

Music societies in the Long 19th Century: Between Amateur and Professional Culture

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This monograph entitled *Music Societies in the Long 19th Century: Between Amateur and Professional Culture* deals with the activities of music societies, without which musical life in the 19th century would not have been possible. The focus of this monograph is on the broader activities of the societies in the period under consideration. Among the most important music societies in Slovenia is *Glasbena matica Ljubljana*, whose 150th anniversary was celebrated in 2022.

As Nataša Cigoj Krstulović writes in her most comprehensive study to date of the activities of the *Glasbena matica* society (*Zgodovina, spomin, dediščina: ljubljanska Glasbena matica do konca druge svetovne vojne*), since it was founded in 1872, the society has developed important forces for the musical life of Slovenes, it being the largest Slovene musical publishing house and concert organiser. Its organising committee encouraged the founding of the first civil concert orchestra (the first Slovene Philharmonic; 1908), musical conservatory and Folklore Institute. *Glasbena Matica* brought together amateur and professional musicians alike. Important figures in Slovene public life and distinguished citizens of Ljubljana became members as soon as it was founded, along with people active in cultural fields from other Slovene areas, with whose help the society made a very important contribution to shaping the musical and cultural image of Slovenians in general.

With the help of contributions from domestic and foreign researchers, this sixth monograph in the series *Studia musicologica Labacensia* sheds light on the activities of comparable musical institutions in Slovenia and abroad. The focus is on the relationship between amateur and professional culture, which decisively shaped institutional musical life in the long 19th century not only in this country but also elsewhere. Friedhelm Brusniak (Würzburg) presents the outstanding importance of one of the main German choral societies, the *Deutscher Sängerbund* (DSB), founded in Coburg in 1862, while Hartmut Krones (Vienna) discusses the political differences between 'left-wing' and 'right-wing' amateur choirs and their political goals in the 19th century. Helmut Loos (Leipzig) concludes his series of articles on the cultural and political importance of German male choirs with his contribution on the dissemination of choral music in German-speaking countries in the 19th century.

The contributions of the Ukrainian colleague Luba Kijanovska (Lviv) and the Polish colleagues Teresa Mazepa (Rzeszów) and Mirosław Dymon (Rzeszów), Danutė Petrauskaitė (Vilnius) and Michal Ščepán (Bratislava) deal with questions of national identification, which the now strongly transnational cultural environment of Central and Eastern Europe faced in the second half of the 19th century. The contributions by Lana Šehović (Sarajevo) and Nada Bezić (Zagreb) deal with some of the central music societies in Sarajevo and Zagreb. In particular, the choral society *Kolo* maintains close relations with *Glasbena matica Ljubljana*. This Zagreb society is thus also found among the 20 founding members, consisting of Slovenian politicians, musicians, and other patriots. The close connections between the Slavic societies of that time are in the foreground of the interest of Viktor Velek (Ostrava), who in his article highlights the activities of Matej Hubad in the context of the musical life of the Slavic societies in Vienna. The international context of societies' activities is complemented by vivid descriptions in the articles by Niall O'Loughlin (Loughborough) and Wolfgang Marx (Dublin), who explain the context of societies' activities in London and Ireland.

The second part of the monograph deals with the activities of the societies in Slovenia, in particular the activities of *Glasbena matica Ljubljana*. Katja Škrubej (Ljubljana), in her very thorough treatise on the legal and formal framework of the societies' activities, points out some continuities and ruptures related to the constitutional and legal changes within the Habsburg monarchy in the period after the March Revolution (includ-

ing the Local Self-Government Act, the Company Law Act and others). A more detailed picture of the activities of the individual societies emerges from a careful study of the Ptuj music societies in the second half of the 19th century and their influence on *Glasbena matica Ptuj*, presented by Darja Koter (Ljubljana). Luisa Antoni (Trieste) focuses in her contribution on the activities of some musical institutions in the multinational cultural environment of Trieste in the long 19th century. Two of the contributions deal with the activities of societies in Maribor: Vlasta Stavbar (Maribor) sheds light on the beginnings of the Slovanska čitalnica (Slavic Reading Room) in Maribor in a detailed historical outline that also includes some hitherto less known sources, while Manja Flisar Šauperl (Maribor) looks at the diverse activities of *Glasbena matica Maribor* between 1919 and 1948. The activities of these societies would not exist without the contribution of individual great musical personalities. In this respect, the contribution of some foreign musicians to Slovenia was particularly rich, as shown by the contributions of the researchers of the ARRS project *Influx of musicians to the Slovene Lands during the long 19th century – their impact and integration*: Maruša Zupančič (Ljubljana), Jernej Weiss (Ljubljana–Maribor) and Matjaž Barbo (Ljubljana). In her contribution, Katarina Zadnik (Ljubljana) presented in detail the hitherto less researched area of activity of the *Glasbena matica Ljubljana*, the development the music theory subjects, from the establishment of a music school and a conservatory within *Glasbena Matica in Ljubljana*, to the establishment of the Academy of Music in Ljubljana.

This monograph thus not only focuses on individual segments of the activities of *Glasbena matica*, but aims to draw parallels with comparable activities of societies in the international field through the research of renowned Slovenian and foreign researchers in various fields. Special attention is paid to the contribution of some central musical figures who, in the increasingly heated atmosphere of the late 19th century, managed to cross the Rubicon of socio-ideological divisions and unite in practice the otherwise competing activities of the above-mentioned institutions. Such alliances challenge another quite persistent concept of Slovenian music historiography from the middle of the last century, namely the polarisation of social activities on a national basis. This is often portrayed, especially in the older music history literature, but practical examples show not only the contradictions typical of the time, but also many close ties between societies, both in the field of recreation and in other areas of musical activity. Through this kind of self-sacrificing, far-reaching work, which was typi-

cal of the largely amateur musical culture of the time, individual musicians in 19th century Slovenia succeeded in laying the foundations for the institutional framework of society activity and thus made an important contribution to the gradual professionalisation of musical life in Slovenia.