

## SAŽECI MAGISTARSKIH I DOKTORSKIH RADOVA U MUZIKOLOGIJU — SUMMARIES OF M.A., M. Sc., Ph. D. AND D. Sc. THESES IN MUSICOLOGY

### COMPOSITIONAL HERITAGE OF THE TWENTIETH-CENTURY RIJEKA COMPOSERS<sup>1</sup>

Lovorka RUCK (*Rijeka*)

Up to this day, the major part of the compositional heritage of the twentieth-century composers from Rijeka and Sušak has not been catalogued or sufficiently researched. Up until 1945, Rijeka and Sušak were two separate cities in two different states; in the first half of the twentieth-century we make a distinction between composers of Rijeka and those of Sušak, while in the second half we talk of composers of Rijeka. A number of musicians were active during the twentieth-century, some of them still known to the general public, while others are not known even among musicologists.

As far as the compositional heritage of composers is concerned in terms of its integrity, state of preservation and accessibility, the situation in Rijeka, as in the rest of Croatia, is no exception. Apart from the worst possible case, when it is lost or inaccessible, when it is not possible to track down the heritage or the opus (in certain cases not even a single composition), the major part of the heritage of the composers of Rijeka is not stored in libraries, archives and museums, but is kept by private owners, the composers' heirs or other musicians. Although

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compositional heritage does not exclusively comprise autographs, manuscripts, transcriptions of compositions or printed music, if these are missing we cannot speak of a composer's opus. A special problem is the fact that in certain cases the heritage is scattered over various addresses, in different cities and sometimes even in different states. This problem is even more pronounced in Rijeka because of its complex historical and political events during the twentieth-century.

Taking into consideration the situation in the field, that is, the accessibility/inaccessibility of the heritage of particular composers, as well as the time of their activity in the area in question, the musicians of Rijeka and Sušak are divided into several groups. Musicians whose compositional heritage has not been preserved, or has been lost, that is, is not accessible, include: Azzo Albertoni, Eduard Sanitrag, Giovanni Marvin, Max Kindle, Federico Maccagnani, Francesco de Pauer, Jan Slaby, Mario Trevisiol and Alessandro Petterin. Of the above-mentioned, only the pianist, conductor and composer Alessandro Petterin worked in Rijeka in the second half of the twentieth-century. Eduard Sanitrag, bandmaster and Jan Slaby, bandmaster and choir conductor belong to the music life of Sušak in the first half of the last century, whereas the other six musicians belong to the music life of Rijeka in the first half of the twentieth-century: Azzo Albertoni, voice teacher, conductor, composer and librettist, Giovanni Marvin, piano teacher, music writer and composer, Max Kindle, pianist and composer, Federico Maccagnani, clarinettist, Francesco de Pauer, conductor and composer and Mario Trevisiol, conductor, music teacher, organist and composer. The composers who were active in Sušak for shorter periods of time in the first half of the twentieth-century were Vladimir Stahuljak, Kamilo Kolb, Srećko Koporc, Slavko Zlatić and Nikola Hercigonja. Branimir Sakač worked in Rijeka for only a year in the period after World War II. In addition, in the period following immediately after the Second World War, Boris Papandopulo revived the Opera and the Ballet of the Rijeka National Theatre. During his second »Rijeka period« in the nineteen-fifties he created a rich operatic repertoire. By founding the Rijeka Philharmonic Orchestra, he gave impetus to the continuous development of the symphonic repertoire. Musicians who composed occasionally were Pavica Julija Kaftanić, singer, Wilma Venucci wid. Scrobogna, organist and piano teacher, Miro Klobas, music teacher and writer, Nedjeljko Karabaić, music folklorist and Davorin Hauptfeld, conductor. Fortunato Luzzatto, Karel Kukla, Roberto Cimadori, Artur Gervais, Guido Smareglia and Marcel Tyberg belong to the group of musicians whose heritage has been only partly preserved. The compositional heritage of Hinko Simonić, Filip Oštir, Milutin Polić, Bruno Rudan and Ivo Peran has been researched and presented to the public. The accessibility and integrity of the heritage of the composers Ivan Matetić Ronjgov, Josip Brnobić Humski and Vjekoslav Gržinić have made it possible to give a review of their opuses and activities as composers. Although it has not been possible to gain an insight into the whole heritage of the composer Josip Kaplan, a general outline of his life as well as his opus as composer has been given, considering his importance in the context of twentieth-century

production compositions. In consultation with the thesis supervisor, Eva Sedak, the range of dealing with a particular opus, that is, its segment has been defined.

A separate phase of the work presented cataloguing musical notations from the heritage of Ivan Matetić Ronjgov, which is housed at the *Ivan Matetić Ronjgov Institute*, the composer's native house at Ronjgi (Viškovo near Rijeka). Cataloguing was carried out under the guidance of Stanislav Tuksar, on whose instructions music manuscripts were indexed as a part of the 213001 project. After filling in standardized forms and storing data in the ISIS computer database, a catalogue of music manuscripts of Ivan Matetić Ronjgov heritage was compiled.

Ivan Matetić Ronjgov (Ronjgi, Viškovo, 1880 — Lovran, 1960), music collector and composer, dedicated his music activity to the preservation of the traditional music of his native soil as well as to composing using its features. Searching for the scale system that would enable faithful written recording of the traditional music of Istria, the Kvarner islands and the Hrvatsko Primorje, and eventually composing in the same spirit, he created four types of the Istrian scale. His complete opus as a composer can be divided into two groups: compositions based on the music idiom of Istria and the Primorje and early occasional compositions, written using the minor/major tonality system. After developing the theory on the Istrian scale, Ronjgov started arranging folk songs in the nineteen-twenties. His entire opus mainly comprises vocal, that is, vocal-instrumental compositions. For the most part, his opus consists of choir *a cappella* compositions. In his arrangement of the original two-part songs or in his compositions under the influence of the music of Istria and the Primorje, in the harmonization of the so-called Istrian scale, Matetić very often uses the diminished fifth chord and the diminished seventh chord, while the obligatory *finale* of a part or of the whole composition is in unison. The melodic proto-element is the interval of the minor third. With his compositions, the bard of the music of Istria and the Primorje proved the value of the music idiom of his native soil, demonstrating at the same time to all of those who wished to follow in his footsteps, that new music paths were possible following the national music treasure. Going through his entire manuscript heritage and comparing it with printed compositions, it was concluded that all the compositions relevant for the presentation of the Matetić's creative opus in the form of sheet music have been published.

Music teacher and choir conductor, Josip Brnobić Humski (Hum, 1894 — Rijeka, 1984) never crossed the boundaries of the minor/major tonality system in his compositions. All the compositions in Brnobić's opus were written for traditional instruments and voices. They are small in range, of clear music forms, and mostly homophonic. The harmonic structure of his compositions does not go beyond the frames of musical Romanticism. He belongs to the twentieth-century composers of Rijeka who were born in Istria but who did not use the Istrian idiom in their compositions. By adding »Humski« (of Hum) to his surname he obviously wanted to stress his affiliation to Istria, although he does not belong to the group of composers who were inspired by the folk Istrian music. This could be the result

of the fact that Josip Brnobić wrote for the milieu where he was active, with the large part of his working life spent in Slovenia, Serbia and Macedonia. Some of his shorter, mostly choir, compositions were published there, while the rest of his work is available only in manuscript form. Today, his opus as a composer had been completely forgotten. The National Archive in Pazin houses his entire heritage. Although Josip Brnobić Humski is certainly more important as a music teacher and choir conductor, his opus as a composer should be better presented to the general public.

Composer, choir conductor and music teacher, Josip Kaplan (Krško, 1910 — Lovran, 1996) left his mark in numerous places where he worked as a musician. This is particularly true of Rijeka. In spite of numerous printed compositions, the major part of his work is preserved in manuscript form. Josip Kaplan's music heritage is kept in the family house of Darko Kaplan at Lovran. Considering the presence of his compositions in the repertoires of the concert halls, numerous award-winning compositions and the value of the opus as a whole and of his selected works in particular, it would be necessary to publish even more of his compositions. Very soon after being written, the compositions of Kaplan's various and rich opus were performed at concerts and had become a constant on repertoires of vocal and instrumental soloists, choral, chamber and orchestral ensembles. Kaplan wrote very often for and dedicated his compositions to particular musicians or ensembles, thus creating pieces of music of various levels of performance difficulty. This is true for his compositions written in the neo-classical or neo-Baroque style, as well as for numerous pieces inspired by various folklore materials. In one part of his compositions, he followed in Matetić's footsteps, adding his own recognizable nuances to the overall spectrum of music based on the melos of Istria and the Primorje. Taking into consideration the concert repertoires of the professional and amateur musicians of Rijeka, it can be concluded that Kaplan's compositions were and still are the most frequently performed ones of all composers from Rijeka.

The musician Vjekoslav Gržinić (Ika, 1932 — Rijeka, 1970) worked in Rijeka as a performer, teacher and composer, the latter orientation being the most important part of his work. In a short period of time he created a small, but important number of compositions. His complete heritage is kept by Mrs. Marija Gržinić. Analysing Gržinić's work and his compositional procedures, it can be established that they are based on the compositional experiences already present in the first half of the twentieth-century, which in no way diminishes the value of his work. The characteristics of his metro-rhythmic structure are polymetrics, syncopated rhythm, and meticulous variation of rhythmic motifs. The specific quality of the melodics is a small range of tones within which melodic lines run, there are frequent leaps in the interval of a tritone, and melodics which most often derive from the chromatic than the diatonic scale. Harmonic expression is diverse: initial compositions as well as those written for particular occasions are within the framework of the minor/major scale, while the majority of the compositions

are based on the so-called Istrian scale, bitonality being present only in some parts, and there are some compositions whose chorded structure is formed by the fourth consonance. In a considerable number of compositions, a polyphonic mode of composing is evident. The music forms derive entirely from the European music tradition. In relation to the proportions of components, considerable deviations from the traditional model forms are present. A more modern approach to the human voice and instruments did not influence his work. In his orchestral compositions, Gržinić showed a great feeling for instrumental colours. The source of his work is the sound of his native soil, that is, the atmosphere of the melos of Istria and Kvarner. Gržinić's most important contribution as a composer is represented in the compositions where he made a synthesis of the features of the Istrian music idiom and modern European music expression.

The majority of the twentieth-century composers from Rijeka and Sušak were held in esteem while they were active. Their compositions were performed, the audience attended concert or theatrical performances with more or less interest, and the local daily papers devoted sufficient attention to them in most cases. Articles covering their work as composers were mostly positive. We can say that they left a considerable impact as composers during their lifetimes. The following composers belong to this big group of composers of Rijeka/Sušak: Azzo Albertoni, Giovanni Marvin, Fortunato Luzzatto, Karel Kukla, Roberto Cimadori, Artur Gervais, Vladimir Stahuljak, Hinko Simonić, Mario Trevisiol, Bruno Rudan, Guido Smareglia, Jan Slaby, Marcel Tyberg, and Slavko Zlatić. Vladimir Stahuljak and Slavko Zlatić managed to assert themselves as composers in the same milieu in a short period of time. In only four years of his activities in Sušak, Stahuljak's compositions were given their first performance, were published and continued to be performed. Although Zlatić worked for only four years in Sušak and one year in Rijeka, his opus as a composer remained permanently on the concert programmes of professional and amateur musicians. Some of the well-established composers, who did not leave any trace as composers at the time because of the too short period of their activity in the music life of Rijeka and Sušak are: Srećko Koporc, Nikola Hercigonja and Branimir Sakač (only one year). The compositions of Max Kindle were obviously better known in Austria and Italy because of his only brief stay in Rijeka. Alessandro Petterin was much better known for his compositions of so-called popular music, while the other part of his work was obviously neglected. In the first half of the last century, the compositions of Josip Brnobić were more often performed and apparently more appreciated in places other than Rijeka. The reason for this is the fact that in the period when Brnobić worked as a composer, some other more powerful composers were active in Rijeka.

At one period, because of the socio-political circumstances, the opuses of the Franciscans Kamilo Kolb and Ivo Peran were not in the public eye, that is, they were confined to ecclesiastical circles. Considering the period in which they lived, the work of Kamilo Kolb was more known in its first phase, while that of Ivo Peran in the composer's later period. We do not have enough information about

performances and reception of the works of Abbot Filip Oštir, Francesco de Pauera, Eduardo Sanitrag, and Federic Maccagna. Pavica Julija Kaftanić, Miro Klobas and Milutin Polić are the authors whose compositions were not performed in Rijeka. Pavica Julija Kaftanić was primarily a singer and not a composer. She wrote only a few juvenile compositions, most certainly not intended for public performance. Miro Klobas did not focus his musical activities on composing. A life that was too short and his departure from Rijeka were the reasons that the compositions of Milutin Polić were not performed in this region during his lifetime. Wilma Venucci, Nedjeljko Karabaić and Davorin Hauptfeld wrote music only occasionally. We have no information about possible performances of Wilma Venucci's composing work. There is only one choir composition that is still performed from the modest opus of Nedjeljko Karabaić, while Hauptfeld's occasional choir compositions are on the repertoire of the singing clubs to which they were dedicated. Ljuboslav Kuntarić, Dušan Prašelj, Darko Domijan, David Stefanutti and Roberto Haller started composing in the last century, and they are still composing today. Ivan Matetić Ronjgov, Boris Papandopulo, Josip Kaplan and Vjekoslav Gržinić left the most profound mark in their time, in their own region as well as in the whole of Croatia.

None of the musicians mentioned, regardless of the place, manner and level of their music education, and regardless of the shorter or longer periods of time they spent in developed European musical milieus, used any of the radical compositional procedures in their own compositions. In spite of the fact that Rijeka and Sušak, particularly in the first half of the century, lagged significantly behind European music centres where music education was concerned, the concert and theatre life in Rijeka was rather rich. That was especially the case with the guest performances by renowned domestic and foreign artists and composers, which were the most frequent between the two World Wars and in the nineteen-fifties and sixties. None of the performances at the *Annual Review of Yugoslav Music* in Opatija left any significant trace in the opuses of the Rijeka composers. The composers of the Rijeka circle were creating in the frame of traditional music forms, for the traditional performing ensembles, mostly within the traditional scale system, in the already accepted music styles, all of which does not diminish the value of their compositional opus.

With the author's departure from Rijeka (Sušak) or his death, the public showed interest in his work only for a short period of time and over the following decade and, as could be expected, the memories and interest of the audience gradually paled into oblivion. That was particularly the case with the composers who left and went to live in another country at the end of World War II. The opus of Milutin Polić, a forgotten representative of Croatian musical modernism, has not yet received the attention it deserves in the performing practices of Rijeka or Croatia. The names of Fortunato Luzzatto, Roberto Cimadori, Guido Smareglio, Bruno Rudan and Marcel Tyberg have completely been forgotten. The reason for forgetting them lies less in the fact that it has been fifty years since the time of

their activity, but is more because their heritage has not been preserved or because they went to live outside Croatia. Despite the fragmented opuses of all the previously mentioned composers, with the exception of Rudan, they all deserve closer musicological engagement and the interest of performing musicians, as well as the possibility of being presented to the general public. Although his strength as a composer cannot be measured with that of his contemporaries, Josip Brnobić's selected compositions from his forgotten opus deserve re-releasing.

The compositions of Kamilo Kolb, the most important Croatian composer of spiritual music, are not sufficiently present in today's performing practice. Unlike Kolb, the opus of Ivo Peran has been absolutely integrated in the environment for which it was created. In the field of vocal opuses, Ivan Matetić Ronjgov is undoubtedly the first composer who made an artistic arrangement of the music idiom of Istria and the Primorje. As a result of the work of Slavko Zlatić, and later of Dušan Prašelj, as well as many other choir conductors, the compositions of Matetić are known throughout all of Croatia. As a music writer, Zlatić also had great significance in promoting the ideas and opus of Ronjgov. Today, the promoter of Matetić is Prašelj, especially as the originator of the cultural and artistic event *The Matetić Days* and the overall activities of the *Ivan Matetić Ronjgov Institute*. The composer Matetić has had an enormous impact on all the authors in the past and those in the present, whose music works are based on the folk music of Istria and the Primorje. Slavko Zlatić was the first who followed in his footsteps, using the same idiom in his instrumental compositions. The opus of Josip Kaplan has not yet been analysed and researched by musicologists and only a part of his heritage has been printed. In contrast to numerous other Croatian composers, his compositions live on posthumously. The printing of his previously unpublished compositions will bring to life his whole opus. At the time when they were written, the compositions of Vjekoslav Gržinić were perhaps the Rijeka's most valuable compositional contribution. A special place in the Croatian music heritage belongs to Gržinić as the first symphonist of Istria and the Primorje. Although he has not been forgotten in Rijeka — the project of printing his selected compositions is still in progress — considering the value of his opus, we can say that his works are rarely performed, while for the general Croatian music public he remains a neglected composer.