

THE INFLUX OF BOHEMIAN VIOLINISTS TO SLOVENIA AND CROATIA UP TO THE 1920s

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Abstract

The ethnic territories of Croatia and Slovenia have always been transitional geographic zones that were open to various kinds of cultural and musical migrations and meetings of various musical traditions. One of the most important groups of immigrant musicians was the Bohemians that appeared in Croatia and Slovenia towards the end of the eighteenth century. From the beginning of the nineteenth century until the 1920s, about ninety musicians (violinists) originating from Bohemia were active as violin teachers, orchestra members (concertmasters and conductors), and military music directors that significantly shaped musical life in several cities and towns in Croatia and Slovenia.

The most important group of these was the Prague violinists (violin alumni of the Prague Conservatory), whose representatives Václav Huml and Jan Šlais were the founders of the Zagreb and Ljubljana violin schools, respectively.

Keywords: Music migration, Bohemian musicians, Prague violinists, Prague Conservatory, military music directors, conductors, Václav Huml, music in Croatia, music in Slovenia

Ključne riječi: glazbene migracije, češki glazbenici, praški violinisti, praški konzervatorij, ravnatelji vojne glazbe, dirigenti, Václav Huml, glazba u Hrvatskoj, glazba u Sloveniji

Introduction

Croatian and Slovenian ethnic territories have always been transitional geographic zones that were open to various types of cultural and musical migrations

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and meetings of various musical traditions. During the eighteenth century, Italian musicians inhabited the Croatian Littoral, whereas the continental part of Croatia experienced immigrations first by Austrian and later Bohemian musicians. They appeared in Croatian territory at the end of the eighteenth century.¹ The situation in Slovenia was very similar; in the seventeenth and eighteenth centuries the musical impetus came mostly from the neighboring Italian lands, or from the highly Italianized musical centers in the Habsburg Monarchy. This changed from roughly the mid-eighteenth century, when many proficient musicians came from other, non-Slovenian speaking realms of the monarchy, especially from the Czech lands. Most professional musicians at the time were able to play violin. A number of these musicians regularly moved between Slovenia and Croatia, due to their geographical proximity.

It must be noted that Croatia and Slovenia were not the only European territories to which Bohemian violinists immigrated. The phenomenon of Bohemian musicians' extensive migrations across Europe was already taking place at the end of the seventeenth century. Second in number only to Italians, Bohemian musicians formed the largest group of foreign musicians at the courts of Germany and other European countries in the seventeenth century. Also later, between 1740 and 1810, almost half of the professional violinists originating from Bohemia were active abroad; for this reason, Bohemia was called the »Conservatory of Europe«. Until the end of the eighteenth century, violinists originating from Bohemia were mostly active at various court music chapels in Mannheim, Berlin, Dresden, and elsewhere. In addition to the German lands, many violinists made a name for themselves in other European cities, such as Venice, Milan, Padua, London, Vienna, Budapest, Dublin, St. Petersburg, Warsaw, and Paris. Many of them are celebrated in music history as famous virtuosos and composers, important teachers, and even as founders of national violin schools.² Bohemian musicians not only made their way into significant positions in large centers: they were also active as music teachers or music promoters in smaller European villages and towns and markedly influenced musical life there as well.³

¹ Vjera KATALINIČ: Migration and Cultural Transfer in Transformation: Czech Musicians in the 19th-century Croatian Lands, in: Rūta Stanevičiūtė and Rima Povilionienė (eds.): *Sociocultural Crossings and Borders: Musical Microhistories*, Vilnius: Lithuanian academy of Music and Theatre, 2015, 36.

² These included: Heinrich Ignaz Franz von Biber (1644–1704), Franz Benda (1709–1786), Georg Anton Benda (Jiří Antonín Benda; 1722–1795), Wenzel Pichl (Václav Pichl; 1741–1805), Johann Baptist Wanhal (Jan Křitel Vaňhal; 1739–1813), Paul Wranitzky (Pavel Vranický; 1756–1808), Anton Wranitzky (Antonín Vranický; 1761–1820), Antonín Kammel (1730–1784), and Johann Wenzel Stamitz (Jan Václav Stamic; 1717–1757).

³ Maruša ZUPANČIČ: At the Crossroads of European Violin Heritage: The Migration of Prague Violinists throughout Europe from the Beginning of the Nineteenth Century up to the 1880s, *Hudební věda*, 55 (2018) 1, 5–7.

Military musicians represent an important group of Bohemian musicians; they formed seventy-five percent of the musicians in Austrian military bands. In 1835, string instruments joined the military bands, and as a result a great many of their musicians were violinists.⁴ They were broadly educated and skilled musicians: composers, orchestra directors (*Kapellmeister*), performers, and music teachers, and were often also active in civilian music institutions or as private music teachers. Many of these violinists were alumni of the Prague Conservatory or other Bohemian music schools. Several of them travelled with their bands to Slovenia and Croatia. Some even decided to settle there and continue their musical careers as civilians, as will be presented later in the text.

The Prague Conservatory and its violinists' contributions in Europe

At the turn of the nineteenth century, due to the extensive emigration of the best local musicians, the closure of many monasteries, and the weakening of the economic and social position of the nobility in the Czech lands, there was a lack of high-quality orchestral performers. These musicians were especially needed in the theater orchestras. In 1810 twenty-two noblemen and patrons of music founded the Union for Music Promotion in Bohemia (*Jednota pro zvelebení hudby v Čechách*). The aim of the association was to establish a music school that would employ accomplished local and foreign artists, whose duty it would be to train musicians for the orchestras. These efforts bore fruit at the beginning of 1811, when nine music teachers were employed at the new school, which was called the Prague Conservatory.

The scarcity of orchestral players was the result of prior emigrations but, ironically, the devised solution of a local conservatory led to a repetition of the phenomenon of extensive emigration of talented and skilled musicians. The local music market once more became too small due to the »overproduction« of excellent and well-trained violinists and other musicians, and they had difficulty finding suitable and well-paid jobs in their homeland. Thus, attracted by prospects abroad, most of the talented and promising Prague violinists in the first half of the nineteenth century emigrated throughout Europe, particularly within the Habsburg Empire. However, Prague-trained violinists were not the only violinists from Bohemia that significantly influenced musical life in Europe. There were many others from the Czech lands that studied violin elsewhere in Europe, and later became very successful violin virtuosos and composers.⁵

⁴ Eva VIČAROVÁ: 19. století – »zlatý věk« rakouské vojenské hudby, in: Jitka Bajgarová (ed.): *Vojenská hudba v kultuře a historii českých zemí*, Prague: Etnologický ústav Akademie věd České republiky, 2007, 24, 27.

⁵ These included Joseph Strauss (1793–1866), Anton Schindler (1795–1864), Leopold Jansa (1795–1875), Joseph Benesch (Josef/Jožef/Giovanni Beneš; 1795–1873), Joseph Labitzky (1802–1881), Moritz Schön (1808–1885), Heinrich Wilhelm Ernst (1814–1865), Wilma Neruda (Wilhemine Maria Franziska

From the beginning of the nineteenth century up to the 1920s, the »Prague violinists« (alumni of the Prague Conservatory) were the most important group of Bohemian violinists. In the first half of the nineteenth century they became members of the estates theater (*Ständische Theater*) orchestras in Linz, Graz, and Budapest and the Theater on the Vienna River (*Theater an der Wien*), Leopoldstadt, and Josefstadt theaters in Vienna. They also found positions outside the empire at places such as the Königsstadt Theater (*Königsstädtisches Theater*) in Berlin. Some were eventually elevated to the very prestigious and respected position of music director (*Kapellmeister*), definitely a mark of success for professional musicians at the time. Many of them joined the ranks of the most prominent violinists of the time in the prestigious Vienna Imperial Opera and Vienna Imperial Music Chapel.

In the second half of the nineteenth century the Prague violinists' roles and their migration routes changed. They still mostly emigrated to cities within Austria-Hungary and the German Empire, but others also settled in the regions of Galicia and Bukovina, which were part of Austria-Hungary until 1918, and in the neighboring Russian Empire, where they found work mostly in the cultural centers of St. Petersburg and Moscow. They were active as concertmasters, violin pedagogues, virtuosos, chamber music promoters and performers, and organizers of musical and cultural life in numerous European cities. They markedly influenced violin music and practice as well as musical development in the second half of the nineteenth century. As a group, they became one of the most important and respected schools of violin pedagogues in Europe. Until the 1880s they were active as violin teachers at the music conservatories in Moscow, Samara, Naples, Leipzig, Cologne, Dresden, the Stern Conservatory and College in Berlin, and at music schools such as the Music Associations in Linz and Graz, the Philharmonic Society in Ljubljana, the Russian Music Society in Kiev and Kharkiv, the Helsinki Music Institute (later the Sibelius Music Academy), the Augsburg Music School and others. As concertmasters, they served in the most prominent European orchestras of the time in Leipzig, Berlin, Cologne, Paris, Helsinki, Amsterdam, Rotterdam, Salzburg, Odessa, Wrocław, and many others. They were among the most significant chamber music promoters in Linz, Salzburg, Ljubljana, Moscow, Leipzig, Berlin, and Bremen. They founded string quartets, piano trios, and other ensembles and were members of famous chamber ensembles, such as the Joachim String Quartet, the Moscow Quartet, the Gewandhaus String Quartet, the Brodsky Quartet, the Arensky Piano Trio, and many others. They often premiered new chamber compositions by renowned composers such as Tchaikovsky. In addition to the important musical centers to which Prague violinists mostly migrated, some individuals also migrated to cities of secondary musical importance all over Europe. These included the numerous musicians that worked as the military music directors mentioned above.

Neruda; 1838–1911), Bertha Brousil (Berta Brousilová; 1842–1919), Josef Hiebsch (1854–1897), Eugen Grünberg (1854–?), and many others.

From the end of the nineteenth century until the First World War, although Prague violinists still migrated to the German Empire, they now primarily moved to Slavic lands, including the Russian Empire, Slovenia, and Croatia. The reasons for this change can be found in the awakening of national consciousness in individual Slavic countries, in a strengthening of the Slavic Alliance, and in the need for quality musicians in those musically developing regions. To the migration stream to Europe a second stream was added, namely to the United States. It began in the 1890s and lasted up to the outbreak of the First World War. The spread of the Prague violinists across Europe and to the United States gradually slowed between the two world wars. For over one hundred years, they had trained new generations of violinists throughout Europe, and contributed to the spread of this strand of violin pedagogy, which was then further developed by local descendants and successors.⁶

Bohemian violinists in the Slovenian lands up to 1920

In eighteenth-century Slovene lands, violin playing was fostered mainly by monastic orders, cathedral orchestras, and the local aristocracy.⁷ One of the earliest mentions of the Bohemian musicians in the Slovene lands is from 1720, with the record of *Bohemus* Joseph Wenzel Götzl (Josef Vencelj Götzl; ?–1723), musician (*ludi, chorique magister ecclesiae cathedralis*) at the Ljubljana cathedral. He originated from Litoměřice, studied in Prague, and died in Ljubljana in 1723.⁸ There were more Bohemian musicians in the Slovene lands from the 1760s onwards. They were active as violinists, organists, and composers in various churches and monasteries. One of these was Mauritius Poehm (Josephus Antonius Poehm; 1745–1803), a Franciscan friar and musician who came to the Slovene lands from Bohemia and entered into the order in Kamnik in 1763. He spent most of his life in monasteries in Slovenia; in Kamnik, Ljubljana, and mainly Novo Mesto. He settled there in 1774, serving as organist, teacher at the lyceum, and guardian of the community.⁹ In addition, he was also the owner of a music collection, which has been preserved in Novo Mesto and contains transcriptions of compositions written

⁶ Maruša ZUPANČIČ: At the Crossroads of European Violin Heritage: The Migration of Prague Violinists throughout Europe from the Beginning of the Nineteenth Century up to the 1880s, 9–40.

⁷ Maruša ZUPANČIČ: The Journeys of Violin Handbooks to the Slovenian Lands and their Interactions in the Eighteenth Century, *De musica disserenda*, 11 (2015) 1–2, 280; Maruša ZUPANČIČ: Violinism in the Territory of Present-Day Slovenia in Tartini's time, *De musica disserenda*, 10 (2014) 1, 141–148.

⁸ His duty was to support four singers and teach singing. See Janez HÖFLER: *Glasbena umetnost pozne renesanse in baroka na Slovenskem*, Ljubljana: Partizanska knjiga, 1978, 90; Dragotin CVETKO: *Zgodovina glasbene umetnosti na Slovenskem*, vol. 2, Ljubljana: Državna založba Slovenije, 1959, 307.

⁹ Radovan ŠKRJANČ: P. Mavricij Pöhm – Glasbeni migrant? Prispevek k poznavanju življenja in dela Frančiškanskega glasbenika na Slovenskem v drugi polovici 18. stoletja, *De musica disserenda*, 12 (2016) 2, 59.

by Bohemian composers and violinists such as Johann Baptist Wanhal (Jan Křitel Vaňhal; 1839–1813) and Antonín Kammel (1730–1784/1785).¹⁰ Similar situations existed in many other places throughout Europe, including Croatia, where the legacy of the Bohemian violinist-composers is even richer. It shows that as early as the eighteenth century, Bohemian violin compositions reached places far away from the most important European musical centers and they were also most likely performed there.

The other Bohemian musician known is Mathias Jellinek (Gellinek), known primarily for being one (of possibly two) users of the first edition of Mozart's violin handbook (*Violinschule*) in Komenda. Between 1760 and 1762 and from 1765 onwards, Jellinek was a music teacher and conductor of the choir and orchestra in Peter Pavel Glavar's seminary for boys.¹¹ The first Bohemian violinist present in this region was Franz Dussek (František Benedikt Dusík; 1765–1817).¹² From 1790 he was active in the Bishop's Chapel in Ljubljana as a violinist, and between 1794 and 1799 also as an organist. He wrote numerous compositions, including violin sonatas that have been preserved in musical archives throughout Europe.

At the beginning of the nineteenth century a need for various musicians emerged in Ljubljana. These musicians were needed mostly in the Bishop's Chapel, Estates Theater, and Philharmonic Society. Efforts to promote music studies bore fruit in 1806, when the Ljubljana Cathedral founded its music school, setting the example for the Public Music School and the Philharmonic Society Music School, which were founded a few years later. Qualified local music teachers were rare, and thus most of these schools' teachers came to Slovenia from abroad. The earliest information about Bohemian violin teachers in Slovenia appears at the beginning of the nineteenth century. The Bohemians were active in Ljubljana and some

¹⁰ The compositions *Sei duetti a Due Violini*, Op. 28 (Ms. Mus. 291) by Johann Baptist Wanhal and *Six Sonates. Quatre a deux violons. Deux a violon et alto viololo* (Ms. Mus. 346) by Antonín Kammel are preserved in the Franciscan Monastery in Novo Mesto.

¹¹ A copy of the first edition of Mozart's *Violinschule* is preserved in the Peter Pavel Glavar Library in Komenda near Ljubljana. It is most likely that Mozart's handbook reached Komenda soon after its publication in 1756. Besides Mathias Jellinek, the other possible user of Mozart's *Violinschule* could have been the composer Jakob Suppan (Jakob Frančišek Zupan; 1734–1810), who replaced Jellinek in his position between 1762 and 1765. See Maruša ZUPANČIČ: *The Journeys of Violin Handbooks to the Slovenian Lands and their Interactions in the Eighteenth Century*, 284; Radovan ŠKRJANC: *Jakob Frančišek Zupan (1734–1810)*, in: Metoda Kokole (ed.): *Zgodovina glasbe na Slovenskem*, vol. 2, Ljubljana: Založba ZRC, forthcoming.

¹² Franz (František) Benedikt (Josef) Dussek (Dusík, Dussik, Dusseg, Dusech, Dusseck, Dussig, Duschek, Dusek, etc.) was born on March 22nd, 1765 in Čáslav. He was taught music by his father at the Cistercian monastery at Žd'ár nad Sázavou and the Emauzy Benedictine monastery in Prague. Later he went to Italy, where he performed as violinist, cellist, and pianist in theatres in Mortara, Venice, and Milan. In 1790, he joined the Bishop's Chapel in Ljubljana, where he spent the next ten years as violinist, organist, and music director. Shortly after the foundation of the Ljubljana Philharmonic Society [*Philharmonische Gesellschaft*] in 1794 he became a member and one of its leading musical figures. See Matjaž BARBO: *František Josef Benedikt Dusík*, Ljubljana: Filozofska fakulteta, 2009, 119.

other villages and towns, mainly in the Littoral.¹³ In 1816, Franz Sokol (Franciscus/Franc Sokoll; 1779–1822) was the first teacher employed at the Public Music School in Ljubljana, where he taught various instruments, including violin. At the same time he was an active soloist and a composer, and performed at a few Philharmonic Society concerts.¹⁴ He came to Ljubljana from Klagenfurt, where he was a music teacher, composer, and military music director.¹⁵ Sokol was succeeded by the Prague Conservatory alumnus Gašpar Mašek (Caspar/Kaspar Maschek; 1794–1873),¹⁶ who came to Ljubljana from Graz in 1820. He was active as music director at the Estates Theater and soon become the main music figure in Ljubljana. In the National and University Library, Mašek's manuscript of *Variationen für die Violine mit oder ohne Forte-Piano Begleitung über ein Thema aus Donizettis Oper: Lucia di Lamermoor*, Op. 77 has been preserved.¹⁷ During that time a few other music teachers were teaching violin in the Littoral, namely Jan Slavík (Ignatius/Janez Slavik; 1787–1842),¹⁸ Wenceslaus Wenzel (1784–1835),¹⁹ and Josef Procházka (Josip/Giuseppe Prochazska/Prohaczka; 1790–?).²⁰ Another interesting musical figure from

¹³ They were music teachers, teaching several music instruments (including violin), and music theory as well.

¹⁴ Franz Sokol was born on November 27th, 1779 in Sadská to Ferdinand and Anna Sokol. See SOA Praha, Sadská 06, B: 1767–1784, fol. 297.

¹⁵ Viktor STESKA: Javna glasbena šola v Ljubljani od leta 1816–1875, *Cerkveni glasbenik*, 52 (1929) 3/4, 53; Dragotin CVETKO: *Zgodovina glasbene umetnosti na Slovenskem*, Vol. 2, 125.

¹⁶ Gašpar Mašek was born on January 6th, 1794 in Prague. He was taught music by his father Vincent Mašek, who was a piano virtuoso and a pedagogue. Mašek studied violoncello at the Prague Conservatory between 1811 and 1815. From 1812 until 1815, he was a military music director and his father's assistant at the Church of St. Nicolas in Prague. In 1819, he was the music director of the Estates Theater in Graz, and one year later he moved to Ljubljana, where he became the music director of the Estates Theater there. As a music teacher, he was active in the Public Music School and the Philharmonic Society Music School in Ljubljana. He wrote numerous compositions (also for violin) that are preserved in the National and University Library in Ljubljana. He died on May 13th, 1873 in Ljubljana. See Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880, fol. 3; Josip MANTUANI: Mašek, Gašpar, *Slovenski biografski leksikon*, <https://www.slovenska-biografija.si/oseba/sbi352611/> (accessed February 3rd, 2019).

¹⁷ The composition was written around 1840 and it was owned by the Ljubljana merchant Johann Evangelist Wutscher (1804–?).

¹⁸ Jan Slavík (Ignatius/Janez Slavík) was born on July 2nd, 1787 in Neustupov. He emigrated from Bohemia to Slovenia in 1814. He was a music teacher in several villages, and towns: Trnovo, Ribnica, Vipava, Ajdovščina, Črni Vrh nad Idrijo, and Postojna. He wrote numerous compositions, and died on September 1st, 1842 in Postojna. See SOA Praha, Neustupov 4, B: 1763–1809, fol. 63; Dragotin CVETKO: *Zgodovina glasbene umetnosti na Slovenskem*, vol. 2, 284; Viktor STESKA: Javna glasbena šola v Ljubljani od leta 1816–1875, *Cerkveni glasbenik*, 52 (1929) 5/6, 82; Dragotin CVETKO: Slavik, Janez, *Slovenski biografski leksikon*, <https://www.slovenska-biografija.si/oseba/sbi582872/> (accessed February 3rd, 2019).

¹⁹ Wenzel was an orchestra director at the Estates Theater in Ljubljana between 1817 and 1818, then a teacher in Kočevje. He moved to Rijeka probably already in 1820, and remained there until his death in 1835.

²⁰ At least three musicians named Josef Procházka appeared in Slovenia from the 1820s until 1900s. The first one is Josef (Giuseppe) Procházka, born on February 10th, 1790 in Kováry. He was active in Slovenia at least until the 1840s. The second Josef Procházka was active in this area between 1870 and 1888. The third one was a pianist, composer, and choirmaster. He was a piano teacher and

Bohemia was Joseph Miksch (Josip Mikš; 1778–1866),²¹ who was a music teacher, organist, composer, and performer active in Kranj, Koper, and Ljubljana.

In the 1820s, the most intriguing Bohemian violinist in Ljubljana was the violin virtuoso and composer Joseph Benesch (Giovanni/Josef/Jožef Benesch/Beneš; 1795–1873),²² who was of a standard that rose above the violin dilettantism of the time. He came from Batelov in Moravia and received his first violin and music training from his father Mathias Benesch (1757–?), who was a choirmaster and music teacher. In 1812, Benesch became a teacher in Potěhy and in July 1814 he moved to Vienna, where he studied violin privately with Martin Schlesinger until 1816. Then, he became a member of Count Zinniqua's music chapel, and went on a concert tour in 1819. During the tour, he visited Ljubljana in 1820 and gave his first concert there. In January 1821, he played at the Congress of Ljubljana, and then settled for six months in Trieste. In June 1821, he returned to Vienna and on the way passed through Rijeka, Karlovac, and Zagreb, where he gave a few concerts. In September 1822, he received permission to teach violin privately in Ljubljana, and he also played violin in the Philharmonic Society Orchestra. Between 1823 and 1828, he was the orchestra director of the same orchestra, and for a short period also of the Estates Theater Orchestra. Between 1826 and 1828, he was a violin teacher at the Philharmonic Society Music School in Ljubljana. He wrote numerous virtuoso violin compositions, a few of them while residing in Ljubljana.²³ In 1832, he became a member of the prestigious Vienna Imperial Music

composer at the Music Society (*Glasbena Matica*) in Ljubljana between 1898 and 1908. See National University Library, Janez NOVAK: *Učitelji in učiteljice na Kranjskem pred letom 1869*, Ms, 1985, 359; Jernej WEISS: *Češki glasbeniki v 19. in na začetku 20. stoletja na Slovenskem*, Ljubljana: Litera, 2012, 98–99.

²¹ Miksch was born on November 14th, 1778 in Nové Město. He served as the private teacher of Baron Hallerstein, and then four years an assistant in Langenau. Between 1806 and 1814, he was an organist in Kranj, in 1814 a music teacher in Ljubljana, and from 1817 school principal in Koper. He spent his retirement in Ljubljana. He was a skilled pianist and organist, and he also played violin, clarinet, and bassoon. He wrote several compositions, some of which were performed on the concert stage of the Philharmonic Society. See Stanko PREMRL: Mikš, Josip, *Slovenski biografski leksikon*, <https://www.slovenska-biografija.si/oseba/sbi367927/> (accessed February 3, 2019).

²² Ferdinand LUIB: Biographische Skizzen hier lebender Kompositoren, Virtuosen und Musikalischer Schriftsteller Joseph Benesch, *Wiener allgemeine Musik-Zeitung*, 8 (1848) 58, 229–230; Bohumír ŠTĚDRŮN: Beneš, Josef, *Česko slovenský hudební slovník osob a institucí*, vol. 1, Prague: Státní hudební vydavatelství, 1963, 81–82; Vladimír HELFERT: Beneš, Josef, *Pazdírkův hudební slovník naučný*, vol. 2, Brno: Nakladatelství Ol. Pazdírek, 1937, 65; Emanuel MELIŠ: Beneš, Josef, *Slovník naučný*, vol. 1, Prague: Nakladatelství Kober a Markgraf, 1860, 613; *** Slovník powěstných jmen [Josef Beneš], *Květy. Národní zábavník pro Čechy, Morawany a Slowáky*, September 24th, 1835, 387.

²³ In the National and University Library in Ljubljana, three of Beneš's violin compositions have been preserved: *Premier Concertino pour le Violon avec accompagnement d'Orchestre ou de Quartour*, Op. 14; *Variations brillantes sur le Choeur favori de l'Opera: »Il Crociato« de Meyerbeer pour le Violon avec accompagnement d'Orchestre ou de Quartour ou de Pianoforte*, Op. 12; *Grandes Variations sur un thème original pour le Violon avec accompagnement d'Orchestre ou de Quartour*. The hardcover on all of them features the signature of Anton Schmitt, who was a medical doctor and a member of the Bishop's Chapel. The compositions were later donated to the Philharmonic Society by the violinist, music teacher, and member of the Ljubljana Bishop's Chapel Wolfgang Schmitt. See also Primož KURET:

Chapel (*Wiener Hofmusikkapelle*) and deputy to the orchestra director of the *Hofburg Theater*. He must have been a very accomplished violinist, because he played in Vienna alongside Jan Slavík, Leopold Jansa, and Georg Hellmesberger, some of the most significant violinists of the time.

In 1856, Anton Nedved (Antonín Nedvěd; 1828–1896)²⁴ moved to Ljubljana to become director of the Philharmonic Society. He was a well-trained violinist, initially a pupil of Antonín Slavík (1782–1853),²⁵ and later a private pupil of Moritz Mildner, a violin professor at the Prague Conservatory. Even though he also taught violin at the Public Music School in Ljubljana, his main contribution to the musical life of Ljubljana was as a choral music promoter. The other Bohemian musician that left significant traces at the Philharmonic School in Ljubljana was Gustav Silvestr Moravec (1837–1916).²⁶ He came to Ljubljana in 1866, where he stayed active until 1914. He taught violin, piano, and singing, and performed at numerous Philharmonic Society concerts as a violinist and violist in chamber ensembles.

Violinist alumni of the Prague Conservatory appeared in Slovenian territory only in the second half of the nineteenth century. One of the first Prague violinists in Ljubljana was Karel Horak (1848–1915). Born in Prague, he studied violin with Moritz Mildner at the Prague Conservatory between 1861 and 1867.²⁷ He was a violist of the Bennewitz String Quartet and then moved to Ljubljana to become the first conductor of the Provincial Theater until December 1871.

The arrival of the Prague violinist Hans Gerstner (1851–1939) in Ljubljana in 1871 was a key turning point in the development of violin playing in Slovenia.²⁸ Gerstner was born in 1851 in Žlutice and studied violin with Moritz Mildner and Antonín Bennewitz at the Prague Conservatory between 1864 and 1870.²⁹ In 1870, he became a member of the German Theatre Orchestra in Prague and a member of the Bennewitz String Quartet. In 1871, he moved to Ljubljana, where he became the orchestra director of the Provincial Theatre. Between 1871 and 1919, he was

Ljubljanska filharmonična družba: 1794–1919: kronika ljubljanskega glasbenega življenja v stoletju meščanov in revolucij, Ljubljana: Nova revija, 2005, 45–46.

²⁴ Nedved was born on August 19th, 1828 in Hořovice. For a short period, he was active in the Opera Orchestra in Brno. In 1856, he moved to Ljubljana, where he was active as a music teacher and composer, but he mostly focused on vocal music. He died on June 16th, 1896 in Ljubljana. See SOA Praha, Hořovice 06, B: 1814–1850, Fol. 96; Pavel KOZINA: Nedved, Anton, *Slovenski biografski leksikon*, <https://www.slovenska-biografija.si/oseba/sbi386526/> (accessed February 3, 2019).

²⁵ Antonín Slavík was the father and violin teacher of the famous Czech violinist Josef Slavík (1806–1833).

²⁶ Moravec was born on December 31st, 1837 in Hlinsko (CZ). He died in 1916 in Vienna. See SOA ZAMRSK, Chrudim 223, B: 1836–1852, fol. 21; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem*, vol. 1, Ljubljana: Znanstveni inštitut Filozofske fakultete, 1992, 67–68, 71.

²⁷ Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880, fol. 131.

²⁸ More about Gerstner in his diary. See Jernej WEISS: *Življenje za glasbo*, Ljubljana: Litera, 2010.

²⁹ Gerstner was born on August 17th, 1851 in Žlutice (CZ). See SOA Plzeň, Žlutice 11, B: 1823–1866, fol. 191; Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880, fol. 135.

active at the Philharmonic Society, mostly as a violin teacher. During the First World War and until 1919 he was the director of the Philharmonic Society in Ljubljana. In his long career as a violin pedagogue at the Philharmonic Society, he taught numerous brilliant violinists that later worked in Slovenia and abroad. The most famous of Gerstner's violin pupils was Leo Funtek (Leon Funtek; 1885–1965). He would become a famous music figure as concertmaster in Helsinki and Stockholm. Gerstner was also very active as a performer in numerous chamber ensembles and as a soloist. He played an important role in the promotion of chamber music, still very neglected before his arrival in Ljubljana. Furthermore, Gerstner and his most prominent students premièred numerous violin compositions and brought violin performance to a completely new level.³⁰ Besides Moravec and Gerstner, another violin teacher at the Philharmonic Society in Ljubljana between 1882 and 1888 was Gerstner's schoolmate Josef Sklenář (1850–1888),³¹ who did not leave any significant traces with respect to violin playing, mainly because he was originally a bassoonist.

Although the Philharmonic Society in Ljubljana was the first organized violin teaching endeavor in Slovenian territory, it was by no means the only one. Various German music societies in Celje, Maribor, and Ptuj were active in the same effort. At the end of 1881, the Philharmonic Society (*Philharmonischer Verein*) was founded in Maribor, beginning with violin lessons in 1882. The following year, the Czech Heinrich Korel (Jindřich Korel; 1848–1909),³² became director of the school. He was an alumnus of the Prague Conservatory, where he studied violoncello between 1867 and 1870.³³ After his studies, he was a private music teacher in Graz, and a violoncellist in the Music Society Orchestra (*Musikverein*). He moved to Maribor in 1883, and two years later founded a private music school (*Gesang- und Musikschule*) there, where he taught singing, violin, violoncello, and piano.³⁴

Korel was succeeded as director of the Philharmonic Society in Maribor in 1885 by the Prague musician Adolf Binder (Adolph Binder; 1845–1901).³⁵ Binder

³⁰ Maruša ZUPANČIČ: At the Crossroads of European Violin Heritage: The Migration of Prague Violinists throughout Europe from the Beginning of the Nineteenth Century up to the 1880s, 22.

³¹ Sklenář was born on January 29th, 1850 in Hředle. He studied bassoon at the Prague Conservatory between 1864 and 1870. He died on November 22nd, 1888 in Ljubljana. See SOA Praha, Žebrák 09, B: 1841–1850, fol. 646; Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880, fol. 137; *Jahres Bericht der Philharmonischer Gesellschaft in Laibach für die Zeit vom 1. October 1887 bis 30. September 1888*, Ljubljana: Verlag der Philharmonischer Gesellschaft, 1889, 21; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem*, vol. 1, 74, 84.

³² Korel was born on July 12th, 1848 in Kosmonosy (CZ). He died on November, 1909 in Mladá Boleslav. See SOA Praha, Kosmonosy 21, B: 1843–1853, fol. 56; *Neuer Theater Almanach*, 22 (1911), 157.

³³ Haupt [...] der Schüler des Conservatorium in Prag von 1811 bis 1880, fol. 138

³⁴ Bruno HARTMANN: Mariborsko filharmonično društvo, *Časopis za zgodovino in narodopisje*, 78 (2007) 2/3, 89; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem*, vol. 1, 301.

³⁵ Binder was born on March 6th, 1845 in Buškovice (CZ). See Litoměřice, Buškovice 77, B: 1835–1851, fol. 77.

moved to Maribor in 1884 and taught violin, piano, wind instruments, and orchestral playing, and he brought many important changes to the school. One of the most significant of these was changing the violin lessons, which had previously been held in groups, into individual violin lessons. Binder was also a composer and an important chamber music promoter and performer. In addition to other pieces, he wrote several compositions for violin.³⁶

With the establishment of the Music Society (*Glasbena Matica*) in 1872, Slovenians began their efforts to develop a local violin practice. The Music Society, with its numerous branch organizations mostly influenced by Prague violinists, essentially characterized Slovenian violinism, later training the first generation of Slovenian violinists. But soon after the establishment of the music school in the 1880s, the Music Society in Ljubljana had some difficulties with its violin teachers from Bohemia, who ended up changing almost every year. These included Georg Stiaral (Jurij Štaral; 1824–1898),³⁷ Josef Wiedemann, Johann (Ivan) Drobeček (1858–1885),³⁸ Anton Sochor, Anton Kučera, and Ernst Eberhart (Arnošt Eberhart; 1866–?).³⁹ A breakthrough was achieved with the arrival of another Czech violinist in Ljubljana in 1888: Viktor Roman Moser (1864–1939). Moser was a successful violin teacher and performer in Ljubljana until 1891, when he moved to Zagreb. In 1889, he founded a string quartet in Ljubljana and contributed to the development of chamber music in the city. Moser was succeeded by Bennewitz's pupil Johann Baudis (Jan/Hanuš Baudis; 1860–1908),⁴⁰ who did not meet the expectations of the Socie-

³⁶ Karl GASSARECK: Musikdirector Adolf Binder, *Marburger Zeitung*, 120 (1901), 40, 1–2; Karl GASSARECK: Musikdirector Adolf Binder, *Marburger Zeitung*, 121 (1901), 40, 1–2; Bruno HARTMAN: Mariborsko filharmonično društvo (Marburger philharmonischer Verein), *Časopis za zgodovino in narodopisje*, 78 (2007), 91–99.

³⁷ Stiaral was born on November 4th, 1824 in Zadní Třeboň (CZ). He was the military music director of the 2nd Tyrolean Rifle Regiment. From the 1880s, he was a teacher of violin, viola, wind instruments, and other instruments at the Philharmonic and Music Society in Ljubljana. He died on January 21st, 1898 in Ljubljana. See Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, Graz, Vienna, Köln: Edition Kaleidoskop, 1982, 348; Elisabeth ANZENBERGER RAMMINGER: České země a Penzijní spolek vojenských kapelníků, in: Jitka Bajgarová (ed.): *Vojenská hudba v kultuře a historii českých zemí*, 260; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem*, vol. 1, 84, 89, 224.

³⁸ Johann (Ivan) Drobeček was born on October 27th, 1858 in Heřmanův Městec (CZ). He studied violin at the Prague Conservatory with Antonín Bennewitz from 1873 to 1879. In 1884, he was a violin and piano teacher at the Ljubljana Music Society. He died on January 31st, 1885 in Heřmanův Městec. See Haupt [...] der Schüler des Conservatorium in Prag, fol. 147; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem*, vol. 1, 205, 212.

³⁹ Eberhart was born on October 7th, 1886 in Karlový Vary (CZ). He studied violin with Bennewitz at the Prague Conservatory between 1879 and 1885. He was a violin teacher at the Music Society in Ljubljana between 1885 and 1887. See Matrik 1879, fol. 1; 212–213.

⁴⁰ Baudis was born on June 25th, 1860 in Kutná Hora (CZ). He studied violin with Bennewitz at the Prague Conservatory between 1870 and 1876. After his studies, he was the orchestra director of the Royal Provincial German Theater in Prague for six years. After that, he spent three years as a violin teacher and concertmaster at the Music Society (*Musikverein*) in Linz, and another three years as concertmaster and conductor at the General Music Society (*Allgemeine Musikgesellschaft*) in Basel. In 1892, he became a violin teacher at the Music Society in Ljubljana. After that, he was the military music director of the 18th Infantry

ty's management, regardless of the fact that he was a very competent musician. In 1895, another Prague violinist, Josef Vedral (Josip Vedral; 1872–1929), moved to Ljubljana to become a violin teacher at the Music Society. He studied violin with Bennewitz at the Prague Conservatory between 1885 and 1891. After his studies, he was active as violinist in the 74th Infantry Regiment. In Ljubljana, he was initially active also as performer, and in more than thirty years of violin teaching in Ljubljana, he trained several important Slovenian violinists, including Ivan Trost, Anton Bajda, Vinko Šušteršič, and Albin Fakin.

Besides Vedral, two other Czech violinists were active during the First World War at the Music Society in Ljubljana, namely Stanislava Hajek (Stanislava Hajková; 1895–?)⁴¹ and Václav Tulach (1872–?).⁴² At the end of the war in 1918, the violinist and composer Richard Zika (1897–1947)⁴³ came to Ljubljana, having been appointed concertmaster of the National Theater Orchestra and violin teacher at the Music Society in Ljubljana. Together with his brother Ladislav Zika (1899–1972) and Vedral's pupils Mirko Dežela and Ivo Trost, Zika founded the Jugoslavenski Quartet in Ljubljana in 1919. The same year another Prague violinist, Ladislav Černý (1891–1975),⁴⁴ moved to Ljubljana to become solo violist at the Slovene

Regiment between 1893 and 1906. See SOA Praha, Kutná Hora 15, B: 1860–1865, fol. 30; Haupt [...] der Schüler des Conservatorium in Prag, fol. 143; Letter of J. Baudis to the directorship of the Music Society in Ljubljana, October 14th, 1891 (Personal file [H. Baudis] of Music Society, SI-Lng); Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 329.

⁴¹ Hajek was born on August 19th, 1895 in Linz to Czech parents. She studied violin with Jindřich Feld at the Prague Conservatory between 1909 and 1915. In 1916 she moved to Ljubljana, where she was a violin and piano teacher at the Music Society until 1918. See Matrik 1879, fol. 75; Letter of Stanislava Hajek to the directorship of the Music Society, September 20th, 1919 (Personal file [S. Hajek] of Music Society, SI-Lng).

⁴² Tulach was born on September 21st, 1872 in Řepin near Mělník (CZ). He studied violin and clarinet at the Military Music School of Johann Pavlis between 1887 and 1889. He spent more than nine years as a clarinetist and violinist in the military band, five years as a clarinetist in Opatija, three years in the Music Society band in Ljubljana, two years in the Czech Philharmonic Orchestra in Prague, and one year in the Slovenian Philharmonic Orchestra in Ljubljana. He was a teacher of clarinet and violin at the Music Society in Ljubljana between 1917 and 1919. See Personal file [Václav Tulach] of the Music Society in Ljubljana (SI-Lng).

⁴³ Zika was born on January 9th, 1897 in Vsetín. He studied violin with Štěpán Suchý at the Prague Conservatory between 1913 and 1916. In 1918, he moved to Ljubljana, where he was concertmaster of the Slovenian National Theater Orchestra until 1921 and a violin teacher at the Music Society in Ljubljana. In 1946, he became a violin professor at the Academy of Music in Prague and was also active as composer. He died on November 10th, 1947 in Prague. See Základní kniha, fol. 28; František ŽÍDEK: *Čeští houslisté tři století*, Prague: Panton, 1979, 167–168; Gracian ČERNUŠÁK: Zika, Richard, *Česko-slovenský hudební slovník osob a institucí*, vol. 2, 993.

⁴⁴ Ladislav Černý was born on April 13th, 1891 in Plzeň. He studied violin at the Prague Conservatory between 1906 and 1912 with F. Lachner and J. Bastáň. In 1919, he moved to Ljubljana to become solo violist of the Slovene National Opera Orchestra and a teacher at the Music Society. From 1940, he was teaching viola at the Prague Conservatory, from 1946 viola and chamber music at the Academy of Music in Prague. He died on July 13th, 1975 in Dobříš. See Bohumír ŠTĚDRŮN: Černý, Ladislav, *Česko-slovenský hudební slovník osob a institucí*, vol. 1, Prague: Státní hudební vydavatelství, 1963, 197–198.

National Theater and joined the aforementioned Quartet that later went to achieve significant acclaim under several names: Zika Quartet, Czechoslovak Quartet (Československé kvarteto), the Prague Quartet, and the Černý Quartet.

But the most important Prague violinist after Gerstner was Jan Šlais (1893–1975).⁴⁵ He moved to Slovenia just after the war in 1919 and remained there until 1946. He founded the Ljubljana String Quartet and trained the most important generation of Slovenian violinists. For that reason, he is today considered the founder of the Ljubljana violin school.

The biggest wave of Prague violinists reached Slovenian territory at the turn of the twentieth century. They were active in the Ljubljana Music Society and its branches all across Slovenia. Alongside the Prague violinists, there were also other Bohemian violinists active in the region.

From 1894, the bandmaster in Novo Mesto was the Czech Josef (Josephus/Jo-sip/ Jožef) Poula (1870–?).⁴⁶ Already two years before the establishment of the Music Society in Novo Mesto, at the end of 1897, Poula was advertising private lessons in violin, viola, violoncello, and double-bass in the local newspaper. In 1898, he became a violin teacher at the Music Society, but left the school in 1900, when he was accepted at the Vienna Conservatory. He was a well-known musician in Novo Mesto, where he gave performances with a piano trio (Poula, Hladnik, Dolenc), and remained active there, occasionally working in Ljubljana as orchestra director at least until 1907. Poula was succeeded at the Music Society School by Anton Spaček: »master on violin« and a retired military orchestra director.⁴⁷ The school was closed in 1904, when the local musician and teacher Ignacij Hladnik (1865–1932) opened a private music school. The Prague violinist Rudolf Hachla (1878–?) served as its violin teacher from 1906. Hachla studied violin at the Prague Conservatory between 1892 and 1893, after which he was concertmaster in Klagenfurt until 1906, when he moved to Novo Mesto. There, he was a bandmaster of the city orchestra, and a private violin teacher. He gave a few virtuoso concerts and »dazzled the audience with his wizard violin«.⁴⁸

⁴⁵ Šlais was born on January 25, 1893 in Prague. He studied violin with Štěpán Suchý at the Prague Conservatory between 1907 and 1913, later with Ševčík at the Violin Master School in Prague between 1920 and 1921. From 1913 he was concertmaster in Moscow, returning to Prague in 1919, where he was a violinist of the National Theater Orchestra. He moved to Slovenia in 1919, serving as a violin teacher at the Music Society in Maribor until 1920. From 1921 until 1939, he was a successful violin teacher at the Music Conservatory in Ljubljana and later at Academy of Music. In 1946, he returned to his homeland and became a violin teacher at the Prague Conservatory, and from 1952 at the Janáček Academy of Music in Brno. He died in 1975 in Brno. See Maruša ZUPANČIČ: *Razvoj violinizma na Slovenskem*, doctoral dissertation, Ljubljana: University of Ljubljana, 2011, 397.

⁴⁶ Poula was born on July 17, 1870 in Nová Ves, in the district of Kolín (CZ). See SOA Praha, Nová Ves 11, N: 1858–1898, fol. 40.

⁴⁷ *** Iz Novega mesta, *Dolenjske novice*, 16 (1900), 23, 221.

⁴⁸ *** Koncert Dolenjskega pevskega društva, *Slovenec*, 34 (1906), 83, 2.

In 1908, the first director of the newly founded Music Society in Celje and initially also its only music teacher was the Czech Adolf Feix (1872–?).⁴⁹ He was an alumnus of the Prague Conservatory, and a »virtuoso on piano, who also excellently plays violin and other bowed instruments«. ⁵⁰ From 1893 he was a military music director, mainly in Slovakia.⁵¹ He was active as a composer also in Celje, where he wrote *Slovenski plesi* [Slovenian dances], among other pieces. In 1908, the directorship of the Music Society in Celje approached the Music Society in Ljubljana to find for them a professional music teacher, especially for violin, »possibly someone who completed his studies at the Prague Conservatory like their current director«. ⁵² As a result, in 1910, Feix was succeeded by another Prague alumnus Vilém Seifert (Wilhelm/Vilim Seifert; 1872–1912). He studied violin with Bennewitz at the Prague Conservatory between 1885 and 1891. After his studies, he was a music teacher in Kroměříž for three years, and then moved to Croatia.⁵³ In October 1910, he moved to Celje, where he was a piano and violin teacher until 1912, when he died of nicotine poisoning.⁵⁴ The tradition of Prague Conservatory alumni was continued with Václav Engerer (Wenzel Engerer; 1880–?),⁵⁵ who came to Celje from Zagreb, where he was a military music director and private music teacher. During the war musical life in Celje declined. In 1915, Lovrenc Kubišta (1863–1931) moved to Celje upon his escape from Gorizia, where he had been a teacher at the Slovenian Singing and Music Society from 1909. After he studied in Prague, he was active in the 101st Infantry Regiment in Zagreb, and moved to Postojna in 1900, where he remained until 1909. In Celje, he was initially a violin teacher at the German Music Society, and then at the Music Society until 1923. There, he was also a bandmaster until his death in 1933.⁵⁶

Also in Kranj, the first violin teacher at the newly-founded Music Society in 1909 was a Czech: Václav Doršner. Already the following year he would be succeeded by another Czech, this time Zikmund Polášek (Siegmond/Žiga Polaček;

⁴⁹ Adolf Feix was born on February 19, 1872 in Lučany nad Nisou. After his studies at the Prague Conservatory, he was a military orchestra director from 1893. From 1910 to 1912, he was a director and a music teacher of the Music Society in Celje. After that, he was active as a composer in Vienna. See Anton SCHWAB: *Glasbena matica v Celju, Straža*, 1 (1909) 1, 1.

⁵⁰ Anton SCHWAB: *Glasbena matica v Celju*, 1.

⁵¹ Jana LENGOVÁ: *Vojenský kapelníci z Čech a Moravy jako důležitý faktor hudobnokulturného života na Slovensku v rokoch 1860–1918*, in: Jitka Bajgarová (ed.): *Vojenská hudba v kultuře a historii českých zemí*, Prague: Etnologický ústav, 2007, 105.

⁵² *** *Podružnica ljubljanske Glasbene matice v Celju, Domovina*, 18 (1908), 141, 2.

⁵³ Seifert worked as a music teacher and choirmaster in Split for two years. From 1907 until 1910 he was a choirmaster in Vršac, then for three months in Vukovar.

⁵⁴ SOA Praha, Unhošf 25, B: 1867–1898, fol. 109; Matrik 1879, fol. 19; Gojmir KREK: [Obituary], *Novi akordi*, 1/2 (1913), 12; Personal file [Wilhelm Seifert] of the Music Society (SI-Lng).

⁵⁵ Engerer was born on December 13, 1880 in Zbraslav (CZ). He studied trombone at the Prague Conservatory between 1894 and 1900. See Matrik 1879, fol. 39.

⁵⁶ *** Lovrenc Kubišta, *Nova doba*, 13 (1931) 92, 3.

1877–1933). Polášek studied violin with Otakar Ševčík at the Prague Conservatory between 1895 and 1899. After his studies, he was concertmaster in Krakow and later a member of orchestras in Lviv, Warsaw, and Prague. Before moving to Kranj, he was a violin teacher at the Music School in Klagenfurt (*Musikschule für Kärnten*). In 1912, he left Kranj to become director of the Music School in Slaný. He wrote several compositions, for example his *Uspavanka za violin in klavir* [Lullaby for Violin and Piano] was published in *Novi akordi*.

In addition to the Slovenian Singing and Music Society in Gorizia, which was founded in 1900, another branch of Ljubljana's Music Society was founded in 1909 in Trieste. Before the war, the violin teacher there was Petr Teplý (Pietro Caldo; 1871–1964), a retired military orchestra director active in Trieste between 1902 and 1912. He was an educated violinist, alumnus of the Prague Conservatory, and a promoter of Ševčík's violin method in Trieste. At the beginning of the war, he moved to Ljubljana, where he was conductor of the Philharmonic Orchestra until he returned to Prague in 1915. At the end of the war, another Prague violinist became the director of the Music school in Trieste, namely František Topič (Fran/Franc Topič; 1881–1926).⁵⁷ A pupil of Bennewitz, he was also active as a violin and piano teacher there. Due to the fascist repression in 1919, he moved to Maribor and became the first director of the newly established Music Society. He was a teacher of violin, piano, and singing there until 1926. One of his most important pupils was Drago Mario Šijanec (1907–1986) from Pula, who would go on to become a successful violinist and conductor. As director of the school, Topič hired a few violin teachers from Prague, namely Jan Šlais (1893–1975), Norbert Kubát (1891–1966), Bohumil Gregora (1890–1924), and Josef Čermák (Josip Czermək; 1871–1939). Before the establishment of the Music Society in Maribor in 1918, Prague violinist Jan Otakar Pešta (Johann Pešta; 1883–1945)⁵⁸ resided there briefly as a private teacher of violin and piano.⁵⁹ He remained active in Maribor as a military orchestra director of the Army of the Kingdom of Serbs, Croats, and Slovenes. Inspired by the current political circumstances in 1919 in Maribor, he composed a concert overture *Jugoslavija*, which he dedicated to major Rudolf Maister (1874–1934).⁶⁰

⁵⁷ Topič was born on September 4, 1881 in Lysá nad Labem (CZ). He was raised in Sarajevo. He studied violin with Bennewitz at the Prague Conservatory between 1899 and 1904. After the First World War, he was a violin teacher in Trieste and in 1919 became the first director of the newly established Music Society in Maribor, where he remained until 1926. See SOA Praha, Lysá nad Labem 42, N: 1869–1811, fol. 346; Matrik 1879, fol. 51; *** Franc Topič, *Jutro*, 6 (1925) 36, 3.

⁵⁸ Pešta was born on March 15, 1883 in Sušice. He studied violin with Jan Mařák at the Prague Conservatory between 1897 and 1903. In 1918, he was a violin teacher in Maribor. He was mostly known as a music director and composer. He died in 1945 in Prague. See Matrik 1879, fol. 47; Gracian ČERNUŠÁK: Pešta, Jan, *Česko-slovenský hudební slovník osob a institucí*, vol. 2, 280.

⁵⁹ *** Absolviran, *Straža*, 10 (1918), 95, 4.

⁶⁰ *** Glasbena Matica, *Jugoslavija*, 2 (1919), 46, 4.

In addition to developing music education, giving solo performances, and composing, the Prague violinists and other musicians originating from Bohemia were a key factor in orchestral development in Slovenia. Several orchestra directors of the military bands that were stationed in the Slovenia were violinists. At least two of the military music directors of the 17th Infantry Regiment that was stationed in Ljubljana were violinists originating from Bohemia, namely: Jaromir Borovanský (1851–?),⁶¹ and Johann Nemrawa (Jan Nemrava).⁶² Anton Jakl (Antonín Jakl; 1873–1948) contributed to the aforementioned Regiment as a composer,⁶³ from 1906 onwards he was a violinist of the National Opera Orchestra in Ljubljana, where he died in 1948.⁶⁴ Another one of the Bohemian military musicians and violinists active in the Slovene Lands at the time was Josef Czastka (Giuseppe Czastka; 1818–1884). At the beginning of the 1860s, he was a music teacher in Poreč, from where he moved to Koper in 1865. There he was active as a conductor, violin and music teacher at the Philharmonic Society, later he was teaching violin and singing at the Koper's College of education and at the secondary school. As a violinist, he gave a few concerts and wrote several compositions.⁶⁵

Some of the military music directors came to Slovenia after their retirement from military service. As conductors of various city orchestras and bands, they played an important role in the development of orchestral playing in Slovenia. Among these were the above-mentioned Anton Spaček, Josef Poula, and Rudolf Hachla in Novo Mesto; Adolf Feix, Václav Engerer, and Lovrenc Kubišta in Celje; and Jan Otakar Pešta in Maribor. Another violinist that was closely connected with Slovenian music was František Zita (Franz Zitta; 1880–1946). From 1902 he was active in the military orchestra of the 97th Infantry Regiment in Trieste, where he participated at several Slovenian music events. From the end of 1914, he was in the Replacement Battalion in Ljubljana, where he took part in symphonic performances, and composed a vocal-instrumental composition *Straža ob Soči*, which was performed

⁶¹ Jaromir Borovanský was born on September 11th, 1851 in Dírná (CZ). He studied violin at the Prague Conservatory between 1864 and 1870. He was a military music director of the 17th Infantry Regiment between 1878 and 1881. See Haupt [...] der Schüler des Conservatorium in Prag, fol. 135; Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 329.

⁶² Johann Nemrawa was a military music director of the 17th Infantry Regiment. He participated on several concerts of the Philharmonic Society of Ljubljana as a violinist, trumpet player and hornist. See Census Survey Ljubljana 1890, Nr. 2/538, Zgodovinski arhiv Ljubljana; *Jahres-Bericht der Philharmon. Gesellschaft in Laibach für die Zeit vom 1. October 1890 bis 30. September 1891*, Laibach: Philharmonische Gesellschaft in Laibach, 1892, 45.

⁶³ Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 329.

⁶⁴ Anton Jakl was born on July 24, 1873 in Uhlířské Janovice (CZ). See SOA Praha, Uhlířské Janovice 19, N: 1866–1881, fol. 114; ***, Jakl, Anton, *Slovenski biografski leksikon*, <https://www.slovenska-biografija.si/oseba/sbi246265/> (accessed July 12, 2019).

⁶⁵ Josef Czastka was born on March 21, 1818 in Brno and died on April 25, 1884 in Koper. See Jernej WEISS: *Češki glasbeniki v 19. in na začetku 20. stoletja na Slovenskem*, Ljubljana: Litera, 2012, 160–162; Giuseppe RADOLE: *La Musica a Capodistria*, Trieste: Centro Studi Storico-Religiosi Friuli-Venezia Giulia, 1990, 109–110.

in 1916.⁶⁶ At the end of the war, he was active for a short period in the Yugoslavian Infantry Regiment in Maribor, after which he returned to his homeland.

It was in Ljubljana that the Czech musicians left the most important traces in orchestral playing. When the first Slovenian Philharmonic Orchestra was established in 1908, the young Prague violinist Václav Talich (Wenzel Talich; 1883–1961)⁶⁷ became the conductor, and most of the orchestra members were also Czechs,⁶⁸ including concertmaster Jaromir Markucci (Jaroslav Markuzzi).⁶⁹ For that reason, the orchestra was given the nickname »The Second Czech Philharmonic Orchestra«. In 1909, Václav Talich founded a string quartet in Ljubljana. All the other members were also alumni of the Prague Conservatory, namely Jan Rezek (1884–?),⁷⁰ Karel Kučera (1888–?),⁷¹ and Edvard Bielek. When Václav Talich left Ljubljana in 1912, the orchestra was taken over by the Prague violinist and military music director mentioned above, Petr Teplý (1871–1964)⁷² and another Czech, the opera

⁶⁶ *** Ljubljanske novice, *Slovenec*, 46 (1916), 79, 5.

⁶⁷ Talich was born on May 28, 1883 in Kroměříž (CZ). He studied violin with Ševčík at the Prague Conservatory between 1897 and 1903. After his studies, he spent one season as concertmaster of the Berlin Philharmonic Orchestra. He decided to become a conductor and went to study in Leipzig with Arthur Nikisch. He was active in Ljubljana between 1908 and 1912. After that he moved to Plzeň, where he conducted opera until 1915. Between 1915 and 1918, he was the violist of the Bohemian Quartet (later called the Czech Quartet). After the First World War, he was the chief conductor of the Czech Philharmonic Orchestra until 1941, and later founded the Slovak Philharmonic Orchestra in Bratislava. He died on March 16, 1961 in Beroun. See Matrik 1879, fol. 47; Bohumír ŠTĚDRŮN: Talich, Václav, *Česko-slovenský hudební slovník osob a institucí*, vol. 2, 751–753.

⁶⁸ Besides the concertmaster Markuzzi and the conductor Talich, other Czech violinists in the Orchestra were: J. Režek [Jan Rezek], K. Tarter [Karel Tarter], K. Kučera [Karel Kučera], Donner [Václav Doršner], Korál, Kazimour, Nechleba, Kratochvil, and Klier [Anton Klier]. See Metoda KOKOLE: Václav Talich and the Slovenian Philharmonic Orchestra (1908–1912), *Arti musices*, 27 (1996) 2, 189.

⁶⁹ In 1908, J. Markuzzi came to Ljubljana from Lytomišl. There he was a choirmaster and violinist of the Theater Orchestra. Apart from being concertmaster of the Slovenian Philharmonic Orchestra, he was also a violin teacher at the Music Society in Ljubljana for a short while. He was married to the singer Julie Markuzzi (Julija Markucci), who resided in Ljubljana as well. From 1911, Markuzzi was concertmaster at the National Theater Orchestra in Brno. See Bohuslav KAVKA (ed.): *Almanach českých divadel. Ročenka s kalendářem na rok 1907*, Praha: Divadlo, 1970, 156–157; *** Různé zprávy, *Dalibor*, 33 (1911) 48, 354–355.

⁷⁰ Rezek was born on February 2, 1884 in Prague. He studied violin with Štěpán Suchý at the Prague Conservatory between 1898 and 1904. In 1908, he moved to Ljubljana, where he became a violin teacher at the Music Society. In 1909, he performed Paganini's Violin Concerto in Ljubljana. See Matrik 1879, fol. 49; Stanko PREMRL: Koncerti Glasbene Matice, *Dom in svet*, 22 (1909), 47; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem*, vol. 1, 277, 315.

⁷¹ Kučera was born on March 1, 1888 in Čelákovice (CZ). He studied violin with Jan Mařák at the Prague Conservatory between 1902 and 1906. See Matrik 1879, fol. 56.

⁷² Petr Teplý was born on February 19, 1871 in Prague. He studied violin with Bennewitz at the Prague Conservatory between 1882 and 1888. After his studies, he was a music teacher and military music director in different cities. Between 1896 and 1899, he was a violinist of the German Theater in Prague. Between 1913 and 1914, he was a teacher at the Slovenian Music Society in Trieste, and a conductor of the Slovenian Philharmonic Orchestra between 1914 and 1915. After he returned to Prague, he was a military music director and violinist in the German Theater Orchestra until the end of the First World War. Later, he was the director of the Military Music School in Prague. He died on May

conductor Cyril Metoděj Hrazdira. The members and concertmasters of the orchestra continued to be mainly pupils of Czech music teachers for quite some time.

At the beginning of the twentieth century, the first violinists originating from Slovenia began to study at the Prague Conservatory, but none of them, however, finished their studies.⁷³

Bohemian violinists in the Croatian lands during the nineteenth century

Immigration from the Czech lands to Croatian cities and towns started to take place from the mid-eighteenth century and increased during the nineteenth century.⁷⁴ The immigrants included officers, craftsmen, teachers, soldiers, and musicians.⁷⁵ The first names of Bohemian musicians started to appear in the Croatian lands towards the end of the eighteenth century. An intriguing one among them is undoubtedly the well-known composer, violinist, and music teacher Johann Baptist Wanhal, who spent several periods living in Croatia during the 1770s. Wanhal was active as a musician at the Ladislav Erdödy estates in Novi Marof and Varaždin,⁷⁶ where two to six of his (presumed) autographs are kept. Some of his other compositions are preserved in eleven music collections spread across seven cities in Croatia.⁷⁷

By the 1820s, Bohemian musicians were immigrating exclusively into the Central European part of Croatia, the so-called Triune Kingdom. Whereas military musicians came as members of their regiments, teachers responded to competitions published in newspapers across the Austrian Empire and later Austria-Hungary.⁷⁸ The late eighteenth- and nineteenth-century schooling system in Croatia enabled private music training and music education in secular public and church

25, 1964 in Prague. See Matrik 1879, fol. 13; Robert ŠÁLEK: Teplý, Petr, *Česko-slovenský hudební slovník osob a institucí*, vol. 2, 763.

⁷³ Among them were: Božena Pospíšilová (1890–?) from Slovenske Konjice, who studied violin with Ferdinand Lachner between 1904 and 1908; Wilibald Schweyda (1894–?) from Maribor, who studied violin with Ševčík between 1904 and 1906; Josip Čerin, Jr. (1897–?) from Ljubljana, who studied violin with Jindřich Feld between 1912 and 1913. See Matrik 1879, fol. 63, fol. 78.

⁷⁴ Czech immigrants mostly came from the region of Tábor, Prague, and Moravia, most of them between 1876 and 1890. See Vlatka DUGAČKI: Histografija o Česima u Hrvatskoj, *Historijski zbornik*, 62 (2009) 1, 238.

⁷⁵ Vlatka DUGAČKI: Histografija o Česima u Hrvatskoj, 243.

⁷⁶ Wanhal probably lived in Croatia in 1774, 1777, and 1779. See Vjera KATALINIĆ: Glazbene migracije i kulturni transfer: Vaňhal i neki suvremenici, *Radovi Zavoda za znanstveni rad HAZU Varaždin*, 25 (2014), 223.

⁷⁷ Wanhal's works that were preserved in Croatia are kept in four Franciscan monasteries, one Benedictine and one Ursuline nunnery, one parish church and four secular collections, in 53 items containing at least 78 compositions in the form of 45 manuscripts and eight printed editions. Of these, 44 items are secular music and nine are church music. See Stanislav TUKSAR: Djela Jana Křitela Vaňhala / Johanna Baptista Waňhala u hrvatskim glazbenim zbirkama, *Radovi Zavoda za znanstveni rad HAZU Varaždin*, 25 (2014), 237–238.

⁷⁸ Vjera KATALINIĆ: Migration and Cultural Transfer in Transformation: Czech Musicians in the 19th-century Croatian Lands, 49–50.

schools. The first public theaters were set up at the time in the adapted municipal or military buildings or in private places. Since there were often no local musical forces, the immigrant musicians fulfilled these tasks. Among them were military musicians and civilians, who mostly dealt with music pedagogy and performance practice.⁷⁹ Until the mid-nineteenth century they were broadly educated musicians: composers and singers, who were often able to play several instruments such as organ, strings, wind, and brass instruments, due to their practicality. Violin was often also used for teaching purposes. For that reason, it can be assumed that most of the musicians of the time were capable of basic violin playing. Nevertheless, this paper lists only those that the sources state as violinists.

During the nineteenth century, Bohemian musicians significantly influenced musical life in Karlovac. In 1804, Franz Zihak (Francis/Francisco Czihak/Chichak)⁸⁰ became the first music teacher at the music school there. He remained at this position until 1816.⁸¹ Besides being a music teacher, he was also the city organist and a conductor that was able to play six instruments, including violin. In 1826, Oton Hauska (Otto Hauška; 1809–1868) moved to Karlovac, where he remained until 1868 and became one of the most important musical figures of the city. He was music teacher (also a violin teacher), director of the music school, and organist of the Church of the Holy Trinity (*Crkva Presvetoga Trojstva*).⁸² He also contributed to the city's musical life as conductor of the *Zora* singing society, founder of an amateur orchestra, and as a composer.⁸³

In February 1821, violinists Wenceslaus Wenzel⁸⁴ and Josef Procházka⁸⁵ became the first music teachers at the Public music school in Rijeka (*Publica Scuola di Musica vocale e stromentale*). Before coming to Rijeka, Wenzel was already an experienced musician. First he was a teacher's assistant in his birth town in Police,

⁷⁹ Vjera KATALINIĆ: Migration and Cultural Transfer in Transformation: Czech Musicians in the 19th-century Croatian Lands, 36.

⁸⁰ Information about his origin is unknown. It is assumed that he originated from the Czech Lands.

⁸¹ Sanja MAJER-BOBETKO: Djelovanje stranih (osobito čeških) glazbenika u drugoj polovici 19. stoljeća u našim krajevima, *Rad Hrvatske akademije znanosti i umjetnosti*, 7 (2005), 198.

⁸² At the music school Hauska taught singing, flute, clarinet, horn, violin, violoncello, and from 1830 also piano.

⁸³ Sanja MAJER-BOBETKO: Djelovanje stranih (osobito čeških) glazbenika u drugoj polovici 19. stoljeća u našim krajevima, 198.

⁸⁴ Wenceslaus Wenzel appeared under several alternative names, including Vjenceslav Wencel, Wenzel Wenzel, Venceslao Wenzel, and Venceslav Vencel. He was born in 1784 in Police (CZ). He was active in Slovenia in the 1810s. From 1820 until 1835, he was one of the leading musicians in Rijeka.

⁸⁵ Josef Procházka (Joseph/Giuseppe Prohaska/Prohaczka) was born on February 10th, 1789 in Kováry (CZ). He studied organ in Prague. In 1820, he was a music teacher in Postojna, then in Rijeka (1821–1824). In 1832 to 1833 he was once again in Postojna, where he was teacher's assistant, and a private teacher in Šentjur pod Kumnom from 1833. The last available information about his life comes from Postojna between 1840 and 1843. See SOA Praha, Kováry 2, B:1761–1794, fol. 7; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem I: od začetka 19. stoletja do nastanka konservatorija*, 54.

and subsequently in Cvikov (CZ). In 1806, he appeared in Ljubljana, where he successfully applied for the position of music teacher at the Ljubljana Cathedral School.⁸⁶ Between 1817 and 1818, he was an orchestra director at the Estates Theater in Ljubljana, and then a teacher in Kočevje (SI). He moved to Rijeka, probably in 1820,⁸⁷ and became the first teacher at the Public Music School. There he taught singing and string instruments. Wenzel »excellently played violin, neatly organs, piano and several wind instruments« as he stated in the application for the position of the music teacher at the public Music School in Ljubljana in 1822.⁸⁸ He did not get the position,⁸⁹ and so he remained in Rijeka until his death in 1835 and became one of the most important musical figures, as the organist of the Church of the Assumption of the Blessed Virgin Mary (*Zborna cerkev, Duomo, Assunta*), orchestra director of the theater orchestra, and a composer.⁹⁰ He died on November 26th, 1835 in Rijeka.⁹¹ He must have been a particularly skilled violinist, since he appeared twice as a soloist at a Philharmonic Society concert in Ljubljana in 1821,⁹² along with some other significant virtuosos of the time, including Eduard Jaell (1793–1849) and Joseph Benesch. The other Bohemian musician that came to Rijeka from the Slovene Lands was Josef Procházka. Having previously been a music teacher in Postojna (SI), he moved to Rijeka in 1821 and became Wenzel's assistant at the newly founded music school. Soon he left Rijeka to become a military music director of the 11th Grenz Infantry Regiment in Petrinja,⁹³ thereafter he served once again as a teacher in Postojna and as private teacher in Podkum (SI).⁹⁴ In 1836, Wenzel was replaced by another musician from Bohemia: Johann Zajitz, Sr. (Johann Nepomuk pl. Zagicz; 1800–1854). He became a teacher of string instruments and singing at the music school in Rijeka. Born in Domašín in Bohemia,

⁸⁶ Wenzel never began teaching at the Ljubljana Cathedral School because of illness. See Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem I*, 16.

⁸⁷ At the beginning of 1822, Wenzel applied from Rijeka for the position of music teacher at the Public Music School in Ljubljana. In the application, he stated that he had been a temporary music director (*Kapellmeister*) and teacher in Rijeka for seventeenth months already. See Viktor STESKA: *Javna glasbena šola v Ljubljani, Cerkovni glasbenik*, 52 (1929) 3/4, 83.

⁸⁸ Viktor STESKA: *Javna glasbena šola v Ljubljani, Cerkovni glasbenik*, 52 (1929) 5/6, 83; Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem I*, 30.

⁸⁹ The position was given to his compatriot Caspar Maschek.

⁹⁰ Among Wenzel's compositions are *Requiem* for Orchestra, 8 Ländlers, 26 German dances, and *Regina coeli*. See Lovorka RUCK, *Glazbeni život u Rijeci u 19. stoljeću, Arti musices*, 35 (2004) 2, 188.

⁹¹ Lovorka RUCK, *Glazbeni život u Rijeci u 19. stoljeću*, 184, 187.

⁹² He played Variations for Piano and Violin by Joseph Mayseder and Concerto for Violin and Orchestra by Pierre Rode. See Primož KURET: *Ljubljanska filharmonična družba: 1794–1919: kronika ljubljanskega glasbenega življenja v stoletju meščanov in revolucij*, 63.

⁹³ Emil RAMEIS: *Die Österreichische Militärmusik, von ihren Anfängen bis zum Jahre 1918*, Tutzing: Schneider, 1976, 174.

⁹⁴ Cvetko BUDKOVIČ: *Razvoj glasbenega šolstva na Slovenskem I*, 54; Jernej WEISS: *Češki glasbeniki v 19. in na začetku 20. stoletja na Slovenskem*, 98–99.

Zajitz was an oboe virtuoso and violinist, pianist, and composer. From 1821, he was the military music director of the 45th Infantry Regiment of Baron Mayer. In 1830, he came from Bratislava to Rijeka with his regiment.⁹⁵ He settled there, having left military service, and became one of the most important musical figures of Rijeka: he contributed as a music teacher, composer,⁹⁶ cathedral organist, and conductor of the theater orchestra.⁹⁷

Zajitz was not the only Bohemian musician that came to Croatia as a military music director. Several of them served under the Austro-Hungarian Imperial and Royal War Navy (*kaiserliche und königliche Kriegsmarine*), which had important ports in Rijeka and Pula. From the 1850s, the majority of the music directors in Pula were musicians originating from the Czech lands, among them also several Prague violinists, namely Christoph Stark (1821–?),⁹⁸ Karl Czerný (1838–?),⁹⁹ Franz Lehár, Jr. (1870–),¹⁰⁰ and Franz Jaksch (1851–).¹⁰¹ The latter was a music director in Pula for eighteen years (1899–1917).¹⁰² In 1896, the trumpeter and violinist Gustav

⁹⁵ In 1835, he moved with his regiment to Zadar for one year. There, he was the conductor of the Theater Orchestra (*Teatro nobile*). See Vjera KATALINIĆ: U potrazi za skladbama Ivana Zajca starijeg (1800.–1854.), *Arti Musices*, 33 (2002) 2, 252.

⁹⁶ His compositions have been found in Vienna, Zagreb, and Rijeka. Twenty-one manuscripts and printed works for the piano or for the orchestra are known. Some of them were written during his stay in Bratislava (marches, minuets), others in Rijeka. See Vjera KATALINIĆ: K migrácii hudobníkov: Vojenský kapelník Johann Zajitz (1800–1854), in: Jana Lengová (ed.): *Musicologica Slovaca et Europaea, Vybrané štúdie k hudobným dejinám Bratislavy*, Bratislava: Slovenská akadémia vied, 2007, 215.

⁹⁷ During his active years in Rijeka, he conducted 50 operas (43 of them were in Rijeka performed for the first time) at the Rijeka's Theater. See Lovorka RUCK: Glazbeni život u Rijeci u 19. stoljeću, 188.

⁹⁸ Christoph Stark (Kryštof Starek) was born on March 28th, 1821 in Děpoltovice (CZ). He studied violin with Pixis at the Prague Conservatory between 1839 and 1843. Later, he was a military music director in the 24th, 36th, and 42nd infantry regiments and in the Royal War Navy. See SOA Plzen, Děpoltovice 1, B: 1782–1837, fol. 74; Haupt [...] der Schüller des Conservatorium in Prag, fol. 56; Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 331, 334–335, 359.

⁹⁹ Karl Czerný (Carl/Karel Czerny/Černý) was born on August 27, 1838 in Kouřim (CZ). He studied violin with Mildner at the Prague Conservatory between 1852 and 1858. From March 1866, he was a music director at the amateur Theater »Ruská beseda« in Przemysl. From 1869 until 1885, he was a military music director in the 26th Infantry Regiment, from 1889 in the Royal War Navy in Pula. He died on October 3, 1891 in Pula. See SOA Praha, Kouřim 07, B: 1826–1840, fol. 169; Haupt [...] der Schüller des Conservatorium in Prag, fol. 113; Jana LENGOVÁ: Vojenský kapelníci z Čiech a Moravy ako dôležitý faktor hudobnokultúrneho života na Slovensku v rokoch 1860–1918, 105; Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 331, 359.

¹⁰⁰ Franz Lehár, Jr. was born on April 30, 1870 in Komárno (SK). He studied violin with Bennewitz at the Prague Conservatory between 1882 and 1888. After his studies, he joined his father's band in Vienna. Between 1894 and 1896, he was military music director in the Royal War Navy in Pula. Later, he served in the garrisons in Trieste, Budapest, and Vienna. In 1902, he became conductor of the Theater on the Vienna River. He made his name mostly as a composer of operettas. He died on October 24, 1948 in Bad Ischl. See Matrik 1879, fol. 11; Theophil ANTONICEK: Lehár, Franz, *Österreichisches Biographisches Lexikon*, http://www.biographien.ac.at/oebl/oebl_L/Lehar_Franz_1870_1948.xml (accessed February 3, 2019).

¹⁰¹ Franz Jaksch was born on October 9, 1851 in Nová Bystrice. He studied violin with Bennewitz at the Prague Conservatory between 1865 and 1870. See Haupt [...] der Schüller des Conservatorium in Prag, fol. 11.

¹⁰² Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 359.

Schmidt (1865–1931) succeeded Lehár and successfully led a military band in Pula until 1899.¹⁰³

Also in Osijek, the military musicians from Bohemia formed an important group, among them the Prague violinist Johann Žižka (Jan Žižka; 1859–1913). Soon after his violin studies with Bennewitz at the Prague Conservatory between 1870 and 1876,¹⁰⁴ he became a military music director of the 81st Infantry Regiment (1888–1894). From 1894, he was a music director of the 78th Infantry Regiment in Osijek, where he died in 1913.¹⁰⁵ The late nineteenth-century musical life in Osijek was shaped by a Bohemian musician Jaroslav Horyna (1851–1912). He studied flute at the Prague Conservatory between 1864 and 1870.¹⁰⁶ After moving to Osijek in 1877, he became a music school director, theater orchestra conductor, teacher of piano, flute, violin, and singing, and composer. He remained in Osijek until his death in 1912.¹⁰⁷ Adolf Binder (mentioned above) was also active in Osijek for short time. While there, he was a theater orchestra member and a private music teacher for Osijek's aristocratic families.¹⁰⁸

Beside soldiers, officials, and craftsmen, who began to immigrate to Bjelovar at the end of the eighteenth century, another important group of Czechs in Bjelovar were musicians, who significantly contributed to its musical life.¹⁰⁹ Bjelovar was an important center of the Military Border (province), thus its musicians were often military music directors or members of military bands. These included Johann Mazánek (Johann Mazanek; 1829–1879)¹¹⁰ and Josef Mazánek (Jozef Mazanek; 1818–1882).¹¹¹ The

¹⁰³ Schmidt was born on December 13, 1865 in Hranice (CZ). He was trained in trumpet and violin by Arno Hilf, a pupil of Ferdinand David, who was later a professor at the Leipzig Conservatory. Between 1882 and 1884, Schmidt was a violinist and trumpeter in the city band of Saalfeld (Sachsen-Meiningen), then in the chapel of the 37th Infantry Regiment in Graz, between 1887 and 1889 at the Music School in Mürzzuschlag (Styria). After studying composition at the Vienna Conservatory, he was a member of several infantry regiments. In Pula, he succeeded Lehár and successfully led a military band of 110 men. From 1899 until his retirement in 1905, Schmidt was the military music director of the 59th Infantry Regiment, first in Salzburg, later in Linz. He died on June 2nd, 1931 in Nýrsko (CZ). See Hubert REITTERER: Schmidt, Gustav, *Österreichisches Biographisches Lexikon*, https://www.biographien.ac.at/oeb1/oeb1_S/Schmid_Gustav_1865_1931.xml;internal&action=hilite.action&Parameter=gustav%20schmidt (accessed February 3, 2019).

¹⁰⁴ Haupt [...] der Schüller des Conservatorium in Prag, fol. 146.

¹⁰⁵ Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 343–344.

¹⁰⁶ Haupt [...] der Schüller des Conservatorium in Prag, fol. 135.

¹⁰⁷ Sanja MAJER-BOBETKO: Djelovanje stranih (osobito čeških) glazbenika u drugoj polovici 19. stoljeća u našim krajevima, 198.

¹⁰⁸ Karl GASSARECK: Musikdirector Adolf Binder, 1–2.

¹⁰⁹ Silvija SITTA: Doprinosi Čeha kulturnom životu Bjelovara, *Radovi Zavoda za znanstvenoistraživački i umjetnički rad u Bjelovaru*, 1 (2007), 179.

¹¹⁰ Johann Mazánek was born on June 5, 1829 in Hrubý Jeseník (CZ). See Elisabeth Anzenberger RAMMINGER: *České země a Penzijní spolek vojenských kapelníků*, 256.

¹¹¹ Josef Mazánek was born on October 17, 1818 in Hrubý Jeseník (CZ). See Elisabeth Anzenberger RAMMINGER: *České země a Penzijní spolek vojenských kapelníků*, 256.

first one was active in Bjelovar from 1846,¹¹² being a military music director of the 16th Infantry Regiment and the 5th and 6th Grenz Infantry regiments that were stationed in Bjelovar.¹¹³ Josef Mazánek was also the military music director of the 5th Grenz Infantry. From 1873, he conducted the singing society *Dvojnice* in Bjelovar, and in the 1880s he established the first music school there, where he was teaching piano and violin.¹¹⁴ He was succeeded by other Bohemian violinists, namely Ignác Hynek Bureš (1890–1970),¹¹⁵ Antonín Motal (Anton Motal; 1875–1934),¹¹⁶ and František Zita.¹¹⁷ Until 1912, Motal was also a choirmaster of singing society *Golub* in Bjelovar, and briefly returned to Bjelovar in 1918 as the military music director of the 42nd Infantry Regiment of the Army of the Kingdom of Serbs, Croats and Slovenes. An interesting name that appears in Bjelovar in the 1880s is Antun Sohor, who was a music teacher at Bjelovar's classical high school from 1882. A similar name, Anton Sochor, appears among violin teachers at the Music Society (*Glasbena Matica*) in Ljubljana in 1884, thus it is possible that it is the same musician.

After the establishment of the Music Society in Varaždin in 1827, one of its earliest music teachers in the 1830s was Johann Hendel (Johann Hendel; ca. 1814–?). He was born in ca. 1814 in Stříbro (CZ) and studied violin with Friedrich Wil-

¹¹² Johann PAVLIS (ed.): *Schematismus Sämmtlicher Kapellmeister in der kais. kön. Armee für das Jahr 1873*, Prag: Verlag von Johann Pavlis, 1873, 3.

¹¹³ Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 329; Emil RAMEIS: *Die Österreichische Militärmusik, von ihren Anfängen bis zum Jahre 1918*, 88.

¹¹⁴ Later the school became the Music Institute, later renamed the Music School of Vatroslav Lisinski. See Silvija SITTA: *Doprinos Čeha kulturnom životu Bjelovara*, 182.

¹¹⁵ Bureš was born on September 23, 1890 in Spytihněv (CZ). He studied trumpet and violin at the Military Music School in Prague between 1904 and 1905. Before coming to Bjelovar in 1905, he played in the 97th Infantry Regiment in Trieste. He was a conductor of Bjelovar's military band between 1905 and 1915, then he returned to his homeland. He died on June 19, 1970 in Jihlava. See Bohumír ŠTĚDRŇ: Bureš, Ignác (Hynek), *Český hudební slovník osob a institucí*, vol. 1, 149; Silvija SITTA: *Doprinos Čeha kulturnom životu Bjelovara*, 185.

¹¹⁶ Motal was born on May 7, 1875 in Kojetín (CZ). He studied violin between 1885 and 1890, and between 1898 and 1901 at the Music Institute of Josef Nešvera in Olomouc. In 1901 he moved to Croatia, where he was active in Bjelovar between 1908 and 1912 as military music director of the 16th Infantry Regiment and conductor of the choir *Golub*. He remained the military music director of the 16th Infantry Regiment until the end of the First World War, when he returned to his homeland. He wrote several compositions and died on April 9, 1934 in Brno. Bohumír ŠTĚDRŇ: Motal, Antonín, *Český hudební slovník osob a institucí*, 119; Silvija SITTA: *Doprinos Čeha kulturnom životu Bjelovara*, 185; Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 329.

¹¹⁷ Zita was born on November 13, 1880 in Čečelice (CZ). He studied violin with Jenő Hubay at the Budapest Music Conservatory between 1899 and 1902. In 1902 he played in the 92nd Infantry Regiment in Trieste, and became a military orchestra director in 1912. Between 1912 and 1915, he was active in Bjelovar as a military bandmaster, and later he was briefly in Slovenia. After the war, he was active in his homeland and wrote several compositions. He died on May 12, 1946 in Brno. See Bohumír ŠTĚDRŇ: Zita, František, *Český hudební slovník osob a institucí*, 995–996; Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 346; Silvija SITTA: *Doprinos Čeha kulturnom životu Bjelovara*, 185. I would like to thank Bohumil Pešek for his comprehensive information about Zita and other military musicians that were active in Slovenia.

helm Pixis at the Prague Conservatory between 1828 and 1834.¹¹⁸ Soon after finishing his studies he became a music teacher at the Music Society in Varaždin, but resigned from the position already in August in 1835.¹¹⁹ The Bohemian violinist and composer Ivan Reyschill (ca. 1811–1877) appeared as a teacher at the same music school in 1839. He was born in Pardubice in Bohemia, where he probably received his musical education. Václav Prochaska (1833–1894) was another significant musical figure in the period from 1866 until the late nineteenth century in Varaždin. He was a music teacher at the Music Society, a private teacher (piano, violin, flute, and winds), and the founder and conductor of the town band in Varaždin, where he died in 1894.¹²⁰

Bohemian violinists arrived relatively late in Zagreb compared to Karlovac, Rijeka, and Varaždin. One of the first was the violinist and composer Ivan Reyschill, who, in the 1840s, was a violinist in the Theater Orchestra in Zagreb. The other name that appears among the orchestra members in Zagreb is Emanuel Simm (1827–1886) from Žandov (CZ). He received his musical education at the court music chapel in Dresden and after that he was a private teacher and a singer at the St. Vitus Cathedral in Prague. Around 1850, he moved to Zagreb, where he was initially a choirmaster at the Zagreb Cathedral, and from 1860 a singing teacher at the *Musikverein* in Zagreb. With the establishment of the Zagreb National Opera Orchestra, he became a violist of the orchestra and also gave a few performances with a string quartet.¹²¹ In addition to Osijek and Bjelovar, several military musicians were also active in Zagreb during the late nineteenth century and at the beginning of the twentieth century, where they formed the majority of orchestra musicians. During the late nineteenth century, Lovrenc Kubišta was one of them. After his studies at the military music school in Prague, where he was a violin pupil of Bennewitz, he became active as a composer, violinist, music director's assistant of the military band, and as a member of the singing society *Kolo* in Zagreb. Even though he had recommendations from several respected musicians such as Nikola Faller (1862–1938) and Ivan Zajc, he was twice unsuccessful with applying for the position of military music director.¹²² Václav Engerer (1880–?) was another Bohemian military musician active in Zagreb during that period. Soon after his time at the Prague Conservatory, where he studied trombone between 1894 and 1900, he was engaged as military music director and private music teach-

¹¹⁸ Haupt [...] der Schüller des Conservatorium in Prag, fol. 35.

¹¹⁹ Ernest KRAJANSKI: Iz hrvatske glazbene prošlosti. O stogodišnjici osnutka varaždinskog Musikvereina, *Sv. Cecilija*, 21 (1927) 5, 219.

¹²⁰ Sanja MAJER-BOBETKO: Djelovanje stranih (osobito čeških) glazbenika u drugoj polovici 19. stoljeća u našim krajevima, 199; Vjera KATALINIĆ: Migration and Cultural Transfer in Transformation: Czech Musicians in the 19th-Century Croatian Lands, 43.

¹²¹ Antun GOGLIA: Hrvatski glazbeni zavod u Zagrebu (1827.–1927), *Sv. Cecilija*, 20 (1926) 5, 161.

¹²² Faller recommended Kubišta even for the conductor of the National Opera Orchestra in Zagreb. See *** Lovrenc Kubišta, *Nova doba*, 3.

er in Zagreb. He then settled in Celje, and later in Ptuj, both in Slovenia. In Ptuj he became a conductor, teacher of violin, piano and singing, and headmaster of the Music School.

During the nineteenth and the beginning of the twentieth century there were also amateur violinists of Czech origin that contributed to musical development in Zagreb, namely Franjo Keller (1813–1892) and Kamilo Dočkal (1879–1963). Keller, a forester from Pardubice, who immigrated from the Czech lands to Zagreb in the 1840s, was a longtime member of the Music Society's management in Zagreb.¹²³ He was a music lover and a skilled violinist with a rich collection of both instruments and music scores of violin and chamber music. Although he never performed at public concerts, he participated in numerous musical events and also hosted local and foreign musicians at his home, and thus influenced the musical development in Zagreb.¹²⁴ Also Dočkal, who moved to Bjelovar already at the age of five, was never a professional musician, but a cannon of the Zagreb Bishopric.¹²⁵

In the sources, several other Czech surnames of violinists appear during the time in Zagreb, such as Valentin Ježek. Nevertheless, it cannot be safely concluded that all of them came to the Croatia from Bohemia: since the nineteenth century, thousands of immigrants from the Czech lands had lived in the Croatian lands, and one can assume that many of those with Czech surnames are the descendants of those settlers from Bohemia in the second or even the third generation. These probably include Huml's pupils Josip Novak and Jan Odcházel. They were violists at the National Theater Orchestra in Zagreb. What is known for a fact is that the famous Croatian violinist Franjo Krežma (1862–1881) was the son of a Czech immigrant: his father was a Moravian that had moved to Osijek during the nineteenth century.¹²⁶

The Prague violinists and their musical contribution in Zagreb up to 1920

During the nineteenth century, Zagreb was mostly influenced by Vienna when it comes to violin practice. This changed in the 1890s, when the first Prague

¹²³ Ladislav ŠABAN: *150 godina Hrvatskog glazbenog zavoda*, Zagreb: Hrvatski glazbeni zavod, 1982, 212.

¹²⁴ Antun GOGLIA: *Hrvatski glazbeni zavod 1827.–1927.*, Zagreb: Tisak nadbiskupske tiskare u Zagrebu, 1927, 66.

¹²⁵ Born in Brodek u Pterova in Moravia on December 30, 1879, Kamilo Dočkal moved to Bjelovar at the age of five. Even though he was never a professional musician, he was very active as a chamber musician. He studied violin with Josip Leušteck and Václav Huml in Zagreb, later he was a member of the Music Society (*Musikverein*) Orchestra and contributed to musical life in Zagreb. See Antun GOGLIA: *Domaći violinisti u Zagrebu u XIX. i XX. stoljeću*, *Sv. Cecilija*, 34 (1940) 6, 97; Zlatko STAHLJAK: *Dočkal, Kamilo*, *Hrvatski biografski leksikon*, <http://enciklopedija.lzmk.hr/clanak.aspx?id=55899> (accessed February 4th, 2019).

¹²⁶ Franjo KUHAČ: *Franjo Krežma, Hrvatska vila*, 1 (1882) 6, 128.

violinists became violin teachers at the Croatian Music Institute. Nevertheless, these were by no means the only Prague violinists that were active in Zagreb during the late nineteenth century and the beginning of the twentieth century. There was another smaller group of Croatian violinists that studied at the Prague Conservatory, and was later active in that region. The first of them was Ernst Joanelli (Ernest pl. Joanelli; 1843–?) from Karlovac, who studied violin with Moritz Mildner at the Prague Conservatory between 1855 and 1860, but left the conservatory without diploma.¹²⁷ Later, he became a music teacher in Petrinja.¹²⁸

Another violin student at the Prague Conservatory originating from Croatia was Ivan Milaković (1849–?). He was born in Zagreb in 1849 and studied violin initially at the Croatian Music Institute.¹²⁹ In 1864, he continued his violin studies with Mildner at the Prague Conservatory.¹³⁰ During his studies, he was also active as a composer and in Prague he wrote four *Etuden* for violin, and he published a five-part composition *Žudi-suze* for alto and baritone. Due to his status as an orphan, he was financially supported during his studies by the Croatian Music Institute, Zagreb's City Hall, and by Croatian music enthusiasts from Prague.¹³¹ He left the conservatory without a diploma in October 1868 and continued with his studies at the Vienna Conservatory.¹³² One year later, he performed at a gala concert of the Croatian Music Institute as a soloist and with a string quartet.¹³³ From 1870, he played in the 53rd Infantry Regiment in Zagreb.¹³⁴ Later, he was a teacher at the College of Education in Zagreb, where he played in chamber ensembles.

In the early 1890s, Nikolaus Kus (Nikola Kus; 1871–?) studied violin at the Prague Conservatory, and between 1894 and 1897 he was a violin teacher at the Croatian Music Institute.¹³⁵ For brief time Julio Kraus (Julije Kraus; 1881–?) also

¹²⁷ Ernst Joanelli was born on December 23, 1843 in Karlovac. He must have been a good violinist, because he received the highest score on the violin exam at the Prague Conservatory. He was a classmate of later famous violinists, namely the brothers Vojtěch and Jan Hřímálý, Josef Řebíček, and Emanuel Wirth. Haupt [...] der Schüller des Conservatorium in Prag, fol. 120.

¹²⁸ *** Umjetnost, *Dragoljub*, 2 (1868) 4, 63.

¹²⁹ In 1860, he performed with Ludmila Weiser *Phantasy for 2 Violins* by Švarc. See Antun GOGLIA: *Domaći violinisti u Zagrebu u XIX. i XX. stoljeću*, Zagreb: Tisak narodne tiskarne, 1940, 7.

¹³⁰ Haupt [...] der Schüller des Conservatorium in Prag, fol. 136.

¹³¹ *** Dopis. U zlatnom Pragu, *Naše gore list*, 6 (1866) 3, 23–24; *** Iz Praga (dopis), *Dragoljub*, 2 (1868), 655.

¹³² Ivan VARDIAN: Zapisnik glavne godišnje skupštine narodnog zemaljskoga glazbenoga zavoda u Zagrebu održavane dne 16. siečnja 1870, *Narodne novine*, 36 (1870) 156, 312; *** Listak, *Vienac*, 2 (1870), 128.

¹³³ In 1869, he performed Violin Concerto by Beriot, and String Quartet in E flat Major by Mendelssohn (Ivan Milaković, Gjuro Eisenhuth, Josip Eisenhuth, Emanuel Simm). See Antun GOGLIA: *Hrvatski glazbeni zavod 1827.–1927.*, 41.

¹³⁴ Antonija JAGROVIĆ: Obavijest, *Narodne novine*, 34 (1870) 182, 364.

¹³⁵ Nikolaus Kus was born on September 15, 1871 in Zagreb. He studied violin at the Prague Conservatory between 1891 and 1894, but left the Conservatory without a diploma. See Matrik 1879, fol. 32.

studied violin at the Prague Conservatory. He became a violinist of the National Theater Orchestra in Zagreb.¹³⁶

The first Prague violinists of Czech origin moved to Zagreb in 1891, when the management of the Music Society School (*Hrvatski glazbeni zavod*) opened positions for two violin teachers, and employed two Prague violinists: Joseph Karbulka (Josef Karbulka, Iosif Iosifovič; 1866–1920) and Vítězslav Moser (Viktor Roman Moser; 1864–1939).

Karbulka was born on June 24th, 1866 in Prague. At the age of eight, he began to take private classes in violin, piano, and singing. At the age of fourteen, he continued his violin studies with Bennewitz at the Prague Conservatory, where he remained until 1885. After finishing his studies, he was a military music director's assistant in the 93rd Infantry Regiment and afterwards a concertmaster in Italy. In 1889, he moved to Berlin to continue his violin studies with Joseph Joachim at the Music College (*Hochschule für Musik*). In August 1891, he applied for the position of the first violin teacher at the Croatian Music Institute. He succeeded, and also became concertmaster and leader of the Music Institute Orchestra and performed on several Institute concerts as a soloist and a chamber musician along with other musicians, such as Viktor Roman Moser, Anka Barbot Krežma, Anton Stöckl, and Hinko Geiger.¹³⁷ He also gave a few concerts in Vukovar and Križevci.¹³⁸ After a minor conflict with the management of the Institute in October 1893, he resigned from his position.¹³⁹ In 1894, he set up residence in Odessa, where he became violin teacher at the Odessa Imperial Musical Society School, which was set up in 1897 by the Russian Music Society. One of his pupils there was Pyotr Solomonovich Stolyarsky (1871–1944), who would later become the world-famous teacher of David Oistrakh (1908–1974), Nathan Milstein (1904–1992), and many others. After leaving Odessa, Karbulka became a violin professor at the Music Institute in Mikolaiv (from 1906 its director). During his holiday stay in Prague, he was caught by the outbreak of the First World War and was interned in Raabs (1914–1916) as a Russian citizen. After his return to Mikolaiv, he took over his previous function of the Music Institute, which was renamed the Music Conservatory after the revolution. He wrote several pieces for violin and piano and died in 1920 in Mikolaiv.¹⁴⁰

¹³⁶ Julio Kraus (1881–?) was born on November 10, 1881 in Ruševo. He was Jewish, and studied violin at the Prague Conservatory between 1899 and 1900. He left the Conservatory without a diploma. See Matrik 1879, fol. 50.

¹³⁷ See Antun GOGLIA: *Hrvatski glazbeni zavod 1827.–1927.*, 70–73.

¹³⁸ *** Program koncerta Josipa Karbulke, *Glazba*, 1 (1893) 11, 95; *** Hrv. Pjevačko društvo »Zvono« u Križevcima, *Glazba*, 1 (1893) 3, 26.

¹³⁹ Orig. » [...] Moj povredjeni ponos kao glasnika i umjetnika nedozvoljava mi, da dalje svoj trud i rad posvetijem glasbenom zavodu. Ovo obznanjujem sl. ravnateljstvu s dodatkom, da od danas dne 16. listopada prestajem biti učiteljem ovoga glasbenog zavoda [...]« See Letter of J. Karbulka to Music Institute in Zagreb, October 16, 1893 (Archiv of Hrvatski glazbeni zavod).

¹⁴⁰ Matrik 1879, fol. 3; Job application of Joseph Karbulka to Music Institute in Zagreb, Zagreb, 2. 10. 1891 (Archive of HGZ, Nr. 181/1891); Vjačeslav Grochovskij: *Čeští hudebníci na Rusi*, Prague:

Since Karbulka did not stay long enough in Zagreb to significantly contribute there, his colleague Viktor Roman Moser authored the first Croatian violin method book in four parts, called *Škola za gusle* (1896), which became part of the school's curriculum. Moser was born on February 7th, 1864 in Sušice (CZ). He studied violin privately in Prague with Ferdinand Lachner (1856–1910), a violin teacher of the Prague Conservatory, and composition with Zdeněk Fibich (1850–1900). From 1885, Moser was a member of the National Theater Orchestra in Prague and in 1888, he moved to Ljubljana to become a violin teacher at the Music Society, where he remained until 1891. While he was still under contract with the Music Society, he applied for the position of the first violin teacher at the Music Institute in Zagreb in April 1891. Starting the new school year 1891, he became a violin teacher and in 1892 took over the Institute's Orchestra from Karbulka. One of his students was Dora Quiquerez (1879–?), who was later active as a violin teacher.¹⁴¹

In 1894, Karbulka was replaced by another Prague violinist: František Jílek (1865–1911).¹⁴² He studied violin (1884) with Bennewitz at the Organ School (*Varhanická škola*) and composition (1887) with Fibich. After his studies, he was active as a violinist and orchestra director in several orchestras. In 1893, he became the orchestra director of the Theater Orchestra in Sarajevo, and one year later he moved to Zagreb. There, for almost eleven years, he was a teacher of violin, chamber music, and opera singing. Soon after an incident in 1904,¹⁴³ when he was accused of physically harassing a pupil (which was not the first accusation of its kind) he resigned,¹⁴⁴ and returned to his homeland in 1905. There, he became the conductor of the National Theater Orchestra in Prague, where he died in 1911. He also wrote a few compositions.¹⁴⁵

In 1903, one of the four famous Ondříček's brothers, Stanislav Ondříček (1885–1953), became a violin teacher and a concertmaster at the Croatian Music

Akademie múzických umění v Praze, 143–144; Gracian ČERNUŠÁK: Karbulka, Josef, *Česko slovenský hudební slovník osob a institucí*, vol. 1, 647.

¹⁴¹ Dora Quiquerez was born in Zagreb and studied violin at the Croatian Music Institute between 1888 and 1897. Later, she performed at several public concerts and was active as violin teacher. See Antun GOGLIA: Domaći violinisti u Zagrebu u XIX. i XX. stoljeću, 18.

¹⁴² Jílek was born on February 2, 1865 in Písek.

¹⁴³ Orig. »[...] Pošto ste Vi prigodom obuke dne 5. veljače 1904. zavodskega učenika Ljudevita Horvata tjelesno ozledili a učenika Ivana Vincetića pogrdili i iz učione iztjerali, te se time krupno ogriješili s ustanove za učitelje ovoga zavoda, naprose one, sadržane u §§15. 24., pošto je već prijašnjih godina bilo sličnih pritužaba proti Vama, uslijed kojih su Vam opetovano opomene dane – obnalazi ovo ravnateljstvo zaključkom sjednice svoje od 26. veljače 1904. u vzoršenju disciplinarnosti radi uradno spomenutih krupnih povrieda na temelju §§. 32. temeljnoga statuta točka b). i c). izreči proti vama kazan ukora i novčane globe od 50 (petdeset) kuna u korist učiteljske mirovinske zaklade, a podjedno Vam zapretiti odpuštom iz službe za slučaj ponovne povriede nadležneći Vam dužnostih [...]« See Letter of F. Jílek to Music Institute, Zagreb, 23. 2. 1904 (Archive of HGZ); Letter of the Music Institute to F. Jílek, Zagreb, 26. 2. 1904 (Archive of HGZ, Nr. 284 1903/4).

¹⁴⁴ Letter of resignation from F. Jílek to Music Institute in Zagreb, Písek, 16. 7. 1905 (Archive of HGZ).

¹⁴⁵ Bohumír ŠTĚDRON: Jílek, František, *Česko slovenský hudební slovník osob a institucí*, vol. 1, 600–601.

Institute for a short time.¹⁴⁶ He studied violin with Ševčík at the Prague Conservatory between 1899 and 1903, but left the conservatory without a diploma. Later, he finished the master violin school with Jaroslav Kocian. Between 1908 and 1920, he was active in Tbilisi and Jaroslav, and in 1911 also briefly in New York. Ondříček was replaced by another Prague violinist, Václav Huml (Wenzel Huml; 1880–1953), at the Music Institute. He became the most important violin teacher in Zagreb and today he is considered the founder of the Zagreb violin school, a topic covered later in this article. Other than Huml, there were two other Prague violinists that were teachers at the Music Institute in Zagreb in the 1910s, namely Jindřich Feld (1883–1953), and Jan Příbyl (1893–?). Feld resided in Zagreb only between 1909 and 1910, where he was active as a violin teacher and a member of the National Theater Orchestra.¹⁴⁷ Later, he became a successful violin professor at the Prague Conservatory. Příbyl was a violin teacher at the Institute only between 1916 and 1918, but from 1915 he was the concertmaster of the National Theater Orchestra.¹⁴⁸ The principal of the Croatian Music Institute, Vjekoslav Rosenberg Ružič, evaluated Příbyl as a great soloist, but as an »incompetent pedagogue«.¹⁴⁹

Besides teaching, the Prague violinists were also engaged in Zagreb as conductors, orchestra members, or concertmasters at the National Theater Orchestra. Already at the end of the nineteenth century Adolf Pick (1870–?) was the concertmaster of the orchestra. Born in Mirovice in 1870, he studied violin at the Prague Conservatory with Bennewitz between 1882 and 1888. He moved to Zagreb in 1897, where he served as the concertmaster of the National Theater Orchestra.¹⁵⁰ He was also active in Zagreb as a chamber musician. In 1902, he performed a piano trio together with O. Schulz and H. Geiger.¹⁵¹ Later, he was a conductor of the Opera in Bern and emigrated to the United States, where he became head of the violin department at the College of Music in Ithaca and a member of the Chicago

¹⁴⁶ Contract between S. Ondříček and Music Institute in Zagreb, 29. 2. 1903 (Archiv of HGZ, Nr. 268 1902/1903).

¹⁴⁷ Letter of Music Institute to J. Feld, Zagreb, 24. 1. 1910 (Archive of HGZ, Nr. 215 1909/1910).

¹⁴⁸ Příbyl was born on January 6, 1893 in Prague. He studied violin with Štěpán Suchý at the Prague Conservatory between 1907 and 1913. He moved to Zagreb in 1915, where he was a concertmaster from 1915 until at least 1924 and a violin teacher at the Croatian Music Institute (1916). See Matrik 1879, fol. 71; Letter of the National Theater directorship to the Croatian Music Institute, Zagreb, 4. 4. 1916 (Archive of HGZ, Nr.124/1916); Julije BENEŠIĆ (ed.): *Godišnjak narodnog kazališta u Zagrebu za sezone 1914./1915.–1924./1925.*, Zagreb: Izdanje kazališne zaklade, 1926.

¹⁴⁹ Orig. »[...] Sasvim nezadovoljan sam s uspjehom guslačke škole gospodina Přibila. G. Přibil je vrlo dobar solista ali kao pedagog je nesposoban, to se iza dvogodišnjih mojih opažanja usudjujem tvrditi [...]« See Report of Vjekoslav Rosenberg Ružič, Zagreb, 8. 7. 1918 (Archiv of HGZ, Nr. 333 1917/1918); Letter of J. Příbyl to Croatian Music Institute, Zagreb, 25. 8. 1918 (Archive of HGZ).

¹⁵⁰ *Neuer Theater-Almanach: Theatergeschichtliches Jahr-und Adressbuch*, 9 (1898), 255; *Neuer Theater-Almanach: Theatergeschichtliches Jahr-und Adressbuch*, 10 (1899), 230; *Neuer Theater-Almanach: Theatergeschichtliches Jahr-und Adressbuch*, 11 (1900), 229; *Neuer Theater-Almanach: Theatergeschichtliches Jahr-und Adressbuch*, 12 (1901), 216.

¹⁵¹ Antun GOGLIA: *Komorna muzika u Zagrebu, Sv. Cecilija*, 24 (1930) 4, 122.

Conservatory of Music.¹⁵² In addition to Pick, Josef Čermák was another violinist in the National Theater Orchestra between 1894 and 1899. He studied violin with Bennewitz and composition with Karel Šebor at the Prague Conservatory between 1885 and 1891. After his studies, he was initially a violinist at the German Theater in Prague until 1894, when he moved to Zagreb.¹⁵³ After leaving the National Theater Orchestra in 1899, he moved to Varaždin, where he became the military music director of the 70th Infantry Regiment.¹⁵⁴ Between 1925 and 1928, he was a violin teacher at the Music Society in Maribor. He died in 1933 in Novi Sad.¹⁵⁵

Čermák was replaced at the National Theater Orchestra by another Prague violinist: Anton Lubasch (1879–?). He studied violin at the Prague Conservatory between 1893 and 1896, but left without a diploma.¹⁵⁶ In 1900, he was playing among the first violinists at the National Theater Orchestra in Zagreb, where he stayed at least until 1901.¹⁵⁷ The sources for the orchestra members for the period between 1901 and 1913 are very scarce, but it can be assumed that there were more Prague violinists active in Zagreb during that period.

Another of the most important Prague violinists active in Zagreb was Milan Zuna (1881–1960). He studied violin with Jan Mařák at the Prague Conservatory between 1897 and 1902. In 1909 he moved to Zagreb, where until 1914 he was the conductor of the National Theater Orchestra.¹⁵⁸ Besides Zuna, there was another Prague violinist that was the conductor of the National Theater Orchestra from 1911: Milan Sachs (Emil Sachs; 1884–1968).¹⁵⁹ He conducted some important local premiers and remained in Zagreb until his death in 1968. During the war most of the orchestra's violinists and violists were Czechs, though not all of them were alumni of the Prague Conservatory. Besides Huml and Příbyl, Bohumil Tuláček (1887–1957) was also the concertmaster of the orchestra during the 1910s. He studied violin privately with Jan Mařák, a violin professor at the Prague Conservatory. In 1912 he moved to Zagreb, where until 1934 he was concertmaster of the Na-

¹⁵² Matrik 1879, fol. 13; Miloslav REHCIGL, Jr.: *Encyclopedia of Bohemian and Czech American Biography*, vol. 1, Bloomington, IN: AuthorHouse, 2016, 620; Guido KISCH: *In search of freedom: a history of American Jews from Czechoslovakia*, E. Goldston, 1949, 169.

¹⁵³ *Neuer Theater-Almanach: Theatergeschichtliches Jahr-und Adressbuch*, 9 (1898), 255; *Neuer Theater-Almanach: Theatergeschichtliches Jahr-und Adressbuch*, 11 (1900), 229.

¹⁵⁴ Eugen BRIXEL, Gunther MARTIN, Gottfried PILS: *Das ist Österreichs Militärmusik*, 342.

¹⁵⁵ Gracian ČERNUŠÁK: Čermák, Josef, *Česko slovenský hudební slovník osob a institucí*, 188.

¹⁵⁶ Lubasch was born on April 4, 1879 in Prague. See Matrik 1879, fol. 37.

¹⁵⁷ *Neuer Theater-Almanach: Theatergeschichtliches Jahr-und Adressbuch*, 12 (1901), 216.

¹⁵⁸ Matrik 1879, fol. 47; *** Milan Zuna, *Hrvatska pozornica*, (1909) 7; Bohumír ŠTĚDRŇ: Zuna, Milan, *Česko-slovenský hudební slovník osob a institucí*, 1007–1009.

¹⁵⁹ Sachs was born on November 28th, 1884 in Lišov. He studied violin with Jan Mařák at the Prague Conservatory between 1889 and 1905. After the studies, he was a violinist of the Czech Philharmonic Orchestra between 1906 and 1907. One year later, he became concertmaster of the Theater Orchestra in Belgrade. From 1910, he was a music teacher in Novi Sad. He died on August 4th, 1968 in Zagreb. See Matrik 1879, fol. 50; Otto SOBOTKA: *Čeští hudebníci a zpěváci v jugoslávských zemích, Přehled*, 11 (1981), 136.

tional Theater Orchestra. The other Prague violinists that were members of the orchestra during the war and a shortly after were: František Parýzek (Franjo Parizek; 1898–?),¹⁶⁰ Lubomír Peroutka (Ljubomir Peroutka; 1887–?),¹⁶¹ Bohumil Bouzek (Bohumil Bouček; 1894–?), Anton Větvička, and Franz Vojtěchovský.¹⁶² another Czech, Karel Marysko (Dragutin Marysko, Karel Maryska; 1881–1957) was solo violist of the National Theater Orchestra between 1910 and 1922.¹⁶³ After the war, most leading positions among violinists in Croatia and other Yugoslav territories were taken up by Huml's pupils. Nevertheless, Ševčík's pupil Josef Holub (1902–1973) was concertmaster of the National Theater Orchestra between 1924 and 1927 and the first violinist of the Zagreb String Quartet.

Václav Huml's music network and his influence across Yugoslav territories

Until the second half of the twentieth century Václav Huml was the most influential violinist not only in Zagreb, but also across all Yugoslav territory. He was born on September 18th, 1880 in Beroun,¹⁶⁴ where he received his first music education from his uncle, who was a skilled violinist. When Huml was thirteen years old, he entered the Prague Conservatory, where he studied violin with Otakar Ševčík between 1893–1899.¹⁶⁵

His teacher Ševčík was one of the most famous violin teachers at the time. In addition to his own teachings, he wrote numerous violin method books that have become among the most used publications of this kind in Europe, and were later used also by his numerous pupils, including Huml. Ševčík's reasons for writing a violin method grew out of self-criticism. After finishing the conservatory, he was

¹⁶⁰ Parýzek was born on July 7, 1898 in Prague. He studied violin at the Prague Conservatory between 1912 and 1915. In 1915, he was a member of the National Theater Orchestra in Zagreb. See Základní kniha, fol. 15; Julije BENEŠIČ (ed.): *Godišnjak narodnog kazališta u Zagrebu za sezone 1914./1915.–1924./1925.*, 55.

¹⁶¹ Peroutka was born on January 20, 1887 in Prague. He studied violin with Jan Mařák at the Prague Conservatory between 1902 and 1908. He was a violinist (in the first violin section) at the National Theater Orchestra in Zagreb. Matrik 1879, fol. 56; Julije BENEŠIČ (ed.): *Godišnjak narodnog kazališta u Zagrebu za sezone 1914./1915.–1924./1925.*, 58, 92.

¹⁶² Bouzek was born on April 29, 1894 in Prague. He studied violin with Jindřich Bastář at the Prague Conservatory between 1912 and 1913. Between 1915 and 1916 he played viola in the National Theater Orchestra. See Matrik 1879, fol. 158; Julije BENEŠIČ (ed.): *Godišnjak narodnog kazališta u Zagrebu za sezone 1914./1915.–1924./1925.*, 56.

¹⁶³ Marysko was born on December 2, 1881 in Dobruška. He studied violin with his father and played in the Zöllner Theater Society orchestra. In 1910 he moved to Zagreb, where he was a solo violist of the National Theater orchestra until 1922. In 1922 he returned to his homeland (Nymburk), where he served as music director, violinist, and music teacher. He wrote several compositions and died in 1957 in Nymburk. See Rudolf ZRUBEK: *Hudebníci z kraje pod Orlickými horami, Orlické hory a Podorlicko*, 1 (1968), 81.

¹⁶⁴ SOA Praha, B: 1873–1883, fol. 348.

¹⁶⁵ Matrik 1879, fol. 36; Zlatko STAHLJAK: *Memorial Václava Humla*, Zagreb: Hrvatski glazbeni zavod, 1973; Gracian ČERNUŠÁK: *Huml, Václav, Česko-slovenský hudební slovník osob a institucí*, vol. 1, 524.

unsatisfied with his own violin technique, even though he repeatedly studied all the material that was used at the Prague Conservatory for teaching. After returning to Prague, despite the doubts of the entire conservatory, he started to teach his first generation of violin pupils using his new violin method. The students made such huge progress that Ševčík's violin method became the official method of the Prague Conservatory. Because of their logical and systematic approach, his methodological works became among the most used works of their kind at the time in Europe.¹⁶⁶ At the conservatory, Huml became part of the first and most successful group of Ševčík's students, many of whom became very famous violinists or conductors, namely Jan Kubelík (1880–1940), Jaroslav Kocian (1883–1950), Štěpán Suchý (1872–1920), Jindřich Bastař (1879–1937), František Stupka (1879–1954), Václav Talich (1883–1961), and Jindřich Feld (1883–1953).

During his studies, Huml was a second violinist of the Prague Conservatory String Quartet with the *primarius* Jan Kubelik, later Josef Kouba (1880–1951).

Huml finished his violin studies at the Conservatory in 1899, performing the Violin Concerto by Tchaikovsky. After this he served a three-year military service as a solo violinist of the 73rd Infantry Regiment in Prague. In 1902, he became a first concertmaster of the Philharmonic Orchestra in Lviv, and *primarius* of the String Quartet, whose members were mostly Czechs.¹⁶⁷

Due to the busy schedule of the orchestra, which was performing more than one hundred twenty concerts per year, the twenty-three-year-old Huml looked for alternatives, and in 1903 he successfully applied for the position of violin teacher at the Croatian Music Institute in Zagreb.¹⁶⁸

Soon after moving to Zagreb, he performed as a soloist with the Orchestra of the Croatian Music Institute, when a critic described his playing thus: »... particularly emphasized professor Huml with his fine virtuoso technique and true artistic understanding. The large audience rewarded him with tumultuous applause.«¹⁶⁹ During his career, he performed in numerous chamber concerts, and co-founded the Zagreb String Quartet, in which many of his pupils would later become members as well. He was publicly performing until 1926, after which he devoted himself exclusively to violin teaching. Even from the start he trained great violinists, such as Zlata Špehar (1895–1970) and Zlatko Baloković (1895–1965), who were two of his very first violin pupils. Besides the Music School of the Croatian Music Institute, he taught most of his students at the »master school« of the same Music Insti-

¹⁶⁶ Maruša ZUPANČIČ: At the Crossroads of European Violin Heritage: The Migration of Prague Violinists throughout Europe from the Beginning of the Nineteenth Century up to the 1880s, 20.

¹⁶⁷ Václav Huml, Václav Neděla, Rudolf Spiegler and František Šimunek.

¹⁶⁸ Zlatko STAHLJAK: *Memorial Václava Humla*.

¹⁶⁹ Orig. [...] »Osobito se istaknuo zavodski profesor gosp. Huml svojom finom virtuoiznom tehnikom i pravim umjetničkim shvaćanjem. Mnogobrojno občinstvo nagradilo ga je burnim pljeskom [...]«. See Zlatko STAHLJAK: *Memorial Václava Humla*.

tute, which was renamed the Croatian Music Conservatory in 1916. Later he taught at the Academy of Music and privately as well. Huml was also a visiting professor in Ithaca (New York), and London, and a member of the jury of a few international violin competitions. Some of his pupils formed the first professional chamber orchestra in Zagreb (*Zagrebački komorni orkestar*), founded in 1937.

He trained numerous brilliant violinists and, along with the network of his pupils, the Prague violin school tradition spread all over Yugoslavia. Many of his pupils made successful international careers in the United States, London, Prague, Paris, Buenos Aires, Budapest, Johannesburg, Vienna, Geneva, Montevideo, Sydney, Munich, Hamburg, and Saarbrücken. Among these were, for example, three concertmasters in Vienna, and teachers at eminent music institutions such as the Guildhall School of Music in London, the College of Music in Southampton, the *École Normale de Musique* in Paris, and many others. Huml's pupils taught at the music academies in Zagreb, Belgrade, Ljubljana, and Sarajevo. Also, most of the concertmasters of the orchestras in the region were Huml's pupils as well.

His success as a violin teacher is testified to by the words of the famous violin pedagogue Carl Flesch, who said to Huml's pupil Ljerko Spiller (1908–2008)¹⁷⁰ after his concert in Berlin: »I do not know your teacher, but I can assure you that you can count violin professors from around the world that teach like your master on the fingers of one hand.«¹⁷¹ It must be mentioned that Spiller achieved great success, winning the fifth prize at the first Henryk Wieniawski Violin Competition in Warsaw in 1935, alongside violinists that would later be world famous, namely Ginette Neveu (1919–1949), Henri Temianka (1906–1992), David Oistrakh (1908–1974), Boris Goldstein (1922–1987), and Ida Haendel (1928).¹⁷² In his memories of Václav Huml, Spiller wrote that he studied with Jacques Thibaud (1880–1953), George Enescu (1881–1955), Gaston Poulet (1882–1974), and Diran Alexanian (1881–1954), and that they had significant influence on his artistic development, but »a master« like Huml he had never found again.¹⁷³

Even though Huml was the most influential Prague violin pedagogue in Yugoslavia at the beginning of the twentieth century, he was not the only one. Two other Prague violinists were also spreading Ševčík's violin method in the region. Jan Šlais, who is today considered the founder of the Ljubljana violin school, was active in Ljubljana from 1921. Besides teaching, he also founded the Ljubljana String Quartet and trained the first generation of Slovenian violinists, such as

¹⁷⁰ Ljerko Spiller was born on July 22, 1908 in Crikvenica to a Croatian Jewish family. After the First World War, Spiller moved to Zagreb and became a pupil of Václav Huml. With the outbreak of the Second World War, he left Europe and escaped to Buenos Aires, where he made a successful career in music.

¹⁷¹ Ljerko SPILLER: Sjećanja na mog nezaboravnog učitelja profesora Václava Humla, in: Zlatko Stahuljak (ed.): *Memorial Václava Humla*, Zagreb: Hrvatski glazbeni zavod, 1973.

¹⁷² Haendel participated at the competition at the age of seven.

¹⁷³ Ljerko SPILLER: Sjećanja na mog nezaboravnog učitelja profesora Václava Humla.

Albert (Ali) Dermelj (1912–1986), Karlo Rupel (1907–1968), Francka Ornik, Leon Pfeifer (1907–1986), and Jelka Stanić (1928–2011). Šlais sent several of his best students to Zagreb to continue with their violin studies with Huml. Both Šlais and Huml sent some of their best students to study with their own teacher Otakar Ševčík,¹⁷⁴ who recognized Huml's contribution as violin teacher. In a letter, Ševčík wrote to Huml the following: »Dear professor, you sent to me in Prague an artist, a first-class artist. I have to reprimand you, that you did not come with him ... I asked the conductor Talich to make it possible for [Miroslav] Šlik to perform with the Philharmonic Orchestra.«¹⁷⁵ Ševčík was also amazed by Zlatko Baloković, one of Huml's best pupils, who became Ševčík's pupil at the Music Academy in Vienna in 1911. Another promoter of Ševčík's violin method and alumnus of the Prague Conservatory, Karel Holub (1893–1974), was active in Belgrade between 1919 and 1937. He was the concertmaster of the Opera Orchestra and co-founder of the Philharmonic Orchestra and Czech Trio in Belgrade. From 1923, he was a professor at the Music Conservatory, where he trained many successful violinists.¹⁷⁶

Ševčík's method books were among the most-used works of their kind at the time in Europe, so Slovenia and Croatia were no exception. At the beginning of the twentieth century most music schools in Slovenian territory started to use Ševčík's violin teaching method books. In a few places this happened already at the end of the nineteenth century. In the early twentieth century, the first Slovenian violin schools appeared. Until the 1960s they were mainly inspired by Ševčík's *Violinschule für Anfänger*, op. 6, written in the »semitone« system.¹⁷⁷ In the interbellum, the three promoters of Ševčík's method mentioned above characterized the development of violin playing in three regional capitals: Zagreb, Belgrade, and Ljubljana. They trained new generations of violinists that later continued with their violin tradition.

Conclusion

This paper has identified about ninety violinist musicians originating from Bohemia that were active as violin teachers, orchestra members, military music directors, and conductors in Slovenian and Croatian territory from the beginning of the nineteenth century through the 1920s. Approximately ten percent of them were active in both places. More than half of them were alumni of the Prague Con-

¹⁷⁴ These students included the Croatians Zlatko Baloković, Braca Milan Jovanović, Miroslav Šlik, and the Slovenians Karlo Rupel, Leon Pfeifer, and Miran Viher.

¹⁷⁵ Zlatko STAHULJAK: *Memorial Václava Humla*.

¹⁷⁶ Bohumír ŠTĚDRŮN: Holub, Karel, *Česko slovenský hudební slovník osob a institucí*, Prague, 1963, vol. 1, 460.

¹⁷⁷ Maruša ZUPANČIČ: *Razvoj violinske pedagogike in šolstva na Slovenskem od začetka 19. stoletja do začetka druge svetovne vojne*, Ljubljana: Znanstvena založba Filozofske fakultete, 2013, 64, 66–73.

servatory, mainly violin students. The most important reason for their migration was economic. Having a hard time finding a job in their homeland, which had a surplus of highly skilled musicians, they saw the opportunity to move to musically developing regions that were then in desperate need of qualified musicians. They also served as military musicians, travelling with their regiments especially to Croatia, where several of them settled and continued their music careers as civilians, such as Johann Zajitz in Rijeka. In addition to these, a considerable number of Bohemian musicians traveled through Croatian and Slovenian cities and towns as part of their concert tours. They tended to perform virtuoso concerts, simultaneously promoting their own compositions. Some of them settled there and contributed to the local musical life working as music teachers and participating in concerts as performers and composers, one of these being Joseph Benesch in Ljubljana.

At the beginning of the nineteenth century, Bohemian musicians responded to competitions in the newspapers across Austria-Hungary, and won appointments as music teachers mainly in Ljubljana, Karlovac, Rijeka, and Varaždin. They were broadly educated musicians, who were able to teach theory, singing, and various instruments including the violin. Besides teaching, they contributed to musical life in their cities, participating in concerts as performers, conductors (orchestra directors), and composers. They moved to Slovenian territory from Klagenfurt, Graz, Prague, Vienna, and from some other towns in Bohemia, later also from Croatia.

The majority of these Bohemian musicians was relatively young, mostly in their late twenties, at the time of their migration. Even though they were still at the beginning of their music careers, they had some work experience as members and even orchestra directors of theater orchestras, and also as music teachers. One of these was Hans Gerstner, who moved to Ljubljana when he was only twenty years old, and remained there for fifty-eight years. Ljubljana was also a springboard for the Prague violinist Václav Talich, who began his conducting career with the newly-founded Slovenian Philharmonic Orchestra at the age of twenty-eight and would later become a world-famous conductor. There was a similar situation with two other Prague violinists Milan Zuna (1881–1960) and Milan Sachs (1884–1968). They became the conductors of the National Theater Orchestra in Zagreb nearly at the same age as Talich. Low salaries probably represent an important reason that more experienced violin teachers or musicians avoided taking up work in Slovenia. This was also the main problem faced by the Music Society in Ljubljana, which was repeatedly looking for qualified violin teachers in Prague during the 1880s.

At the turn of the century there were several retired military music directors in Slovenia. They received appointments as violin teachers, but also played a role in the development of orchestral playing in Slovenia. However, military musicians played a considerably more important role in Croatia. There they were present

from the beginning of the nineteenth century, and contributed to musical life in places like Rijeka, Pula, Bjelovar, and Osijek.

The most important group of the Bohemian violinists in both countries were Prague violinists (violin alumni of the Prague Conservatory). The first of them appeared in the Croatian lands already in the 1830s, but not before the 1870s in the Slovene Lands. Initially, they were active in the Croatian Lands as military music directors in Pula, Bjelovar, and Osijek, but they moved to Zagreb in the 1890s. They were appointed violin teachers at the Music Institute, and as concertmasters, orchestra members, and conductors of the National Theater Orchestra. In the Slovene Lands, they were leading violin teachers at the German Music Societies in Ljubljana, and Maribor from the 1870s. From the late nineteenth century onwards they became the first violin teachers at the Music Society in Ljubljana and its branches in Novo Mesto, Celje, Kranj, Trieste, and Maribor. In the interbellum, three Czechs, Václav Huml, Jan Šlais, and Karel Holub, shaped violin playing in Ljubljana, Zagreb, and Belgrade, and trained the most important violinists of the time throughout the region, who continued with their violin tradition.

For over one hundred years, Bohemian violinists trained several generations of violinists and other musicians, performed the contemporary music repertoire, took a leading role in the development of chamber music, and were a key factor in the development of orchestras in Slovenia and Croatia. They markedly shaped the development of violin playing in both countries, practices that were often intertwined and had similar influences; they share a common violin tradition that can still be witnessed today.

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*Sažetak*UTJECAJ ČEŠKIH VIOLINISTA U SLOVENIJI I HRVATSKOJ
DO 1920-IH GODINA

Etnički teritoriji Hrvatske i Slovenije uvijek su bili tranzicijska zemljopisna područja koja su bila otvorena za razne vrste kulturnih i glazbenih migracija i susreta različitih glazbenih tradicija. Jedna od najvažnijih skupina imigrantskih glazbenika bili su Česi koji su se pojavili u Hrvatskoj i Sloveniji krajem osamnaestog stoljeća. Od početka devetnaestog stoljeća pa sve do 1920-ih najmanje devedeset glazbenika (violinista) podrijetlom iz Češke djelovalo je kao učitelji violine, članovi orkestra (koncertni majstori i dirigenti) i ravnatelji vojnih glazbi koji su značajno oblikovali glazbeni život u nekoliko gradova i mjesta u Hrvatskoj i Sloveniji. Otprilike deset posto njih bilo je aktivno na oba područja. Najvažniji razlog njihove migracije bio je ekonomski. Nakon što su teško pronalazili posao u svojoj domovini, koja je bila prenapučena visokokvalificiranim glazbenicima, bili su prisiljeni preseliti se u područja koja su bila u glazbenom razvoju i kojima su kvalitetni glazbenici bili nužno potrebni. S druge strane, vojni glazbenici putovali su sa svojim pukovnijama posebno u hrvatske zemlje, gdje su se neki od njih nastanili i nastavili glazbenu karijeru kao civili. Učitelji violine javljali su se na natječaje u novinama diljem austrijskog carstva; u početku su bili imenovani učiteljima glazbe uglavnom u Ljubljani, Karlovcu, Rijeci i Varaždinu. Bili su to široko obrazovani glazbenici, koji su mogli predavati teoriju glazbe, pjevanje i razne instrumente, uključujući violinu. Najvažnija skupina čeških violinista bili su praški violinisti (učenicima Praškog konzervatorija). Prvi od njih pojavili su se u hrvatskim zemljama već 1830-ih, ali u Sloveniji ne prije 1870-ih. U Hrvatskoj su u početku djelovali kao ravnatelji vojnih glazbi u Puli, Bjelovaru i Osijeku, ali većina ih se preselila u Zagreb 1890-ih. U Glazbenom zavodu imenovani su učiteljima violine te kao koncertni majstori, članovi orkestra i dirigenti orkestra Narodnog kazališta. U Sloveniji su od kraja devetnaestog stoljeća bili među prvim učiteljima violine u Glazbenom društvu u Ljubljani i ograncima u Novom Mestu, Cेलju, Kranju, Trstu i Mariboru. Jedan od najvažnijih praških violinista prve polovice dvadesetog stoljeća nesumnjivo je Václav Huml (1880–1953), koji je školovao generaciju sjajnih zagrebačkih violinista iz šire regije, koji su ostvarili međunarodnu karijeru širom svijeta. Zbog toga se danas smatra osnivačem zagrebačke violinističke škole. Od 1920-ih, drugi praški violinist, Jan Šlais, obučavao je prvu važnu generaciju slovenskih violinista u Ljubljani, od kojih su neki nastavili studij violine s Humlom u Zagrebu. Više od stotinu godina češki su violinisti uvježbavali generacije violinista i nekih drugih glazbenika, izvodili suvremeni glazbeni repertoar, preuzeli vodeću ulogu u razvoju komorne glazbe i bili ključni faktor u razvoju orkestrara i u Sloveniji i u Hrvatskoj.