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Report for the First Interim evaluation

The role and significance of Austro-Hungarian musicians in the development of the music culture of the region of Bosanska Krajina (Bosnia and Herzegovina) in the period from 1878 -1918

The subject of research of this work is the activity of the Austro-Hungarian musicians/immigrants who were the main drivers of the musical life of Bosanska Krajina region. The concept of “musical life” involves all aspects of the music and musical activity. The work should explain the reasons, describe the course of the development of the musical life and the concrete role and significance of the military musicians and immigrant musicians in that process. During research so far, the aim of the research - to establish the role and significance of Austro-Hungarian musicians in the development of the musical culture of Bosanska Krajina - has not changed, but the areas, the mode of action, as well as the wider field of activity of the same musicians, crystallized more clearly. It was also found that there was a mutual action and activity between the Austro-Hungarian musicians and the local music influence, that should result in creation of a wider, more general context of the development of the musical life of Bosanska Krajina region, Bosnia and Herzegovina and wider.

The goals as well as the methodological aspects of the research, set at the beginning of this research, have not fundamentally changed, but there is a constant problem with sources and available literature, where, in Bosnia and Herzegovina in particular, exist significant limitations and shortcomings. On the other hand, there are available sources outside of Bosnia and Herzegovina (Vienna, Graz), that could help reaching the planned objective.

In research so far, focus was more or less, on each one of earlier determined

aspects of musical activity:

1. Music education (music schools, music in schools)
2. Musical life in general (ensembles, concerts, performances)
 - 2.1. Singing societies
3. Military orchestras
4. Composing in Bosnia and Herzegovina (Bosanska Krajina region)

Some areas have become clarified as very important in the overall picture of the beginning and development of musical life. It has also been noted that some of them have a short-term impact on the overall image and flow of the region's musical life, while others again take on the long-term consequences and impact. Accordingly, some areas are then more elaborated than others. E.g. the education and music activities of the military orchestra are much more carefully analyzed than, for example, composition work or the local musical life. It has been established that the military orchestra and military musicians were the basis, present in almost all aspects of musical life, and the first professional approach and professional music activity in Bosnia and Herzegovina. Therefore, the role of military musicians is extremely important and needs to be carefully and thoroughly analyzed. Talking about the education and role of the same musicians in that process, along with Czech immigrant musicians - that was also a significant area that has long-lasting effects on the musical life in general, and whose immediate impact continues until today.

In the continuation of the report, each of the mentioned areas will be explained and present the current flow of research, data processing and conclusions, potential problems during the work, with clarification and forthcoming plans and further work on the same.

1. Education in Bosanska Krajina region (music in general education and music education)

Education in general in Bosnia and Herzegovina in period until 1878. was very modest and resulted in: small number of schools in general (no public schools at all), small percentage of children in schools, no music education at all. Soon after 1878., Austro-Hungarian administration establishes public schools (4 classes) with educated teachers; domestic language and German from 3rd class. The process of establishing education has been very carefully, systematically and planned carried out from the outset by the competent authorities of the monarchy.

In 1879. first Real Gymnasium was established in Sarajevo. According to the official government rapport from 1882., there was successive progress and positive opinion of population about schools and education. As important part of the strategy for education, first School for teachers was established in 1886. From 1880. several Gymnasiums, Technical schools were founded.

In Bosanska Krajina region, first Gymnasium was established in Banja Luka 1895/96, and first Female School 1898. Soon after that, in 1884. the government founded *Školski vjesnik (School news)* - an annual newspaper, published monthly, with all important dates, decisions, news, teachers, plans, curriculum, activities, and other facts regarding education. Today, complete annuals are scanned and available for researching (at the Folks and University library Banja Luka on line¹). It is valuable source regarding researching the education, because it consists all the important facts: teachers names, number of pupils, curriculum, records about activities, etc.

Music was not part of the education from the beginning. As a result of strong effort of few teachers - written suggestions and propositions to the government, and according to the Concession in 1904/05: 'It is possible to have concerts

¹ <http://nub.rs/pretrazivanje/>

activities in school for pupils and parents'.²

From that moment, teachers held private music lessons after school (piano, singing, choir) and participated actively with the pupils in musical activities performing at important school dates, holidays, etc.

Finally, music as obligatory subject was introduced in all schools from 1912/13. First music teachers (in Gymnasium and Female school) in Banja Luka were teachers educated in the 'west' (Jelica Belovic - Bernadzikowska³, Jagoda Truhelka⁴). Concert activities of schools were often, including regular activities (yearly, monthly concerts) and school presentation but also facultative activities (choirs, ensembles, etc.). There are many records about these activities in local press and regular in school annual *Školski vjesnik*. The role of school musical activities in the process of the development of the music of the Bosanska Krajina region and Bosnia and Herzegovina in general was very important because, those activities were often the only musical activities, especially in a smaller regions and municipalities.

1.1. Music education

During the Monarchy period there were no public schools of music. Music education was based on the private lessons held by the military musicians and on the activity of Czech musicians immigrants to Bosnia and Herzegovina. Unfortunately, there are no significant sources regarding the private lessons of the military musicians, except few names mentioned in memories of their pupils.⁵ After the establishment of the monarchy administration, large number of Czech musicians came to Bosnia and Herzegovina. They were professional musicians, educated in Prague or Vienna mostly, very active in local musical

² *Školski vjesnik* annual: year 12, No 4-5, 1905.

³ Jelica Belović-Bernadzikowska (1870 Osijek, Croatia -1946 Novi Sad, Serbia) was ethnographer, journalist, writer, and feminist.

⁴ Jagoda Truhelka (1864 Osijek, Croatia – 1957 Zagreb) was a writer and pedagogue

⁵ The local composer Vlado Milošević, in his letters and memories often mentions his violin teacher, military musician Heinrich Koch

life in general, but also in a process of the beginning of music education. One of the most important names was Frantisek Matejovsky⁶. He establishes first private school of music in Bosnia and Herzegovina (first in Banja Luka and later in Sarajevo). There are many records in local newspaper about his school activities: school concerts of the pupils and teachers. Matejovsky was also very active musician (pianist, conductor, composer, organizer, etc) present in almost all musical activities, events and concerts of the time in Bosanska Krajina region. Besides Matejovsky, there was also another Czech musician, cellist Josef Soukal, who actively participated in private school of music as a teacher, but also as an active musician in general. There are records and photographs about first private music (violin) school/lessons held in Prijedor⁷. It is important to mention that really interesting period regarding music education will be the period after 1918., because, that is period when first public schools of music will be established all over Bosnia Herzegovina, when first Music academy will be founded, first music institutions as well. However, in all these institutions, first professors were mostly Czech musicians immigrants with a small number of domestic musicians educated in the 'west'.

2. Musical life in Bosanska Krajina region:

Musical life in Bosnia and Herzegovina in general, considering the classical music, didn't existed at all until the monarchy period. There are records about the first classical concert held in Bosnia and Herzegovina (31st May 1881. in Banja Luka), where military orchestra performed with few soloists - military musicians and musicians immigrants. In years after that, all musical life in Bosnia and Herzegovina will be focused around military orchestra mostly, and partly on domestic societies. Since the military orchestras were the only professional musicians and therefore included in all aspects of the musical

⁶ Frantisek Matějovský (Nehanice, Czech 1871–Sarajevo, 1938)

⁷ Prijedor is second largest town in Bosanska Krajina region.

activity, their role in musical life of the time was really significant.

2.1. Singing societies

During the monarchy period domestic societies were in expansion. Although they were under strong censure by the Kallay's administration, required concession for any kind of activity, it is still possible to conclude that the monarchy period is period when so many societies were established, and active all around the Bosnia and Herzegovina⁸. Societies often had concerts alone or with other guests societies, but also very often cooperated with different soloists and military orchestras. Czech musicians had an important role in societies activities because they were their conductors, composers, soloists, etc. Several concert programs and more local newspaper review exists presenting the cooperation between the societies and the military orchestra.

3. Military orchestra

Aspects of the activities of the military orchestras in Bosnia and Herzegovina were: concerts of classical music, activities during important dates and holidays, concert activities on festivals, activities on Sundays and holidays in church, etc.⁹ However, military orchestras were very popular, played all the time, in all places around Bosnia and Herzegovina, cooperated with domestic soloists, societies.

3.1. Bosnian Herzegovinian Infantry Regiment 2 (BH IR2)

In Bosanska Krajina region was settled down BH IR2 with Kapellemeister

⁸ Many local newspaper reviews exist regarding the activities of the societies; many concessions are available in Bosnia and Herzegovina archive about establishment, important events, decisions, activities of the societies, etc.

⁹ Local newspapers write about these activities (Sarajevski list, Bosnische Post, etc.)

Eduard Wagnes.¹⁰ According to available sources, they were only short period active in Bosanska Krajina region (Banja Luka), during 1895., and later settled in Graz, where they remained active as well. During its activity in Banja Luka, Kapellmeister Wagnes composed few compositions (*Die Auszügler*, composed 1. July 1895., *Aus Neu Österreich*, composed 20. July 1895., *Mit rothem Fez*, composed 18. April 1895.) for orchestra.¹¹ Composition *Aus Neu Österreich* is based on local (Serbian and Croatian) folk elements. Unfortunately, there are no records at all in local press about their activities in Banja Luka (concerts or other activities). In spite the fact that Wagnes with BH IR2 didn't stay long time in Banja Luka, there exists several local press records about different Infantry Regiments orchestras that were instead active in the region (IR 76, IR 68, IR 33, IR 52). Quite often those military orchestras were guests from neighboring Croatia region.

Information and articles about these concerts are very short and basic but still valuable source.¹² Although Bosanska Krajina region with its center Banja Luka did not have permanent Infantry Regiment military orchestra active there, there were many concerts with military orchestras of other Infantry Regiments who provided concert activities. Musical life was therefore not so active and rich as in Sarajevo region, but still active enough to provide constant cultural events in Banja Luka and region.

3.2. BH IR2 and Wagnes in Graz

BH IR2 with Kapellmeister Wagnes was very active in musical life in Graz after return from Banja Luka. Wagnes composed many compositions devoted to his regiment that become really popular (*Die Bosniaken kommen, Gruss aus Bosnien,...*). Some of them are today still often on military orchestras

¹⁰ Regiment was established in 1895, with its bases Graz

¹¹ Original manuscripts exist in Graz archive held in Graz museum

¹² Sarajevski list, 3th January 1906.; Sarajevski list, 27th February 1918;

repertoires.¹³ Wagnes was popular and fruitful composer and conductor.¹⁴ He composed marches, waltzes, operettas, and other forms. With BH IR2 he performed many concerts, not only in Graz, but in region. They played various concert program, including compositions of Kapellmeister Wagnes (as well as folk songs, traditional songs, popular music, etc.) There are numerous press articles and critics about their concerts activity.¹⁵

BH IR2 and Wagnes were also in the middle of demonstration crisis period in Graz during the 'Badeni crisis' years. That was difficult period for them because they couldn't play constantly, their concerts were under boycott, or interrupted by the demonstrators, or strongly attacked by the local press. During crisis period there were only brief announcements about their concerts. In spite many obstructions, Wagnes and Regiment Orchestra managed to present themselves in a best manner and gets 'closer' to the audience, Graz citizens, and had become part of everyday cultural offer of town Graz.

Since May 1898., especially after 1900., Orchestra and Kapellmeister Wagnes were very popular in Graz and region and played constantly. Local newspapers were full of positive review and regular follow all the activities of the orchestra and Kapellmeister Wagnes. Although the most of musicians or even none, of BH IR2 orchestra were not actually bosnians (they were Czech musicians, Hungarians, Croatians, etc.), they performed as BH IR2 regiment, played compositions devoted to them and were known as 'Bosniakes', and created with Wagnes part of the music history of Graz.

4. Composing in the region of Bosanska Krajina:

Compositional activity in Bosnia and Herzegovina until the middle of the 20th century was occasional and non-systematic due to the lack of cultural and

¹³ *Bosniaken kommen* is official march of Villach regiment today

¹⁴ Complete manuscripts of Kapellmeister Wagnes are held in Graz museum, part of Graz archive. Most of them were never published, still in original manuscripts in boxes.

¹⁵ There are several hundred pages with concert reviews available on ANNO

educational institutions and professionally educated domestic musicians. Therefore, foreign musicians, mostly Czechs, had a significant role as composers. Professionally educated, they acted on the ground of Bosnia and Herzegovina, thus represented the beginning of a national compositional style expressed in a combination of "western" education and local, folklore inspiration.

According to available sources, first active composer in Bosanska Krajina region was Milena Mrazovic.¹⁶ Although her opus was modest, just a few pieces for the piano, her compositions are the earliest composed pieces in Bosnia and Herzegovina. She was significant person in musical, and overall cultural development in Bosnia and Herzegovina (active as pianist, organizer, sponsor). She composed: Württemberg Marsch op. 10, Osmanische Mazurka op. 11 and Bosnia. Polka Françaize.

The most important composer and generally musician was Czech musician Frantisek Matějovský. He was very active as conductor, music teacher, concert organizer, composer, accompanist. He cooperated with all the societies actively as composer and conductor. Matejovsky composed around 130 compositions of the various forms: vocal music, instrumental music, vocal-instrumental music, chamber music, music for theatre, solo songs, choir compositions, church music, many arrangements of folk and other songs, etc. His music is in a late-Romantic style of a kind present in South Slavic countries in the early 20th century with often use of traditional folk elements of the different nations of Bosnia and Herzegovina, creating so-called 'national style'. His legacy is in Historical Archive Sarajevo (16 boxes, uncomplete and unsorted) Most of his compositions were never published and/or recorded.

Conclusion:

On the basis of all available researched sources is possible to conclude that complete musical life in Bosanska Krajina region and Bosnia and Herzegovina,

¹⁶ Milena Mrazovic (Bjelovar 1863 - Vienna 1927), was first woman journalist in BH, editor and publisher of *Bosnische Post*, writer, very active in organization of all kind of cultural activity;

started with the Austro-Hungarian monarchy administration, and from the early beginning, the first classical concert through further development and activity in all spheres of music - was strongly, directly or indirectly either, under the 'western' influence. Directly: through the constant direct presence and activity of the military orchestras, military musicians, as well as Czech musicians - all very active in musical life and education. Indirect impact of the 'west' was through the activity of the domestic musicians, who were mostly educated in the 'west' : Vienna, Prague... and who were later active in music education and musical life, providing therefore long lasting Western influence that exists still today. It is also possible to conclude that the significant role of the monarchy musicians was also in establishing professionalism in music in Bosnia and Herzegovina.

Further plan and activity:

All recently collected materials should be carefully analyzed, sistematized and classified (Wagnes's manuscripts, ANNO press, local domestic press, photographs, concert programs, school teachers, pupils names, etc) in order to bring out more detailed conclusions regarding all spheres of musical life:

how many teachers, pupils, school concerts were there, where did they play and which program;

creation of database of the names of musicians - Czech and others;
cooperation between military orchestras and societies - their programs, soloists...;

Eduard Wagnes activity with BH IR2 - systematization of concert programs, critics, his compositional style, influence of the Bosnia and Herzegovina folklore in his compositions, the reception of the same in Graz and region.

Analyze of available sources about Trapist monastery musical activity.

The results of all analyses and conclusions should create general image of musical life of Bosnia and Herzegovina (Bosanska Krajina region).

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