

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

IVO MAČEK'S PROFILE AS A MUSICIAN AND COMPOSER (1914 — 2002)¹

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Croatian reproductive music, especially during and after the Second World War, has not been thoroughly researched yet. One of the representatives of so-called Zagreb School of Piano, Ivo Maček (Sušak, 24 March 1914 — Zagreb, 26 May 2002), is represented in this thesis not only as a pianist, but also as a composer, pedagogue and redactor. Regarding its variety of thematic areas, the thesis has been divided into three chapters (*Ivo Maček — the Pianist*, *Ivo Maček — the Composer*, and *Ivo Maček — Teaching and Other Activities*) with the aim of recognizing and illuminating his profile as a musician and composer. The sources of basic information regarding Maček that served as a starting point of the research are the testimonies of Maček's wife Bosiljka and his son Pavao, as well as the availability of Maček's legacy. Access to materials kept in the Maček family circle was possible thanks to the understanding and friendliness of all members of the family.

Ivo Maček began acquiring his musical education in 1922 with Vjekoslav Rosenberg-Ružić, after which he was admitted to the piano programme at the Primary Music School in Zagreb under Ružić's mentorship. Having significant

¹ Summary of the Ph.D. thesis, Academy of Music, University of Zagreb, April 12, 2012. Thesis supervisor: Assistant Professor Dalibor Davidović, Ph.D.

experience in performing along with ample knowledge, Ružić was strict, pedantic and self-sacrificing. Maček continued to study piano with him in the Secondary Music School in Zagreb (1927 — 1931) and at the State Music Academy's College in Zagreb. After his graduation exam in piano (1934), Maček continued to study privately with Svetislav Stančić. Stančić's approach was based on an absolute adherence to the note text, with artistic adaptation that was the source of differences between interpreters taking second place. Through an individual approach to each student, he did not satisfy himself with solving mere technical issues, but insisted on knowledge of the content and style characteristics of each individual musical piece. Maček was also one of his followers who built on Stančić's foundations of performance art and, after Stančić had left, performed the duties of Head of the Department of Piano and Organ at the Academy of Music in Zagreb (1967 — 1977). Both were true artists and great intellectuals with vast knowledge and culture. In 1939, Maček furthered his education in Paris with the French pianist Alfred-Denis Cortot who was known as an imaginative and wilful pianist. In his performances, he strived to be absolutely good, but not sensational. Key traits of his style were courage, precision, and emotional forethought. He had a very clear sense of the musical structure of a piece that the pianist not only aimed to present, but also to bring to life. With Cortot, Maček worked on interpreting piano pieces by acquiring a technique that was always in the service of style and the piece's poetic idea.

Maček performed concerts in many towns in Croatia and the former Yugoslavia, as well as abroad. A representation of his concert activity in the first chapter was made possible by the availability of the programmes kept in the archives of the Croatian Music Institute and reviews from daily print and periodicals stored in the periodicals collection of the National and University Library in Zagreb and, especially, the availability of programmes, posters, letters, photographs and reviews stored in the Maček family's archive. Maček's solo career (1926 — 1958) was interrupted several times because of his engagement in pedagogical work and chamber music. His solo repertoire contained a total of 28 compositions by 12 composers. During his solo concerts abroad he also regularly performed the works of Croatian composers such as *Šest bagatela* by Božidar Kunc and his *Intermezzo* and *Prelude*. During his career as a chamber musician that went on continuously from 1928 to 1957 and, after a break, was extended with the cellist Valter Dešpalj from 1975 to 1979, Ivo Maček performed 237 compositions by 103 composers. He was a founding member of the famous trios with violinist Stjepan Šulek and cellist Stanko Žepić (1935 — 1939) and Stjepan Šulek and cellist Antonio Janigro (1940 — 1945). In his collaborations with cellists Antonio Janigro, Ludwig Hoelscher, Enrico Mainardi, Mirko Dorner and Valter Dešpalj, Maček stood out as an excellent, reliable, and hard-working accompanist. Maček's most successful collaboration was with the cellist Mirko Dorner, with whom he won first prize at the contest in Vercelli (1952). Maček also co-operated in duos with the violinists Stjepan Šulek, Ivan Pinkava, Zlatko Baloković, Zlatko Topolski, and Aleksandar

Szegedi. He also collaborated with solo singers like the tenor Mario Đuranec, the soprano Irma Turković and Marijana Radev, the bass Tomislav Neralić, and the baritone Ivo Lhotka-Kalinski, balancing between accompaniment that was restrained, but also intense in its richness of sound, and one that did not muffle the singer's voice. In piano duos, Ivo Maček collaborated with Jurica Murai from 1952 to 1957. In their interpretation of pieces for two pianos, a high degree of technical virtuosity, harmony, and understanding in conjoined music-making and stylistic approach to a musical work came to the fore.

The list of information regarding Maček's solo and chamber repertoire provides the grounds for the evaluation of general repertoire tendencies in Croatia and is a supplemented representation of concert repertoires before, during, and after the Second World War. According to statistics, Germanic composers were dominant, which reflects the interest of the artists and audience for music from the Germanic composing area, as well as Classicism and Romanticism as far as musical style was concerned. Maček's modest solo and wider chamber repertoire was, with a few exceptions, well-chosen and satisfied the audience's taste and interest of that time. The fact is that he was independent as a musician and enjoyed a good reputation in his home country and abroad.

Maček's profile as a pianist was uncovered in the first chapter through testimonies of his collaborators Jurica Murai, the cellist Valter and the composer and conductor Pavle Dešpalj, and through the portrayal of traditions of the German and French School of Piano. As a pianist, he avoided every attempt to gain audience recognition through cheap superficial virtuosity. He tried to animate the music piece as much as he could in the way its author envisioned it. In doing so, he dedicated a great deal of attention to appropriate phrasing, finding the right tempo, and developing the piece to its tiniest detail. Through analysis of his performances it was ascertained that he was a refined interpreter with a precise and clear performance and a discrete and unobtrusive style.

The forming of Maček's composing personality, which is the topic of the second chapter, was deeply influenced by three composers. With Franjo Dugan Sr., Maček studied composition at the Music Academy in Zagreb and furthered his education with Jean Jules Aimable Roger-Ducasse (Paris, 1939 — 1940) and Joseph Marx (Salzburg, 1942). The composing opus of Ivo Maček encompasses sixteen compositions, of which two are choir compositions (*Gressus Meos* and *Confortamini* from 1934), six are piano compositions (*Intermezzo* (1935), *Improvisation* (1937), *Theme with Variations* (1939), *Sonatina* (1977), *Sonata* (1985), *Prelude and Toccata* (1987)), seven are compositions for various chamber ensembles (*Piano Trio* (1935), *Sonata for Cello and Piano* (1955), *1st String Quartet* (1980), *Sonata for Violin and Piano* (1985), *Woodwind Quintet* (1987), *Woodwind Trio* (1994), *2nd String Quartet* (1997) while one is a composition for the piano and chamber orchestra (*Concertino for Piano and Chamber Orchestra* from 1991). It is obvious that the largest part of Ivo Maček's composing opus is made up of chamber compositions that reflect a composer-pianist, who has come to know different instruments, their capabilities

and technical problems through music playing. Thanks to that fact, he achieved equality of the sections and their roundedness, permeated by pronounced expressiveness in his compositions.

The analysis of Maček's creative work produced a perceived syncretism of style traits that was also present in his performing activities. His creative work was articulate, with a clear accent on chamber music types. His works are characterized by richness of invention and force of imagination, which followed his emotions. With the support of an all-encompassing practical knowledge and artistic ability, he managed to master the composer trade and express his musical ideas. It has been proven that Maček did not strive for ground-breaking changes in his creative work, but treated modern music aspirations carefully, without exhibiting experimental boldness in his creating. An analytical look bears witness to systematic work on finding composing solutions that suited his ideas.

Thus far, all the piano compositions of Maček's entire opus have been published, and his chamber compositions the *Sonata for Cello and Piano*, *Sonata for Violin and Piano* and the *1st String Quartet* have also been published. Other compositions are still in manuscript form. Maček's *Improvisation* is represented in a section of the curriculum of Functional Music Pedagogy for the 3rd and 4th grade of secondary school (since 2008) in the part Compositions of Different Periods and Styles, as well as the rest of his piano opus in the framework of the study programme of Piano at the Academy of Music in Zagreb, while the presence of recordings of *Improvisation*, *Sonatina for Piano* and *Concertino for Piano and Chamber Orchestra* speaks of the adoption of his piano compositions. Maček's piano opus is slowly going through a reinterpretation and reevaluation nowadays. However, the reception of his chamber opus is modest although his compositions can be heard in concert programmes.

Thanks to testimonies of Maček's students Izolda Ambrožić, Ljubomir Gašparović, Hari Gusek, Višnja Mažuran, and Zvezdana Bašić, as well as fellow professors from the Academy of Music in Zagreb, Stjepan Radić, Jurica Marai and Jakša Zlutar, his pedagogic personality has been reconstructed in the third chapter of this thesis. His love of music, knowledge and desire to present the beauty of the artist profession to young people were a constant stimulus in his work and activities. He patiently built a relationship of trust between himself and the student. As a pedagogue, he did not settle for compromise. This chapter also speaks of Maček's redactions of note publications of other composers and of his community work, and lists recognitions and awards he received when he was still alive. Through portraying his pedagogic and redaction activities, it has been ascertained that he developed the students' innate abilities and raised a series of well-known concert artists and pedagogues, enriching standard instructive literature as a redactor.

Ivo Maček built his pianist and composing skills with deep respect for European musical legacy. His music is permeated with a syncretism of style traits that exhibit his path as a performer and artist from Romanticism to Neo-Classicism.

He did not come to grips with the unachievable contemporaries and the radicalism of his time, but shaped his profile as a musician instead, within the frame of his possibilities and musical ideas.

Finally, this thesis is a monograph of Ivo Maček, offering guidelines for further research into music personalities with whom he successfully worked as a chamber musician, aiming at a more complete illustration of Croatian reproductive music during and after the Second World War.

