Težnje i prepreke u institucionalizaciji nacionalne opere u Zagrebu 1860-ih godina

VJERA KATALINIĆ, ODSJEK ZA POVIJEST HRVATSKA GLAZBE HAZU, ZAGREB

STRIVINGS AND OBSTACLES IN THE INSTITUTIONALIZATION OF THE NATIONAL OPERA IN ZAGREB IN 1860S

Muzika u društvu, Sarajevo, 25.-27. 10. 2018.
Inicijalna faza hrvatskog narodnog preporoda

Initial phase of the Croatian national revival

• 1830s: the shape of the national identity based on the Herderian ideas on language and culture
• 1846: the performance of the „first national opera” Ljubav i zloba [Love and Malice] by Vatroslav Lisinski
• 1848: „Zahtijevanja naroda” [Demands of the people], a list of demands directed towards the Habsburg emperor Ferdinand II. - a list of demanded social and political concessions and reforms
• 1849: imposed constitution - after unsuccessful revolution
• 1850: the dissolution of the Banus Council;

Neoapsolutizam (1850-1860)

The age of neo-absolutism (1850-1860)

• Censorship, germanization, however achieved a series of important achievements: collection of statistical, cultural, historical and geographical data on Croatia

• Internal action by the initiative of Banus Josip Jelačić: in 1852 a private theatre by Kristofor Stanković (1834) was bought by the city magistrate → „City Theatre“, still a staggione performances

Faza institucionalizacije (1860-1870)
The age of institutionalization (1860-1870)

• 1860: LACK OF FINANCES BECAUSE OF UNSUCCESSFUL WARS: re-establishment of parliaments of the crown-lands
• 1861: Croatian Parliament: initiative for the foundation of the South-Slavic academy of sciences and arts, University of Zagreb, establishment of the National museum, National music institute (subsidies), foundation of the National theatre of the Triune Kingdom
• Paragraph 77: Establishment of the National theatre under the patronage of the Croatian Parliament; subsidies (1.500 + 600 forints/month); tasks: to organise a school for actors; to organise a national opera; Theatre Bord is appointed by the Parliament

Protjerivanje njemačkih predstava iz Zagreba
Banning of the German plays from the Zagreb stage

- Ulisse Brambilla from Milan got a two years contract for German and Croatian plays and for opera
- 24 November 1860; since then, only Croatian plays and Italian operas were welcomed
Gostujuće operne družine+repertoar (1860-1870)
Visiting opera companies+repertoire (1860-1870)

• 1860 - Ulisse Brambila (Milano): Donizetti (Poliuto, La Favorita, Gemma di Vergy), Verdi (Trovatore, Traviata),
• 1860 - István Reszlér (Budimpešta): Donizetti (Lucia di L., Linda di Chamonix), Verdi (Rigoletto, Ernani, I due foscai, Trovatore); Erkel (Hunyady Laszló), Császár (A kunok)
• 1861 - (Carlo) Raffaele Burlini (Trst): Donizetti (Lucrezia Borgia), Verdi (Trovatore, Norma, Ernani, Louise Miller)
• 1862 - (C.) R. Burlini (Trst): Verdi (Ernani, Trovatore); Donizetti (Lucia di L., Elisir d’amore); Rossini (Barbiere di S.)
• 1863 - none
• 1864 - none; rejected: widow Brambilla, Andreazzi (Udine), Giuseppe Bernasconi (Milano) and Roggi
• 1865 - Giovanni Battista Andreazzi (Udine): Verdi (Trovatore); Donizetti (Lucia di L., Lucrezia Borgia); Apoloni: (L’Ebreo), Bellini (Montechi e Capuletti)
• 1866 - G. B. Andreazzi (Udine): Verdi (Rigoletto); Pedrotti (Tutti in maschera); Bellini (Sonnambula); Strmić (La madre slava); Ricci (Crispino e la comarê); rejected: Dottore Gardani (Rijeka/Fiume)
• 1867 - none; rejected: Francesco Tirini (Padua), Burlini (Trst)
• 1868 - none; rejected: Cambiagio (Milano), Johann Radler (Vöslau)
• 1869 - Allessandro Betti (Milano), taken over by Andreazzi, who’s executive director became Faber: Verdi (Un ballo in maschera, Ernani); Bellini (Norma); Donizetti (Lucrezia Borgia, Maria di Rohan); Petrella (Jona); rejected: Vernici (Bucarest)
Operete na hrvatskom u Narodnom kazalištu 1863-1870
Operettas in Croatian, in the National Theatre 1863-1870

- **1863-11-08**: Offenbach (Le mariage aux lanternes)
- **1864**: Offenbach (Un mari a la porte, Le violoneux, Pépito); Köck (Kriegers Heimkehr)
- **1865**: Offenbach (Monsieur et madame Denis, La chanson de Fortunio); Adam (Les pantins de Violette)
- **1866**: Suppé (Flotte Bursche, Dichter und Bauer, 10 Mädchen und kein Mann)
- **1867**: Offenbach (La babillarde de Saragosse); Zajc (Mannschaft an Bord!)
- **1868**: Reyschill (Mornari i djaci); Suppé (Die schöne Galathea); Offenbach (Daphnis et Chloe); Zajc (Nach Mekka!)
- **1869**: Zajc (Meister Puff); Offenbach (Les Savoyards)
- **1870**: Zajc (Somnambule, Die Lazzaroni von Neapel, Die Hexe von Boissy, Mädchenträume, Das Gaugericht)
Liberalni zahtjevi

Liberal demands

• Professionalization for singers, actors and other staff
• Better quality of the repertoire
• Theatre is not an amusement, but an artistic and educational institution
• Lower entrance ticket prices in order to enlarge the audience

Kazališni odbor

Theatre Board

• 1861: members of the educated elite, 16 noblemen and citizens (lawyers, physicists, historians, writers, merchants) who rule the theatre in the name of the Parliament
• 1867: four members only
• 1870: the Government takes over the administration of the theatre, and the Bord has only the supervisory function

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Financije

1861: 18.000 annually for from the Theatre foundation; 7.200 annually from the usual subsidies

1865: Imperial office repeals the theatre stock company (donations!) and unites it with the foundation; the prices of the theatre boxes have to be increased in order to cover the deficit

1869: crash of opera companies

1869-1870: demand to the Government (via Parliament) to increase the subsidies from 18.000 to 24.000 in order to founded a permanent opera department

1870-10-02: first performance of the new opera departement (Ivan Zajc: Mislav)

Finale

• The operetta ensemble → the core of the opera department
• Antun Schwarz: conductor of operettas and in the opera dept.
• Ivan Zajc: director of the opera, director of the National Theatre (only for 1 year), director of the Musikverein school, singing teacher, composer of national operas → professionalization of the ensemble, establishment of the standard repertoire and performance of national operas
• New spirit of the bourgeois society and culture, creation of the new national identity → cultural citizens