

# Networks of Cultural Zones between Imperial Theatre Houses. Migrations of Two Serbian Musicians

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**Abstract:** In order to shed light on cultural exchange in a meta-national context, Michel Espagne coined the term 'cultural transfer' with respect to exchange between 'cultural zones'. The migration of cultural objects and individuals, signified by their appropriation and transformation in new contexts, is a process of continuous reinterpretation of travelling ideas and concepts. Such transnational approach provided by cultural transfers assumes transdifference, cultural hybridization, and interpenetration of cultural zones beyond the traditional dichotomy of centre-periphery: the nodes of the formed networks are proliferated (in some cases, temporary) centres, including also certain mediatory points.

Two case studies of Serbian, i.e., Yugoslav musicians – the violin player Dragomir Krančević (1847 – 1929) and especially the soprano Karola Jovanović (1879 – 1958) – will be explicated in this theoretical framework in relation to their positions at music theatres. Both were well-known artists and had successful careers in Vienna and other cities in the Habsburg Monarchy (Budapest, Olomouc, Graz) and its successor states, Krančević mainly as a soloist and Jovanović as an opera and concert singer. These two musicians are understood here as agents of cultural transfer and this paper will show how they were transformed by adjustment to their new environments, i.e., to the dominant cultural policy expressed through repertoire, gender policy, guest performances, and other aspects. By doing so, they contributed to building networks all over Europe, beyond territorial or national borders.

**Keywords:** cultural transfer, music theatre, Central Europe, Dragomir Krančević (Krančevics), Karola Jovanović (Carola Jovanovics), Graz Opera, Court Opera Vienna, Vienna State Opera, Budapest Opera

Transfer in music theatre has been a signifier of theatre life in different historical, geo-political, social, and cultural contexts. Among others, it assumes migration of the repertoire, as well as of the musicians, actors and actresses, directors, scenery, and costume designers. There were innumerable transfers of musicians in the nineteenth century, both within and out-

side the great empires. The temporary visits, migrations, or settlements were caused mainly by economic, educational, or political reasons, and they can be forced, self-initiated, or in response to an invitation. Although the terms of forced and voluntary migration are coined as opposites, “numerous scholars have, however, argued that the underlying assumption (...) is an illusion. Rather, ‘forced’ and ‘voluntarily’ are conceived as poles of a continuum, with economic, political, environmental, and social factors shaping peoples’ decisions to migrate being interdependent.”<sup>1</sup> The managements of music theatres made great efforts to engage the most renowned artists of the period either by employing them for a certain time or by inviting them to guest perform. Central/Southeast European practices show that especially Bohemian musicians extensively migrated within and outside the Habsburg Monarchy and they were often the first professionals in musical life in the places where they have settled. Contrary to them, numerous musicians from the margins of the empire, or from other lands, left their birthplace and toured the mesoregions. The musicians under scrutiny migrated from Olomouc to Graz and further on to Vienna, and from Pančevo to Vienna and Budapest, respectively. In this paper, I will explicate the theoretical thoughts on cultural transfer and migration through two case studies: a Serbian violin prodigy, Dragomir Krančević (Kranjčević, Krancsevics, 1847 – 1929), from the town of Pančevo located at the former military border in the Banat, and the soprano Karola Jovanović (Karola Jovanovic, Carola Jovanovic, Jovanovics, Jovanovič, Ivanovics, 1879 – 1958), continuously mentioned as a Yugoslav singer. I chose these two musicians of different generations in order to show the way their careers developed by considering their positions at the music theatres and the reception of their performances. In this respect, I will shed light on them as agents of cultural transfer through their biographical, i.e., professional traits in different cities and towns. By mapping Krančević’s and Jovanović’s settlements and visits, I would like to exemplify the contribution of Serbian/Yugoslav musicians to mainstream musical life in Vienna, Budapest, Graz, and other cultural centres in Central Europe.

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1 SCHEEL S. and SQUIRE, V. Forced Migrants and ‘Illegal’ Migrants. In *The Oxford Handbook of Refugee & Forced Migration Studies*. (Ed. Elena Fiddian-Qasmiyeh et al). Oxford : Oxford University Press, 2014, p. 190.

## Music Transfers as Biography

The terms settlement and visit are understood in accordance with Colin Timm's ideas about biography in relation to the migration or displacement of musicians with his case study on Agostino Stefani.<sup>2</sup> Timm makes a difference between permanent settlements and extended visits as results of migration, concluding that "the dividing line between compulsory and voluntary or permanent and temporary migration is not always clear".<sup>3</sup> The (substantial) visits, according to Timm, could last months or years, were conducted with "no intention of settling",<sup>4</sup> and were mainly restrained to the period of studies outside one's native land. In this sense, Krančević and Jovanović were both settlers and visitors. Like many other musicians, these two artists made also numerous journeys to give concerts. The main difference between Krančević and Jovanović is the fact that Krančević was sent to Vienna as a child to study the violin with the well-known professor and the then director of the Conservatory of the Society of Friends of Music (Konservatorium der Gesellschaft der Musik), Josef Hellmesberger Senior, and he had a continuous connection with his birthplace as well as with some other places inhabited by Serbs. Contrary to him, Jovanović was engaged in several Central European opera houses, starting with the Provincial Theatre (Stadttheater) in Olomouc at the age of twenty-five. Her career led her to several other cities in the Habsburg Monarchy and its successor states, and in Germany. Both musicians lived in Vienna after their active years in musical life and both died there.

Dragomir Krančević was a renowned violinist who became famous as a prodigious student in Vienna and, later, as a member of leading chamber ensembles, and symphony and pit orchestras in the Habsburg Monarchy. He also visited places outside his homeland and the imperial borders, in Serbia (Belgrade) and Prussia.

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2 TIMMS, C. Migration and Biography. The case of Agostino Stefani. In *Musicians' Mobilities and Music Migrations in Early Modern Europe. Biographical Patterns and Cultural Exchanges*. (Eds. G. zur Nieden, B. Ove). Bielefeld : Transcript (Mainz Historical Cultural Sciences), 2016, pp. 35 – 49.

3 Ibid., p. 36.

4 Ibid., p. 41.

Migrations – settlements	Visits
	1859 – 1867 Vienna
1867 – 1873 Pančevo	
1873 – 1901 Budapest	
1901 – 1929 Vienna	

Dragomir Krančević was born in Pančevo, a smaller town at the former military border of the Habsburg Monarchy, which was nevertheless a micro-regional cultural centre. He started his education in his birthplace and continued it in Vienna.

Education	Work
k.k. Hauptschule zu Pancsova (Pančevo)	
Serbian Orthodox Uspenska Church in Pančevo, Johann Heissler	
Conservatory of the Society of Friends of Music in Vienna, Joseph Hellmesberger* Senior	
	Hellmesberger String Quartet
	Court/State Opera in Vienna
	Krancsevics String Quartet
	National Theatre/State Opera in Budapest

\* Krančević was invited in 1877 to take Joseph Hellmesberger's position of violin professor at the Conservatory in Vienna as his successor, but he did not accept it.

In 1859, as a twelve-year-old boy, he was sent to Vienna by his father to study the violin with Joseph Hellmesberger at the Conservatory. Since his teacher, with whose family he stayed, was surrounded by numerous well-known musicians and composers, Krančević had a chance to meet Hans von Bülow, Clara Schumann, Johannes Brahms, Joseph Joachim, Anton Rubinstein, and work with composers like Johannes Brahms, Franz Liszt, Gustav Mahler, or Karl Goldmark.<sup>5</sup> Krančević's first position in a music theatre was

<sup>5</sup> The young Serbian violin player performed Brahms's *Piano Quartet op. 60* with other musicians for the first time, and their cooperation continued afterwards. Their incomplete

that of a concertmaster of the opera orchestra of the Court Opera (Hofoper) in Vienna, that is, the Vienna Philharmonic (Wiener Philharmoniker). As my research proved, he was the only Southeast European member of the ensemble.<sup>6</sup> However, he did not occupy this position for a long time due to his numerous other engagements as a soloist, although he gave guest performances with this orchestra, conducted by Otto Desoff and Hans Richter.

After this period in Vienna, which can be viewed as an extended visit, Krančević went back to Pančevo (1867 – 1873) and, from there, he travelled to various places inhabited by Serbs, as well as to other European centres, and made a concert tour throughout Germany. Besides, he gave concerts as a member of the Hellmesberger Quartet in 1867 – 1868.

In 1873, Hans Richter, the Kapellmeister of the National Theatre (Nemzeti Színház), i.e. the Opera House, in Budapest (1871 – 1875) invited Krančević to join the orchestra and he became its first concertmaster.<sup>7</sup> This was the highest post in Krančević's career. Besides this activity and his solo concerts, he established his Krancsevics Quartet in Budapest (1873 – 1893) and achieved great success with it, as it became one of the leading chamber ensembles in Hungary.<sup>8</sup> In 1901, he went back to Vienna, where he spent his almost thirty-year-long retirement.

As mentioned above, Karola Jovanović started her career outside her homeland, in the Provincial Theatre in the Czech city of Olomouc (1904 – 1905). Before she went on to sing in the Opera House in Graz, she was engaged by the Frankfurt Opera (1905 – 1906). Her main settlements were in Olomouc, Graz, and Vienna, while she gave numerous guest performances at the Court Opera in Munich (1906 – 1907), the Court Opera in Berlin (1908 – 1911), as well as in Klagenfurt, Maribor, Graz, Vienna, and other places. I shall shed some light on her settlements in Olomouc, Graz, and Vienna.

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correspondence – the five letters Brahms wrote to Krančević – is available in the Archive of the Musicological Institute, Serbian Academy of Sciences in Belgrade.

6 Contrary to the members of the orchestra, numerous vocal soloists from the mesoregion were engaged at the Court/State Opera in Vienna, see MARKOVIĆ, T. Staatsoper und das südöstliche Europa: Politische, soziale und kulturelle Vernetzungen. In *Geschichte der Oper in Wien, Vol. 2: Von 1869 bis zur Gegenwart*. (Eds. B. Boisits, Ch. Glanz, C. Hellsberg, P. Ther, S. Zapke). Vienna : Molden Verlag 2019, pp. 154 – 181.

7 For more details, see FIEFIELD, Ch. *Hans Richter, New Edition*. Woodbridge : The Boydell Press, 2016.

8 For more details on his biography, see TOMANDL, M. *Spomenica pančevačkog Srpskog crkvenog pevačkog društva, 1838 – 1938*. Pančevo : Napredak, 1938; TOMANDL, M. *Drago-mir Krančević*. Pančevo : Istorijski arhiv u Pančevu, 2012.

<b>Migrations – settlements</b>	<b>Visits</b>
1904 – 1905 Olomouc, Provincial Theatre	1905 – 1906 Frankfurt Opera
1906 – 1911 Graz Opera	
1911 – 1932 (– 1958) Vienna, Court Opera, State Opera	1906 – 1907 Munich, Court Opera (guest performances)
	1909, 1911 Vienna, Court Opera (guest performances)
	1908 – 1911 Berlin, Court Opera (guest performances)
	1922, 1926, 1929 – 1932 Salzburger Festspiele

Jovanović's transfers are considered here based on her professional engagements in opera houses, bearing in mind that her biography, including her education, is still unknown. During my research of primary sources related to Karola Jovanović, I found out very few facts about her private life. She was married twice. Her first husband was Heinrich Higin, one of the directors of the Graz Opera. Her second husband was Viktor Lang, whom she married in 1922. There are no further details about her marriages. Additionally, I discovered some details about her death. It was known that Jovanović died in Vienna in 1958, but it was not clear when and where. She was buried in Vienna at the Central Cemetery (Zentralfriedhof) on 28 January 1958. This discovery was significant for other reasons, too. Her birth date (19 August 1879) was also stated there, and it turned out that Karola/Carola Jovanović – in some cases after 1922, Jovanović-Lang – was actually a stage name she used instead of Caroline Lang. The fact that this successful soprano could be identified through her marriages and her death is very telling from the gender point of view. Nineteenth-century female musicians, painters, and authors were often referred to after their husbands, fathers, brothers, or professors.

### **Music Transfers as Performance History**

From his first notable appearance in the famous Rittersaal of the Viennese Hofburg when he was only sixteen years old, Dragomir Krančević played in various European cities like Vienna, Salzburg, Linz, Pressburg, in various

German cities, and in several places in the Principality, i.e., the Kingdom of Serbia with great success. In addition to leading cultural events, he also played at charity concerts, mainly to support Serbs, e.g. to raise funds to build a Serbian Orthodox Church. As already mentioned, Krančević was a well-known concertmaster in Budapest and became famous not only through his playing in the orchestra, but also due to his brilliant solo performances. He played compositions for solo violin or viola and orchestra with the Vienna Philharmonic at their subscription concerts conducted by Otto Dessoff in 1872 and Hans Richter in 1876, as well as at a concert held at the First Salzburger Music Festival in 1877. These were violin concertos by Louis Spohr, Giovanni Battista Viotti, and a symphony by Wolfgang Amadeus Mozart.

Third Subscription Concert, 1872

Ludwig van Beethoven: *Namensfeier*, overture

Louis Spohr: Violin Concerto in D major

Richard Wagner: *Faust*, overture

Felix Mendelssohn-Bartholdy: "Italian" Symphony No. 4 in A major

Conductor: Otto Dessoff

Fifth Subscription Concert, 1876

Felix Mendelssohn-Bartholdy: *Meeresstille und glückliche Fahrt*, concert overture op. 27

Giovanni Battista Viotti: Violin Concerto in A minor

Carl Maria von Weber: *Aufforderung zum Tanz* (orchestration by Berlioz)

Ludwig van Beethoven: Symphony No. 6

Conductor: Hans Richter

Concert at the First Salzburg Music Festival, 1877

Luigi Cherubini: *Anakreon*, overture

Johann Sebastian Bach: Passacaglia in C minor (instrumentation by Heinrich Esser)

Georg Friedrich Händel: Aria from *Semele*

Wolfgang Amadé Mozart: *Sinfonia concertante for violin and viola in E-flat major*, K. 364

Louis Spohr: Aria from *Faust*

Felix Mendelssohn-Bartholdy: *Scherzo from A Midsummer Night's Dream*, op. 61

Ludwig van Beethoven: *Symphony No. 5*

Conductor: Otto Dessoff

These concerts and, especially, his solo violin performances were highly praised. After the concert held in 1876, it was written that Krančević (Krančevics), the concertmaster of the Pest National Theatre, played Viotti's Concerto "in an enchantingly beautiful manner. Free of all cloying and mannered playing, he made an impression with his fine, rich, and beautiful tone, his impeccable skills, and his warm and striking performance."<sup>9</sup>

It is not surprising that Krančević's farewell from the orchestra of the Budapest Opera inspired numerous expressions of high respect and sorrow, like in the following extended text in the *Pester Lloyd*, dedicated not to some of his solo performances, as was almost always the case, but to him as an orchestra member and first concertmaster: "One of the most prominent and distinguished artistic figures is leaving the Royal Opera House at the end of this season. The first concertmaster of the opera orchestra, Mr. Dragomir Krančevics, will appear at his stand for the last time tomorrow, Tuesday, and will retire after twenty-eight years of service. He is leaving this important position at such a sprightly age that one would be happy to keep him back (...) He is accompanied by the warmest sympathies of the orchestra members, for whom he was an ideal colleague, and of the countless music lovers who appreciated his art. Krančevics is a noble master of the violin and a finely trained musician, with a profound musical nature. What a silver, singing tone he drew from his Guarneri, how his performance flowed in clear, noble lines when he occasionally appeared as a soloist in earlier years! As a concertmaster, he was fully absorbed in his profession; he had a conscientiousness, a deep devotion to duty, and a musical accuracy that was hard to match. This could certainly be appreciated only by his closer colleagues and, especially, by the conductors, who were so much more relaxed when they knew that Krančevics was at the first stand on their left. He was an excellent leader of the violinists of the opera theatre, with unconditional reliability even in the most delicate assignments, and with an astonishing rhythmic sensitivity, which spread to the whole group in a flash. His musical talent was revealed at an early age. (...) On Hans Richter's urgent recommendation, he came to the National Theatre as a concertmaster barely twenty-six years old. When he debuted soon afterwards in a philharmonic concert with Spohr's *Gesangsszene*, the audience was instantly enchanted. He soon became a highly respected person in the musical life of Budapest, first forming a trio with

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9 [Anonymous]. *Österreichische Musiker-Zeitung*, 1876, Vol. 8, Issue. 16, p. 5, 16 January 1876. The passages quoted from German sources have been translated by T. Marković.



the pianist Willy Deutsch and the cello virtuoso Ruhoff, and then becoming the leader of the quartet named after him. For almost two decades, he was a unique and enthusiastic interpreter of chamber music literature, presenting masterpieces to the Budapest audience in perfectly formed, stylish renditions. Even in the Opera House, one occasionally had the opportunity to enjoy his exquisite art as, for example, in the Elegy of Hubay's 'Geigenmacher von Cremona' or when he played the obligato part of the viola d'amore in Erkel's 'Bánk bán' or in the 'Huguenots' so poetically. Now, as concertmaster Krancsevics retires to private life, we also bid him a heartfelt farewell, meant for the noble artist as well as for the loveable human being."<sup>10</sup>

All the qualities of Dragomir Krančević mentioned in this unusually long text reflecting on the musician's end of engagement in Budapest made him not only a favourite violinist, orchestra concertmaster, and first violinist of his string quartet among his colleagues, but also a beloved musician by the audience in all places he visited or lived in.<sup>11</sup> He was highly respected in Vienna too, as his obituary mentioned his "brilliant musicality and virtuoso mastery" and described him as "one of the most remarkable human beings who ever lived among us, an artist, a philosopher, a misanthrope at the same time, seemingly an unusual person, in reality wise and intelligent, a man who was hit hard by fate, but who never wanted to admit it. (...) Dragomir Krancsevics (...) spent the last three decades of his life in Vienna, where he now passed away at the age of eighty-two".<sup>12</sup>

Karola Jovanović was an opera singer, a coloratura soprano, but performed also outside the opera houses as a concert singer on various occasions. These included anniversaries of institutions, individuals, or various festivals. As numerous reviews show, she was often praised for her singing, especially in Graz during and after her engagement there, and was even called the favourite singer of the Graz audience. Therefore, she was repeatedly invited to perform either in the Opera House or at various concerts in the Styrian capital.

The repertoire performed by Karola Jovanović was rather wide, including both main and minor opera roles. Already during the year she spent in Olomouc (1904 – 1905), her performances were noticed and highly appreciated.

10 [Anonymous]. In *Pester Lloyd*, 1901, Issue 145, p. 7, 18 June 1901.

11 See e.g. LEGÁNY, D. "Die jüngere musikalische Vergangenheit von Budapest". In *Život i delo Petra Konjovića* (Ed. D. Stefanović). Belgrade : SANU, 1989, p. 29.

12 In *Neues Wiener Journal*, 1929, 1929, Vol. 37, Issue 12.750, p. 6, 22 May 1929.

As it was explicated in a monograph on German music theatre in Olomouc, the artistic manager and the administrator of the Provincial Theatre in the Czech city in 1904 – 1908, Carl Rübsam and Leopold Schmid, respectively, engaged numerous guest singers and started staging Wagner’s operas.<sup>13</sup> “The future outstanding singer”,<sup>14</sup> Karola Jovanović was successful as a shepherd (Hirte) in Wagner’s *Tannhäuser*. It was during this opera ensemble’s guest performances at the German Theatre in the Moravian city of Ostrava that Jovanović achieved her greatest success. According to a note in *Mährisches Tagblatt* in April 1905, the Olomouc ensemble performed operas, operettas, theatre plays, and comedies (Lustspiele); the five operas included *Il trovatore* by Verdi, *Les dragons de Villars* by Maillart, *La fille du régiment* by Donizetti, and *Tzar und Zimmermann* and *Der Waffenschmied* by Lortzing.<sup>15</sup> Similarly to several other vocal soloists from the music theatre in Olomouc, she was later engaged by the Court, i.e., the State Opera in Vienna, which was considered to be the highest point in one’s career: “In the following decades in the history of the German opera stage in Olomouc, another professional milestone was reached – several singers who started their professional careers in Olomouc were engaged by the Vienna Court Opera.”<sup>16</sup>

After a season at the Frankfurt Opera, Karola Jovanović joined the ensemble of the Graz Opera (1906 – 1911). It was in Graz, during the directorship of Heinrich Higin, which almost precisely coincided with Jovanović’s engagement in the city, that she reached the highest peak of her career and popularity in the German-speaking areas. Although it was announced in the *Arbeiterwille* in May 1908 that Miss Karola Jovanović sang *Undine* for the last time and that there would be no other possibility for her to perform a main role,<sup>17</sup> after three months she got the main role which made her successful in the entire region.

13 They came to lead the theatre house after their predecessors had renovated it. “The critics apparently cherished the budding baritone Schreiner in the role of Eolfram, and the young Carola Jovanovics.” See KOPECKÝ, J. – KŘUPKOVÁ, L. *Provincial Theater and Its Opera: German Opera Scene in Olomouc (1770–1920)*. Transl. E. Černinová and V. Heumann. Olomouc : Palacký University, 2015, p. 189.

14 Ibid. In this monograph, she was mentioned as Carola Jovanovic and Jovanovics.

15 The opera titles were quoted in German as performed. See *Mährisches Tagblatt*, 13 April 1905, p. 5.

16 KOPECKÝ, J. – KŘUPKOVÁ, L. *Provincial Theater and Its Opera: German Opera Scene in Olomouc, 1770–1920*, p. 310.

17 See ANONYM. In *Arbeiterwille*, 1908, Vol. 19. Issue 121, p. 8, 22 May 1908.

Higin's period was marked by productions of Puccini's *Tosca* and *Madame Butterfly*, as well as by the Graz premieres of Strauss's *Elektra*, d'Albert's *Tief-land*, Dèlibe's *Lakmé*, and Wolf-Ferrari's *Susannens Geheimnis*.<sup>18</sup> In 1908, he entrusted Karola Jovanović with the leading role in Puccini's opera *Madame Butterfly*, which she rendered with great success.<sup>19</sup> This, as well as the performances of the above-mentioned operas, were at the same time the most appreciated achievements of Higin's directorship.<sup>20</sup> As a result, Karola Jovanović sang the role of Cio-Cio-San for hundreds of times during the subsequent decades (in 1910, 1912, and 1922) in different music theatres, and as a guest in Graz and at the Volksoper in Vienna.<sup>21</sup> A review from December 1912 claimed that she was in her most brilliant (*glanzvollsten*) role and that there was a great interest in this performance, as was always the case with her guest performances in Graz.<sup>22</sup>

The soubrette sang the great aria "Un bel dì, vedremo" of Cio-Cio-San as a concert singer in Graz at a celebration in support of the German School Association (Deutscher Schulverein) under the protectorate of Countess Roja Attems and the city's mayor Franz Graf, with the opera orchestra led by Georg Markowitz. Jovanović successfully performed the above-mentioned aria, as well as Urbain's aria from Meyerbeer's *Hugenotten* (*Les Huguenots*). On demand of the audience, she added "Faustwalzer" from Gounod's *Margarethe* and received an ovation: "The audience gave its unforgotten former favourite a long-lasting ovation, which was ended forcibly only by the iron curtain".<sup>23</sup>

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18 See FLOTZINGER, R. *Musik in der Steiermark*. Graz : Kulturreferat d. Steiermark, Landesregierung, 1980, p. 289.

19 Ibid.

20 Higin's period was, however, characterized also in a partially negative way due to his lack of wide contacts. There were "wide gaps of artistic insignificance" („breite Lücken künstlerischer Unbedeutendheit"), quoted after SUPPAN, W. *Musiktheater in Graz*. In *Blätter für Heimatkunde*, 1980, vol. 54, Heft 1, p. 41.

21 See S-P, C. Theater und Musik. In *Arbeiterwille*, 1910, Vol. 21. Issue 6, p. 8, 7 January 1910. According to an announcement from August 1922, Puccini's opera was set in the Volksoper in Vienna with two guest singers, Karola Jovanovic from the Vienna State Opera and Josef Gabor from the Royal Opera House in Budapest, in the main roles, and it was conducted by Leo Kraus. See [Anonymous]. In *Reichspost*, 1922, Vol. 29, Issue 219, p. 7, 11 August 1922.

22 [Anonymous]. Vom Theater. In *Arbeiterwille*, 1912, Vol. 23, Issue 350, p. 7, 20. December 1912.

23 V. D, E. R. Festakademie zu Gunsten des Deutschen Schulvereins. In *Grazer Tagblatt*, 1912, Vol. 22, Issue 63, p. 1, 4 March 1912.

Karola Jovanović sang in Graz regularly during her engagement in Vienna, too. The soprano was invited many times to make guest performances in the city as its favourite singer: she was called the “Liebling der Grazer” in numerous reviews, as on the occasion of her guest performance in the main role of the Singspiel *Susannes Geheimnis* by Wolf-Ferrari in 1913.<sup>24</sup> Only a month later, in May 1913, Jovanović was seen on the stage of the opera house in Graz again, this time as Eva Pogner in Wagner’s *Meistersinger*.

In addition to the standard repertoire, in 1917 Jovanović also performed the main role in the contemporary opera *Die Schneider von Schönau* by a Dutch composer living in Salzburg, Jan Willem Frans Brandts-Buys, only a year after its premiere at the Dresden Opera (Semperoper). This performance raised a great interest in Graz.<sup>25</sup> As it was reported, Karola Jovanović from the Court Opera in Vienna sang the main role and “her success in her last guest appearance in the same role was very great”.<sup>26</sup>

Let me also mention one of Jovanović’s later guest performances at the Graz Opera, which marked a newly established festival (Festspiele) in Graz. The Styrian capital organized a music and theatre festival after the model of Salzburg.<sup>27</sup> This event in June 1930 was opened by the performance of Richard Strauss’s *Rosenkavalier* with great publicity.<sup>28</sup> Due to the cultural, and political, importance given to the festival, the programme of the opening evening was described in detail: “This evening the Graz Festival will solemnly open with the performance of “Rosenkavalier” in the presence of President Miklas, the Minister of the Army, Vice-Chancellor Vaugoin, and various envoys of foreign countries, guests of honour, and heads of Graz authorities. The festive performance will be conducted by the director of the State Opera, Clemens Krauß. The participating soloists from the Vienna Opera, Lotte Lehmann, Margit Angerer, Adele Kern, Karola Jovanovic (...) have already arrived. Of the local artists, Felix Follfuß and Heinrich Werk have taken soloist roles. For the ceremonial opening, the police band under the direction of

24 [Anonymous]. Vorstellung zugunsten des Chorporsonals im Opernhaus. In *Arbeiterwille*, 1913, Vol. 24, Issue 109, p. 3, 22 April 1913.

25 [Anonymous]. Grazer Bühnen. In *Grazer Tagblatt*, 1917, Vol. 27, Issue 115, p. 3, 28 April 1917.

26 [Anonymous]. Grazer Bühnen. In *Grazer Tagblatt*, 1917, Vol. 27, Issue 124, p. 6, 7 May 1917.

27 See [Anonymous]. Festspiele in Graz. In *Freiheit!*, 1930, Vol. 4, Issue 849, p. 6, 23 May 1930.

28 As a matter of fact, the Graz Festival took this performance from the Salzburger Festspiele, where it was held a year earlier, in 1929. See [Anonymous]. Die Salzburger Festspiele. In *Illustriertes Familienblatt. Häuslicher Ratgeber für Österreichs Frauen*, 1929, Vol. 35, Heft 12, p. 2.

Kapellmeister Hermann will give a promenade concert from 5.30 to 7.30 in the evening on the terrace of the Municipal Theatre. In the foyer, the honorary members of the festival community, led by the Governor of the Province, will gather to receive the Federal President in a celebratory manner. The Federal President will be welcomed with the federal anthem as he enters the box. Due to the solemnity of the occasion, the audience is requested to appear in ceremonial evening dress, the gentlemen in dark suits. During the first intermission, the military torchlight procession of the Graz garrison will march past the opera house, where Federal President Miklas will watch the march from the terrace.”<sup>29</sup>

Karola Jovanović performed both main and minor roles at the Court Opera, the later State Opera, in Vienna. As the list of her roles in this opera house from 1909 to 1930 (see appendix) shows, her minor roles included Marzeline in *Fidelio* by Ludwig van Beethoven and Echo (Nymphenecho) at the premiere of Richard Strauss’s opera *Ariadne auf Naxos*. She sang the main role in Puccini’s *Madame Butterfly*, as well as in Humperdinck’s *Hänsel und Gretel* in Vienna. Sometimes, she performed different roles in the same opera in different periods of time: for instance, she played Woglinde and Wellgunde in Wagner’s opera *Das Rheingold*, the former twice between 1914 and 1916, and the latter seven times in 1925–1928. It is no surprise that her successful rendering of *Cio-Cio-San* maintained her fame.

As mentioned above, Karola Jovanović was not only a renowned opera singer, but also a concert singer. Her concerts took place in different cities where she settled or which she visited. For instance, she sang at a concert together with the Männergesangsverein and Damensingverein conducted by Wladimir Labler. Out of the six numbers, she performed two solo Lieder.<sup>30</sup> Furthermore, Jovanović performed in Klagenfurt in 1909 at the celebration of the centennial commemoration of Haydn’s death. As it was announced, the Carinthia Music Society (Musikverein für Kärnten) and the Klagenfurt Male Choir (Klagenfurter Männergesangsverein) were to perform Haydn’s oratorio *Die vier Jahreszeiten* on 18 April 1909. The concert was characterized as the “cultural event of the season”: “The preparatory committee succeeded in winning the young dramatic singer Karola Jovanović, who has already

29 [Anonymous]. Heute beginnen die Grazer Festspiele. *Grazer Tagblatt*, evening edition, 1930, Vol. 40, Issue 270, p. 15, 14 June 1930.

30 [Anonymous]. Konzert des Männergesangvereines. In *Deutsches Nordmährerblatt*, 1905, Vol. 7, Issue 12, p. 5, 19 March 1905.

been engaged by the Berlin Court Opera for the next year, for the role of Hannchen.”<sup>31</sup> Jovanović’s performance was reviewed in a very positive way: “Miss Jovanović has also repeatedly triumphed as a concert singer. Her light and appealing soprano, her well-developed coloratura, and her smooth and warm performance pleased the audience immensely and prompted them to applaud her most enthusiastically.”<sup>32</sup>

On the occasion of the sixty-sixth anniversary of the reign of Franz Joseph I, there was a celebration dedicated to the Styrian Day of Soldiers (Soldatentag) on 1 and 2 December 1914. Karola Jovanović took part in the celebration on the first day and sang arias and Lieder, as well as duets with another singer from the Vienna Court Opera, Hermine Kitt(e)l, along with the orchestra of the Styrian Music Society led by Roderich v. Mojsilovics.<sup>33</sup> Announced as “a young beautiful singer of the Hofoper”, Karola Jovanović had a notable performance in 1915 on the third evening of the German-Austrian Writers’ Society (Deutschösterreichische Schriftstellergenossenschaft) with the “Haydn” Music Society conducted by Kamillo Horn. She also sang the Lieder *Die Quelle* by Goldmark, *Was die kleinen Kinder beten* by Max Reger, *Deutsche Mädchen-Wünsche* by Ludwig Daucha and, additionally, the waltz *Il bacio* by Luigi Arditi, with extraordinary success. Her duets with Kittl, *Wenn ich ein Vöglein wär* and *Schön Blümlein* by Schumann, as well as the famous extensive duet from Nikolai’s opera *Die lustigen Weiber von Windsor*, were “an exquisite, unforgettable, noble pleasure”.<sup>34</sup>

Similarly, Karola Jovanović sang at various other celebrations, like at the fortieth anniversary of the author Edmund Skurawy,<sup>35</sup> or the fiftieth artistic anniversary of the singer and actor Anton Amon in Vienna.<sup>36</sup> Like many other opera singers and musicians, the soubrette held concerts in well-known Austrian spa centres visited by numerous prominent figures, including high-

31 [Anonymus]. Jahrhundertfeier des Todestages Josef Haydns. In *Freie Stimmen*, 1909, Vol. 29, Issue 20, p. 5, 15. February 1909.

32 H. Zur Haydn-Feier am letzten Sonntag. In *Kärntner Zeitung*, 1909, Vol. 16, Issue 89, p. 2, 21. April 1909.

33 [Anonymus]. Steirischer Soldatentag. In *Grazer Tagblatt*, 1914, Vol. 24, Issue 310, p. 2, 26. November 1914.

34 [Anonymus]. Dritter großer Vortragsabend der Deutschösterreichischen Schriftstellergenossenschaft. In *Deutsches Volksblatt*, 1915, Vol. 27, Issue 9385, p. 5, 18 February 1915.

35 [Anonymus]. Edmund Skurawys 40jähriges Schriftsteller-Jubiläum. In *Die Stunde*, 27 November 1926, p. 7.

36 [Anonymus]. Fünfzigjähriges Künstlerjubiläum Anton Amons. In *Reichspost*, 26 March 1928, p. 5.

ranked politicians and members of noble families, during the summer holidays between the opera seasons. One of such events took place in Wildbad Einöd, where the former League of Nations General Commissioner for Austria, Georg Zimmermann, spent several days and met Vice Chancellor Karl Hartleb, the former Minister of Education Anton Rintelen, and the General Director of RAVAG (Radio-Verkehrs-AG), Oskar Czeija, which bears witness to the importance of political meetings at health resorts (Kurort).<sup>37</sup>

Both musicians contributed to the musical life not only of the cities where they were settled, but also of the places they visited to perform. Through their personal migrations, and transfers of the repertoire in many cases, Karola Jovanović and, especially, the violinist Dragomir Krančević, left a deep impression on Central/Southeast European musical life. Their engagements in the mesoregional music theatres were praised in numerous reviews, and they were invited to several theatre/opera houses. Krančević's virtuosity inspired some of the most renowned composers of his time to dedicate compositions to him already at his young age, and his performances, always highly appreciated, contributed also to violin literature. Due to his unbroken relation to Serbian culture, Krančević was an agent of cultural transfer not only from the margins to the European cultural centres like Vienna or Budapest, but also vice versa – from the musical centres to the margins. Subsequently, the reception of his art was marked also by national pride and patriotism, since he was mentioned as the first Serbian violin virtuoso with European standing. In this sense, and in their own ways, Dragomir Krančević and Karola Jovanović not only took an active part in the metanational network of different cultural zones, but also constructed this cultural hybridization by their performances and migrations through Central/Southeast Europe.

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<sup>37</sup> Besides Karola Jovanovic-Lang, the singers Hermine Hendrych and Emma Löwy, the cello player Senta Benesch, and the pianists Anna Murko and Fritz Stepsky were also there. [Anonymous]. Welt und Stadt. In *Wiener Salonblatt*, 1927, Vol. 58, Issue 17, pp. 4 – 5, 21 August 1927.

## APPENDIX

## Roles of Karola Jovanović (Carola Jovanovic) at the Vienna Court/State Opera

Composer	Opera	Role	Number of performances	Year
Ludwig van Beethoven	<i>Fidelio</i>	Marzelline	9	1909 – 1926
Richard Strauss	<i>Der Rosenkavalier</i>	Drei adelige Weisen	16	1911
		Sophie	43	1912 – 1921
		Jungfer Marianne Leitmetzerin	102	1922 – 1939
Albert Lorzing	<i>Der Wildschütz</i>	Gretchen	2	1911 – 1914
Wolfgang Amadeus Mozart	<i>Die Zauberflöte</i>	Papagena	24	1911 – 1923
		Drei Knaben	19	1918 – 1925
		Zweite Dame	27	1924 – 1929
Siegfried Wagner	<i>Banadietrich</i>	Eine Elfe	1	1912
Carl Maria von Weber	<i>Der Freischütz</i>	Erste Brautjungfer	2	1912 – 1913
		Ännchen	14	1913 – 1924
Georges Bizet	<i>Carmen</i>	Micaëla	6	1912 – 1916
		Frasquita	43	1913 – 1927
Johann Strauss	<i>Die Fledermaus</i>	Adele	8	1912 – 1918
		Ida	6	1913 – 1925
Max von Oberleithner	<i>Aphrodite</i>	Myrtokleia	21	1912 – 1918
Bedřich Smetana	<i>Die verkaufte Braut</i>	Esmeralda	23	1912 – 1922
		Marie	3	1916 – 1922
Richard Strauss	<i>Elektra</i>	Fünf Mägde	33	1912 – 1924
		Die Aufseherin	16	1925 – 1932
Giuseppe Verdi	<i>Falstaff</i>	Nannetta	4	1913 – 1914
Carl Goldmark	<i>Das Heimchen am Herd</i>	Das Heimchen	17	1913 – 1920
Louis Henri Jean Caspers	<i>Die Tante schläft</i>	Gabriele	1	1914
Richard Wagner	<i>Das Rheingold</i>	Woglinde	2	1914 – 1916
		Wellgunde	7	1925 – 1928



Wolfgang Amadeus Mozart	<i>Don Giovanni</i>	Zerlina	6	1914 – 1918
Otto Nicolai	<i>Die lustigen Weiber von Windsor</i>	Jungfer Anna Reich	22	1915 – 1922
Heinrich Marschner	<i>Hans Heiling</i>	Anna	2	1916
Hans Heiling	<i>Der Ring des Polykrates</i>	Lieschen	20	1916 – 1917
Richard Strauss	<i>Ariadne auf Naxos</i>	Echo Najade	56 7	1916 – 1929 1917 – 1927
Albert Lortzing	<i>Der Waffenschmied</i>	Marie	2	1917 – 1918
Wolfgang Amadeus Mozart	<i>Die Entführung aus dem Serail</i>	Blondchen	3	1917 – 1924
Wilhelm Kienzl	<i>Der Evangelimann</i>	Martha	2	1919 – 1920
Felix Weingartner	<i>Die Dorfschule</i>	Chomà	4	1920
Franz Schreker	<i>Die Gezeichneten</i>	Ein Mädchen	6	1920
Richard Strauss	<i>Die Frau ohne Schatten</i>	Die Stimme des Falken	9	1920 – 1927
Giacomo Puccini	<i>Il tabarro</i>	Ein Liebespaar	2	1921
Erich Wolfgang Korngold	<i>Die tote Stadt</i>	Lucienne Juliette	6 31	1921 – 1922 1921 – 1929
Franz Schreker	<i>Der Schatzgräber</i>	Erste alte Jungfer	1	1922
Richard Strauss	<i>Feuersnot</i>	Elsbeth	4	1922 – 1924
Engelbert Humperdinck	<i>Hänsel und Gretel</i>	Gertrud Die Knusperhexe	21 14	1922 – 1924 1925 – 1932
Ludwig van Beethoven	<i>Die Ruinen von Athen</i>	Die Frau des Griechen	6	1924 – 1927
Julius Bittner	<i>Das höllisch Gold</i>	Das alte Weib	12	1925 – 1930
Giacomo Puccini	<i>Gianni Schicchi</i>	La Ciesca	14	1925 – 1933
Ede Poldini	<i>Die Hochzeit im Fasching</i>	Stanzi	4	1926
Umberto Giordano	<i>Andrea Chénier</i>	Madelon	3	1926
Max von Oberleitner	<i>Der eiserne Heiland</i>	Frau Kümmerlich	4	1930

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