušan Lopašić, novinar i publicist [Dušan Lopašić, journalist and publicist],” *Kaj* 11, no. 4 (1979): 61–6.

tional singing career)¹² actively participated in the cultural and musical life of Karlovac.¹³

To date, we have not been able to find relevant information about the life and activities of the editors of *Sloga* Adolf Milković (1859?–1920) and Dragutin Huzina (?–?).

From these brief descriptions, it can be seen that the aforementioned editors, at the time of their work in these newspapers, were young people of broad general culture who were active participants in the cultural life of Karlovac, the city where they worked for part or for most of their lives.

Music in newspapers – types of writing

As the previous review shows, newspaper articles in Karlovac cover the decades of the 1840s, the 1860s (1861–65 and the first part of 1866) and the period from 1884 until the end of the First World War. The number and variety of testimonies about musical life in the newspapers testifies to their importance for the creation of a picture of the cultural and musical life of the city. Newspaper articles were, on the one hand, an expression of public opinion on certain topics, while on the other hand, they formed and shaped that opinion. We can distinguish several types of writing related to music. It is important to point out that musical events are covered in this paper in the broadest sense – they include different types of musical events: concerts, dances, parties, combined literary and musical events (e.g. so-called *siela* or school performances), the role of music in theatrical performances, church music, the role of music in city celebrations (receptions or send-offs of various dignitaries, holidays, etc.), but also music prints, activities of music societies (including minutes of the meetings of music societies or individual musical activities of other city societies), activities of musicians, and obituaries:

- News about music events – announcements with basic information
- Reports on musical events – notifications about the event with possible comments on the success of the event
- Reviews or criticisms of musical events (sometimes in verse) – they bring the reporter's point of view on the event and its participants

12 Marija Barbieri, "Draga Hauptfeld," *Leksikon opernih pjevača*, 2013, <https://opera.hr/index.php?p=article&id=2968>.

13 Ivan Ott, "Hauptfeld, Dragutin," *Hrvatski biografski leksikon*, internet edition, 2002, <https://hbl.lzmk.hr/clanak.aspx?id=7313>.

- Reviews of the cultural (and musical) life of the city within the framework of broader city topics
- Competitions
- Occasional songs
- Advertisements.

In addition to events in the city of Karlovac, occasionally news is published about events in other Croatian cities – most often from Zagreb, Varaždin, Križevci, but also Koprivnica, Sisak, Petrinja, Rijeka, Požega, Đakovo, Osijek, Senj, Slavonski Brod, Vinkovci and other places – but also in cities outside Croatia: Vienna, Prague, Ljubljana, Maribor, Celje, Sarajevo, sporadically Rome, Paris, London, etc.¹⁴ Although Silvija Tomašić, speaking about music criticism in newspapers outside Zagreb, states that for “*Croatian music criticism, only ‘Glasonoša’ has a certain meaning, and it is more than modest*”¹⁵ when viewed in the wider context of writings about music, we come to previously unknown and rich testimonies of the city’s musical life.

News, reports, reviews and criticism of music events

The category of musical events and their presence in the local press is undoubtedly the most extensive and the most frequently used in the existing literature.¹⁶ Only a small sample of newspaper articles on the subject will

- 14 On music criticism in the nineteenth century in a broader sense, see: Sanja Majer-Bobetko, “Glazbena edukacija, reprodukcija, periodika i kritika u Hrvatskoj u drugoj polovici XIX. stoljeća [Music education, reproduction, periodicals and criticism in Croatia in the second half of the nineteenth century],” in *Hrvatska i Europa: kultura, znanost i umjetnost*, vol. 4: Moderna hrvatska kultura od preporoda do moderne (XIX. stoljeće), ed. M. Ježić (Zagreb: HAZU, Školska knjiga, 2009), 649–53. Regarding Zagreb (but also the wider area) for the first half of the century, see: Snježana Miklaušić-Ćeran, “Odrazi koncertnoga života Zagreba između 1826. i 1858. u zagrebačkim novinama i časopisima [The Reflections of Zagreb Concert Life between 1826 and 1858 in Zagreb Newspapers and Journals],” (PhD diss., University of Zagreb, 2012). On the cultural context: Ivana Anić, “Kulturni život Karlovca u vrijeme Hrvatskog narodnog preporoda [The Cultural Life of Karlovac during the Croatian National Revival],” (PhD Diss., University of Zagreb, 2015).
- 15 Silvija Tomašić, “Hrvatska glazbena kritika na narodnom jeziku od 1854. do 1870. godine [Croatian music criticism in the vernacular from 1854 to 1870]” (graduate thesis, University of Zagreb, 1980), 49.
- 16 Cf. Marija Vrbetić and Agneza Szabo, *Karlovac na razmeđu stoljeća 1880–1914* [Karlovac at the turn of the century 1880–1914] (Zagreb: Školska knjiga, 1989), eg chapter Musical life, 156–71; Marijana Schneider, “U Karlovcu 1840-ih [In Karlovac in the 1840s],” *Zbornik Gradskog muzeja Karlovac*, vol. 1 (Karlovac: Muzej grada

be presented here. The largest number of articles is related to the activities of local societies: the National Reading Room/Narodna čitaonica (since 1838), First Croatian Singing Society "Zora"/Prvo hrvatsko pjevačko društvo "Zora" (since 1860), Trading Tambura Society "Hrvatska"/Trgovačko tamburaško društvo "Hrvatska" (since 1886), Craftsman-Workers' Society "Nada"/Obrtničko-radničko društvo "Nada" (since 1887) which had its own singing and tambura choir, the Trading Society "Merkur"/Trgovačko društvo "Merkur" with its choir (since 1899), the Volunteer Fire Brigade/Dobrovoljno vatrogasno društvo (since 1871), Lady's Society of St Aloysius/Gospojinsko društvo Sv. Vjekoslava (since 1874), Society of St Sava/Društvo Sv. Save (since 1893).¹⁷ Parties of the Officers' Casino are followed, as well as concerts of military music and occasionally (although rarely) we also find information related to music within theatre performances or church music. The work of the Karlovac Music School is reported on more or less regularly, as well parties celebrating the end of the school year in general schools (lower schools and gymnasiums). Special attention was given to the concerts of local and foreign musicians who, due to the city's proximity to Zagreb, willingly organized performances in Karlovac in addition to their Zagreb concerts. Most of the events are of a public or semi-public nature, although the readers occasionally get glimpses of private parties held at the homes of prominent families, such as the soirée at the home of Franjo Türk (1836–1913), reported by "*a friend of our paper* [Svjetlo, op. L. K.]:"

Over forty people from all social classes, in addition to guests from the surrounding area and Zagreb, gathered in the beautiful rooms of the patriotic and noble host, with whom the gracious hostess competed in kindness and hospitality. The dances were directed by noble Mr Odo Mrzljak, precisely with his extraordinary, bewitching skill which has gained universal, wholehearted recognition.¹⁸

In the largest number of articles, we get basic information about musical events. In reports and reviews, music is primarily commented upon in

Karlovca, 1964), 65–77; Marija Vrbetić, "Kronika glazbenog života Karlovca od 1884. do 1904. godine [Chronicle of the musical life of Karlovac from 1884 to 1904]," *Zvuk*, no. 2 (1964): 50–9.

17 Rudolf Strohal, *Grad Karlovac opisan i orisan* [The town of Karlovac described and outlined] (Karlovac: Tisak M. Fagine, 1906).

18 "Preko četrdeset osoba sviju slojeva, dapače zvanici iz okolice i Zagreba sakupili se u liepih prostorija rodoljubnog i plemenitog domaćina, s kojim se je natjecala milostiva gđja domaćica u ljubezivosti i gostoljubivosti. Plesovi ravnaše g. Odo pl. Mrzljak, upravo izvanrednom, začaravajućom vieštinom, koja je stekla obće svesrdno priznanje." Anon., "Soirée Türk," *Svjetlo* 3, no. 5 (30 January 1886): 3.

a general way (“*the music was beautiful*,” “*the music amazed*,” “*it was performed with the greatest accuracy*”) or the focus is on whether the choice of music was in accordance with the general cultural climate (e.g. whether the choice of repertoire was sufficiently “*national*”). Attendance at the musical event is often commented upon, but we also get information on who had access (members, guests or a larger ticket-buying audience).

The writings about the concert that the young Czech pianist Ludmila Zadrobilkova (1844–1872) gave in Karlovac on 22 December 1861 can be highlighted as an example of the highly personal approach that a reporter might take. This performance was made possible thanks to the personal acquaintance from Vienna of the artist with the editor of *Glasonoša* Abel Lukšić and his wife, with whom Zadrobilkova and her mother stayed in Karlovac. The newspaper *Glasonoša* followed almost every step the artist took – from the announcement of her arrival, the reception, the concert, and the farewell, and several occasional songs were also published. The description of her appearance and character is full of admiration, even idealization:

The public papers described our artist with the greatest emotion, mind, and all-powerful skill of their pen: for the time being, nothing else can be said about her except that her dear mother carries her as a gentle bud of a pure Czech rose, a bud we say, who, even at its tenderest age, appears to its observer full of kindness, clarity, personal self-control and burning love for the Slavs, to whom she is proudly associated everywhere.¹⁹

Regarding the repertoire we only find out the last names of the composers, and the review of the performance is very poetic in accordance with the earlier description and with a certain reserve due to writer’s own “*inexperience*” in relation to the writing in other papers that are “*strictly critical*.”

She played seven pieces by herself and by famous composers: Dreišok, Schulhof and Chopin, with so much skill, power, tenderness, fire and poetic levity, that we can’t say a word more about her skill, except sol-

- 19 “Javni listovi opisaše umjetnicu našu največjim čuvstvom, umom, svemožnom vještinom pera svojega: nama pako za sada neda se ništa drugoga o njoj izreči, već da joj mila majka u povodu svojem vodi nježan popoljak[!] čiste ružice česke, pupuljak[!] velimo, koj se već u najnježnijoj dobi svojoj ukazuje motritelju svojem pun milja, miloduha, bistrine, osebne samovlade i goruće ljubavi za Slovjenstvo, kojemu se svagdje ponosno pribraja.” ***, “Dne 18. t. m. prispje nam u grad [...],” *Glasonoša* 1, no. 19 (22 December 1861): 4.

emply confirm all that, so far, other strictly critical newspapers have written about her.²⁰

On the other hand, the concerts held by the Czech singer Ružica Hágenova did not receive nearly as much attention. The Karlovac newspaper published an article about her concert by a reporter from Zagreb with a brief remark that the concert was “quite liked” and that “*the singing was worthy of praise*,” but complained that the compositions at the concert were already well known (“*We only regret that we didn’t hear anything new*”).²¹ Reporting on the Karlovac concert held on 20 January 1863 the writer was not full of praise, but he tried to express his criticism mildly: “*On Mrs Haagen one can see that she is skilled at singing, but the strength and grace of her voice is already disappearing. The sun of her glory prevailed in the west*.”²²

In *Glasonoša*, from January 1864 through the first half of the year, the column “Karlovačke pošurice” [Karlovac’s wits] was published in a feuilleton type with very personal reviews of the reporter on social and cultural events in the city, among which musical events occupy an important place. Although the author’s approach is subjective, the overview we get of the musical activities in the city of Karlovac is more than basic information or report.²³ In addition, this type of reporting develops a personal trait in which the reporter is an interlocutor, a trustworthy person who addresses the reader directly, intimately and in a semi-public tone:

Let’s be in collusion, let’s get into a nice circle, let’s put our heads together, and let me whisper something in your ear. But only you, dear read-

20 “Sedam nam je komadah što svojih što slavno poznatih kompozitorah: Dreiheška, Schulhofa i Chopina preizvrtano tolikom vještinom, moćju, nježnošću, vatrom i poetičnim uzletom igrala, da nam se neda niti rečice više o vještini njezinoj prosloriti van svetčano potvrditi sve ono, što su do sada ostale strogo kritičke novine o njoj napisale.” ***, “Koncert gospodične Mile Zadrobilkove,” *Glasonoša* 1, no. 20 (25 December 1861), 4.

21 “Žalimo samo, što nečusmo što novoga.” Anon., “Iz Zagreba. (Dobra kob. – Potreba. – Zabave u dvorani i streljani. – Koncert Ružice Haagenove),” *Glasonoša* 3, no. 3 (18 January 1863): 2.

22 “Na gosp. Haagenovoj vidi se, da je pjevanju vješta, al sile i miline glasa nestaje joj već. Sunce joj slave prevagnulo zapadu.” Anon., “Koncert gosp. Haagenove [Concert of Mrs Haagen],” *Glasonoša* 3, no. 4 (25 January 1863): 2.

23 See for example: Anon., “Karlovačke pošurice,” *Glasonoša* 4, no. 4 (17 January 1864): 4. The author perhaps could be Ivan Trnski (1819–1910), who lived in Karlovac at the time and edited *Glasonoša*. (according to: Milan Grlović, *Album zaslužnih Hrvata XIX. stoljeća*, 2 vols. (Zagreb: Matičev litografski zavod, 1900)).

ers – you and me. Do you know what's new? Quietly, quietly, so that no one hears!²⁴

Since the beginning of publication of the *Svjetlo* newspaper in 1884, we have found detailed reviews and musical reviews of concerts in Karlovac that go a step further than the impression of the performance itself. Thus, already in the second issue of *Svjetlo* 1884, an unsigned reporter critically reviews the concert of the Singing Society “Zora” held on New Year’s Eve 1883. The author reviews not only the quality of the performance of certain points of the program, the precision of the choir’s intonation, but also the compositions themselves, as well as the quality of the rendition of the German text into Croatian.²⁵ In this sense, in the newspaper *Sloga*, the contributions signed by D. L. [probably by Dušan Lopašić, op. L. K.] from 1887 should be highlighted, which very precisely dissect individual points of the concert program, emphasizing that everything was written with the best intentions. However, for Zora’s “*humorous concert*” on 5 February 1887, he concludes: “*That’s how we evaluated that ‘humorous’ concert. There was little humour and little ‘concert’, as well.*”²⁶

On the occasion of the 100th anniversary of the death of the Croatian composer Dora Pejačević (1885–1923), let us also mention that in 1904 the citizens of Karlovac also had the opportunity to hear her compositions. Namely, on his tour the Czech violinist Jaroslav Kocián (1883–1950), a student of Otakar Ševčík, played, among other things, two of the countess’s compositions: *Canzonetta* and *Menuetto* (probably op. 8 and op. 18, the latter dedicated to Kocián).²⁷ At the concert held on 26 January 1904 in the Zorin-dom (Zora’s Hall) “*without previous noise, without any advertising,*” as stated by *Svjetlo*, he played an extensive program in front of a full hall accompanied by the Italian pianist Tullio Voghera (1879–1943) and delighted both with his technical skill and his interpretation. For Dora Pejačević’s compositions, the author of the review wrote that “*the songs [...] are quite*

24 “*Ajde da opet šurujemo, da se uhvatimo u liepo kolo, da stavimo glavu uz glavu, pak da vam šapnem koju u uho. Al samo vi, mile čitalice – vi i ja. Al znate šta nova? Tiho, tiho, da nitko nečuje!*” Anon., “Karlovačke pošurice,” *Glasonoša* 4, no. 18 (1 May 1864): 2–3.

25 Anon., “Koncert ‘Zore,’” *Svjetlo* 1, no. 2 (3 January 1884): 1.

26 D. L., “Šaljivi koncert ‘Zore,’” *Sloga* 2, no. 7 (13 February 1887): 3.

27 Koraljka Kos, *Dora Pejačević* (Zagreb: JAZU, Muzikološki zavod Muzičke akademije, 1982), 189–90.

*simple, but even here the virtuous artist showed how his soul, so to speak, absorbs everything into itself [...].*²⁸

Reviews of the cultural (and musical) life of the city within the framework of wider city themes

City topics are significantly represented in Karlovac newspapers. They serve the role of allowing criticism of the city's situation on the one hand, but also of offering correctives or acting as instigators of change on the other. We often find evocations of past times in which everything worked better, so that the use of former, better models is encouraged in the current era as well.²⁹ In the articles, questions are posed to the city government but also to the public as a separate entity.

if we wanted to write about social life in Karlovac and told only the naked truth, we would get into a lot of trouble or would have to give up on our idea; because within our walls the pleasantly fragrant flower of social life does not bloom [...] Only in very abbreviated terms will we present to our readers the gradual decline of our domestic societies. [...] And our general social life, what is it like? Harmony and unity, where are you? Discord and arrogance, where are you not? [...] And that's how we reached the point where we have to stop criticizing, where our babbling is over. We will rather show the way with weak forces which will lead us from shaky social relations to harmony and brotherhood.³⁰

It is clear from the newspaper articles that musical life is an important element of the culture of the city of Karlovac. Through the organization of musical associations, societies and institutions, as well as through individual events (concerts, parties), the functioning of society and (dis)agreement

28 "pjesmice [...] sasvim jednostavne, ali i tu je vrli umjetnik pokazao kako njegova duša, tako rekući, upija sve u sebe [...]" Anon., "Koncert Jaroslava Kociana," *Svjetlo* 20, no. 5 (31 January 1904): 3.

29 See for example: Anon., "Društveni život [Social life]," *Svjetlo* 6, no. 46 (15 November 1891): 1.

30 "kad bi mi htjeli pisati o društvenom karlovačkom životu, i o njemu izrekli samo голу golcatu istinu, zapali bi u nemalu nepraviliku ili bi morali odustati od naše namisli; jer u naših zidinah necvate ugodno mirisni cvietak društvenog života [...] Tek u vrlo skraćenih redcih predociť ćemo našim čitateljem postepeni nazadak naših domaćih društva. [...] A obci naš društveni život, kakav je taj? Slogo i jedinstvo, gdje ste vi? Neslogo i nadutosti, gdje vas nije? [...] I tako smo dospjeli k točki, gdje nam je prestat i kritikom, gdje je kraj našeg bugarenja. Mi ćemo radije uz slabe sile naznačiti put, koj će nas privesti iz razklimanih društvenih odnošaja k slozi i bratimstvu." Anon., "Društveni život [Social life]," *Svjetlo* 1, no. 8 (24 January 1884): 1–2.

surrounding the realization of a common idea or goal is evaluated. We will single out three examples characteristic of Karlovac:

1. establishment/reorganization of a singing society
2. functioning of the music school, and
3. the need to establish city music.³¹

In 1866, the Karlovac Singing Society (from 1868 the First Croatian Singing Society “Zora” in Karlovac) at the incentive of Gjuro Klarić (1838–1909),³² began a reorganization which, as Polović points out, turned the society into “a serious and orderly civil society.”³³ In an article published in the newspaper *Karlovački viestnik*, Klarić points out the advantages of singing as an activity (desirable entertainment, no initial investment is required, serves as comfort, it is an expression of educated people), foregrounds the society’s task of spreading songs in the vernacular, but also calls for civil pride:

Wouldn’t it be a shame for us, the famously patriotic city of Karlovac, if on the occasion of that celebration [Zrinski’s 300th anniversary, op. L. K.] it didn’t have its own singing society?³⁴

Responding to that article in the text “Dvie tri o društvih” [Two or three words about societies] the unsigned author (possibly the newspaper editor Ljudevit Tomšić) emphasizes the importance of citizen association and warns of two factors that hinder the work of societies – interference in politics and discord.³⁵ However, he raises the issue of the organization of society to a general level by saying:

A city without a singing society seems dead to us, and Karlovac does not deserve to be judged that way. Only diligently and harmoniously!

31 The author gave a more detailed presentation on discussions about Karlovac societies and institutions in the nineteenth-century press at an International Round Table within the framework of the MusInst19 project in Zagreb, 8 October 2022.

32 About the life of Gj. Klarić see: Strohal, *Grad Karlovac*, 239–41. Cf. also: Vjeran Kurzar, “Hrvati u gradu na Bosporu: hrvatsko iseljništvo u osmanskoj prijestolnici Istanbulu u dugom 19. stoljeću,” *Hrvatska revija*, no. 4 (2013), <https://www.matica.hr/hr/399/hrvati-u-gradu-na-bosporu-22748/>.

33 Ivan Ott, Draženka Polović, and Ljiljana Ščedrov, *Pjesmom za dom. Prvo hrvatsko pjevačko društvo “Zora”, Karlovac 1858–2008* (Karlovac: Gradsko kazalište Zorin dom, Grad Karlovac, 2008), 20.

34 Gjuro Klarić, “Karlovačko pjevačko društvo,” *Karlovački viestnik* 1, no. 2 (13 January 1866): 9–10.

35 Anon., “Dvie tri o društvih,” *Karlovački viestnik* 1, no. 3 (20 January 1866): 18–9.

We would advise our city to start some other society, but our principle is: easy, but firm! When the sun suddenly peeks out from behind the clouds, it suddenly hides.³⁶

Regarding the activities of the city's music school, whose history dates back to 1804, discussions in the Karlovac press had been intense since 1887, and then again around 1900. Problems discussed include the organization of the school and the need for reorganization, the obligations and salaries of teachers, and the justification of spending money from the city budget, while on the other hand, the need for a music school, i.e. its important role in education, is not neglected.

A member of that committee and a city representative at the same time asserted in front of us with emphasis: We will not destroy the music school! But, dear sir, the way she is, the way she is now, she will wipe herself out. That wobbly and clumsy machine will fall apart. Nobody can doubt that today, whether Karlovac also needs a music school. That she is completely justified and necessary, but not like this, as she is today, she is not needed like this, and besides, she must not live like this even for a moment longer. Because it's nothing, a real monster, nonsense.³⁷

Important issues related to music education are also the question of the value of local – Croatian music, the employment of educated local people, but also the evaluation of the artistic profession in general. In 1891, the previously announced reform of the school was started and articles in the *Svjetlo* newspaper on the one hand welcomed the positive developments related to the music school, especially regarding the creation of new school rules (which were then published in *Svjetlo*), but on the other hand still lamented

36 "Grad bez pjevačkoga društva čini nam se mrtav, a Karlovac nezaslužuje, da ga tako sudimo. Samo marljivo i složno! Savietovali bi naš grad i još koje drugo društvo, ali nam je princip: lagano, no čvrsto! Kad sunce naglo iza oblakah zaviri, naglo se i sakrije." Ibid.

37 "Neki je član tog odbora i gradski zastupnik ujedno pred nami uztvrdio emfazom: Mi nedamo zatrieti glasbenu školu! Ali, dragi gospodine, ovakova, kakova li je sada ona će se sama zatrieti. Taj klimavi i nespretni će se stroj razpasti. Nitko nemože danas o tom sumnjati, da li je i za Karlovac potrebna glasbena učiona. Da ona je posve opravdana i potrebna, ali ne ovakova, kakova li je danas, takova nije potrebna, a uz to ona nesmije tako ni časak dulje živjeti. Jer nije ništa, pravi monstrum, nonsens." Gradina, "Glasbena učiona," *Sloga* 2, no. 3 (16 January 1887): 2. See also: Gradina, "Glasbena učiona II," *Sloga* 2, no. 4 (23 January 1887): 1–2; Gradina, "Glasbena učiona III," *Sloga* 2, no. 5 (30 January 1887): 1–2; Gradina, "Glasbena učiona IV," *Sloga* 2, no. 6 (6 February 1887): 1–2.

about its glorious past.³⁸ However, already in the fall of 1892 we learn that despite positive developments, no change took place. This is where the importance of journalism, which is able to loudly highlight the problem and encourage its solution, again comes to light:

We waited for a long time, and here in two weeks it's the new school year, so everything will remain the same again [...]. It has been more than a year since the new music committee was elected; it's almost a year to the day since the president of the same school and the director of the music school published the rules for the school in our newspaper [...]. Well, those rules rest then, and we probably published them, so they think, to fill our columns. [...] We have waited until now, but from now on we won't. [...] So far, we have mentioned some things here and there, but now we will protest until we see success. But these kinds of musical difficulties cannot be endured any longer.³⁹

Unfortunately, there was no success for some time,⁴⁰ at least until the employment of a new young teacher and organist Dragutin Honsa (1872–1957) in 1896, who remained in that position until 1901.⁴¹ Reviews and criticisms of the music school's public exams despite the very often positive evaluations of the performed works, were also an opportunity to remind the public about the unresolved organizational situation. What's more, in 1894, the unsigned author of the text "*Public examination of the city's music school*" asked:

Will the city of Karlovac really not want to get out of its musical mortuary? Where are so many musically educated people, of whom Kar-

38 Anon., "Iz Karlovca. Naša glazbena škola," *Svjetlo* 6, no. 33 (16 August 1891): 5; Anon., "Glasbena škola," *Svjetlo* 6, no. 41 (11 October 1891): 1–2. The rules of the Music school are published in: *Svjetlo* 6, no. 44 (1 November 1891): 3; *Svjetlo* 6, no. 45 (8 November 1891): 3; *Svjetlo* 6, no. 46 (15 November 1891): 3; *Svjetlo* 6, no. 47 (22 November 1891): 2; *Svjetlo* 6, no. 48 (29 November 1891): 2.

39 "Čekali smo dosta dugo, a evo za dva čedna[!] i opet nove školske godine, pa će nam i opet sve ostati pri starom [...]. Ima već više godinu dana, što je izabran novi glasbeni odbor; ima godinu skoro dan, što je predsjednik istog i ravnatelj glazbene škole u našem listu priobćio javno pravila za školu [...]. Nu ta pravila počivaju onda, a mi smo ih valjda priobćili, tako misle, da popunimo naše stupce. [...] Dosada smo čekali, ali odsada više nećemo. [...] Dosada smo tuj i tamo po koju spomenuli, ali sada ćemo do tle 'rogoboriti', dok nebudemo vidjeli uspjeha. Ali ovakovih glasbenih nepravilika nije moguće dalje podnieti." Anon., "Glasbene nepravilike," *Svjetlo* 7, no. 36 (4 September 1892): 2.

40 Anon., "Glasbena škola i partes adnexae," *Svjetlo* 8, no. 47 (19 November 1893): 2.

41 Marijana Pintar, "Honsa, Dragutin," *Hrvatski biografski leksikon*, internet edition, 2002, <https://hbl.lzmk.hr/clanak.aspx?id=7772>.

lovac was full? [...] Friends of progress should also think about that, because it is precisely in nurturing music and musical art that you can see the temper and nobility of the heart not only of an individual, but also of entire nations.⁴²

According to articles in the press, the issue of city music in Karlovac was a sore point. Because of its position and the accommodation of the army, military music was often stationed in the city, which (except in some cases of prohibition) could be engaged for social occasions – concerts, parties, church ceremonies, and even funerals. On the other hand, the formation and maintenance of the city's music meant a significant expense for the city treasury and a series of organizational challenges (teaching, ensuring of youth musicians, maintenance of instruments, etc.) which led to a permanent balancing between more or less (or shorter) successful city bands throughout nineteenth century and the use of engagements of the present military music (Music of the Slunj Regiment, Music of the 96th Imperial and Royal Infantry Regiment (Ramberg music), Music of the 79th Imp. and Roy. regiment of Count Jelačić, Music of the 96th Imp. and Roy. infantry regiment of Baron Catinelli).⁴³ Thus, for example, the city budget for 1900 considers the possibility of establishing a city music, as well as discussing its organization and quality:

Is civic music really that necessary for our city, and is there any chance that military music will return to Karlovac any time soon? It would be nice if Karlovac also had its own civic music, that's right, but that music would have to be a little different than in some other small town or market place. If it is not complete music, which the city could be proud of, then it would really be better if the city did not spend a single penny for this purpose.⁴⁴

42 "Zar doista grad Karlovac neće jedared da se makne iz dojakošnjega svoga glazbenog mrtvila? Gdje su toliki glazbeno naobraženi ljudi, kojih je Karlovac pun bio? [...] Prijatelji napredka treba da se zamisle i u ti, jer se upravo u njegovanju glasbe i glasbene umjetnosti vidi čud i plemenština srca ne samo pojedinca, nego i čitavih naroda." Anon., "Javni izpit ovogradske glasbene škole," *Svjetlo* 9, no. 26 (1 July 1894): 2–3.

43 On the history of military and city music in Karlovac, see: Marošević, *Glazba četiriju Rijek*a, 60–4.

44 "Da li je građanska glasba za naš grad baš tako nuždna i da li neima izgleda, da se vojnička glasba za koje vrijeme vrati u Karlovac? Liepo bi bilo, kada bi i Karlovac imao svoju građansku glasbu, to stoji, ali ta bi glasba morala biti malo drugačija, nego li gdje u kojemu drugom gradiću ili trgovištu. Ako to nebude podpuna glasba, kojom bi se grad mogao ponositi, onda bi doista bolje bilo, da grad netroši u tu svrhu niti novčića." Anon., "Gradski proračun za godinu 1900," *Svjetlo* 14, no. 40 (5 November 1899): 1.

The topic of city music came up for discussion in the city budget at the proposal of the city music committee, but this issue was raised in *Svjetlo* on several occasions already in March 1899, feeling the “pulse” of the public.⁴⁵ According to articles from the second part of the year, we learn that the founding of the city’s music as a “*little harmonia*” that could play at the dances and parties did not happen due to a lack of musicians, as well as a lack of will and support,⁴⁶ but the management of the Singing Society “Zora” managed to agree with the command of Cattinelli’s 96th Infantry Regiment that a part of its military band would be stationed in the city until spring.⁴⁷

Competitions

Given that the people of Karlovac were enterprising in their work for the “*people’s cause*,” it is not surprising that in Karlovac newspapers we find announcements or information about calls for compositions as an encouragement to musical creativity. The earliest example can be found in the newspaper *Glasonoša* in 1862, in which Ivan Trnski’s text “Slava mladosti” [Glory of Youth]⁴⁸ was published immediately before the poet’s visit to Karlovac.⁴⁹ The prize was five imperial ducats, and applications were sent to the *Glasonoša* editorial office. The committee for evaluating the submitted works comprised Oton Hauska (1809–1868),⁵⁰ the city’s Kapellmeister and composer, Antun Supan, the director of the Karlovac Singing Society at the time, and Janko Modrušan, as a member. The youth for whom the composition was intended were especially asked to:

try to understand well every line of this beautiful poem, to think properly in their time and to act according to the spirit and intention of the poet in their life. Dashing youth, dear younglings! May this song be a wake-up song and an incentive for all-round progress, development and glorification of your people!⁵¹

45 Anon., “Gradska glasba,” *Svjetlo* 14, no. 10 (5 March 1899): 1; Anon., “Mala pitanja,” *Svjetlo* 14, no. 12 (19 March 1899): 1–2.

46 Cf. Anon., “Glasba u Karlovcu,” *Karlovački glasnik* 2, no. 43 (20 October 1900): 3.

47 Anon., “Glasba,” *Karlovački glasnik* 2, no. 48 (24 November 1900): 3.

48 Anon., “Slava mladosti,” *Glasonoša* 2, no. 5, special supplement (15 January 1862).

49 See: Anon., “Prošle sriede sretno nam prispje,” *Glasonoša* 2, no. 10 (2 February 1862): 6.

50 Ivona Ajanović-Malinar, “Hauska, Oton,” *Hrvatski biografski leksikon*, internet edition, 2002, <https://hbl.lzmk.hr/clanak.aspx?id=7322>.

51 “*da nastoji dobro svaku riečcu ove preliepe pjesme shvatiti, valjano razmisliti i u svoje doba prema duhu i nakani pjesnika u životu postupati. Mladeži čila, omladino*

Eight compositions were submitted to the competition, and the jury (after “*four full hours of singing and assessing songs from all sides of musical art*”) decided to award the prize to the composer, choirmaster and music pedagogue of Czech origin Slavoljub Lžičar (1832–1901).⁵² The editor of *Glasonoša*, A. Lukšić, undertook to print the song in thousands of copies so that it could be spread among the school youth. Also, with the aim of spreading national music, in May 1863 Lukšić sent a public request to singing societies and composers to send compositions “*that are worth spreading*,” intending to set up a music printing department in his printing house and, with the author’s permission, to print sheet music at his own expense.⁵³

Another example of a competition can be found in the newspaper *Karlovački viestnik* entitled “*Natječaj za poputnicu Zrinjskoga*” [Competition for the Zrinjski March], on the occasion of the celebration of the 300th anniversary of the death of Zrinski in 1866, the main organizer of which was the central committee for the anniversary celebration headed by Gjuro Deželić (1838–1907).⁵⁴ At the competition (although we don’t find out about

mila! bila ti pjesma ova budnicom i podticalom za svestrani napredak, razvijanje i uzveličanje naroda svojega!” Anon., “*Slava mladosti*.”

52 Anon., “*Nagrada napjeva za pjesmu ‘Slava mladosti’ od I. T.*,” *Glasonoša* 2, no. 24 (23 March 1862): 4. Song published in: S. Lžičar, *Album hrvatskih napjeva: 100 hrvatskih narodnih napjeva za glasovir* (Braunschweig: Henry Litolf’s Verlag, [1881]). More about Lžičar see in: Ivica Golec and Martina Kokolari, “*Lžičar, Slavoljub*,” *Hrvatski biografski leksikon*, vol. 9 (Zagreb: LZMK, 2021), 217.

53 “*Nu budući da mi je poznato, da imade još mnogo više prekrasnih četverospjevah, što u raznih pjevačkih društvih naše domovine, što u p. n. gospode skladateljah i inih ljubiteljah pjevanja, stoga liepo i milo molim dotičnu gospodu, da mi izvole poslati na moje troškove četverospieve, sborove, davorije i pjesme, koje su širenja vriedne. Ona gospoda, koja mi izvole dati dozvole, da iste napjeve na moj trošak tiskati mogu – jer sam nakan ustrojiti u mojemu zavodu i odsjek za tiskanje pisanih glasbenih komadah – neka mi to izjaviti blagoizvole.*” [Well, since I know that there are many more beautiful songs in four voices, in various singing societies of our homeland, and from gentlemen composers and other lovers of singing, therefore I nice and kindly ask the respective gentlemen to send me, at my expense, four voice pieces, choirs, davorias and songs, which are worth spreading. Those gentlemen who are willing to give me permission to print their compositions at my expense – because I intend to set up a department for printing music pieces in my institute – please let me know.]. Abel Lukšić, “*Molba na sl. pjevačka društva i gospodu skladatelje glasbe*,” *Glasonoša* 3, no. 22 (31 May 1863): 1–2.

54 Anon., “*Natječaj (za poputnicu Zrinjskoga.)*,” *Karlovački viestnik* 1, no. 33 (18 August 1866): 263–4. See also: Sanja Majer-Bobetko, “*Nikola Šubić Zrinski i Sigetska bitka kao skladateljska inspiracija [Nikola Šubić Zrinski and the Battle of Siget as a Composer’s Inspiration]*,” *Hrvatska revija*, no. 4 (2017), <https://www.matica.hr/hr/531/nikola-subic-zrinski-i-sigetska-bitka-kao-skladateljska-inspiracija-27473/>.

it in the Karlovac newspapers), a song by Antun Švarc (1823–1891),⁵⁵ a teacher at the Music Institute in Zagreb, received the award, while from the collection *Deset Zrinskih poputnicah* [Ten Zrinski Marches]⁵⁶ published on that occasion, we learn about other participants in the competition: Josip Grasse (1836–1884; also a teacher at the Music Institute In Zagreb),⁵⁷ Oton Hauska (Kapellmeister and music teacher from Karlovac), Vilko/Vilim Müller (1800–1873; musician in Zagreb), F. S. Kaczèr (Kapellmeister and member of the Archbishop's Music Chapel in Kaloča), Vilim Just with two compositions (1826–1883; surveyor of Rijeka County),⁵⁸ Franjo Ksaver Kuhač (1834–1911; musician in Osijek),⁵⁹ Ernest Joanelli (1843–?; music teacher in Petrinja),⁶⁰ and Ferdinand Wiesner Livadić (1799–1879; landowner in Samobor).⁶¹

At a time when there were no newspapers published in Karlovac, the people of Karlovac did not give up on supporting musical creativity. Thus, in the Sisak newspaper *Zatočnik* Ivan Vončina announces the competition for setting music to the song “Bože živi” [Living God] by Petar Preradović (published in the journal *Vienac*), stating that

the patriots of Karlovac put together and handed me *fifteen imperial gold sequins* [highlighted in the text], to reward the artist who composes the most beautiful melody for that song.⁶²

The compositions for the competition were sent to the editorial office of *Zatočnik*, while they were judged by a committee composed of members

55 Ivo Goldstein, ed., “(Švarc; Naftali, Anton),” *Židovski biografski leksikon*, internet edition, <https://zbl.lzmk.hr/?p=2115>.

56 *Deset Zrinskih poputnicah za glasovir: glasbeni Zrinski pomenak tristogodišnjice sijetskog junaka Nikole Šubića Zrinskoga bana hrvatskoga slavljene na 6. 7. 8. i 9. rujna 1866. u Zagrebu*, <https://digitalna.nsk.hr/pb/?object=view&id=22052>.

57 See more in: Zdravko Blažeković, *Glazba osjenjena politikom: studije o hrvatskoj glazbi između 17. i 19. stoljeća* [Music in the Shadow of Politics: Essays on Croatian Music between the 17th and 19th Centuries] (Zagreb: Matica hrvatska, 2002).

58 Snježana Miklaušić-Čeran, “Just, Vilim (Wilhelm),” *Hrvatski biografski leksikon*, internet edition, 2005, <https://hbl.lzmk.hr/clanak.aspx?id=9337>.

59 Grozdana Marošević and Sanja Majer-Bobetko, “Kuhač, Franjo Ksaver,” *Hrvatski biografski leksikon*, internet edition, 2013, <https://hbl.lzmk.hr/clanak.aspx?id=10872>.

60 Cf. Maruša Zupančič, “The Influx of Bohemian Violinists to Slovenia and Croatia up to the 1920s,” *Arti musices* 50, no. 1–2 (2019): 284.

61 Koraljka Kos, “Livadić, Ferdo,” *Hrvatski biografski leksikon*, internet edition, 2013, <https://hbl.lzmk.hr/clanak.aspx?id=11868>.

62 “složise i predadoše mi rodoljubi karlovački petnaest carskih cekinah u zlatu, da se njimi nagradi umjetnik, koji sastavi za tu pjesmu najljepši napjev.” Anon., “Natječaj za napjev pjesmi ‘Bože živi’ od P. P.,” *Zatočnik* 2, no. 54 (8 March 1870): 3.

of the editorial staff of *Zatočnik*, *Vienac* and the management of the Croatian Singing Society “Kolo” in Zagreb.

In later years, city tenders for jobs were also published in the newspapers, as for example on 11 July 1900, where the position of music teacher at the Karlovac Music School is advertised with terms of employment, obligations and salary.⁶³ Ivan Horvat, previously a music teacher in Zemun, was elected to that position, which was published as a separate piece of news,⁶⁴ in addition to the report from the town assembly.⁶⁵ He was employed as a teacher for a trial period of one year, and already at his first performance at the traditional Karlovac Christmas Tree ceremony [Svečanost Božićnog drvca] organized by the Lady’s Society of St Aloysius, he presented himself in a positive light:

Mr Horvat entered the public for the first time with his well-trained students, and we welcome him with joy, and we are especially happy that we got such a young and skilled choirmaster.⁶⁶

Horvat led the Music School in Karlovac until 1917, and during that period the school’s considerable progress can be noted.⁶⁷

Occasional songs

Occasional songs can be found especially in the newspaper *Glasonoša* in the 1860s, accompanying the performances by musicians who visited Kar-

63 Annual salary 2000 kruna (without the right to a pension or any kind of provision), probationary period of 1 year. Obligations: 1. playing the organ and singing in the parish church of St Trinity; 2. tutoring of female students in a girls’ high school (2 hours per week); 3. giving singing and violin lessons for music school students (24 hours a week); 4. take care of solemn orchestral masses in the church of St Trinity on holidays and festive occasions; 5. role of head of the city music school. Requirements: Croat or other Slovenian nationality, sufficiently proficient in the Croatian language; Roman Catholic; graduate of the conservatory; a good organist and singer, and an excellent violinist; fully skilled in directing and assembling an orchestra. Anon., “Natječaj,” *Karlovački glasnik* 2, no. 30 (22 July 1900): 4.

64 Anon., “Učiteljem glasbe,” *Karlovački glasnik* 2, no. 36 (1 September 1900): 3.

65 Anon., “Izvešće o red. skupštini grad. zastupstva sl. i kr. grada Karlovca,” *Karlovački glasnik* 2, no. 36 (1 September 1900): 3.

66 “G. Horvat je prvi put stupio u javnost sa svojim tako dobro uvježbanim učenicima, i mi ga s radošću pozdravljamo, te nas upravo veseli, da smo dobili tako mlada, a tako vješta zborovodju.” Anon., “Svečanost ‘Božićnjeg drvca,’” *Karlovački glasnik* 2, no. 52 (22 December 1900): 4.

67 Božena Jelačić, *180 godina glazbenog školstva u Karlovcu 1804–1984* [180 Years of Music Education in Karlovac 1804–1984] (Karlovac: Muzička škola, 1984), 20.

lovac. The songs dedicated to the guest appearance of Ludmila Zadrobilkova stand out, in whose honour songs were published not only related to the concert in Karlovac, but also those in Đakovo and Osijek on tour of 1861/62.⁶⁸ Occasional songs were also published for the performances of the violin virtuoso Nikola Dimitriev Svječín (1824 – around 1865), who held concerts in Karlovac on 7 April and 12 April 1862, and of Lavoslav/Leopold Aleksander Zellner (1823–1894),⁶⁹ who performed in Karlovac 16 June 1864, as well as a song to Matilda Malinger on the occasion of her concert in Zagreb on 10 May 1862, with the aim of promoting singing in the vernacular. These songs bear witness to the enthusiasm that the artists caused with their performances during the cultural boom of the 1860s, which was extremely important for the development of civic culture, but also to the use of musical art for the purpose of promoting the national idea. A special category consists of those songs that were not created in conjunction with certain events, but with the published lyrics of the songs we find an invitation to set them to music. Such is, for example, the song “Veselo!” [Cheerfully], published in 1862 with the note: “*We are asking the experts to create a melody for this song, it will be for their souls!*”⁷⁰ The main role of encouraging the setting of verses to music was assumed from 1869 by the journal *Vienac*, which was started by Matica hrvatska [Matrix Croatica].

Advertisements

Advertisements in Karlovac newspapers refer to the sale of instruments or serve as a more prominent invitation to an event. In the first case, it is about the sale or loan of instruments: piano, violin, cello. Sales are regularly advertised through newspaper editorial offices without information about the seller. Although such information is scant and sporadic, it points to the presence of a market for instruments and a certain degree of supply and demand of instruments in the city. Costume parties or costume dances, as well as raffle dances, are advertised during the carnival season, the goal of which was either to help the society that organized the party or some char-

68 – g – n –, “Gospodični Mili Zadrobilkovoj,” *Glasonoša* 1, no. 20 (25 December 1861): 3; Juraj Tordinac [J. T-r-d-c], “Gospodični Mili Zadrobilkovoj Slava!,” *Glasonoša* 2, no. 26 (30 March 1862): 2; Ilija Okrugić Srimac, “Vienac slave sto no ga dadè Slavonkinja vila.” 2, no. 27 (2 April 1862): 2.

69 Anon., “Zellner, Leopold Alexander,” *Hrvatska enciklopedija*, internet edition, <https://www.enciklopedija.hr/natuknica.aspx?id=67095>.

70 Anon., “Molimo vještake, da nam napjev ovoj pjesmici stvore, bit će jim za dušu!,” *Glasonoša* 2, no. 45 (4 June 1862): 1.

ity purpose. Such costume dances [krabuljni plesovi] were announced in the hall of the inn “K gradu Zagrebu” [To the city of Zagreb] which in the 1860s, accompanied by the music of the “*famous Slunj regiment*,” ensured good service, food and drink. For charitable purposes, for example, on 1 February 1887, the Great Firemen’s Dance with a raffle was organized, the revenue of which went to the injured firefighters and their families.⁷¹

In this group we can also add Abel Lukšić’s initiative “Za Lisinskog spomenik” [For Lisinski’s monument] from 10 November 1861, in which he collected (in cooperation with the editorial office of the newspaper *Pozor* and the Zagreb Music Institute) and reported in detail on the donations received for the monument to the composer Vatroslav Lisinski (1819–1854).⁷² The initiative was guided by the saying “*many a little makes a mickle* [zrno po zrno - pogača]”. In the explanation, he nostalgically recalls the importance of Lisinski as the composer of the first Croatian operas *Ljubav i zloba* and *Porin*, and his unfortunate fate, that is, his premature death. Lukšić writes:

The duty of honesty commands every true patriot to place a monument on the grave of the singer of those beautiful songs, which will forever make it known that the motherland loves and respects its best sons, because it would be a shame for us if the resting place of this virtuoso would only be covered for even longer by a rot wooden cross and a sod.⁷³

After the donations were collected in November 1862, the Music Institute undertook tasks related to the realization of the initiative and among the offers for the creation of the monument, they chose that of Franjo Solar, a merchant-ironworker.⁷⁴ However, we also learn about further steps related to the monument: installation was delayed due to the delivery of materials (underlay marble from the Samobor region), and the installation was

71 Anon., “Sjajni vatrogasilački ples sa tombolom,” *Sloga* 2, no. 5 (30 January 1887): 3.

72 Anon., “Poziv [‘Za Lisinskog spomenik’],” *Glasonoša* 1, no. 7 (10 November 1861): 4.

73 “Dužnost poštenja nalaže svakomu pravomu domoljubu, da postavi pjevaču onih krasnih pjesamah na grob spomenik, koji na sve vjeke obznani imade, kako domovina svoje najbolje sinove ljubi i štuje, jer sramota bi bila za nas, da bi još dužlje počivalište ovoga vrličine samo truli drveni križ i busen pokrivao.” Ibid.

74 Anon., “U posljednjoj sjednici glasbenog,” *Glasonoša* 2, no. 90 (8 November 1862): 2. On the installation of the monument, see: Franjo Ks. Kuhač, *Vatroslav Lisinski i njegova doba. Prilog za poviest hrvatskoga preporoda* [Vatroslav Lisinski and his Time. Contribution to History of the Croatian Revival], 2nd ed. (Zagreb: Matica hrvatska, 1904), 133–6. On the repurpose of the monument to Franjo Krežma in 1893 cf. Anon., “Obnovljen spomenik Franji Krežmi na Mirogoju,” *HaGeZe* 16, no. 2 (2012): 1.

only announced in July 1863, when the text on both sides of the monument was published in *Glasonoša*,⁷⁵ and in the end the monument was placed in the wrong place:

Finally, I am telling you tragic-comic news. On the eve of All Souls' Day, the youth used to always sing next to a grave in the local cemetery of St Roko, thinking that our famous deceased, the composer Vatroslav Lisinski, lies there. When it was time to put a monument to him, the committee in question instructed the entrepreneur to put a monument on that grave. When the monument had already been placed, Mr. J. said that it was the grave of his cousin, old Mrs Fuchs (Lisinski). This is proven to be true, so the monument had to be dismantled and placed on the right grave, which was not far away. Poor Lisinski – it just happened to him, as to Mozart, whose grave was sought for more than twenty years and found with great difficulty two or three years ago.⁷⁶

Concluding remarks

On the basis of the above preliminary research, newspaper articles about music prove to be extremely important for obtaining a picture of the cultural and musical life of the city of Karlovac in the nineteenth century, but also more broadly, given that we find reports from numerous other cities (and which sometimes complete the information we find in the other press). This picture can be created in all the more detail if we take into account the richness of Karlovac's local press. Further research into other Croatian newspapers will certainly reveal more information about Karlovac's musical life, especially in the period when no newspapers were published in Karlovac (1848–1860, 1866–1883). From the writing that we find in almost every issue of the newspaper, it follows that music was an important component of everyday life. Political changes as well as the social situ-

75 Anon., "Iz Zagreba, dne 13. srpnja," *Glasonoša* 3, no. 29 (19 July 1863): 1.

76 "Konačno vam javljam tragičko-komičku viest. U oči dušnoga dana običavala je mladež uvijek pjevati uz neki grob, na ovdješnjem groblju sv. Roka, misleć, da ondje naš slavni pokojnik, skladatelj Vatroslav Lisinski leži. Kad se je radilo o tom, da mu se stavi spomenik, naznači dotični odbor poduzetniku, da na taj grob stavi spomenik. Kad je već spomenik stavljen bio, javi se g. J., da je to grob njegove rodjakinje, stare gospoje Fuchs (Lisinski). To se zbilja i dokaza, te se je s toga spomenik razložiti morao i stavio na pravi grob, koji je nedaleko bio. Siromah Lisinski, - njemu se je upravo zgadjalo, kao i Mocartu, komu su rob do 20. godina tražili i težkom mukom prije dvie, tri godine našli." Anon., "U Zagrebu, u sobotu dne 8. kolovoza na večer," *Glasonoša* 3, no. 32 (9 August 1863): 3.

ation were reflected through musical events (e. g. dances).⁷⁷ Different types of articles (news, reports, reviews, criticism) about musical events reveal the whole spectrum of public, semi-public and even private events. Newspapers publish reports on the work of city societies which today (for various reasons) are often not preserved in the funds of these societies. In the Karlovac newspapers, there is often an overview of musical life within the framework of wider city themes, and this especially refers to the functioning of the singing society, music school and city music. The newspaper also proved to be an encourager of musical and literary creativity – especially in the period of *Glasonoša* newspaper owned by Abel Lukšić – by publishing composition competitions, publishing texts with an incentive to set them to music, as well as publishing occasional songs with concert performances by local and foreign musicians in Karlovac. Given the city's proximity to Zagreb, as well as the entrepreneurship of the people of Karlovac, opportunities were many and the citizens of Karlovac were able to become acquainted with the current and diverse repertoire that developed the audience's taste and raised the standard of requirements for quality performance.

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- 77 "Mimogred napomenuti ću 'narodni ples' što su ga ovdješnji slušatelji gospodarstva i šumarstva obdržavali. Već u subotu t. j. 15. o. m. u 7 sati nagruše mnogobrojna gospoda u dvoranu g. Č. Tud si imao šta vidjeti! Goleme promjene u to kratko vrijeme! Pred trimi godinama sami 'frakaši' a sada 'surkaši'. Pred trimi godinama nisi se usudio sa prostim kaputom na ples doići, ako nisi prije pogledao, gdje su vrata i kud si prije uzišao. Da si u ono doba došao u surki, izsmjehavali bi te, te bi te držali za 'Hottentotta' Pustimo to. [...] Koli milo godi i srdcu i duši, kad Ladina nožica posklizne po podu, plesajući toli obljubljeno, hrvatsko-slavonsko kolo!" [By the way, I will mention the 'national dance' that the economy and forestry students here kept. Already on Saturday 15th of this month at 7 o'clock, numerous gentlemen rushed into the hall of Mr. Č. You had something to see there! Huge changes in that short time! Three years ago they were 'frakaši' [tailcoat-wearer] and now they are 'surkaši' [surka-wearer]. Three years ago, you didn't dare to come to the dance with a simple coat without first looking for where the door was and where you could leave. If you had come in a surka in those days, they would have laughed at you and thought you were a 'Hottentott'. Let's leave it at that. [...] It pleases both the heart and the soul when Lada's foot slips on the floor, dancing to the loved Croatian-Slavonian kolo!] V. R-č-I, "U Križevcih dne 16. veljače," *Glasonoša* 2, no. 17 (26 February 1862): 3.

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