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Zagreb na karti glazbenih gostovanja u prvim dvama desetljećima 20. stoljeća

Sažetak

Prva dva desetljeća 20. stoljeća u glazbenom su Zagrebu obilježena gostovanjima istaknutih glazbenika – solista-interpreta, skladatelja i ansambala. O nekima su već objavljeni podaci (ili barem u glavnim obrisima), kao npr. o koncertnim nastupima violinista Jana Kubelika (1906), čelista Pabla Casalsa (1913), pjevačice Gemme Bellincioni (1912), pijanista i skladatelja Eugena d'Alberta (1913) te skladateljâ i dirigenata Richarda Straussa (1902, 1912, 1916) i Franza Lehára (1910). Zabilježena su i gostovanja Češke filharmonije (1902) i Bečkih filharmoničara (1911). Međutim, taj je popis znatno širi od dosad poznatih pregleda i obuhvaća razne, možda i manje poznate soliste (poput firentinske pjevačice Isabelle Swicher 1901), ali i vrsne komorne ansamble (npr. Tršćanski kvartet 1908, Ruski klavirski trio 1909. itd.). Takva su gostovanja bila nužno mjerilo kvalitete i proširenje vidokruga domaćih interpreta i publike, donijela su novi repertoar, čak i modele muziciranja, ali i mogućnost susreta domaćih i inozemnih glazbenika što je katkada predstavljalo temelj za ugovaranje daljnjih gostovanja obiju strana.

Tekst donosi pregled gostovanja u kontekstu glazbenog života Zagreba, a rezultati istraživanja upozoravaju na neke promijene paradigmi tijekom promatranog razdoblja u kontekstu društvenih i političkih zbivanja, osobito u razdoblju Prvoga svjetskog rata.

Zagreb on the Map of Music Tours during the first Two Decades of the 20th Century

Summary

The first two decades of the 20th century were marked in musical Zagreb by guest performances of outstanding musicians – soloists, composers and ensembles. General data have already been published about some of them, as, for example, about concert performances given by the violinist Jan Kubelík (1906), cellist Pablo Casals (1913), the singer Gemma Bellincioni (1912), pianist and composer Eugene d'Albert (1913), as well as composers and conductors Richard Strauss (1902, 1912, 1916) and Franz Lehár (1910). Guest performances were also given by the Czech Philharmonic (1902) and the Vienna Philharmonic orchestras (1911). However, the list is much longer than currently known and encompasses also various less known soloists (such as the Florentine singer Isabella Svicher, 1901) and excellent ensembles (for example, the Trieste Quartet in 1908 and the Russian Piano Trio in 1909, etc.). Such guest performances were a necessary measure of quality and meant the widening of horizons of local interpreters and audiences, brought new repertoires, even models of music-making, and also the opportunities for encounters of domestic and foreign musicians which sometimes resulted in further arrangements on both sides. This paper provides an overview of guest appearances in the context of Zagreb musical life. The results of this research point at some paradigmatic changes during the period under consideration within the context of social and political developments, especially during the First World War.