

## V4 Workshop

# The Network of the Musical Theatre Companies in the Multilingual East-Central Europe

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### Abstracts

#### Austria

IMI, Universität für Musik und darstellende Kunst Wien

#### **Staging multiple central European/Habsburg “identities”: Imperial, micro-regional and national networks of institutions and repertoires**

*Tatjana Marković*

“Das Wesen Österreichs ist nicht Zentrum sondern Peripherie [...] Die österreichische Substanz wird genährt und immer wieder aufgefüllt von den Kronländern” – these words by Joseph Roth summarize that the margins of the heterogeneous society of the Austrian, that is, the Austro-Hungarian Empire. Her multiethnic, multicultural, multilingual, multi-religious character is expressed in the nineteenth-century musical life (institutionalization, repertoires, performance practice), music production (theater plays with music, operetta and similar forms, opera), as well as in discourses on music. This paper is based on the insight into meso-regional (S. Troebst) point of view as a proposed theoretical framework for comparative perspective of territorially, historically and politically intermingled cultural practices in south Slavic Habsburg provinces (today Slovenia, Croatia, partially Bosnia and northern Serbia or Vojvodina). Placed around changeable – real and imagined – political, military, cultural, religious, linguistic borders, the area between Karawanks and Banat is characteristic because of its complex network of identities.

The process of institutionalization – foundation of theater and opera houses in different periods and concepts of their repertoires – is analyzed through the networks among imperial cultural centers, including the twin capitals (Vienna and Budapest), micro-regional (Prague, Leibach/Ljubljana, Agram/Zagreb), free royal cities in the Habsburg border region (Eszék/Esseg/Osijek, Neusatz/Újvidék/Novi Sad, Nagyikinda/Großkikinda/Velika Kikinda and others) in the second part of the long nineteenth century and post-imperial age, explicating different attitudes to the Austro-Hungary and the Habsburg imperial legacy or – from celebrating to denying empire. The approach to the empire led to various “identities” (understood as a dynamic and changeable category according to S. Hall’s theory), explicated through the differently oriented processes of nationalization of musical life. In case of Slavic peoples, an important phase between the two mentioned “identity” points was the movement of Pan-Slavism.

## Czech Republic

Department of Musicology, Faculty of Arts, Palacký University Olomouc

### **German Opera Scene in Olomouc till 1920 – Research Report**

*Lenka Křupková – Jiří Kopecký*

The reconstruction of the history of the theatre in Olomouc is covered by two main academic institutions: Department of theatre and film studies and Department of musicology at the Palacký University Olomouc. A database of whole repertory (both chronologically and alphabetically sorted) was created by Jiří Štefanides; this database still needs a lot of corrections, nevertheless it is very useful source of information. The first version of a database of opera performances made Jitka Balatková, and was renovated by Lenka Křupková and Jiří Kopecký, newly by Jiří Kučera. The manuscript register of the theatre performances in Opava in the years 1790–1942 was created by Marie Turková.

The only productive way how to grasp history of Olomouc theatre/opera is following the eras of theatre directors. Unfortunately, the archive of Olomouc theatre was destroyed by floods, so the positions of main sources took the periodicals and records of town council. The same situation emerged in Opava. We can only guess how e.g. the scores or piano score looked like, how many members formed the orchestra, on the other hand we have precise information on the rental agreements etc. New paths of research opens a comparison with other theatres (e.g. in Praha, Brno, Opava, Krakow, Graz, Ljubljana and above all Vienna) and monitoring of the circulation of the artists including the personage of the director, i.e. „Theatreunternehmer“.

## Hungary

HAS Institute for Musicology of the Research Centre for the Humanities

### **Model of the Capital and Regional Network. Repertoire of the Hungarian Musical Theatrical Practice after 1870**

*Katalin Kim*

In the framework of a long-term research project in the Department for Hungarian Music History of the Institute for Musicology we process the sources of the Hungarian Theatre of Pest (established in 1837, renamed as National Theatre in 1840) by recording all data the playbills provide. The database – which is going to encompass the first decades of the theatre's activity until the opening of the Opera House – will provide a deeper insight into the repertoire and the activity of individual performers. The research will involve documents related to performance (prompt books, vocal and orchestral parts, etc.) and archival records as well. The research into the Hungarian musical theatrical practice of the provincial companies

is in a different phase. Although monographic studies about the most significant theatres have already been published, we still lack detailed programmes, even the exploration of the extant sources is still yet to be done.

This paper will provide an overview of the sources and state of the research process; moreover, using previous research results, it will examine the relations between the repertoires of the National Theatre of Pest and the provincial theatres. It is evident that the Capital's most important operatic venue set the course for provincial theatres although the model was only partially adaptable to the latter's conditions. Among other things, performing operas written for the National Theatre and later for the Opera House at provincial theatres faced difficulties.

### **Theatrical Landscape and Offenbach Reception in Budapest**

*Péter Bozó*

Traditional Hungarian music historiography tends to portray the nineteenth century as the formation period of the national system of institutions. In some measure, this is understandable if one takes into account that such institutions of serious music-making as the Music Academy (1875) and the Royal Opera House (1884) were established in this period in Budapest. On the other hand, if one tries to examine the nineteenth-century history and practice of operetta in the modern sense in the Hungarian capital, the result will be basically different and, in my opinion, a much more subtle image of contemporary music life and society can be obtained. In this case, not only the state-subsidized Hungarian theaters (National Theater, Opera House) must be taken into account but the complete theatrical landscape including the German-speaking institutions and private theaters as well. In my paper, I will try to give a general overview of the Budapest theatrical landscape before and after 1870, in order to explain two oddities of the Hungarian Offenbach reception: why the operetta composer was measured to and opposed with Richard Wagner in the Budapest press and why his posthumous opera, *Les Contes d'Hoffmann* was premiered in 1882 in the Hungarian capital as an operetta in the Folk Theater (Népszínház).

### **Festive occasions at the Hungarian National Theatre (1837–1867)**

*Lili Békéssy*

With the international flow of the national movements in the 19th century the theater became an important object of mediating the new cultural message, especially in Central and Eastern Europe. Besides the several publications of the Pest National Theater's history, sources and various catalogues are available, but one can still have the most detailed picture about the repertoire from the nearly 9000 digitalized playbills of the institution. While reinvestigating this material new aspects emerged regarding both the program structure and the representation of the National Theatre.

The festive occasions of the theatre on the one hand fit into the performances of everyday life. The festivity of these occasions meant not only that the management of the theater indicated the subtitle "full solemn lighting of the auditorium" on the playbills. The repertoire of charity events, guest performers, cultural and nation-building performances and anniversaries, as well as events of political representation are interrelated and therefore provide a shaded picture about the music of everyday and the representative events also.

## **Ferenc Erkel's role in the Hungarian Choral Movement**

*Rudolf Gusztin*

Choral movement became one of the greatest musical institutions in the second half of the 19th century Hungary. Although choral societies started in the 1830s and 40s as amateur groups, civic gatherings with the simple purpose of entertainment, by the 1860s it became a nationwide, institutionalized movement supported by leading Hungarian musicians. The role of Ferenc Erkel, the father of the Hungarian opera, conductor of the National Theatre and musical director of the Opera House is particularly interesting, since his position in the choral movement gives a great opportunity to examine the relationship between theatre music and the repertoire of the choral societies.

In my paper after a short introduction of the Hungarian choral movement I will focus on Ferenc Erkel's participation in the movement, talking about his compositions for the choral societies with the emphasis of the occasions he wrote them, and also discussing the events and compositions (by others) he conducted within the movement.

## **The Operatic Repertoire of the National Theatre and the Hungarian Royal Opera House in the Years of „Transition”**

*Pál Horváth*

From 1837 until the opening of the Opera House in 1884 – thus for nearly half a century – the Hungarian Theater of Pest (later National Theatre) was the most significant venue pertaining to operatic life in Hungary. Research concerning 19th-century Hungarian opera concentrates on Ferenc Erkel's output, which also retains central focus in studies examining musical life in this period more broadly. Composers of Hungarian opera active during this epoch were employed almost exclusively by the National Theatre, and they essentially produced a newly composed repertoire of Hungarian opera. Upon the opening of the Hungarian Royal Opera House in 1884, relations between the venues changed. This paper examines, then, how this relocation affected operatic practice. Dedicating primary focus to the repertoire – mainly Hungarian opera – the relationship between the two institutions is examined. Which composers withstood the transition from the National Theatre and continued to be featured in the Opera House? What changes did the troupe and the orchestra face during the relocation? Through studying contemporary sources (playbills, theatrical pocket books, scores, documents

of the Opera House and the National Theatre) I attempt to build an image of operatic culture during this era.

## **The Hungarian Theatre of Cluj and its 19th-century Musical Collection**

*Martin Elek*

The first permanent theatre of Cluj (then Kolozsvár) opened in March 1821 and soon became the most important venue pertaining to Hungarian musical-theatrical life. Several pieces had their premiere at this theater, for instance, in 1822 the first original Hungarian 'opera' *Béla futása* by József Ruzitska – a work which, with somewhat altered musical material, was on the repertoire of Hungarian wandering theatrical troupes for decades. From this time, though with varying intensity, Hungarian musical-theatrical practice was uninterrupted in the city.

Any research into Cluj's musical-theatrical life faces unavoidable difficulties. The extant playbills only give a partial picture of the repertoire, and the 19th-century collection of musical sources is also fragmental. Although the material of the early period is almost completely lost, sources from the turn of the century (prompt books, scores, parts, etc.) are fortunately extant, and a catalogue of them is under preparation in the Department for Hungarian Music History of the Institute for Musicology. Up to this point, two-thirds of the material (weighing altogether 8 tons) went through a detailed processing, though shorter lists containing all pieces' main data have already been prepared. The aim of this paper is to present this collection: what does it contain, what are its main units and layers. Furthermore, through studying inventories, data of the premiers and revisions I attempt to estimate the extent of the loss and to reconstruct the missing fraction of the material.

## **Poland**

Jagiellonian University, Faculty of History, Institute of Musicology

## **The Musical Theatre in Kraków and Lviv around 1900. Social Functions and Cultural Meanings**

*Renata Suchowiejko*

At the turn of the nineteenth and twentieth centuries Kraków was a flourishing city, both economically and artistically. During the period of Galician autonomy, Kraków was granted significantly greater political freedom than other Polish cities located in the Prussian or Russian partitions. For this reason it became an important centre for cultivating the national tradition. Deep economic transformations also contributed to the development of musical culture, which became strongly rooted in the life of the local community and fulfilled important social and political functions.

Lviv as the capital of the Crownland of Galicia and Lodomeria was one of the most important centres of scholarship, education and culture, as well as one of the most musical cities in that province of the Austro-Hungarian Empire. The city was a multi-ethnic, multi-cultural and multilingual conglomerate of Poles (more than 64% of the Polish speaking inhabitants), Ukrainians, Jews and Ruthenians. Lviv's significance as an operatic centre grew from the time when the German theatre was closed in 1872 and a permanent Polish stage was created. This was a decisive moment for the development of the national opera, and Lviv became the main rival to Warsaw. Compared to the Warsaw Opera, it staged more premieres of Polish operas, and many foreign works were sung in Polish. An unprecedented event took place in 1900, when the new building of the City Theatre was opened, which offered three theatre stages, for drama, opera and operetta. The premieres of the opera *Janek* by Władysław Żeleński (1900) and *Manru* by Ignacy Jan Paderewski (1901) were a spectacular success, reflected widely in the press, which strengthened Lviv's position as the national stage.

The aim of this paper is to present a general overview of the functioning of musical theatre in Kraków and in Lviv, the two musical centres in Galicia. These cities were closely linked by institutional, artistic, cultural and social bonds. In the artistic life a crucial part was played by the directors of the two city theatres, Tadeusz Pawlikowski and Ludwik Heller. There was strong rivalry between them, and their vision of the theatre was very different, but they were linked by their deep involvement in artistic matters. Both made important contributions to the development of the opera. Providing an outline of the general cultural background it also attempts to capture the specific character of Kraków which held a unique position in the country, influenced by historical and geo-political aspects. On the one hand, it was a symbol of Polishness and the spiritual capital of the nation, on the other, a visible sign of Austrian domination, as a military stronghold (Festung Krakau) and a frontier garrison.

## Slovakia

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### **Musiktheater in Pressburg/Pozsony/Bratislava vom Österreichisch-Ungarischen Ausgleich bis zum zweiten Weltkrieg**

*Jana Laslavíková*

Das Pressburger Stadttheater wurde 1884–1886 erbaut, an der Stelle des alten, 1776 von Graf Georg Csáky errichteten Theaters. Es war einer der vielen Theaterbauten nach dem Ringtheaterbrand (1881). Sicherer, größer, mit moderner Bühnentechnik ausgestattet. Und die Eröffnung des neuen Theaterbaus vermittelte auch einen kulturpolitischen Akzent: Ein moderner Tempel der ungarischen Theaterkunst wurde eingeweiht. In einer Stadt, deren Kulturleben mehrheitlich deutschsprachig war.

Kontexte: Wien, an dem sich die Pressburger gemessen haben, wo viele gastierende Künstler herkamen, und auch ein Großteil des Repertoires (Ankündigung auf dem Theaterzettel: „Kassastück des Wiener Hofburgtheaters“). Budapest, wo kulturpolitische Richtlinien festgelegt wurden (und Buda durch seine deutsche Tradition). Andere „Provinzstädte“ der Monarchie: Olmütz, Klagenfurt, Temesvar (Repertoire, sozialer Rahmen, dieselben Theatergesellschaften).

Aspekte der Forschung: 1. Theateralltag und besondere Ereignisse. Chronologie der Ären der einzelnen Direktoren. 2. Erforschung von Künstlerkarrieren und vom Transfer des künstlerischen Personals innerhalb der Monarchie. 3. Quantitative Spielplan-forschung, einschließlich der sich wandelnden Verhältnisse in und unter den Sparten. 4. Kulturpolitische Zusammenhänge: Tätigkeit der munizipalen Theaterkommission, kulturpolitische Richtlinien aus Budapest, Pressestimmen (deutsche, ungarische und slowakische Presse). 5. Wandlungen des (Musik-)Theaters als bürgerliche Kulturinstitution – Modellfall Provinzstadt (Lokalpatriotismus des Publikums, Provinzstadt versus Metropole). 6. Musiktheater als Spiegel von Identitäten und als Medium kollektiver – sozialer sowie nationaler – Repräsentation.

Probleme: Quellenbestände sind fragmentarisch. Die Sammlungen der Theaterzettel sind unvollständig. Das erhaltene Bildmaterial oft beschädigt. Nachlässe der Theaterdirektoren nur zum kleinen Teil erhalten. Damalige Rezensenten gewähren uns kaum ein Gesamtbild der Vorstellung, konzentrieren sich auf die Sänger/Darsteller. Theaterfotos sind gestellt, oft im Atelier entstanden. Bis vor kurzem dominierende zurückhaltende Einstellung der meisten slowakischen (Theater-)Historiker zur anderssprachigen Vergangenheit unserer Städte. Die „Geschichte des slowakischen Theaters“ wurde meistens als die Geschichte des Theaters slowakischer Zunge verstanden. Die Einstellung der Historiker hat sich inzwischen grundlegend geändert und ihre interdisziplinären Arbeiten dienen als Inspiration für Theaterforschung.