

CROATIAN MUSICAL HERITAGE AS PART OF EURO- MEDITERRANEAN CULTURE: ART MUSIC INSTRUMENTS IN DALMATIAN MUSEUMS

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The article provides insight into musical sources, collections and instruments throughout the territory of Croatia today, and particularly in the historical province of Dalmatia. The aim is to discover new, previously completely unknown information about Dalmatian musical heritage, as well as European musical heritage preserved in Dalmatia, which testifies to the connection of Croatian musical sources to Central European and Mediterranean musical and cultural circles. Centred on instruments of art music preserved in Dalmatian museums, the research is a contribution to the evidence about the continuity of musical culture in the region. These instruments are a reflection of the rich and developed Dalmatian musical history, the complexity of which stems from a tradition of folk and sacred music that spans centuries and is permeated with various influences. On the other hand, they are evidence of close relations between Dalmatia and Europe, in the past and the present. This also highlights the relevance of the research presented here, in which instruments – as concrete results of intercultural interactions – have been analysed in a broader musicological and cultural context for the first time.

Key words: musical heritage, Dalmatia, Euro-Mediterranean culture, musical instruments, art music, Dalmatian museums



INTRODUCTION

When exploring the musical past, we often see that archival sources are all that we have left. Contemporary reading of sources should be a kind of dialogue between the past, historiography, and today's cultural context. "What? How? For whom? Why?" are just a few of the constant questions facing researchers trying to interpret the past, as well as in the attempt to preserve heritage and raise awareness of collective memory and identity (cf. Bojinović Fenko 2015; Cugnata 2018). "Only when the present becomes the past and the future becomes the present can we discern which is which," said American musicologist and music historian Richard Taruskin (1988: 157), referring to the fate of musical sources and artefacts (sheet music, books about music, musical instruments, etc.). When the archival dust has been brushed aside, these sources become part of contemporaneity, transforming themselves from historical facts into their aesthetical counterparts ("transhistoric"), adapted to the rules of "live music" and to the system of existing and living canons (Gligo 2002: 11–28). Delving into the complexity of those changes is the basic purpose of this research. Moreover, it attempts to revive and re-evaluate the musical traces of the past, provide them with a place in the present, and offer incentives for upgrading them in the future.

Like the divisions of the county itself, the music of Croatia was subject to two major influences: Central European, predominant in central and northern parts of the country, and Mediterranean, prevailing in the coastal regions of Dalmatia and Istria. The versatility of the musical culture of the broader Dalmatian area is a reflection of centuries of well-groomed and widely influenced folk, church and artistic musical performance. In order to clearly identify this complexity, it is necessary—besides recording and examining the spoken and live musical tradition—to collect and interpret the tangible musical heritage stored in churches, monasteries, museums, private or archival cultural institutions across the coast, which contain a large number of musical manuscripts and prints, as well as musical instruments and books about music that have been completely unexplored to date and are unknown to the public.



The focus of this paper will be on the representation of musical artefacts throughout the territory of Croatia today, and particularly in the historical province of Dalmatia. It will further analyse, as a case study, musical instruments kept in Dalmatian museums, aiming to discover new, previously completely unknown information about Dalmatian musical heritage, but also European musical heritage preserved in Dalmatia, which testifies to centuries of continuity of musical culture in the region and to the connection of Croatian musical sources to Central European and Mediterranean musical and cultural circles. As examples of intercultural interactions, instruments will be analysed in the broader cultural context of Croatian and European musical history.

From the historical perspective, the relations of Croats with other Western European and Mediterranean countries were prolific and diverse, displaying the cultural identity of a nation that has assimilated elements of different traditions, located at an intersection of many civilisational circles and influences. Exploring the cultural convergences of different geographical spheres and corridors, we will try to answer how the musical influences from the Euro-Mediterranean region interlaced with local features and individual endeavours, confirmed that by building a recognisable distinctiveness, and how Croats, as the “Bulwark of Europe” (Schiffler 2008: 262), have contributed to European spiritual communion.

HISTORICAL MUSICAL SOURCES AND ARCHIVES IN DALMATIA: THEORETICAL OVERVIEW

Historical musical archives in Dalmatia have been kept in dozens of different institutions, such as monastery and convent libraries of various Catholic orders (Franciscans, Dominicans, Jesuits, Benedictines), cathedral archives, parish churches’ archives, collections kept in local museums, scientific libraries, general historical archives and in private collections. The most representative among them are: (a) the archives of the Franciscan monastery in Dubrovnik, which contain some 7,500 items belonging both to church music and secular music of



the last period of the Dubrovnik Republic; (b) the archives of the Split Cathedral and the City Museum of Split. The Musical Archives of the Split Cathedral contain some 1,700 items of mostly church music used in the Cathedral and composed by local (e.g. Julije Bajamonti, Ante Alberti, Ivan Jeličić) and foreign (e.g. Benedetto Pellizzari) *maestri di cappella*. The rather small collection of the Split City Museum with some 200 items reflects mainly the musical tastes and practices of local patrician families, including a small collection of works by composers of the Mannheim school. These archives cover mostly late Baroque, Classicist, and early Romantic music, dating back to approximately between 1750 and 1850 (Tuksar 1992: 119–140). Along with Dalmatian and other Mediterranean (mostly Italian from all major regions) music, these archives also include Central European music (mostly works by Mozart, Haydn, Pleyel and some “Kleinmeister” music), mostly dated from the 1770s on. Despite the fact that a majority of the musical material preserved in Dubrovnik fonds is of Italian origin, we should emphasize that Dubrovnik was also a rare centre in the Croatian coastal area to which – through established diplomatic and commercial relations with countries other than Italy – music material from other sources obviously found its way, especially to noble families. The most well-known and versatile among them was the family Sorgo (Sorkočević), particularly composers Luka Sorgo (1734–1789) and his son Antun (1775–1841). These rare Croatian musicians of noble birth from the late 18th century, highly educated and erudite with an encyclopaedic interest, who owned copies of manuscripts and sheet music not only by Italian composers but also by Haydn, Glück and Mozart.

From known and preserved data, we must highlight another multifaceted scholar—Split’s polymath and composer, Julije Bajamonti (1744–1800), one of the most erudite and progressive figures in Croatian history. With respect to his work, the networking and intertwining of Croatian–European cultural (and musical) relations were particularly intense. In Padua, where he obtained a doctorate in medicine in 1773 and probably continued his musical education by taking private lessons, Bajamonti had the opportunity to meet, hear, analyse and

transcribe the valuable achievements of Italian and other composers, especially those from Germany (e.g. Pellizzari, Paisiello, Stamitz, Mozart, Glück), who essentially determined his own creative expression. He brought numerous scores from Italy, both his own, as well as transcripts and adaptations of other works, which prove that he was relatively up to date and fairly open to formal innovations that fluctuated on the western coast of the Adriatic.

The third important archival institution in Dalmatia storing a collection of musical materials are the State Archives of Zadar, founded in 1624 as the Archive of the Governor-General (Italian: *Archivio generalizio*) with the authority to care for the documents created in the office of the governor-general of Dalmatia. Only in the second half of the 19th century, when the scientific role of the Zadar Archives strengthened, were the first acquisitions of materials made that were not administrative or judicial and in which one could expect to find individual or groups of documents that contained scores and other sources for music history. Over time, the number of such documents and collections increased, so today many of the institution's items and collections containing sources for the history of music can be highlighted as most significant and best explored. At the end of this short review, we should also mention archives of significance on the island of Hvar: the Cathedral Archives and the Hvar Heritage Museum in Hvar, as well as the Archives of the Dominican Monastery in Stari Grad, which has a valuable and very extensive musical collection of about 421 archive units, including works by local composers (Josip Raffaelli, Ambro Novak) as well as prominent European counterparts (Bach, Händel, Haydn, Mozart, Verdi).

Apart from sheet music, there are also many books about music that provide strong evidence on the involvement of Croatian musical sources in European circles—for example Bajamonti's treatise *Il medico e la musica* published in Venice in 1796 as a contribution to the thesis about the connection between poetry, music and medicine, and his *Music dictionary*, the first encyclopaedically conceived dictionary of music compiled on native soil with its 300 entries from the fields of musical theory and organology (Tomić Ferić, 2013: 379–386). Moreover, different writings on



music also reflected confrontations with encyclopaedist ideas, such as *Carmina. Satyra XXII: Musica* (Padua, 1816) by the conservative nobleman Junije Resti from Dubrovnik (Tuksar 1995: 167–179).

The last group of musical artefacts consists of musical instruments kept at various cultural institutions, mostly in museums, considered one of the key elements in studying musical culture of a particular region. Unfortunately, this very important type of musical artefact – at least from the musicological perspective – has not been studied systematically to date. The following chapters deal with the cultural, historical and social context of art music instruments preserved in Dalmatian museums, the importance of which goes beyond regional and national frameworks to a transnational level, far exceeding the borders of Croatia.

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ANALYSIS: ART MUSIC INSTRUMENTS IN DALMATIAN MUSEUMS

Musical instruments that are now kept in museums were among the main preconditions of music-making at the time of their use. From the musicological point of view, they can be considered one of the key primary sources in studying the musical culture of a particular area. Unfortunately, due to historical circumstances, two world wars, the Croatian Homeland War, and to some extent, lack of care and a degree of ignorance, a large part of such heritage in Croatia has been destroyed and lost forever. Old instruments used to be seen as a constraint on musical development; repairing and maintaining them was not considered cost-effective, so they were replaced with more modern, perfected and less expensive versions. More valuable instruments would often remain in private hands, as part of the family inheritance. Those in museums often got there by chance, and not as a result of systematic collection. It is not surprising that there is a rather modest number of art music instruments in Croatian museums' holdings. Nevertheless, they still represent an interesting link in the research of musical culture of Dalmatia from the 18th to the 20th century. The following paragraphs present the



results of research into art music instruments in museums of ten Dalmatian coastal cities, towns and settlements: Zadar, Biograd na Moru, Šibenik, Trogir, Kaštela, Split, Škrip on the island of Brač, Stari Grad on the island of Hvar, Korčula, and Dubrovnik.

Northern Dalmatia: Zadar, Biograd na Moru and Šibenik

Only four art music instruments are kept at the Zadar City Museum of the National Museum Zadar, which is indeed a very small number for a city that was the political, cultural and social centre of Dalmatia with quite a strongly developed musical culture. The instruments date from the period when Zadar (Italian: *Zara*) was under Austria, that is from the fall of the Republic of Venice in 1797 to its final dissolution after World War I, with a short period of French rule between 1806 and 1813. These instruments are: a square piano, built around 1800 in Venice by Luigi Hoffer; Leopold Schnabel's grand piano, built around 1860 in Vienna; Joseph Proksch's grand piano, built in 1893 or soon thereafter in Liberec, in the north of the former Czech Kingdom; and a *Valsonora* zither, made around 1910 by the company *Meinel & Herold* in Klingenthal (the Free State of Saxony, Germany). Apart from being the oldest musical instrument in the museum's holdings, the square piano is of special cultural value since it came from the summer house of the Zadar noble family Lantana in Sutomišćica on the island of Ugljan. The Lantana family belonged to the small circle of the most powerful Zadar families throughout the 18th and 19th centuries. The summer house was built in 1686 by Count Marco Antonio de Lantana (born in 1653), and historically had an important role in the cultural and political life of Zadar. Until the mid-18th century, the ceremonies of Venetian governors-general of Dalmatia handing over their duties took place there (Stagličić 2001: 159–164). The summer house was adorned with a diverse inventory of furniture, works of art, decorative items and books. German writer Ida von Reinsberg-Düringsfeld (1815–1876), who visited it in 1852, wrote about its beauty in her travelogue *Aus Dalmatien* (Reinsberg-Düringsfeld 1857). The devastation of the summer house after World War II completely changed its appearance. The rich collection of paintings and antique furniture was



mostly lost. The piano, in a heavily damaged state, was bought for the museum. It can be assumed that it was purchased at the time of Colonel Giuseppe Lantana (1762–1842), father of five (Kolić 2007: 424), and was used by his children for their musical education, which was an integral part of education in noble families during this period.

The Local History Museum of Biograd na Moru holds eight brass instruments (six trumpets, a flugelhorn and a tenor horn) that belonged to the Biograd na Moru (Italian: *Zaravecchia*) City Brass Band. They were made in the first third of the 20th century in Czechoslovakian factories *V. F. Červený & Söhne* (Hradec Králové), *Lignatone* (Schönbach, since 1946 Luby) and *Josef Lidl* (Brno), then *Fratelli A. M. Bottali* from Milan and *Franjo Schneider* from Zagreb. All of them represent affordable instruments, the kind that were used by city brass bands. Although not of particularly high artistic value – they are neither very old nor rare – they still provide (at least partly) an insight into the structure of the Biograd na Moru City Brass Band in the past. Some of them were bought for the City Brass Band specifically, others probably seized from the enemy in the final operations of World War II liberation, and thus bear direct witness to the political problems that this area encountered. The Biograd na Moru City Brass Band was founded on 22 November 1907. It developed under the wing of the Croatian Falcon Society in Biograd na Moru, established on 1 September 1907, and together with it played a significant role in the cultural and social life of the city (Božulić 2008: 7–8). It operated until 1913 during its first period of work when, due to the beginning of World War I, it temporarily ceased to work (Božulić 2008: 28–29). It did not function during the first Italian occupation of Biograd na Moru in 1918, when the instruments were hidden in people's houses, and was only restored after the liberation in 1923 (*ibid.*: 42–45). It was then active until the outbreak of World War II, when it was disbanded and a large number of its members finished in jail, concentration camps or in hiding. Italian troops occupied Biograd na Moru on 13 April 1941. The instruments were hidden until the Italian capitulation on 8 September 1943, after which they were taken by Partisan resistance troops.



Šibenik (Italian: *Sebenico*) was ahead of other cities in terms of collecting musical instruments, and due to this, the Šibenik City Museum has the largest, most relevant and diverse collection of its kind in Dalmatia, (currently) consisting of 41 items. The role of musical pedagogue and organologist Božidar Grga (1942–2019) needs to be specifically highlighted. His professional counsel, knowledge and enthusiasm helped make this collection richer while he played an essential role in the preservation of this part of musical heritage of the greater area of Šibenik. In the mid-sixties, he gave the initiative for the arrival of the first keyboard instruments to the museum. Today, it has 12 items from this group: a square piano, five fortepianos, four grand pianos and two upright pianos. Most of them originate from Vienna, confirming the impact of the Austrian capital on the cultural and musical life of Šibenik, as well as the highly developed piano manufacturing there. The maker of the square piano, probably built in Vienna around 1840, is unknown (Lambaša 2009: 17–18). The five fortepianos (early wing-shaped pianos with hammers) from the first half of the 19th century make the collection of keyboard instruments at the Šibenik City Museum relevant, not only for regional, but also for national cultural heritage. Four of them were built by highly appreciated manufacturers of the time Wilhelm Löschen (around 1820), Franz Bayer (around 1835) and Mathias Müller (around 1840) from Vienna, and Giovanni Heichele (around 1820) from Trieste. The manufacturer of the fifth fortepiano is unknown, but the way it is made indicates that it came from Vienna and was built around 1820. Two grand pianos, built in Vienna in the second half of the 19th century, follow the fortepianos on the timeline. The first one was produced by Franz Hartl around 1860, and the second one by Ernest Hlanatsch sometime between 1870 and 1886. One Edmund Luner grand piano was also built in Vienna, in 1900. One upright piano was constructed in Vienna around 1860 by Benedict Filippi, and the second in Berlin around 1900 by Carl Strauss. The youngest instrument is a modern *Petrol* grand piano, built in 1984 in Hradec Králové, former Czechoslovakia. This museum also keeps string instruments (two violins), plucked string instruments (a lute guitar,



two mandolins, seven different types of tamboura, six zithers) and wind instruments (a clarinet, a bassoon, three ocarinas, two trumpets), three accordions and one drum kit. The impact of Vienna is also reflected in zithers. Small and portable, with a gentle sound and eye-catching ornaments, zithers provided their owners with many joyous musical moments.

Central Dalmatia: Trogir, Kaštela, Split, Brač and Hvar

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A 1798 inventory of the Garagnin family from Trogir (Italian: *Traù*) includes a spinet on the fifth floor of their palace (Celio Cega 2005: 60–61). Since 1963, the Garagnin family palace has accommodated the Trogir Town Museum, which has a modest collection of four instruments, not related to this family. All of them are wind instruments. The oldest one is a clarinet, a wood-wind instrument made in the workshop of Pietro Antonio Piana in Milan around 1840. Brass instruments are represented by two signal trumpets and one tuba. The first signal trumpet, made in the second half of the 19th century, is of unknown origin. The second signal trumpet was made in the 1920s or 1930s in Franjo Schneider's workshop in Zagreb. The tuba was made in the 1920s in Graz, in Adolf Stowasser's workshop, and was purchased in Ludwig Horn's shop in Apatin, in the north-east of Bačka (the Province of Vojvodina, Serbia). Although these instruments are of modest quality and preserved in poor condition, they are very interesting with regard to local musical life. The clarinet belonged to Mihovil Slade-Šilović (1826–1913), a member of the City Brass Band (Italian: *Banda civica*), with the first registered public performance in 1846 (Buble and Slade-Šilović 1984: 7). Following in its footsteps, the National Music Trogir brass band, the owner of the tuba before it came to the Trogir Town Museum, was founded in 1871. With the outbreak of World War II, National Music Trogir found itself in serious trouble. Not wanting to leave musical manuscripts and prints to the mercy of the enemy, members of National Music Trogir hid them in their homes. In June 1941, the occupiers ordered the members to join the Italian brass band *Dopolavoro*. Although the pressure was hard, the musicians refused to join the band. In 1948, National Music Trogir resumed work (*ibid.*: 27–33) and is still active nowadays.



There are also notable musical instruments kept in the Museum of the Town of Kaštela (Italian: *Castelli*) – in the Arts and Crafts Collection in Kaštel Lukšić, and the Regional Collection in Kaštel Sućurac. The former has three items, one of them having been used by a noble family for salon music-making, while the other two come from musical societies (i.e. wind orchestras) and are related to group music-making. A grand piano and upright piano represent keyboard instruments in the collection. The grand piano was built by Eduard Mauder in Vienna around 1860. It belonged to the noble family Cippico from Kaštel Štafilić, and was bought from the family's descendants, brothers Vinko and Sven Cippico. The upright piano was built at the workshop *Boisselot Fils & C.ie* in Marseilles between 1893 and 1897. It was previously used by the Zrinski Croatian Musical Society from Kaštel Stari, the oldest cultural institution in Kaštela, established in 1852. The youngest instrument is a transverse flute, made in the former Czech Kingdom around 1910. It was donated to the Biranj Croatian Musical Society from Kaštel Lukšić by Czech doctor Henrik Šoulavy (1878–1960), the pioneer of organized tourism in Kaštela. This society held its first public performance in 1894 (Vuletin 2012: 145). In the summer months, the society performed at Šoulavy's boarding house, which he opened in 1909 and which registered more than 50,000 overnight stays until 1938 (Acalija 2016: 15–19). The second collection in Kaštela also consists of three musical instruments: again two keyboard instruments and one wind instrument. The first is a reed organ that was built in 1913 at the workshop of organ maker Ivan Kacin (1884–1953) in Ljubljana, now Slovenia. The *Kawai* upright piano was made in Hamamatsu, Japan, in 1970. The flugelhorn was produced at Vaclav Schramm's workshop in Celje, now Slovenia, in the 1930s. Just as the upright piano and the flute from the Arts and Crafts Collection were used by the wind orchestras from Kaštel Stari and Kaštel Lukšić, the flugelhorn belonged to St. George's Town Brass Band from Kaštel Sućurac, established in 1909, which confirms a highly developed amateur music scene in the town of Kaštela.



When it comes to music in Split (Italian: *Spàlato*), we can also find preserved historical data related to musical instruments. Guitars and violins were most often used in the 17th and 18th centuries. The Tartaglia family owned a spinet in 1784. A 1757 inventory of canon Ivan Petar Pisenti mentions various instruments: an oboe, a cello and six guitars (Božić-Bužančić 1982: 141–145). The Split City Museum, located in the Papalić Palace, keeps eight instruments, which is somewhat of an exception with regard to the extremely rich and developed musical history of the city. The oldest square piano was built in London in 1809 or 1810 by Thomas Tomkison (around 1764–1853), who was one of the most renowned British piano makers of his time. His pianos were exported to India, North and South America, as well as Australia (MacSween, 2014: 12–16). Interestingly, this square piano is the only instrument of British origin in all Croatian museums. Friedrich Konrad Ehrbar (1827–1905), an Austrian maker of German origin, built the grand piano in the Austrian capital in 1874. It was played by Antonietta Kamber (1903–1984), the spouse of historian and translator Vladimir Rismondo (1902–1994). She also took piano lessons with the pianist Vinka Čipin from Split and singing lessons with the composer Josip Hatze. The upright piano was built in the Trieste workshop *L. Magrini & Figlio* in 1908. The phonola (mechanical musical instrument) was produced at the beginning of the 20th century at the *Ludwig Hupfeld* factory in Leipzig. The violin was bought from the workshop of Alfons Frantisek Vávra in Prague, but it was made between 1928 and 1938 in one of the factories in Schönbach (Luby since 1946) in the west of former Czechoslovakia. The zither by Joseph H. Gschwenter was made in Innsbruck between 1873 and 1894 and the memorial trumpet was also produced in Austria in 1917, and was used by the cities of Dubrovnik and Kotor as an award for soldiers in World War I for success on the battlefield. The bandoneon was made in Saxony between 1900 and 1920.

Figure 1: Split City Museum, square piano, Thomas Tomkison, London, 1809 or 1810



Source: Zlatko Sunko (n.d.)

The Island of Brač Museum in Škrip, the oldest settlement on the island, holds seven musical instruments. The most prominent piece among them is a square piano, built by Michael Mariacher in Venice around 1820. Research shows that it was used by Giuseppina Larco (born in 1895), originally from Italy. She was married to Josip Definis (born in 1881), who in 1900 emigrated from Brač (Italian: *Brazza*) to Tocopilla, a city in the Antofagasta Region in the north of Chile (Derado and Čizmić 1982: 413). The square piano was her dowry. Although the Definis intended to return to Brač soon after their wedding in 1914, they did not come back until 1926. They spent about six years on the island, and after having used all of their financial resources they returned to Chile. It can be assumed that this square piano travelled the following route: Venice (place where it was built) – Santa Margherita Ligure (where Giuseppina Larco was educated)–Tocopilla (where she moved with her parents) – Sutivan (where she moved with her husband). The problem of immense emigration from Brač touched the story related to this square piano, however, thanks to the (even if only temporary) return of its owners, it arrived on the island. It was fully restored to its former glory at the Heferer Art Workshop in Zagreb in 2017 and can be used for playing today. Just like in Zadar, the Brač Museum holds a *Valsonora* zither made at the *Meinel & Herold* factory in Saxony around 1910. It is not known

who produced the basprim, a type of tamboura that is slightly bigger than the prim, dating from the turn of the century. The remaining four items are brass instruments. The tuba and the helicon were made in the city of Hradec Králové in the late 19th century at the already mentioned workshop of Václav František Červený and his sons Jaroslav and Stanislav. The tenor horn was produced at Tito Belati's factory in Perugia, Italy, between 1908 and 1930. These three instruments used to belong to the Supetar Brass Band, established in 1877. Finally, the flugelhorn was manufactured by Egid Glassl in Chomutov, in the northwest of former Czechoslovakia, around 1930.

The Stari Grad Museum on the island of Hvar (Italian: *Lesina*), located in the Biankini Palace, holds three musical instruments: two upright pianos and a zither. The first upright piano was built by Jean Léonard Allinger (1804–1882) in Strasbourg around 1860. In 1998, the museum received it as a gift from violinist Radovan Lorković (born 1932), son of renowned Croatian pianist Melita Lorković (1907–1987), who bought it from an antique shop in Basel, Switzerland. That upright piano is—after the *Boisselot Fils & C.ie* upright piano at the Museum of the Town of Kaštela—the second keyboard instrument of French origin in Croatian museums. It is placed in a salon that belonged to a noble landowner family Gelineo Bervaldi, concretely to Petar Gelineo Bervaldi (1807–1866). In 2007, the salon was donated to the museum by his great granddaughter Jerka Dumanić (1909–2007) from Split. At that time, the museum became richer for another upright piano, one built by *L. Magrini & Figlio*. Compared to the upright piano from the same workshop in the Split City Museum, this one is slightly younger having been built in 1915. The Museum on Hvar—just like those in Zadar and on Brač—owns a *Valsonora* zither from the *Meinel & Herold* factory in Saxony. It is exhibited in the Captain's Room, which revives the most grandiose period of Stari Grad, the second half of the 19th century when seafaring was in full bloom.

Southern Dalmatia: Korčula and Dubrovnik

The Korčula Town Museum, located in the Ismaeli-Gabrielis Palace, keeps a fortepiano built in 1819 in the well-known



Viennese workshop *Nannette Streicher née Stein*, founded in 1802 by Nannette Stein Streicher (1769–1833), daughter of piano maker Johann Andreas Stein (1728–1792) and wife of pianist and composer Johann Andreas Streicher (1761–1833). Her fortepianos were often played by composers and virtuosos, such as Carl Maria von Weber and Ludwig van Beethoven, who was also her close friend (Latcham 2007: 53–55). This particular fortepiano was bought in 1839 by Angelo Boschi (1790–1854), a member of a well-respected family from Korčula (Italian: *Curzola*) and originally from Sicily, for his son Ivan (Giovanni) Boschi (1821–1902). It enabled Ivan Boschi to perform a diverse musical repertoire in the salon of his palace in the middle of Korčula. Ivan Boschi's music collection in the Korčula Town Museum bears witness to the extent of his musical interests and dedication to music (Kraljević, 1997: 74). It is also important, because it provides a direct and detailed insight into the repertoire that could be performed on Nannette Streicher's fortepiano. Most of the musical manuscripts and prints were intended for the piano, with possible accompaniment on a melody instrument (e.g. clarinet), or for the organ since Boschi also was a cathedral organist (Očić and Jankov, 2008: 9). As an initiator of musical life in his town, Boschi tried to bring the musical culture of Korčula closer to those of other (larger) Dalmatian centres, such as Zadar, Split and Dubrovnik. In addition, he wanted to bring into his own environment the spirit of culture and practice that was present on the other side of the Adriatic. This fortepiano is also valuable because not many keyboard instruments from the first quarter of the 19th century are preserved in Croatia, let alone restored (this one was restored at the Atelier Pavlinić in 2019), and as such, it belongs to the historical and cultural heritage of the city and island of Korčula.

Another fortepiano that is not only important within the local and national but also the international framework, is certainly that in the Cultural History Museum in Dubrovnik, located in the Rector's Palace. The fortepiano was built in Vienna around 1790 by Anton Walter (1752–1826), one of the best and most renowned piano makers of his time, not only in Vienna, but Europe in general. A member of the Dubrovnik noble family



Pucić (Pozza) bought the fortepiano in Vienna. The family's genealogy indicates that it could have been the diplomat, physicist and mathematician Nikola Lucijan Pucić-Sorkočević (Nicola Luciano di Pozza Sorgo; 1772–1855). His wife Jelena (Elena) Luisa (1784–1865) was a poet and composer, and came from the noble family Ragnina. Six of her songs for vocal performance with accompaniment on the harpsichord or piano are kept in the music archives of the Franciscan Monastery in Dubrovnik. These compositions are of simple musical expression, characteristic of amateur musicians of that time, and are set to verses of Pietro Metastasio (Katalinić 2006: 67–69). The fortepiano is said to have arrived in Dubrovnik in the mid-19th century, and was bought for the Dubrovnik Museums in 1949 as a relatively well-preserved instrument in original condition (Gjukić-Bender 2012: 7). It remained in original condition until 2005 when its restoration was entrusted to Robert Brown's workshop in Oberndorf bei Salzburg. There are two more keyboard instruments in the Dubrovnik Museums that were built in Vienna: Mathias Müller's square piano (around 1825), and Alois Kern's grand piano (1867). The string instrument group is represented by a harp and a guitar, both made in Dubrovnik. The harp was made in 1790 by Antonio Bertolini, who might have been of Italian origin judging by his last name, but could also have been a (naturalized) citizen of Dubrovnik. The guitar was made in 1828 by Antonio Bino, who was born in Trieste in 1799 as research shows, and died in Gruž in 1861. This is probably the oldest guitar made in Croatian lands by a naturalized guitar maker. The Dubrovnik Museums also keep 14 wind instruments: a transverse flute, a piccolo, a recorder, an oboe, four clarinets, a bassoon, a horn and four fanfares (as an obvious symbol of Dubrovnik's liberty—*libertas*). They were mostly made in the 19th and at the beginning of the 20th century. All of them originate from the Austro-Hungarian Empire and fashioned in workshops in Vienna (Wolfgang Küss) and Kraslice (Johann Michl, Willy Köstler, Wenzel Stowasser's sons).

Figure 2: *Dubrovnik Cultural History Museum, fortepiano, Anton Walter, Vienna, ca 1790*



Source: Božidar Gjukić (n.d.)

DISCUSSION AND CONCLUSION

The analysis of the musical instruments in Dalmatian museums is a contribution to the research of primary musical sources and musical culture of this area, and each particular location expands upon knowledge about the degree to which music was present in everyday life and in special circumstances. Musical instruments as museum exhibits are often “accidental” and unjustly neglected. However, they are much more than just objects. First of all, they are travellers who started their journey in domestic and foreign workshops to reach their players and museums later on. Moreover, they are one of the key primary sources for studying the musical culture of Dalmatia. When we observe these instruments together with the content of the music played in particular locations and in concrete situations, such as details on the musicians, repertoire and reception, we receive a comprehensive picture of musical life in these places. Furthermore, they are evidence of a strong connection between Dalmatia and Europe, in the past and the present. Viewed as a whole, the presented instruments in Dalmatian museums were built over the period of

almost two centuries—from 1790 to 1984. They are a testimony to the rich and developed musical history of Dalmatia, whose various layers stem from centuries of cultivated and widely imbued traditional, church and art music. They prove and confirm its continuity, as well as the inclusion of Croatian sources into Central European, Western European and Mediterranean musical and cultural circles. As evidenced by the presented instruments, Central European influences originated in the territories of present-day Austria (Vienna, Graz), Czech Republic (Brno, Chomutov, Hradec Králové, Kraslice, Liberec, Schönbach), Slovenia (Celje, Ljubljana) and Croatia (Zagreb, Dubrovnik, which is actually closer to the Mediterranean cultural circle). Western European influences are German (Berlin, Klingenthal, Leipzig), French (Marseilles, Strasbourg) and English (London), and the Mediterranean influences are primarily Italian (Milan, Perugia, Rome, Trieste, Venice).

In the context of Dalmatian cultural heritage, it is important to emphasize that the most prolific influence came from the western Adriatic coast, that is from Italy and its Mediterranean rootedness and heterotopia. Many Italian composers lived and worked on the eastern shores of the Adriatic (Benedetto Pellizzari in Split; Tommaso Resti, Angelo Maria Frezza, Domenico Antonietti, Giuseppe Valente in Dubrovnik; Giovanni Cigala, Luigi Basinello in Zadar), as well as a number of Croatians (not only musicians) who were educated at Italian universities, acquiring knowledge that marked them permanently (Jerolim Alesani, Nikola Strmić, Julije Bajamonti, Luka Sorkočević, Josip Raffaelli, etc.). Some of them returned to their country and spread ideas and insights they encountered during their stay and studies at some of the cultural/university centres of Italy, while others remained there as professors or scientists, contributing to the overall development of European sciences (e.g. the famous naturalist Josip Ruđer Bošković, or the prominent Dubrovnik Benedictine Anselmo Banduria, who studied in Italy and then spent most of his life in Paris, as well as Giovanni Giornovich/Ivan Jarnović, violinist and composer of probable Croatian origin, who was baptized in Palermo and achieved Europe-wide fame). Another Dalmatian expat, Stephano N.,



known as Spadina, found his way to Poland, while his works were printed in the Netherlands, France and England. An exceptional figure in this sense is violinist and composer Giuseppe Michiele Stratico, a representative of a Croatian-oriented family from Zadar but of Greek origin, who made a career in Tartini's orchestra, where he composed a large number of symphonies, chamber music pieces and violin concerti (Katalinić 2004: 51–52).

Research on the centuries of connections between Croatia and Italy has inspired numerous scientific studies, which more or less, reflect the diversity and multi-layered Croatian–Italian relations by drawing networks of mutual influence on their richness and diversity, opposites and dualities. In recent decades, the results and methods of cultural studies and post-colonial theory have considerably influenced the study of Croatian–Italian cultural relations by opening up new possibilities when approaching this area. In his book, *Orientalism*, considered one of the fundamental texts of post-colonial theory, Edward W. Said (1978) analyses primarily British and French colonialism and their relationship with the Orient, but he also raises different questions on which post-colonial theory is based: universality and difference, the relationship between the centre and the margin, identity, hegemony, otherness, language, national feeling, ethnicity, autochthony, and the relationship between knowledge and power. Many of these questions can also be raised in studying Croatian–Italian relations, but it is necessary to bear in mind the specificity of the historical and cultural context.¹ The concept of the Other, as defined by post-colonial theory, characterised by asymmetry in the context of Croatian–Italian relations, would refer to the subaltern Other,

1 When Larry Wolff (2001: 8–9) speaks about Venice, Dalmatia and the Slavs, he uses the terms “demi-Orientalism” and “semi-colonial”, concluding that, in spite of the ideological articulation of its difference, in Dalmatia both Italian and Slavic elements were present. He also points out the geographic vicinity of Dalmatia, which finally resulted in forming the balance of differences and similarities with regard to Venetian Italy. Wolff quotes Matvejević (1990: 16), who described the Adriatic as “a sea of intimacy”.



that is, to the Otherness as the condition of being subaltern in relation to the trans-Adriatic Italian culture. However, due to the specificity of Croatian–Italian relations, which cannot be simply reduced to the relationship between the dominant and the subaltern culture, but are more complex and characterised by geographic closeness and continuous contact, it is useful to introduce the term *close Other* in the analysis. The contacts with the trans-Adriatic *close Other* continued for centuries between the two shores of the Adriatic Sea, independently and sometimes in spite of the changing frontiers and political circumstances, producing ties and representations of similarities and recognition, which contribute to mutual understanding and enhance dialogue.

It is difficult to estimate the strength of the centripetal force with which Venice, Padua, Trieste, Rome and Naples influenced music activities outside the centre, both in Italy and in Dalmatia. However, it is more than certain that the encounters, permeation and transformation of cultural traditions of the eastern and western Adriatic coasts happened directly – by direct transmission of tradition and influence – from teachers to students, and indirectly through exchange of instruments, scores, repertoire and music books (Katalinić 2004: 54). Such acquisitions have found new implementations and have become models, transplanted and imitated in the new environment.

Croatian musical culture was formed under the influence of these circles (not only Italian and more broadly Mediterranean, but also Central European) and their mutual interweaving. As the Mediterranean prong of Central Europe, where different European cultural areas overlap – the Austro-Hungarian, Venetian, Slavic and Ottoman—and where Roman and Byzantine legacies are still very visible, Croatian (musical) culture has been enriched by these multiple influences, while maintaining a strong individual identity. In the spheres of cultural history –from literature, through to the arts and music – the contacts and intertwining of the Mediterranean and Central European cultural circles integrated with specific elements of the local heritage, went through modifications and formed new traditions when confronting the new space and new conditions.



This is what gives current relevance to the research presented here, in which instruments of art music in Dalmatian museums—as concrete results of intercultural interactions—were analysed for the first time in a broader musicological and cultural context.

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