

## Serben-Quadrille: Johann Strauss II, Promoter of Serbian Melodies in Ballrooms from Vienna to Belgrade

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**Abstract:** In the autumn of 1847, Johann Strauss II, as part of his tour in the Danube region, performed with his orchestra in Pest, Novi Sad, Zemun, and Belgrade. The program included his compositions incorporating Serbian national melodies, which he had arranged for Serbian and Slavic balls in Vienna. This study highlights how Johann Strauss II came into contact with the Serbian cultural circle in Vienna, with special attention given to his compositions that used Serbian national songs (*Serbischer Marsch*, *Serben-Quadrille*, op. 14; *Alexander-Quadrille*, op. 33; *Slaven-Potpourri*, op. 39; and *Slaven-Ball-Quadrille*, op. 88). The study considers the performance of these works among Serbs in the Habsburg Monarchy (Vienna, Pest, Novi Sad, Zemun) and in the Principality of Serbia (Belgrade) in the context of the social and political upheavals of the 1840s, when Strauss's compositions were seen as symbols of national revival. The structure of the article follows the formal concept of the quadrille, a popular dance at Serbian balls in the nineteenth century.

**Keywords:** Johann Strauss II; Serbian national melodies; quadrille; Habsburg Monarchy

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In the autumn of 1847, Johann Strauss II performed with his orchestra in several Danubian cities—Pest, Novi Sad, Zemun, and Belgrade—as part of a regional tour. The repertoire included compositions based on Serbian national melodies, which Strauss had previously composed for Slavic and Serbian balls in Vienna. These works attest to his direct engagement with the Serbian cultural milieu in Vienna and illuminate broader processes of cultural exchange within the Habsburg Monarchy. In this study, I devote particular attention to works in which Johann Strauss II incorporated Serbian melodies—*Serbischer Marsch*, *Serben-Quadrille*, op. 14; *Alexander-Quadrille*, op. 33; and *Slaven-Potpourri*, op. 39.<sup>1</sup> I analyze the performance of these compositions among Serbs in the Habsburg Monarchy (Vienna, Pest, Novi Sad, Zemun) as

well as in the Principality of Serbia (Belgrade) in the context of the social and political upheavals of the 1840s, when these works were interpreted as symbolic expressions of national revival and as a means of culturally representing Serbian identity within the broader Central European framework.

The structure of this study is based on the formal scheme of the quadrille, a dance that was extremely popular at Serbian balls during the nineteenth century, for which Johann Strauss II composed two “Serbian” quadrilles. Following the quadrille’s structure, the study presents Strauss’s performances among Serbs in the Habsburg Monarchy and the Principality of Serbia through the following thematic sections: *Pantolon*—Vienna, *Été*—Pest, *Poule*—Novi Sad, *Trénis*—Zemun, *Pastourelle*—Belgrade, and *Finale*—concluding remarks.

## **1. Pantalon:**

### **Slavic and Serbian Balls in Imperial Vienna**

As the capital of the Habsburg Monarchy, Vienna in the first half of the nineteenth century was a meeting place for various peoples and cultures, with Slavic communities playing a significant role in the city’s social and cultural life. As a center of intellectual, political, and artistic activity, the city became a vital spiritual hub of pan-Slavism in the 1840s, attracting a significant portion of the Slavic cultural elite, who advocated for stronger cultural and political ties among Slavic nations. Among its Serbian circle were notable figures such as the Serbian language reformer Vuk Stefanović Karadžić (1787–1864),<sup>2</sup> the poet Branko Radičević (1824–53),<sup>3</sup> the composer Kornelije Stanković (1831–65),<sup>4</sup> the painter Stevan Todorović (1832–1925),<sup>5</sup> and many prominent intellectuals and artists.<sup>6</sup>

In mid-1841, the Serbian prince Miloš Obrenović (1780–1860) arrived in Vienna. He had abdicated in 1839 at the request of the opposition and was succeeded by his son, Prince Mihailo Obrenović (1823–68).<sup>7</sup> The Austrian government granted him permanent residence and accorded him all the honors befitting a former Serbian prince.<sup>8</sup> In 1842, his son, Prince Mihailo, joined him in exile in Vienna, while Prince Aleksandar Karađorđević (1806–85) ascended the Serbian throne.<sup>9</sup>

This period followed a prolonged national struggle for Serbian autonomy and independence, which gained momentum in the early nineteenth century with

the First (1804–13) and Second Serbian Uprisings (1815–17). These efforts culminated in Serbia's recognition as an autonomous principality in 1830, with Miloš Obrenović becoming its hereditary prince. He ruled in two periods (1815–39 and 1858–60). Full liberation from Ottoman military presence was achieved later, in 1867, under Prince Mihailo, who secured the withdrawal of Ottoman troops from Serbian territory.<sup>10</sup>

The exiled Serbian prince Miloš maintained social contacts with individuals from the circle of Prince Klemens von Metternich (1773–1859). He received invitations to court balls, as well as to balls and events organized by the Slavic elite in Vienna. On one occasion, he commissioned a pair of Serbian women's dresses to be tailored and sewn for his wife, Princess Melanie Zichy-Ferraris in Belgrade, which were embroidered with gold.<sup>11</sup> He surrounded himself with Serbian writers and artists, financially supported the publication of works by Serbian authors,<sup>12</sup> and took an interest in the activities of Serbian students, ordinary workers, and the students of the Serbian colony there.<sup>13</sup>

At that time, the nineteen-year-old Johann Strauss II (1825–89) began his career at Dommayer's Casino, giving his debut concert on October 15, 1844.<sup>14</sup> In addition to the renowned orchestra of Strauss I (1804–49), many ensembles were performing there. The intense competition among the orchestras, particularly with his father, as well as the economic difficulties of the pre-revolutionary 1840s, led the young Strauss to seek an audience among the various nationalities of the monarchy living in Vienna, particularly among the Slavs, including Serbs, Croats, Czechs, Slovaks, and others.<sup>15</sup>

As a significant cultural hub, Vienna afforded Serbs the opportunity to engage with European cultural currents, all within the context of "pan-Slavic reciprocity," most vividly illustrated through Slavic balls, where members of the nobility, as well as prominent artists and scholars, gathered. Their popularity was greatly enhanced by the participation of Johann Strauss II.<sup>16</sup>

The young Strauss had good contacts with Prince Miloš Obrenović, as evidenced by his role as a conductor at Serbian balls in Vienna. During his stay in Austria, Prince Miloš closely monitored the political situation in the Principality of Serbia and conducted a well-organized campaign to restore his power. In his efforts to attract as many political supporters as possible to prepare for his return to the Serbian throne, he financed the organization of Serbian and Slavic balls and events in Vienna.

For the Serbian balls, Strauss composed his *Serbischer Marsch*, arranging the well-known Serbian patriotic song *Rado ide Srbin u vojnike* (Gladly does the Serb become a soldier). The lyrics for the song *Rado ide Srbin u vojnike* were written by the priest and poet Vasilije (Vasa) Živković (1819–91) from Pančevo<sup>17</sup> around 1844. The music was adapted from an existing potpourri of folk melodies composed by Anton Jahimek,<sup>18</sup> the conductor of the military band in Pančevo, under the title *Narodni marš barona Jovića* (Baron Jović's national march). Nikola Đurković (1812–76)<sup>19</sup> arranged this song for a male choir, and its first performance was at a theatrical play in Pančevo on the February 1, 1844.<sup>20</sup> Strauss's *Serbischer Marsch* was published in February 1847 by H. F. Müller in Vienna and quickly became a popular piece performed at both Serbian and Slavic balls.

At the Slavic ball held in the Zum Goldenen Strauß salon in Vienna (January 8, 1845), the rendition of Strauss's *Serbischer Marsch* received enthusiastic applause from the attendees. According to the author of an article in *Serbske narodne novine*—one of the leading Serbian newspapers of the time, published in Pest and widely circulated among Serbian communities across the Habsburg Monarchy—among the guests were “Czech, Russian, and Polish dignitaries, as well as our esteemed literary figures, whose eyes sparkled with joy, as they spoke only in Slavic tongues.”<sup>21</sup> Alongside German and French dances, Slavic dances were also performed, with the Serbian folk dance kolo drawing particular interest. The author highlights that during the event, Johann Strauss II “performed Serbian songs four times,” receiving enthusiastic approval from the audience: “the cheer was indescribable; Serbian songs and Strauss celebrated their triumphs together.”<sup>22</sup>

The Svetosavski Ball,<sup>23</sup> held in the same year of 1845, commenced and concluded with Strauss's *Serbischer Marsch*. Alongside Prince Miloš, several dignitaries from the Russian and Turkish Legations graced the event. Among the numerous attendees, special notice was given to Vilhelmina (Mina) Karadžić (1828–94),<sup>24</sup> the daughter of Vuk S. Karadžić, who appeared adorned in Serbian folk attire.<sup>25</sup> The rendition of Strauss's *Serbischer Marsch* and the performance of the Serbian kolo dance both played a role in affirming national identity.

Strauss's *Serbischer Marsch* was performed with great success at the ball held in the Zum Sperl Hall in March 1845. Its triumph in the Viennese dance halls made it a symbol of national revival for the young Serbian community in this

region, as documented in the press:

You should know that here in Vienna, yesterday the star of consolation publicly appeared to the Serbian people in the sky of glorious Austria, where friendly tolerance is assured for everyone. Last night it was publicly announced everywhere that young Strauss, the kapellmeister, would play among other pieces the grand Serbian national march at Sperl's: so many curious Viennese gathered there that a multitude had to return home, as space was scarce. When the said march began to play, the hall resounded with Serbian enthusiasm ... as soon as the foreign audience understood the end of the march, they were so excited that they demanded the same performance to be repeated several times ... I mention this as a voice of harmony and mutual tolerance, which is all the more comforting for us Serbs, as we are here the smallest drop in the Austrian ocean, yet we are still so esteemed! <sup>26</sup>

Already in April 1845, six months after his debut, the young Strauss performed in Graz with his orchestra of thirty-six musicians. The program included, among other pieces, the *Serbischer Marsch*.<sup>27</sup>

For the Svetosavski Ball, held on the January 28, 1846, in the Graziensäle (an establishment formerly known as "Zur goldenen Birne" in Vienna's Landstrasse district), Prince Miloš commissioned a quadrille from Johann Strauss II. The *Allgemeine Theaterzeitung* reported that "in recognition of his contributions to the promotion of Serbian music," Strauss was asked to compose a quadrille for Serbian balls.<sup>28</sup> The *Serben-Quadrille*, op. 14 (see fig. 1), was dedicated to Prince Miloš's son, the young Prince Mihailo,<sup>29</sup> who not only accepted the dedication but also commissioned 4,000 elegantly printed copies of the work from the renowned Viennese music publisher Pietro Mechetti, intending to distribute them among his supporters and send them to Serbia.<sup>30</sup> This was yet another example of the Obrenović dynasty's political marketing efforts.

In the popular ballroom dance quadrille, Strauss incorporated melodies from Serbian national songs.<sup>31</sup> In the Pastourelle figure (see fig. 2), he adapted the melody of the well-known dance with singing titled *Lepa Maca* (Beautiful Maca), which was frequently featured at Serbian balls. Lyrics were written by Vasilije (Vasa) Živković and the music composed by Nikola Đurković. *Lepa Maca* debuted "with figures" at a ball in Pančevo.<sup>32</sup> This popular song and dance was published in Vienna in 1852, in the second volume of Serbian national songs, which was arranged for piano by Alojz Kalauz<sup>33</sup> under the title *Serbische Melodien*<sup>34</sup> (see fig. 3).

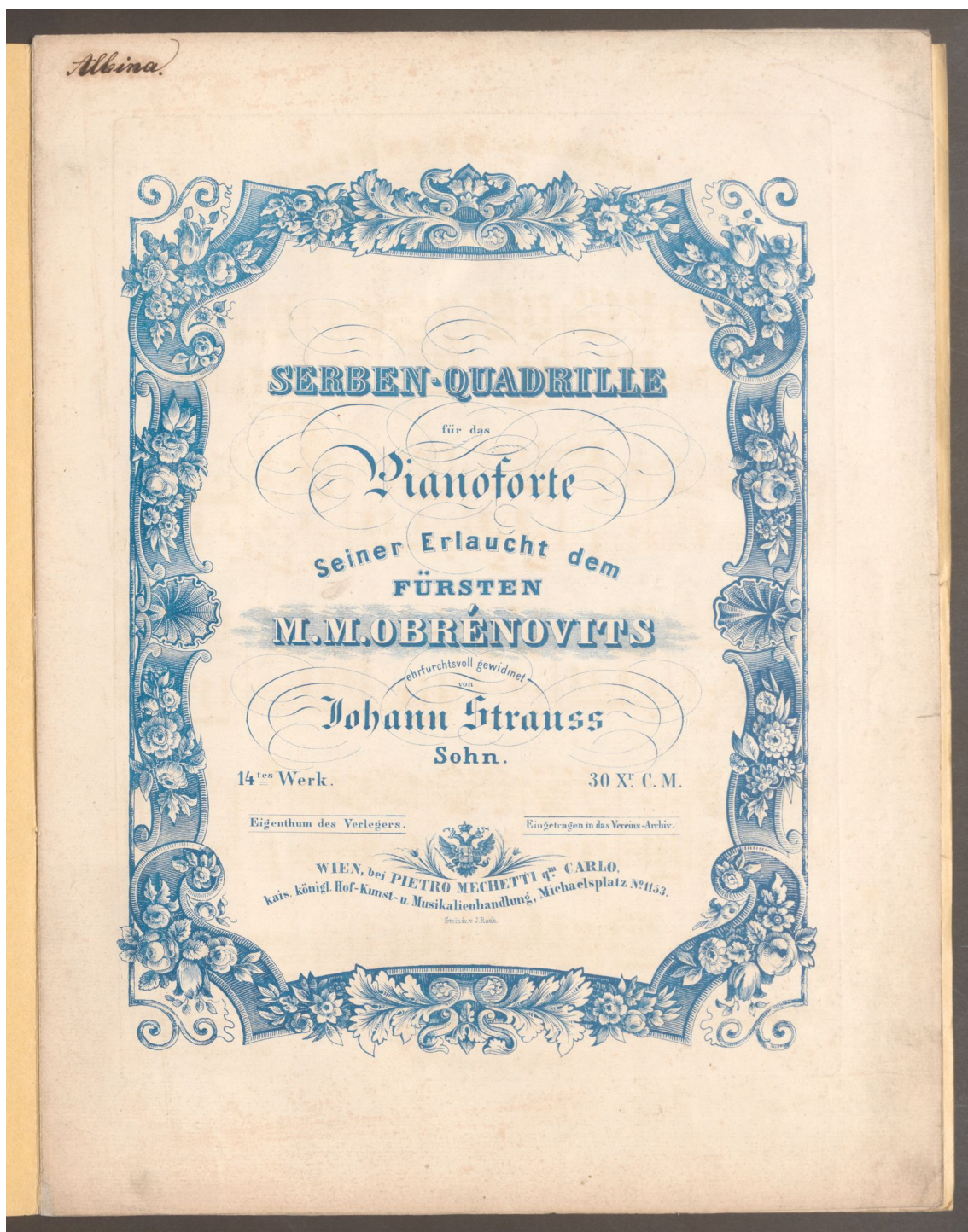


Figure 1: Title page of Johann Strauss II, *Serben-Quadrille*, op. 14 (<https://data.onb.ac.at/rep/1001E6AC>)



Figure 2: Johann Strauss II, *Serben-Quadrille*, op. 14, Pastourelle, b. 17-24.

♩ = 104.  
 №. 40.  
 Allegro  
 con zelo.

Schö - ne Mat - za Blüm - lein pflück - te, Wo sie pflück - te, da ent - schlief sie.

Doj - ka fir - - da ent - schlief sie,

Tran - da - fil, da ent - schlief sie.

Figure 3: Alojz Kalauz, *Lepa Maca* (Beautiful Maca) (*Serbische Melodien*, II), b. 1-16.



The *Serben-Quadrille*, op. 14, premiered at the Serbs' closed-society ball, which was graced by the presence of Princes Miloš and Mihailo Obrenović. Following tradition, the ball commenced with the *Serbischer Marsch*. In the newspaper *Die Gegenwart* (February 3, 1846), it was highlighted that not only local Serbs but also members of other Slavic communities attended the event. The piece enjoyed tremendous success, leaving no attendee without a sense of utmost satisfaction.<sup>35</sup> Readers of the *Serbske narodne novine* had the chance to learn about this ball and the inaugural performance of the *Serben-Quadrille*, op. 14:

For five years now, Serbs from all regions of Serbdom have gathered here to host their ball: each year more beautiful and splendid than the last. ... It [the *Serben-Quadrille*] was performed three times, and after an intermission, two more times, yet it still wasn't enough for the heart, ears, and feet. Our songs were well received and paved the way to high society.<sup>36</sup>

The inaugural public performance of the *Serben-Quadrille*, op. 14, occurred on February 2, 1846, at the same venue, and was met with resounding success.<sup>37</sup>

In the spring of the same year, Strauss composed another Serbian quadrille—the *Alexander-Quadrille*, op. 33, but this time dedicated to the reigning prince of Serbia, Aleksandar Karađorđević. The piece was performed in the autumn of the same year in front of Prince Aleksandar in Belgrade.<sup>38</sup> In this popular dance form, Strauss integrated melodies of Serbian national songs and dances. In the second figure, Été, he arranged the song *Što se bore misli moje* (So restlessly, why do I dwell), in the fourth figure, Trénis (see fig. 4), there is an arrangement of a theme from *Sremsko kolo* (Srem kolo dance), and the third theme in the Finale figure incorporates a melody from the Trio of the *Serbischer Marsch* (*Gladly Does the Serb Become a Soldier*).



Figure 4: Johann Strauss II, *Alexander-Quadrille*, op. 33, Trénis, b. 1–10.



Strauss incorporated Serbian melodies into his *Slaven-Potpourri*, op. 39, which he composed for a Slavic soirée held on March 27, 1847, in the Zum Sperl Hall. The event brought together more than a thousand attendees representing a broad spectrum of Slavic nationalities. The program was divided into two parts: the first featured a combination of vocal, choral, and instrumental works, while the second was devoted exclusively to compositions performed by Strauss's orchestra.<sup>39</sup> In *Slaven-Potpourri*, op. 39, which consists of twenty-three numbers, Strauss incorporated well-known and popular Slavic melodies, "from Russian and Czech to South Slavic themes."<sup>40</sup> Among them are popular Serbian dances such as *Sremsko kolo* (Srem kolo dance) (no. 19),<sup>41</sup> *Lepa Maca* (Beautiful Maca) (no. 20), and *Banatsko kolo* (Banat kolo dance) (no. 21; see fig. 5).



Figure 5: Johann Strauss II, *Slaven-Potpourri*, op. 39, Banatsko kolo (Banat kolo dance) (no. 21), b. 1–17.

The composition enjoyed tremendous success. As the medleys cycled through, featuring songs and dances from various nations, one could sense the enthusiasm spreading from one national group to another throughout the Hall.<sup>42</sup>

In the autumn of 1847, Johann Strauss II embarked on a tour that included performances in Pest, Novi Sad, Zemun, and Belgrade, among other places.<sup>43</sup> The performances of his compositions, enriched with Serbian melodies, resonated throughout all these cities. The young artist was hailed as a champion of the splendor of Serbian national songs.<sup>44</sup>

## 2. Été: A Wreath of Gratitude from Pest

Expressions of gratitude to Johann Strauss II for incorporating Serbian national songs in his compositions were highlighted not only in press articles but also in poetic works. The poet Aristid Nikolić (1820–74) published a poem on this occasion in the newspaper of the Serbs of Pest, the *Serbski narodni list*<sup>45</sup> (Serbian people's newspaper), in June 1847, titled "A Wreath of Gratitude to Mr. Johann Strauss II." The poet expresses his gratitude to Johann Strauss II in the very first verses of this ode:

I thank thee, German, for this noble boon,  
An honorable gift, a thought from realms divine,  
I thank thee for thy keen intellect,  
Crafting Serbian melodies into music,  
Performing dances of noble grace;  
With them, Vienna and distant Paris  
Rejoice in merry revelry.  
But whence didst thou acquire such inspiration?<sup>46</sup>

In the first half of the nineteenth century, Pest held significant cultural sway among the Serbs.<sup>47</sup> Johann Strauss's presence in Pest, along with his publicity in the Serbian press, was hailed as a momentous occasion for Serbian music. Strauss and his orchestra hosted two musical soirées on September 28 and 30, 1847. These gatherings featured Strauss's compositions, which interwove Serbian and Slavic national tunes. An unnamed contributor to the *Serbske narodne novine* remarked that while the orchestra played numerous "exquisite pieces" that received enthusiastic applause, the highest enthusiasm was reserved for "Slavic medleys blending Serbian, Czech, and Polish melodies, the *Serben-Quadrille*, and the newly introduced *Alexander-Quadrille*."<sup>48</sup>

The resonance of the Illyrian Movement's<sup>49</sup> ideas and the unity of the Croatian

and Serbian people is evident in the special emphasis placed on the performance of the compositions based on Croatian tunes:

Several young Serbs present, whose hearts were deeply moved by the familiar melodies that struck a delicate chord in their Serbian souls, shouted 'Long live!' several times. ... The joy of the young Serbs and Croats was heightened by the unexpected performance of the Croatian march from the national opera *Ljubav i zloba*<sup>50</sup> along with the widely beloved song "Brod nek' ćuti udarca".<sup>51</sup>

As the opera *Ljubav i zloba* (*Love and Malice*) by Vatroslav Lisinski does not actually contain a Croatian march, it is possible that what was performed was in fact the author's own *Croatian March No. 1*, which incorporates the well-known bugle call melody *Brod nek' ćuti udarca* (Let the ship be silent of the strike) by Ferdo Rusan (*Kroatische Märsche nach beliebten Motiven für's Pianoforte von Lisinski*).<sup>52</sup> The following year, 1849, Johann Strauss I composed and published the *Jellacic-Marsch*, in whose Trio section the melody *Brod nek' ćuti udarca* was also used.<sup>53</sup>

In the *Serbske narodne novine*, an anonymous correspondent from Pest highlighted the importance of Johann Strauss II's upcoming tour for Serbian music:

Thanks be to God that Serbian melodies are beginning to spread world-wide through musical notes, gaining recognition and respect from foreign nations, for which we owe gratitude to Mr. Strauss (the son), especially in our young Serbia, notably in Vienna. Mr. Strauss II plans to visit the Danube lands, where it would be advantageous for Serbs to acquaint him better with our melodies and warmly welcome him.<sup>54</sup>

### 3. Poule: Erinnerung an Neusatz

During his stay in Novi Sad (Neusatz),<sup>55</sup> Strauss was hosted by the city's treasurer at the time, Konstantin Popović (1795–1871) (see fig. 6), who was highly active in the social and cultural life of old Novi Sad. Popović wrote poetry and translated literary works from German, especially plays, as he was a great lover of theater. His home was a gathering place for prominent citizens of Novi Sad. Gatherings at Popović's home often lasted until dawn: there was dancing, singing, and playing, and on Sundays and holidays, a skilled peasant dancer would come to teach the noble children how to dance Serbian folk dances.<sup>56</sup>

During his visit to the Popović family's salon, Johann Strauss II had the op-

portunity to see a sheet music book containing Serbian national songs and dances arranged for guitar by Josif Šlezinger (1794–1870), the conductor of the Novi Sad City Orchestra.<sup>57</sup> The book had been given as a name day gift to Popović's daughter Ana, who played the guitar and was an excellent singer. Strauss expressed a desire to purchase the book. However, he received it as a gift, as documented in the diary entries of one of Popović's daughters.<sup>58</sup> This music book may have served as a source for Strauss's later incorporation of Serbian national tunes into his compositions.



Figure 6: Konstantin Popović, Manuscript Department of Matica srpska (V-8)

A grand ball took place in Novi Sad on October 12, and it is noted that at the request of the audience, Strauss held another concert, during which his fantasy *Erinnerung an Neusatz* was performed.<sup>59</sup> Strauss's well-trained orchestra played before a sizable audience, who greeted them with enthusiastic applause. Particularly well received were the compositions featuring arrangements of Serbian national songs. The *Srpske novine* (Serbian Gazette) reported on the event, emphasizing that the young Strauss was "received with utmost elegance in Novi Sad, warmly welcomed by the Serbian audience, and took note of melodies from many of our songs."<sup>60</sup>

## 4. Trénis:

### Strauss II in Serbian Folk Costume in Zemun

Strauss was further led to Zemun (Semlin), where he organized two "musical events." Located on the border between the Ottoman Empire and the Habsburg Monarchy, Zemun served in the early nineteenth century as a customs and transit center, a strategic position that fostered diverse cultural in-

fluences. An article in the *Allgemeine Theaterzeitung* reported that on October 19, "Mr. Johann Strauss II performed in Zemun with his orchestra before an unusually large audience and stirred an indescribable enthusiasm."<sup>61</sup> His compositions based on Serbian national themes were performed on this occasion, accompanied by enthusiastic cheers of "Er soll leben!" (Long live him!). Strauss received numerous bouquets of flowers from young ladies.<sup>62</sup>

In the *Serbske narodne novine*, it was highlighted that the residents of Zemun had the opportunity to enjoy Strauss's orchestra at the Roklicer's hall (Kod Roklicera). The concert commenced with the *Serben-Quadrille*, op. 14, and concluded with the *Serbischer Marsch*, indicating meticulous repertoire planning by Strauss. Following the performance of *Serben-Quadrille*, op. 14, the daughter of Mr. Pavković<sup>63</sup> presented Strauss with the gift of "a ring accompanied by a letter written in Serbian expressing her joy and gratitude, and urging him to continue showing interest in our cherished melodies henceforth."<sup>64</sup>

Strauss was a guest in the home of Mr. Pavković, where he received as a gift from his wife "a beautiful shirt made of authentic Serbian fabric," which he enthusiastically accepted, "so much so that on the very same day he wore it for the musical event!"<sup>65</sup> The people of Zemun bid farewell to Strauss, and the impact of his visit is evidenced by a press report stating that Strauss "awakened and stirred patriotic sentiments in many."<sup>66</sup> Strauss departed from Zemun on October 20 and traveled to Belgrade.<sup>67</sup>

## **5. Pastourelle: At Prince Aleksandar Karađorđević's Residence in Belgrade**

In Belgrade, young Strauss was received by the reigning prince Aleksandar Karađorđević, to whom Strauss dedicated the piece *Alexander-Quadrille*, op. 33, before embarking on his tour. On the cover page of the *Alexander-Quadrille*, op. 33 (see fig. 7), there was a dedication written in Cyrillic: "Dedicated to His Serene Highness Prince Aleksandar Karađorđević, reigning Prince of Serbia, by the composer J. Strauss II."<sup>68</sup> Strauss likely had his upcoming visit to Belgrade in mind when he included this dedication. Supporting this is the fact that the cover page of the first edition in Cyrillic lacked a price tag, indicating that it was intended as a gift for Aleksandar Karađorđević.<sup>69</sup>



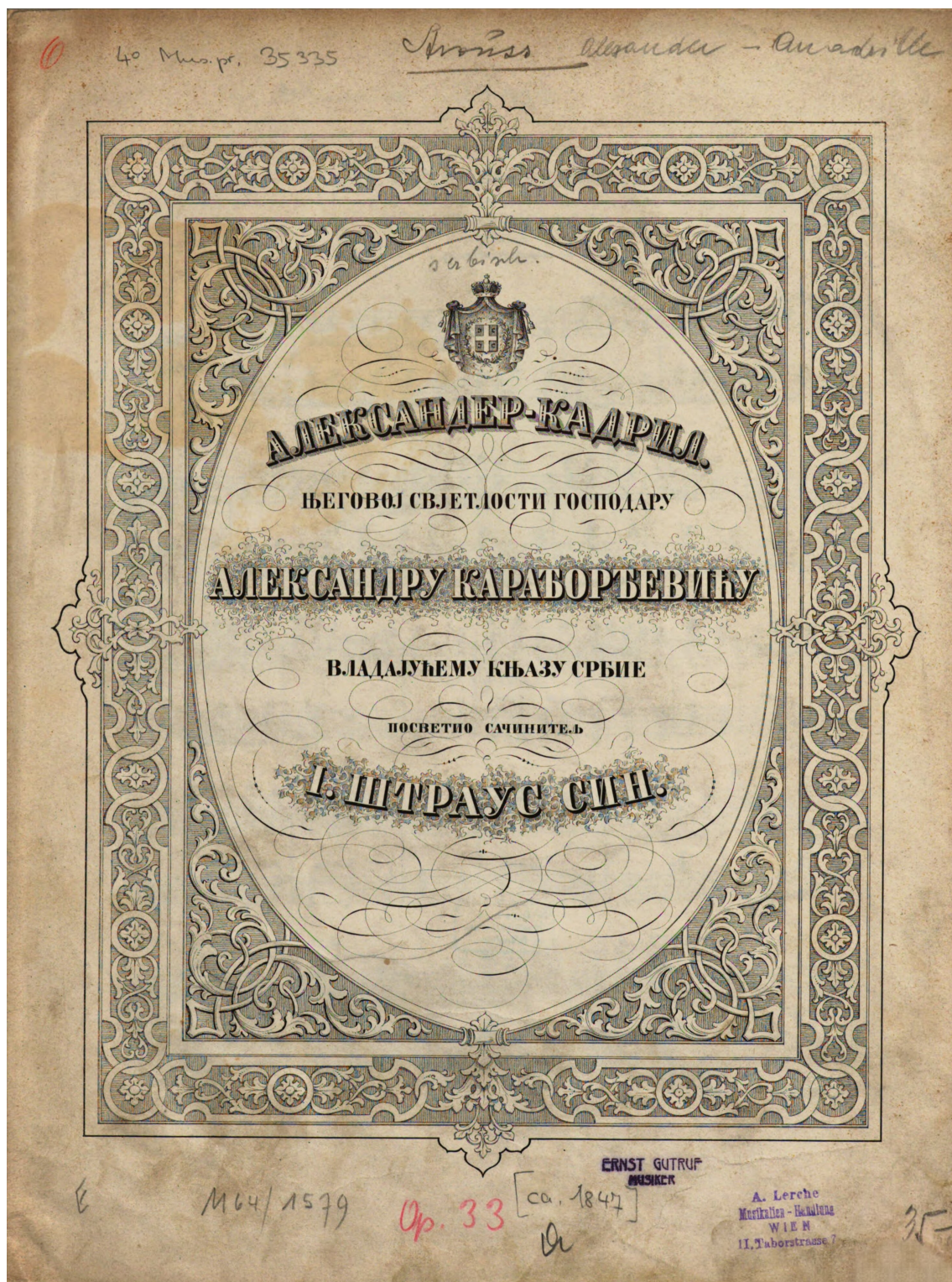


Figure 7: Title page of Johann Strauss II, *Alexander-Quadrille*, op. 33 (<https://www.digitale-sammlungen.de/de/view/bsb11147507?page=3>)

The concert in Belgrade was announced in the *Srpske novine* as a “rare and special entertainment,” featuring the young Strauss with his “widely renowned orchestra.” As with previous concerts, Strauss’s contributions to the presentation of Serbian music were emphasized, noting that he was “the first to introduce Europe to the sweetness and charm of our folk melodies.”<sup>70</sup> In the advertisement announcing the program, works incorporating Serbian national melodies were highlighted: “*Alexander-Quadrille*, dedicated to His Serene Highness our gracious Sovereign and Prince; *Slaven-Potpourri*; *Serbischer Marsch*; a grand performance of Serbian folk songs, etc., all composed and arranged by the young Mr. Strauss.”<sup>71</sup> Notably, the announcement for Strauss’s concert in Belgrade did not mention *Serben-Quadrille*, op. 14, dedicated to Mihailo Obrenović, which was expected given the rivalry between the Obrenović and Karađorđević dynasties.

The contributions of Strauss in promoting Serbian national music were once again clearly highlighted:

Which Serb wouldn’t feel their heart flutter with delight upon hearing the songs our humble peasant women sing, artistically performed, now celebrated in the finest salons of Europe? Yes, there is precious treasure in our people, and honor and praise to those, especially Mr. Strauss II, who draw it from our folk and share it with the wider educated world!—We hope that Serbs will duly appreciate the merits of this man and honor him tonight with a large attendance.<sup>72</sup>

In the presence of Prince Aleksandar Karađorđević, Strauss performed his latest compositions, including the *Alexander-Quadrille*, op. 33.<sup>73</sup> This gesture did not go unnoticed. In return, Strauss received, in addition to a monetary reward, a gold watch with the royal coat of arms and numerous other gifts from Prince Karađorđević.<sup>74</sup>

In the second edition of this quadrille (in German), however, Strauss dedicated it to the Romanian nobleman Alexander Bibesco (“Seiner Hoheit dem Durchlauchtigsten Herrn Fürsten Alexander Bibesco in tiefster Ehrfurcht”) and presented it in Bucharest to the young Romanian prince.<sup>75</sup> Musicologist Franz Mailer humorously comments: “The mischievous Jean [Johann Strauss II] knew how to navigate every life situation!”<sup>76</sup> Despite the changed dedication, the Serbian coat of arms was retained on the cover of this edition, along with the subtitle *Serben-Quadrille*, no. 2.



## 6. Finale

After the concert in Belgrade, Strauss traveled to Lugoj (Lugos), Cluj (Klausenburg), Sibiu (Hermannstadt), and Braşov (Kronstadt), before reaching Bucharest. Meanwhile, during his absence, a revolution erupted in Vienna on March 13, 1848. With Prince Metternich's abdication and Emperor Ferdinand's flee to Innsbruck, Miloš Obrenović no longer felt safe in Vienna, prompting his departure to Zagreb.<sup>77</sup> This signaled the conclusion of the fruitful collaboration between Johann Strauss II and Prince Miloš Obrenović.

Nevertheless, Strauss remained devoted to his "Slavic" audience in Vienna. Specifically, for a Slavic ball held on February 17, 1851, at the Sophiensaal, he composed the *Slaven-Ball Quadrille*, op. 88,<sup>78</sup> which commenced with the melody of the renowned Serbian reveille *Ustaj, ustaj Srbine* (Arise, arise, Serb) (see fig. 8). This song was called the "Serbian Marseillaise." The lyrics were written by Jovan Sterija Popović (1806–56), and the music was composed by Nikola Đurković and Josif Šlezinger.<sup>79</sup>



Figure 8: Johann Strauss II, *Slaven-Ball Quadrille*, op. 88, Pantalon, b. 1–8.

Strauss's *Slaven-Ball Quadrille*, op. 88, was also heard by young Kornelije Stanković, who was then studying in the Austrian capital. As early as 1855, Stanković published the *Slavic Quadrille* at P. Mechetti's, with the highly symbolic title *Slaven-Ball-Klänge*.<sup>80</sup>

Strauss's compositions incorporating Serbian national songs were met with great enthusiasm, both among Serbs in the Habsburg Monarchy and in the Principality of Serbia. In the Serbian press, these compositions were frequently employed as a means of reinforcing national pride and advocating for the preservation of the native language and folk music. By referencing

the success of Strauss's "Serbian" compositions, an anonymous author in the *Serbske narodne novine* directs readers' attention to the reality that from the epicenter of pan-Slavism, imperial Vienna, emanates the beauty and vigor of Serbian and Slavic intellect, whose influence is already touching and enlightening Serbian youth:

Vienna is a magnet that draws hearts and reveals the world's dimensions—a place where travelers are led along the endless path of fashion and elegance. Shall I convince you from here as well of the delight in dancing our traditional kolo, already being performed in Vienna? No! That would be an unjust thought of you. You have already begun to understand and value yourselves, and soon we will joyfully witness "all" of you proudly embracing your native language, folk music, and dance.<sup>81</sup>

Undoubtedly, Strauss's compositions inspired by Serbian themes performed during his Danubian tour and among Serbs in Vienna served as an inspiration for composers in Serbia. Soon after Strauss's tour, the Czech musician Alojz Kalauz, who had been active in Belgrade since 1843, published two volumes of Serbian national melodies in Vienna under the title *Serbische Melodien* Serbian melodies, 1850, 1852.<sup>82</sup> Kornelije Stanković later published collections called *Srbske narodne pesme* Serbian folk songs (1858, 1859, 1862, and 1863) in Vienna, arranging the same songs for voice and piano, solo piano, and mixed choir.<sup>83</sup> Stanković is recognized in Serbian music historiography as a founder of the national movement in music. His work as a composer, pianist, folk music collector, and conductor channeled the aspirations of his predecessors and provided guidance for the further development of Serbian music in the nineteenth century.

It is indisputable that the young Strauss demonstrated a keen understanding of the dynamics of the music market. His compositions, imbued with national signifiers, were highly esteemed in the multicultural milieu of Vienna, serving as the starting point for their widespread acclaim. By integrating national melodies from various ethnic groups within the Habsburg Monarchy into his dance compositions through a distinctive musical idiom, Strauss facilitated their assimilation into the popular culture of the period, ultimately securing their presence in ballrooms and concert halls across Europe. His "multilingual" compositions encapsulate the intricate sonic tapestry of the monarchy's multiethnic identity, wherein folk melodies simultaneously articulated distinct national affiliations and contributed to the construction of a broader, shared political and cultural framework.

## Notes

1. All of Strauss's compositions mentioned in the text were published as piano scores.
2. Vuk Stefanović Karadžić was the most prominent Serbian linguist of the nineteenth century, a reformer of the Serbian language, a collector of folk literature, and the author of the first Serbian dictionary. He arrived in Vienna in 1813. Encouraged by the Slovenian scholar Jernej Kopitar, he began collecting Serbian folk songs. Soon after, he published a collection in Vienna titled *Mala prostonarodna slaveno-serbska pjesnarica* (A small popular Slavo-Serbian songbook) (1814), followed the next year by another book, *Narodna srbska pjesnarica* (Serbian folk songbook), which included musical transcriptions of six Serbian folk tunes. The songs were transcribed and harmonized by the Polish composer Franciszek Mirecki (1791–1862), who was studying music in Vienna at the time. For more details, see Miodrag Popović, *Istorija srpske književnosti: Romantizam* [History of Serbian literature: Romanticism], Book 1 (Belgrade: Zavod za udžbenike i nastavna sredstva, 1985), 42–123; Vlastimir Peričić, "Vertonungen von Texten aus Vuks Liedersammlungen", in Vera Bojić, *Vuks musikalischen Erben* (Belgrade: Serbische Akademie der Wissenschaften und Künste, Munich: Verlag Otto Sagner), 65–78.
3. Branko Radičević is regarded as one of the most significant poets of Serbian Romanticism. A close associate of Vuk S. Karadžić and a follower of his ideas, he enrolled in law school in Vienna in 1843, where he published his first book of poetry in 1847. For more details, see Miodrag Popović, *Istorija srpske književnosti: Romantizam* [History of Serbian literature: Romanticism], Book 2 (Belgrade: Zavod za udžbenike i nastavna sredstva, 1985), 110–56.
4. Kornelije Stanković was born into a bourgeois Serbian family in Buda. He spent his early years in Buda, Arad, Szeged, and Vienna. While attending grammar school in Pest, he pursued music studies, and in 1850 he continued his musical education in Vienna under Simon Sechter. His education in Vienna was crucial for his artistic orientation and growth. Influenced by the pan-Slavic circle of Viennese intellectuals, he was motivated to devote himself to collecting and publishing Serbian folk and church melodies. He was inspired by the work of Vuk S. Karadžić in the fields of language and literature. Danica Petrović, "Kornelije Stanković", in *Kornelije Stanković—Piano Music*, vol. 1, ed. by D. Petrović and M. Kokanović (Belgrade: Institute of Musicology, Serbian Academy of Sciences and Arts, Novi Sad: Institute for Culture of Vojvodina, 2004), 9–13. For details on Stanković's education in Vienna, see Rudolf Flotzinger, "Der Musikunterricht des Kornelije Stanković in Wien um 1850", in *Kornelije Stanković i njegovo doba* [Kornelije Stanković and his era] (Belgrade: Srpska akademija nauka i umetnosti, Muzikološki institut SANU, 1985), 41–53.
5. Stevan Todorović was a painter and an amateur singer. He came to Vienna in 1846. Todorović was a good friend of Kornelije Stanković, and he often performed as an amateur singer (baritone) with him at concerts. Their friendship had begun during their studies in Vienna, and they brought ideas from the Habsburg capital and the pan-Slavic circle of intellectuals and artists to Belgrade and the Belgrade Singing Society (Beogradsko pevačko društvo)—ideas that helped to establish a Serbian national art. Todorović was first a member of the Belgrade Singing Society and later their notary, secretary, and president. For information on the life and work of Stevan Todorović, see Nikola Kusovac, *Stevan Todorović (1832–1925)* (Belgrade: Narodni muzej, Novi Sad: Galerija Matice srpske: 2002), 7–74. For details on Todorović's association and collaboration with Kornelije Stanković, see *Autobiografija Steve Todorovića* [The autobiography of Stevan Todorović] (Matica Srpska: Novi Sad, 1951).
6. Regarding the Serbian community in Vienna from the late seventeenth century until 1918, see Dejan Medaković, *Srbi u Beču* [Serbs in Vienna] (Novi Sad: Prometej, 1998).

7. He was Prince of Serbia from 1839 to 1842 and from 1860 to 1868.
8. Vladimir Stojančević, *Miloš Obrenović i njegovo doba* [Miloš Obrenović and his era] (Belgrade: Prosveta, 1966), 425.
9. Prince Aleksandar Karađorđević was the ruling Prince of Serbia from 1842 to 1858. His overthrow led to the return of the Obrenović dynasty to the Serbian throne: first Prince Miloš, who was succeeded by his son Prince Mihailo in 1860. Under the Obrenović dynasty, Serbia gained independence at the Congress of Berlin in 1878 and was then proclaimed a kingdom in 1882. With the assassination of King Aleksandar Obrenović (1876–1903) in 1903, the dynasty came to an end, and King Petar I Karađorđević (1844–1921) ascended to the throne. For more information, see *Istorija srpskog naroda* [History of the Serbian people], vol. V, ed. Vladimir Stojančević (Beograd: Srpska književna zadruga, 1981); *Istorija srpskog naroda* [History of the Serbian people], vol. VI, ed. Andrej Mitrović (Beograd: Srpska književna zadruga, 1983).
10. For more information, see *Istorija srpskog naroda* [History of the Serbian people], vol. V, ed. Vladimir Stojančević (Belgrade: Srpska književna zadruga, 1981).
11. Vladimir Stojančević, *Miloš Obrenović i njegovo doba* [Miloš Obrenović and his era], 443.
12. Ibid., 307–8.
13. Ibid., 444.
14. See Norbert Linke, *Johann Strauß (Sohn) in Selbstzeugnissen und Bilddokumenten* (Reinbek bei Hamburg: Rowohlt, 1996), 33–35.
15. Franz Mailer, *Johann Strauß. Kommentiertes Werkverzeichnis* (Vienna: Pichler, 1999), 13.
16. Balls and speeches facilitated the fostering of contacts among Slavs, “breaking” public stereotypes about them, who were often viewed as representatives of the lower social classes, such as servants, small craftsmen, merchants, and subordinate civil servants. See Günter Wytrzens, “Die Herausbildung eines Nationalbewusstseins bei den in Wien ansässigen Slaven und die Wiener Slavenpresse”, in *Slawische Literaturen – Österreichische Literatur(en)*, ed. Fedor Poljakov and Stefan Simonek (Bern: Peter Lang, 2009), 28.
17. Pančevo was an important military and trade center within the Habsburg Military Frontier (*Militärgrenze*). In the nineteenth century, it was home to a diverse population, predominantly German and Serbian, which contributed to a vibrant civic and cultural life.
18. A bandmaster in the Illyrisch Banater Border Regiment No. 12 (Deutsch-Banater Grenz-Regiment No. 12)—one of the military-administrative border regiments of the Habsburg Banat Military Frontier, headquartered in Pančevo—was declared an honorary citizen of Pančevo in 1840 for his contributions to the promotion of music. Robert Rorh, *Unser klingendes Erbe: Beiträge zur Musikgeschichte der Deutschen und ihrer Nachbarn in und aus Südosteuropa unter besonderer Berücksichtigung der Donauschwaben: von den Anfängen bis 1918*, Vol. 2 (Passau: Verlag Passavia, 1988), 100.
19. Originally from Trieste, Nikola Đurković worked in Belgrade (1840–42) as a choir conductor, music teacher, and member of the Đumruk Theatre. He then moved to Pančevo (1842–52), where he served as the conductor of the Serbian Church Singing Society (Srpsko crkveno pevačko društvo), and in 1844 he founded an Amateur Theatre Society (Diletantsko pozorišno

društvo). For the plays performed by his theater group, he composed and arranged numerous songs that became popular beyond the theater. Some of these songs, especially those with patriotic content, were included as musical numbers in his theatrical productions. Among them are songs that were later used by Johann Strauss II in his compositions (*Rado ide Srbin u vojnike* [Gladly does the Serb become a soldier] and *Ustaj, ustaj Srbine* [Arise, arise, Serb]), as well as the popular song and dance *Lepa Maca* (Beautiful Maca). For more information, see Stana Đurić Klajn, "Razvoj muzičke umetnosti u Srbiji [The development of music art in Serbia]", in Andreis, Cvetko, Đurić-Klajn, *Historijski razvoj muzičke kulture u Jugoslaviji* [The historical development of music culture in Yugoslavia] (Zagreb: Školska knjiga, 1962), 582–84; Alojz Ujes, "Nikola Đurković i srpska scenska muzika [Nikola Đurković and Serbian stage music]", in *Srpska muzička scena*, ed. A. Matović, M. Milin, N. Mosusova, K. Tomašević (Belgrade: Muzikološki institut SANU, 1995), 82–103.

20. Kornelije Stanković transcribed and arranged the song's melody in his variations for piano *Gladly Does the Serb Become a Soldier* in 1857. This composition has since been lost. Đorđe Perić, "Umetnički tekstovi Srpskih narodnih pesama Kornelija Stankovića [Artistic interpretations of Serbian folk songs by Kornelije Stanković]," in *Kornelije Stanković i njegovo doba* [Kornelije Stanković and his era], ed. D. Stefanović (Belgrade: Srpska akademija nauka i umetnosti, 1985), 195–96. The same song was published by Kornelije Stanković in three versions (for piano, for voice and piano, and for choir) in the second book of *Serbian Folk Songs* in Vienna in 1863: *Srbske narodne pesme* [Serbian folk songs] collected and written in musical notation for voice and piano by Kornelije Stanković. Property of the composer, vol. 2, dedicated to His Excellency V. P. Balabin, the Russian imperial emissary in Vienna, Litogr. G. Wegelein, Vienna 1863.
21. Original wording: "vidismo Česke, Ruske i Poljske velmože, i znamenite naše književnike, iz očiju im je sijala radost reči su im samo slavenske bile." Agaton, *Srbske narodne novine* 5 (Pest), January 18, 1845, 18.
22. Original wording: "Štraus je srbske pesme četiri puta povtorio; – usklik je bio neopisan; srbske pesme i Štraus slavili su svoje trijumfe." Ibid.
23. Savindan [St. Sava's Day] is a holiday of the Serbian Orthodox Church celebrated on January 27 in honor of Saint Sava (Prince Rastko Nemanjić, 1175–1236), who became a monk and the first Serbian archbishop and enlightener. Since 1840, this day has been celebrated as the school's patron saint day in Serbia. On this day, charity balls are organized. In Vienna, the Serbian Cultural Center was founded in 1994, at whose initiative the tradition of Svetosavski balls was revived in the city. According to the established protocol, the *Serben-Quadrille* by Johann Strauss is performed at the beginning of the ball.
24. Vilhelmina (Mina) Karadžić was born in Vienna as the seventh child of Ana Maria Kraus and Vuk S. Karadžić. During her childhood, she received private lessons in foreign languages, music, and painting. In her parents' home, she became acquainted with prominent intellectuals and artists, including Jernej Kopitar, Branko Radičević, Đura Daničić, Jakob Grimm, Leopold Ranke, Pavel Šafarik, and others. Her artistic oeuvre includes around twenty oil paintings, several drawings, and watercolors. She translated Serbian folk songs and literary works into German. For more details, see Gordana Đoković, "Mina Karadžić Vukomanović (1828–1894) – selektivna bibliografija" [Mina Karadžić Vukomanović (1828–1894)—selective bibliography], *Knjiženstvo – časopis za studije književnosti, roda i kulture*, no. 1, 2011. [Link](#)

At the time of the mentioned ball, Mina was seventeen years old and had already begun translating Serbian folk literary works, collected by her father, into German. She dedicated herself to literary work and translation, following in his footsteps.

25. Đ. K., *Serbske narodne novine* 8, (Pest), January 28, 1845, 30.
26. Original wording: "izvolite znati da se ovde u Beču zvezda utehe juče javno pokaza Srbstvu na nebu dične Avstrije, gde je za svakog prijateljska trpljivost obezbeđena. Sinoć je svuda javno obznanjeno, da će kod Šperla mladi Štraus kapelmajstor između drugi komada i veliki Srbski nacionalni marš svirati: steklo se dakle tamo toliko čislo ljubopitljivi Bečlija, da je mložina morala doma vratiti se, budući da je mesta ozkudevalo. Kad pak poče rečenij marš svirati se, zaorila se sala srbskim oduševljenjem ... čim pak strani publikum kraj marša razume, toliko uzhićen bude, da je sad on zahtevao da istu svirku više puta nanovo povtoriti ... samo navodim kao glas sloge i avstrijske i ljubavi uzajamne trpeljivosti, što je za nas Srbe s tim veća uteha, jerbo smo mi ovde najmanja kaplja avstrijskog okejana, pa se opet tako dično uvažavamo!" Đ. K., *Serbske narodne novine* 21, (Pest), March 15, 1845, 82.
27. Vladimir Haklik, "Johann Strauss (Sohn) und die Slawischen Volksstämme," in *Die Fledermaus*. Mitteilungen 3 (Tutzing: Wiener Instituts für Strauss-Forschung, 1991), 16.
28. Original wording: "Capellmeister Strauß Sohn hat in Anbetracht der Verdienste, die er sich um die Verbreitung der serbischen Musik erworben, von den hier weilenden Serbiern den ehrenvollen Auftrag erhalten, zu ihrem Ballfeste eine eigene Quadrille zu componieren." *Allgemeine Theaterzeitung, Original Blatt für Kunst, Literatur, Musik, Mode und geselliges Leben* 13, January 15, 1846, 52.
29. Seiner Erlaucht dem Fürsten M.[ihailo] M.[ilošev] Obrénovits ehrfurchtsvoll gewidmet.
30. *Allgemeine Theaterzeitung, Original Blatt für Kunst, Literatur, Musik, Mode und geselliges Leben* 13, January 15, 1846, 52.
31. Among the Serbian folk songs used in the quadrille, D. Đermekov identified the following: *Sedi Mara kraj bunara* (Mara sitting by the well), *Na levoj strani kraj srca* (On the left side next to the heart), *Šetao sam gore dole* (I walked up and down), *Lepa Maca cveće brala* (Beautiful Maca picking flowers), and *Majka Maru, op, op, op* (Mother Mara, hop, hop, hop). Dušan Đermekov, "Pogled na današnje stanje naše muzike i bibliografija srpskih muzičkih dela" [An overview of the current state of our music and a bibliography of Serbian musical works], *Letopis Matice srpske* 116, 1874, 112.
32. Franjo Kuhač asserts that this dance with singing originated in 1844 because "in 1845, this song was performed as a novelty at the second Slavic ball in Vienna." Franjo Kuhač, *Vatroslav Lisinski i njegovo doba: prilog za poviest hrvatskog preporoda* [Vatroslav Lisinski and his era: Contribution to the history of the Croatian National Revival] (Zagreb: Naklada Matice hrvatske, 1887), 168.
33. The Czech musician Alojz Kalauz (birth and death dates unknown) arrived in Belgrade in 1843, where he worked as a piano teacher, performed as a pianist, and composed salon piano music. His contributions as a collector of folk music are especially important, as he compiled Serbian traditional and urban songs, which he published in Vienna under the title *Serbische Melodien* (Serbian Melodies; 1850, 1852).  
  
For further details, see Stana Đurić Klajn, "Razvoj muzičke umetnosti u Srbiji" [The development of music art in Serbia], in Andreis, Cvetko, Đurić-Klajn, *Historijski razvoj muzičke kulture u Jugoslaviji* (Zagreb: Školska knjiga, 1962), 584–85.
34. *Mélodies Serbes. Choix de chansons nationales. Serbische Melodien. Sammlung von National-Liedern und Tänzen. Gesammelt, für das Pianoforte gesetzt und der*



durchlauchtigsten Prinzessin Cleopatra Karadjordjewitsch, Tochter des regierenden Fürsten Alexander von Serbien, mit ehrerbietigster Hochachtung gewidmet von Alois Kalauz. Heft I [1850], II [1852], Vienna: H. F. Müller's Witwe.

35. According to Franz Mailer, *Johann Strauß: Kommentiertes Werkverzeichnis*, 292–93.
36. Original wording: “Ovo je peta godina, kako Srbi, koji su se sa sviju krajeva Srbstva ovamo skupili, svoj bal drže: svake godine sve lepše i sjajnije. ... Tri put je sviran, i po odmoru dvaput, a još srcu, uvu i nogama ne bijaše dosta. Naše pesme dopadoše se, i otvoriše put u visoke krugove.”, *Serbske narodne novine* 9 (Pest), January 3, 1846, 34–35.
37. Mailer, *Johann Strauß: Kommentiertes Werkverzeichnis*, 293.
38. To explore further, refer to section: “5. Pastourelle: At Prince Aleksandar Karađorđević’s residence in Belgrade.”
39. Peter Kemp, The Johann Strauss Edition. [Link](#)
40. Original wording: “von russischen und böhmischen bis hin zu südslawischen Themen.” Mailer, *Johann Strauß. Kommentiertes Werkverzeichnis*, 297. Several of these melodies have been identified by Professor Arnold McMillin (School of Slavonic and East European Studies, University of London). See also Peter Kemp, The Johann Strauss Edition. [Link](#)
41. The melody of *Sremsko kolo* [Srem kolo dance] was also used by Johann Strauss II in his operetta *Jabuka* (*Das Apfelfest*) (Act 2. No. 13, Finale II). On the occasion of the fiftieth anniversary of his artistic endeavors, when Strauss had already established himself as an artist, he composed the “Serbian” operetta *Jabuka*, commemorating his jubilee in Vienna on October 12, 1894. In this operetta, Strauss used Serbian folk melodies to enhance characterization and faithfully depict the libretto’s content. See Thomas Aigner, “Johann Strauss’s ‘Serbian’ Operetta *Jabuka*,” in *Musical Culture & Memory*, ed. Tatjana Marković & Vesna Mikić (Belgrade: Faculty of Music, 2008), 183–89. Kornelije Stanković published *Sremsko kolo* [Srem kolo dance] for piano in Vienna in 1857. Kornelije Stanković, *Serbischer National-Tanz, Sirmier Kolo, für das Piano Forte componirt und dem Herrn Stephan M. Georgievits achtungsvoll gewidmet von Cornelius Stankovits*, op. 6, Gustav Albrecht, Vienna.
42. Mailer, *Johann Strauß: Kommentiertes Werkverzeichnis*, 297.
43. See Marijana Kokanović Marković, “Srpski i slovenski balovi u Beču i Štrausova gostovanja u dunavskim zemljama (1847)” [Serbian and Slavic balls in Vienna and Strauss’s visits to the Danubian countries (1847)], *Zbornik Matice srpske za scenske umetnosti i muziku* 44 (Novi Sad: Matica Srpska, 2011), 115–31.
44. Meanwhile, Hungarian musical identity was prominently expressed in the *Pesther Csárdás*, op. 23 (1846), and the *Zigeunerin-Quadrille*, op. 24 (1846). While in Bucharest, Strauss composed three patriotic pieces: the *Marien-Quadrille*, op. 51 (1848), a *National March*, and an orchestral arrangement of the Romanian national anthem for voice and orchestra. See also David Wyn Jones, *The Strauss Dynasty and Habsburg Vienna* (Cambridge: Cambridge University Press, 2023), 63–64.
45. *Serbski narodni list* (Serbian people’s newspaper) was a newspaper for Serbs from Southern Hungary. It was initiated by Teodor Pavlović and published from 1835 to 1848. The first issue was released in Pest on the July 13, 1835. One of the important sections of the newspaper was

the chronicle of significant cultural events among the Serbs. The newspaper also published many poems, with odes to prominent individuals being the most common, such as an ode by Astrid Nikolić dedicated to Johann Strauss II. For more details, see Vasilije Đ. Krestić, *Istorija srpske štampe u Ugarskoj 1791–1914* [History of the Serbian press in Hungary 1791–1914] (Belgrade: Zavod za udžbenike i nastavna sredstva, 2003), 43–47.

46. Original wording: “Hvala t’ Nemče na čestnome daru / Daru čestnom, misli prenebesne / Hvala t’ tvoim što visprenim umom / Srbske pesme u muziku slažeš / Izvodeći igre blagorodne / Beč se s’ njima a i daljni Pariz / Naslađdava na piru veseli / Jošt kad b’ rek’o odkud ti ta mis’o?”

Aristid Nikolić, “Venac blagorodnosti gospodinu Johanu mladom Štrausu” [A wreath of gratitude to Mr. Johann Strauss II], *Serbski narodni list* 23, June 12, 1847, 177.

47. Matica srpska, the oldest scientific institution among Serbs, was established in Pest in 1826. In addition, the town published Serbian-language journals and organized balls and lectures.

48. Original wording: “najveće su zanimanje pobudile slavenske smesice iz srbski, česki i poljski pesama sastavljene, srbski kadril, i novi Aleksander kadril.” L. M – ć, *Serbske narodne novine* 77, October 2, 1847, 305.

49. The Illyrian Movement (1830–50) was a literary, cultural, and political movement that emerged among the South Slavs of the Austrian Empire. Its name stemmed from the contemporary belief in the South Slavs’ descent from the Illyrians, the ancient inhabitants of the Balkans. Advocating for linguistic and political unity among the South Slavs, the movement reached its zenith in Croatia.

50. Vatroslav Lisinski composed the first Croatian opera *Ljubav i zloba* (*Love and Malice*), which premiered in 1846. In August 1847, Lisinski, along with Franjo Stazić, Ljudevit Pihler, Albert Štriga, and Kamilo Livadić, embarked on a tour and gave concerts in Belgrade, Pančevo, Novi Sad, and Sremska Mitrovica, performing both Croatian and Serbian songs. For more information, see Franjo Ks. Kuhač, *Vatroslav Lisinski i njegovo doba: prilog za poviest hrvatskog preporoda* [Vatroslav Lisinski and his era: A contribution to the history of the Croatian National Revival] (Zagreb: Matica hrvatska, 1887), 79–82.

51. Original wording: “Mladi nekoliko Srba, koji su se onde desili, i kojima su gorerečene melodiju najtanju urođenu žicu srbskog im srca dirnule, više su puta viknuli: 'živio'. ... a mladima je Srbima i Horvatima radost podvostručilo to, što su preko svakog očekivanja čuli Horvatski marš iz narodne opere 'Ljubav i zloba' i k ovome opštjeljubljenju pesmu 'Brod nek' čuti udarca.” L. M – ć, *Serbske narodne novine* 77, 305.

52. The second march includes an arrangement of the song *Poputnica hrvatskog junaka* (*Nosim zdravu mišicu*) (The Croatian hero’s contest [I bear a sturdy muscle]). For further details, see Ladislav Šaban, “Dvije nepoznate skladbe Lisinskoga u rukopisu Morfidisa – Nisisa” [Two unknown works by Lisinski in the manuscript of Morfidis–Nisis], *Arti Musices* 2 (1971), 111–20; and Marijana Kokanović Marković, “Lisinski u Novom Sadu 1847,” in *Lisinski / Jelačić. Music, Arts and Politics: Revolutions and Restorations in Europe and Croatia, 1815–1860*, ed. S. Tuksar, V. Katalinić, P. Babić, S. Ries (Zagreb: Croatian Academy of Sciences and Arts, Croatian Musicological Society), 2021, 113–24.

53. For more, see Vjera Katalinić, “Die Musikkultur in Zagreb im Jahr 1848/49,” in *Musik und Revolution*, ed. Barbara Boisits (Vienna: Hollitzer), 209–19.

54. Original wording: “Neka je Bogu fala, da se jedanput i srbske arije počese sredstvom muzikalnih nota po belom svetu raznositi, i od stranih naroda poznavati i uvažavati, koje

mladoj našoj Srbadiji u Beču, črez nji Gdinu Štrausu (sinu) imamo blagodariti. Gospodin Štraus mlađi namerava podunavske zemlje posetiti, gdi bi dobro bilo da ga Srbi sa našim arijama bolje upoznađu, i da mu tu na ruke idu." *Serbske narodne novine* 75, September 25, 1847, 297.

55. In the first half of the nineteenth century, Novi Sad enjoyed the protection of privileges acquired through the liberation of 1748. By the decree of Austrian Empress Maria Theresa on February 1, 1748, Novi Sad attained the status of a free royal city within the Habsburg Monarchy. Its proximity and ties to Vienna and Pest significantly enriched the cultural vitality of the city. Vasa Stajić, *Grada za političku istoriju Novog Sada* [Materials for the political history of Novi Sad], (Novi Sad: Matica srpska, 1951), 22.
56. Dušan Popov, "Popović Konstantin, Komoraš," in *Enciklopedija Novog Sada* [Encyclopedia of Novi Sad], vol. 21, ed. Dušan Popov (Novi Sad: Novosadski klub – Gradska biblioteka, 2003), 192.
57. Franjo Kuhač wrote that Šlezinger visited composer Simon Sechter (1788–1867) in Vienna, where pianist Joseph Fischhoff (1804–57), famous at the time, and Johann Strauss I "gave him their latest dances and marches, so it often happened that Strauss' orchestra and the one in Novi Sad played new music at the same time." Franjo Kuhač, "Josif Šlezinger. Prvi srpski kapelnik knjaževske garde" [Josif Šlezinger: The first Serbian bandmaster of the prince's guard], *Vienac* 8, February 20, 1897, 126. Šlezinger arrived in the Principality of Serbia in 1829, where he made significant contributions in many areas of musical life. In 1831, at the initiative of Prince Miloš Obrenovic, Josif Šlezinger founded the first military orchestra in Kragujevac, then capital of the Principality of Serbia, under the name Knjaževsko-srbska banda [Serbian Princely Band]. He performed with the Serbian Princely Band at various military and civilian occasions: at military exercises and parades, as well as at court, concerts, public ceremonies, welcomings for foreign diplomats, and, from 1835 on, in the newly founded Knjaževsko-srbski teatar [Princely Serbian Theater]. Šlezinger primarily composed marches and salon social dances for balls and various national occasions, as well as music for theatrical plays. He harmonized folk songs that were gladly performed with piano or guitar accompaniment in bourgeois homes and at various public events. See Stana Đurić Klajn, "Razvoj muzičke umetnosti u Srbiji" [The development of music art in Serbia], in Andreis, Cvetko, Đurić-Klajn, *Historijski razvoj muzičke kulture u Jugoslaviji* [The historical development of music culture in Yugoslavia] (Zagreb: Školska knjiga, 1962), 579–81.
58. Vatroslav Jagić, "Kotzebue in Serbokroatischen," *Archiv für Slawische Philologie*, ed. V. Jagić, (Berlin: Weidmannsche Buchhandlung, 1909), 539.
59. Vladimir Haklik, "Johann Strauss (Sohn) und die Slawischen Volksstämme," 25. The composition *Erinnerung an Neusatz* is lost.
60. Original wording: "s najvećom otmenošću primljen, i od srbskog publikuma lepo ugošćen bio, i da je od mnogi naših pesama arije pobeležio." "Dopisivatelj" [Correspondent], *Srbske novine*, November 7, 1847, 352.
61. Original wording: "Den 19 Oct. hat sich Hr. Strauß, Sohn, mit seinem Orchester in Semlin producirt, und bei dem ungewöhnlich zahlreichen Auditorium einen nicht zu beschreibenden Enthusiasmus erregt." *Allgemeine Theater-Zeitung* 258, October 28, 1847, 1030–31.
62. Ibid.
63. Previous research has not determined who Mr. Pavković was.

64. Original wording: "prsten sa pismom u srbskom jeziku pisanim, gdi mu radost svoju i blagodarnost izjavljuje, i moli ga, da i od sad više zanimanja pokloni našim tako umilnim melodijama." "Zemun, 20. Okt." [Zemun, 20th Oct.], *Serbske narodne novine* 85, October 30, 1847, 338.
65. Original wording: "lepu od pravog srpskog platna otkanu košulju, ... da je taj isti dan u toj košulji obučen muzikalnu zabavu predstavljao!" Ibid.
66. Original wording: "u mnogima raspalio i potresao žice rodoljubivoga čuvstva." Ibid.
67. *Allgemeine Theater-Zeitung* 258, October 28, 1847, 1030–31.
68. *Aleksander-Kadrlil*. Njegovoj svetlosti gospodaru Aleksandru Karađorđeviću vladajućem knjazu Srbije posvetio sačinitelj J. Štraus Sin.
69. Thomas Aigner, "Serbische Verwicklungen," in *Die Fledermaus*, Mitteilungen 3 (Tutzing: Wiener Instituts für Strauss-Forschung, 1991), 13.
70. Original wording: "prvi Evropu upoznao sa sladošću i milinom naši narodnih melodija." *Srbske novine* 80, October 10, 1847, 320.
71. Original wording: "*Aleksandrova četvorka* Njegovoj Svetlosti premilostivom Gospodaru i Knjazu našem posvećena; *Slavenska spevanija*; *Srbski narodni marš*; velika svirka iz srbskih narodnih pesama itd. Sve sačinjeno i uređeno istim g. mladim Štrausom". Ibid.
72. Original wording: "Kom Srbinu neće od miline srce zaigrati, kad čujem pesme, koje naše proste seljanke pevaju, hudožestveno izvedene, kojima se sada prvi saloni u Evropi slave? Jest, ima dragocenoga blaga u narodu našem, i čest i hvala onome, a naročito g. Štrausu sinu, koji ga iz naroda našega vadi i širokom izobraženom svetu saobštava! – Mi se nadamo, da će Srbi zasluge ovoga muža dostojno oceniti i večeras mnogobrojnim posećenijem počestvovati." Ibid.
73. Josef Wimmer, "Die beiden Zaubergeigen (Vom Debut des jungen Strauß)," *Fremden-Blatt* 279, October 11, 1894, 12.
74. "Der Kunstaussflug unseres Strauß (Sohn)," *Allgemeine Theaterzeitung, Originalblatt für Kunst, Literatur, Musik, Mode und geselliges Leben* 266, November 6, 1847, 1063.
75. For information on Strauss's visit to Bucharest, see Franz Metz, *Eine Reise in den Orient. Johann Strauss und seine Konzerte im Banat, in Siebenbürgen und in der Walachei* (Munich: EMS, 2021).
76. Original wording: "Er wußte sich eben in allen Lebenslagen zu helfen, der flotte Jean!" Mailer, *Johann Strauß. Kommentiertes Werkverzeichnis*, 14.
77. Vladimir Stojančević, *Miloš Obrenović i njegovo doba* [Miloš Obrenović and his era], 429–30.
78. Mailer, *Johann Strauß. Kommentiertes Werkverzeichnis*, 298.
79. Đorđe Perić, "Umetnički tekstovi Srpskih narodnih pesama Kornelija Stankovića" [Artistic interpretations of Serbian folk songs by Kornelije Stanković], 196–97. Kornelije Stanković composed piano variations on the theme *Ustaj, ustaj Srbine*, op. 3 [Arise, arise, Serb] in 1853.

Air National Serbién, varié pour le Piano par Corneille Stankovits, à Son Altesse a monseigneur le Prince Michel M. Obrenovits, oeuvre 3, Propriété de l'auteur, chez Pietro Mechetti véuve, Viene.

80. *Slaven-Ball-Klänge*, Quadrille für Pianoforte, der hochwohlgeborenen Frau Helene Rigysky von Skribestye hochachtungsvoll gewidmet von Cornelius Stankovits. Eigenthum des Componisten (bei) Pietro Mechetti, Vienna, 1855. Stanković published *Srbski narodni kadril* [Serbian folk quadrille] (1859) in Vienna, and later *Bugarski kadril* [Bulgarian quadrille] (1862), dedicated to "young Bulgarian women."
81. "Beč je magnet, koji srca privlači, i pokazuje strane sveta, – po kome se upravljaju putnici i putnice na bezkonačnom putu mode i elegancije. – Oću l' vas i odovud uveravati, kako je lepo da naše kolo igrate, kad ga već i u Beču igraju. Ne! To bi ja nerazborito o Vami mislio. Počele ste Vi već i same sebe poznavati i ceniti; i skoro ćemo 'sve' Vas radosno gledati. Kako svoj maternji jezik, svoju narodnu svirku i i ponosito grlite." - d - d - , *Serbske narodne novine* 9 (Pest), January 31, 1846, 35.
82. See note 34.
83. In Vienna he also published three books of the traditional church chant of the Serbian people (1862, 1863, and 1864).