

Špela Lah

# Nemško glasbeno gledališče v Ljubljani (1875-1914)

Doktorska disertacija »Nemško glasbeno gledališče v Ljubljani (1875-1914)« kronološko in znanstveno dokumentira glasbeno-gledališko poustvarjalnost na Slovenskem v zadnjem obdobju njenega delovanja in je prva tovrstna študija. Osrednji namen raziskave je odpraviti veliko belo liso v poznavanju glasbenega življenja v Ljubljani v poznem 19. stoletju, hkrati pa osvetliti čas slovensko-nemškega sobivanja v ljubljanskem Deželnem gledališču. V tem času se je Ljubljana razvijala v kulturno središče slovenskega etničnega ozemlja, na katerem so imeli vedno večjo vlogo različni nacionalni interesi. Postopoma sta se krepila kulturni razvoj Slovencev in njihova politična samozavest. Pričujoča študija, namenjena nemški poustvarjalni umetnosti pri nas, zato ne more spregledati sočasnega prebujenja na slovenski strani, katere prispevek je omogočilo novo, v prelomnem letu 1892 zgrajeno Deželno gledališče. Na ta način se lahko glasbeno-gledališko življenje predvojnega obdobja strne, smiselno poveže in objektivno prikaže, saj je bilo operno življenje tedanje Ljubljane prav zavoljo slovenske dejavnosti, ki je dala tej zvrsti poseben poudarek, neprimerno bolj bogato in razvejano.

Pri kritičnem ovrednotenju delovanja gledališke institucije je temeljno izhodišče raziskave profil posameznega podjetnika, ki je gostoval v Ljubljani. Ljubljansko Deželno gledališče je bilo domena deželnega odbora, ki je institucijo oddajalo v najem tujim gledališkim podjetnikom. Podjetniki, ki so se v obravnavanem obdobju zvrstili na direktorskem mestu v Ljubljani, so bili večinoma solidni gledališčniki iz manjših krajev tedanje Avstroogrske monarhije, saj finančna shema deželnega proračuna ni zagotavljala subvencij, ki bi omogočale uspešno delo večjim gledališkim družbam.

Razprava se osredotoča na umetniške sposobnosti angažiranih solistov in posameznih dirigentov, pa tudi orkestra, zboristov in režiserjev – njihova skupna ustvarjalnost se je izkazala za pomemben dejavnik za doseg ravnih gledaliških oziroma opernih prireditev ter gledališkega podjetja samega. Neposredno so odločali o kakovosti predstav in s tem o uspešnosti posamezne sezone ter pogojevali odziv obiskovalcev. Raven interpretacije je pogosto sicer vprašljiva, saj je splošna ocena uprizoritev mogoča le na podlagi kritičnih zapisov, katerih objektivnost je lahko relativna. Na ljubljanski oder je namreč stopilo le malo takih, ki bi z vidika sodobne glasbeno-zgodovinske stroke sodili med mednarodno priznane glasbene osebnosti in bi našli svoje mesto v obstoječi leksikalni literaturi. Raziskava je pokazala, da so bili njihovi dosežki na ravni provincialne gledališke prakse.

Pomemben vir v raziskovalnem procesu je bil odziv kritike, ki odraža družbeno razumevanje gledališča in odnos javnosti. V obravnavanem obdobju se je razvila že do te mere, da nudi vpogled v glasbeno življenje tedanje Ljubljane ter omogoča ustrezno presojo in ovrednotenje delovanja institucije. Iz časopisnih odrezkov lahko

ugotovimo splošno raven uprizoritev, razberemo imena vodilnih poustvarjalcev in oblikujemo programsko shemo, kar bi bilo zaradi pomanjkljivo ohranjenih virov neizvedljivo.

Pričujoča razprava je namenila posebno pozornost rekonstrukciji glasbeno-scenske reprodukcije, ki je omogočila umestitev glasbeno-gledališkega življenja tedanje Ljubljane v širši evropski prostor. Pokazalo se je, da je programska shema ustrezala provincialni gledališki praksi. Vodilna zvrst je bila opereta, ki je polnila gledališki avditorij in blagajno. Poleg te vedre, lahko umljive in pomljive glasbene produkcije je imela opera posebno mesto. Kot izjemen dogodek je pritegnila, še zlasti, če je bilo javno znano, da je angažiran sposoben vodilni operni kader. Pa vendar. Medtem ko so operete privabljale občinstvo tudi več večerov zapored, je uprizoritev opernega dela sicer vzbudila zanimanje, vendar je to po reprizi ali dveh pogosto povsem zamrlo. Tako ni presenetljivo, da so nemške družbe gojile opero le priložnostno.

Slogovnega odmika od ustaljene prakse preteklih desetletij nemška operna poustvarjalnost v Ljubljani do prve svetovne vojne ni doživela. Med deli operne zvrsti so na nemškem repertoarju prevladovali uspešnice italijanskih, nemških in francoskih avtorjev. Ljubljanska praksa je bila povsem primerljiva z drugimi sorodnimi institucijami, na primer z linškim in celovškim opernim gledališčem, do določene mere celo z večjo in uspešnejšo graško operno hišo. Skladatelj slovenskega porekla na nemških sporedih v obravnavanem obdobju ne zasledimo – njihova dela so na ljubljanskem gledališkem odru zazvenela šele z vstopom slovenskega Dramatičnega društva na glasbeno-gledališko sceno.

Na podlagi celovitih in sistematičnih dejstev sta nastala kronološki pregled in oris delovanja nemškega gledališča. Omogočila sta kritično presojo o njegovem delovanju in ovrednotenje njegovega pomena za razvoj glasbenega življenja v Ljubljani poznega 19. S tem je zapolnjena velika vrzel v poznavanju glasbeno-gledališkega življenja pri nas in strnjeno obsežno poglavje v zgodovini poustvarjalne umetnosti na slovenskem ozemlju.

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# German Musical Theatre in Ljubljana (1875-1914)

*The doctoral dissertation »German Musical Theatre in Ljubljana (1875-1914)« chronologically and scientifically documents musical-theatrical work in the Slovenian territory in the last period of its activity, and is the first study of this kind. The main purpose of the research is to clear all doubts regarding musical life in Ljubljana in the late 19th century, and at the same time shed light on the period of Slovenian-German co-existence in Ljubljana Provincial Theatre. During this period, Ljubljana evolved into a cultural centre of the Slovenian ethnic territory where various national interests played an increasingly important role. Cultural development of Slovenes and their political self-confidence gradually enhanced. Therefore, this study, dedicated to German performing art in the Slovenian territory, cannot ignore concurrent Slovenian awakening, whose contribution was enabled by a newly-established Provincial Theatre built in the turning-point year of 1892. In this way, the pre-war musical-theatrical life can be condensed, appropriately linked and objectively depicted, since the opera life of the then Ljubljana was, due to the Slovenian activity which gave a special emphasis to this genre, significantly richer and more diverse.*

*The critical overview of activities performed by the theatrical institution is based on the profile of an individual entrepreneur who was staying in Ljubljana at the time. The Ljubljana Provincial Theatre was in domain of the Provincial Committee which rented the institution to foreign theatrical entrepreneurs. The entrepreneurs who in this period held position of Director in Ljubljana were mainly solid theatre workers coming from smaller towns of the then Austro-Hungarian Monarchy, since the financial scheme of the provincial budget could not ensure subventions to enable successful work to larger theatrical companies.*

*The discussion is focused on artistic abilities of engaged soloists and individual conductors, as well as of the orchestra, choir singers and directors – their shared creativity turned out to be an important factor necessary to attain the level of theatrical or opera performances and the theatrical company itself. They directly decided on the quality of performances and, consequently, on the success of individual season, and influenced the response of visitors. The level of interpretation is often questionable, since the general assessment of the performance can be made only on the basis of the records made by critics, whose objectivity may be relative. The theatre stage in Ljubljana hosted only few artists who could, from the contemporary musical-historical point of view, be considered as internationally recognized musicians who could find their place in the existent lexical literature. The research has shown their achievements were at the level of the provincial theatrical practice.*

*An important source during the research process was the response of critics reflecting the public understanding of theatre as well as the public attitude. During that period, the critique developed to the extent which allows an insight into the musical life of the*

then Ljubljana and enables an appropriate judgment and assessment of the activities performed by the institution. Newspaper articles make it possible to determine the general level of performances, as well the names of the leading performing artists, thus developing the programme scheme which would be otherwise impossible due to the lack of preserved sources.

The discussion gives a special attention to the reconstruction of the musical-scene reproduction, enabling the placement of the musical-theatre life in the then Ljubljana in a wider European context. The results show that the programme scheme corresponded to the provincial theatre practice. The leading genre was the operetta which filled the theatre auditorium as well as the box office. In addition to this light and easy to remember musical production, the opera held a special place. It attracted audience as an extraordinary event, especially if it was publicly known that competent leading opera personnel were engaged. Nevertheless, while operettas managed to attract crowds several nights in a row, the opera did arouse an interest which, however, significantly decreased following one or two reprises. Therefore, it is not surprising that German companies dealt with opera only occasionally.

By World War I, the German opera performing art in Ljubljana had not experienced a style deviation from the standard practice used in the previous decades. The German opera genre repertoire included mainly successful works of Italian, German and French authors. The Ljubljana practice was completely comparable to other related institutions, such as the Linz and Klagenfurt opera theatres, and to certain extent also to a larger and more successful opera house in Graz. In this period, Slavic composers did not appear in German repertoires – their works entered the Ljubljana theatre stage only with the appearance of the Slovenian Drama Association at the musical-theatrical scene.

On the basis of comprehensive and systematic facts, a chronological review and depiction of activities performed by the German theatre were made, which enabled a critical judgment of the theatre's activities, as well as the assessment of its importance for development of musical life in Ljubljana in the late 19th century. This filled a lacuna in the knowledge and understanding of the musical-theatrical life in the Slovenian space, and condensed an extensive chapter in the history of performing art in the Slovenian territory.

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