

Š p e n d a l Manica: GLASBENE PREDSTAVE NA ODRU MARIBORSKEGA
GLEDALIŠČA OD 1785 DO 1861

Musical Performances on the Stage of the Maribor Theatre from 1785 to 1816

O razvoju mariborskega gledališča od ustanovitve (prvega stalnega gledališča) leta 1785 do ustanovitve Slovenskega narodnega gledališča leta 1919, zlasti pa o glasbenih prireditvah, doslej niso bile napisane kake izčrpne razprave. Posamezni članki, ki so izšli ob raznih jubilejih, v glavnem le registrirajo pomembnejše impresarije, umetnike in predstave, in to brez sistematične obdelave in brez dokumentacije. Ker se je avtorica lotila razprave z muzikološkega vidika, je bil njen glavni namen podati sistematičen pregled uprizoritev glasbeno dramatskih del na odru mariborskega gledališča v obdobju od leta 1785 do 1861. Z analizo repertoarja je skušala ugotoviti, katere zvrsti so v Mariboru prevladovale: gre za opere, operete, singspiele, razne igrokaze, veseloigre, burke s petjem, pri katerih pa je poudarek bolj na literarni kot na glasbeni strani. Poskušala je najti vzroke, ki so vplivali na usmeritev v posameznih obdobjih, in oceniti izvajalsko raven različnih družb, ki so gostovale v Mariboru. Svojo razpravo je razdelila v dve večji poglavji: od ustanovitve stalnega gledališča v letu 1785 do vselitve v sedanje poslopje januarja 1852 ter od otvoritve sedanjega gledališkega poslopja januarja 1852 do ustanovitve Slovenske čitalnice v Mariboru julija 1861. V času, ki ga zajema razprava, je imel Maribor kot majhno mesto v bližini upravnega deželnega središča Gradca le značaj njegovega predmestja. Tako je imel povsem drugačen položaj kot druga večja mesta v avstrijskem državnem prostoru. Ta so kljub tedanjemu provincialnemu značaju kot deželna glavna mesta pomenila večja kulturna središča in v njih se je kulturno življenje živahneje razvijalo kot v Mariboru. V njih so se shajale pomembnejše umetniške osebnosti, ker so bile zaradi boljših tehničnih možnosti ugodnejše razmere za uspešno umetniško delovanje. Spričo tega moramo imeti pri presoji kulturnega življenja v Mariboru. Za dovolj ugoden razvoj umetniške institucije kot je gledališče, je nujno potreben stik z domačo izvirno tvornostjo, od koder dobiva potrebne spodbude in publiko. Samostojnega izvirnega umetniškega snovanja pa maloštevilno mariborsko meščanstvo v tedanjem času še ni premoglo in ga zaradi prevelike bližine Gradca ni moglo imeti.

V zakupnem značaju gledališča, v nezadovoljivih gledaliških prostorih in pa v sami strukturi tedanjega mariborskega meščanstva, ki si je želelo

predvsem zabave, je glavni vzrok za nizko kvaliteto repertoarja in reprodukcije. Med gledališkimi družbami, ki so v prvi polovici 19. stol. gostovale v Mariboru, je bila najkvalitetnejša družba Carla Meyerja. Impresarij Meyer je kljub težavnim razmeram uprizarjal tudi tehtnejša literarna in glasbeno dramatska dela, tako Schillerja, Kleista in Shakespeara, nadalje Webrovo Precioso ter dela dveh popularnih avstrijskih predstavnikov ljudske odrske glasbe Wenzla in starejšega Adolfa Müllerja. V vsej prvi polovici 19. stol. so imeli zelo pomembno vlogo tudi domači diletanti, ki so na odru mariborskega gledališča s sodelovanjem članov Glasbenega društva prirejali gledališke predstave in koncerte. Leta 1843 so izvedli prvo celotno operno delo — Bellinijevo Normo, ki je bila edina operna uprizoritev v prvi polovici 19. stol. Nadalje so prvi dali spodbudo in nakazali potrebo po gradnji novega gledališkega poslopja, ki je bilo dograjeno leta 1852. in so ga slovesno odprli z opero Martha F. von Flotowa, v izvedbi gostujoče gledališke družbe iz Gradca.

Stilna fiziognomija glasbeno dramatskega repertoarja nemških gledaliških družb, ki so gostovale v obdobju od 1785 do 1861 v mariborskem gledališču, kaže enako podobo kot večina manjših avstrijskih odrov. V njih so prvenstveno vidne značilnosti repertoarja dunajskih predmestnih gledališč, ki so pretežno uprizarjali singspiele, ljudske igre, burke in igrokaze s petjem. Najnaprednejši impresariji so pomembnejša glasbeno dramatska dela, zlasti s področja dunajske ljudske dramatike (Raimund Nestroy), že v istem letu ali nedolgo po praizvedbi predstavili mariborski publiki. Tako se je le-ta sproti seznanjala z najnovejšimi dosežki na tem področju.

Nov položaj v politični in kulturni zgodovini Maribora je nastal z ustavno dobo, ko se je Maribor razvil v politično in kulturno središče štajerskih Slovencev. Gledališče je ostalo v nemških rokah, Nemci so ga začeli uporabljati tudi za dosego svojih germanizatorskih ciljev.

Obranjeno dne 17. XII. 1971 na filozofski fakulteti univerze v Ljubljani.

The development of the Maribor theatre, from its founding (as a permanent theatre) in 1785 to the foundation of the Slovene National Theatre in 1919, has not been exhaustively treated hitherto, especially as regards musical performances. Individual articles written for various jubilee occasions mention only the more important impresarios, artists and performances, mostly unsystematically and without documentation. Considering the fact that the author approached the problem from a musicological point of view, her main aim was to give a systematic survey of musical performances on the stage of the Maribor theatre from 1785 to 1861. Analysing the repertoire she tried to establish which kinds of performances were predominant in Maribor: operas, operettas, singspiels, various plays, comedies, farces with singing, where the emphasis was more on the literary than on the musical aspect. The reasons which influenced certain orientation in individual periods were studied as well as the level of performance of various companies visiting Maribor. The work is divided into two larger chapters: from the founding of a permanent theatre in 1785 to its moving into the present building in January 1852, and from the opening of the present theatre building in January 1852 to the founding of the Slo-

vene Reading-Room in Maribor in July 1861. During the period in question, Maribor as a small town near the provincial administrative centre Graz had only the character of a suburb of the latter. As such it had a position completely different from that of other bigger towns within the boundaries of the Austrian Empire. In spite of their provincial character these capitals of provinces represented greater cultural centres, so that cultural life could develop at a more lively speed than in Maribor. More important artistic personalities flocked together where there were, due to better technical possibilities, also better conditions for artistic activity. So, when deciding upon the cultural life of Maribor other standards should be used. The growth of an artistic institution, such as a theatre, is vitally dependent on both contacts with original native production which would assure stimulus and on audiences; but because of the all too great vicinity of Graz the Maribor townspeople, not large in number were not in a position to foster what would be a normal growth of performing arts.

The reason for the rather low quality of the repertoire and the reproduction was mainly due to the lease-character of the theatre, the unsatisfactory premises as well as to the very structure of the Maribor burghers of that time, seeking mostly theatrical amusement. Among the theatre companies visiting Maribor in the first half of the 19th century the best appears to have been that of Carl Meyer. In spite of difficulties the impresario Meyer produced also more demanding literary and musical works, such as by Schiller, Kleist and Shakespeare, Weber's *Preciosa* as well as works by two admired Austrian representatives of popular stage music, Wenzel and Adolf Müller, Sen. Throughout the first half of the 19th century a very important role was played by local amateurs who, with the cooperation of the members of the Music Society, organized theatrical performances and concerts. In 1843 they produced the first opera in its entirety — Bellini's *Norma*, which was to be the only operatic performance in the first half of the 19th century. Apart from that, they urged the necessity of building a new theatre, which was finished in 1852 and inaugurated by F. von Flotow's *Martha* given by a visiting theatre company from Graz.

The stylistic physiognomy of the musical repertoire of German theatre companies, which toured the Maribor theatre from 1785 to 1861, reveals the same picture as most smaller stages in Austria. First of all, it reflects the repertoire of Viennese suburban theatres, which gave predominantly singspiels, popular plays, farces and stage-plays with singing. The most progressive impresarios produced usually the more important musical works, especially those from the field of popular Viennese dramatics (Raimund Nestroy), during the same season or soon after their first performance also in Maribor. Its audience became thus successively acquainted with novelties in this genre.

A new situation in the political and cultural history of Maribor was started with the beginning of the constitutional period, when Maribor developed into the political and cultural centre of Styrian Slovenes. The theatre remained in German hands and began also to be used for achieving germanizatory aims.

Defended December 17, 1971, University of Ljubljana.