

## UVODNA RIJEČ

Godina 2023. u hrvatskim je medijima proglašena godinom Dore Pejačević. Naime, mnogo je događaja bilo potaknuto obilježavanjem 100. obljetnice skladateljice smrti. Mnogi koncertni programi nisu prošli bez poneke njezine skladbe, postavljena je sjajna izložba u Muzeju grada Zagreba, organizirani su razgovori, okrugli stolovi, pa čak i jedan učenički festival. U međunarodnim je okvirima snimljen njemačko-hrvatski koprodukcijski dokumentarni film *Dora – bijeg u glazbu* (*Dora – Flucht in die Musik*), a na rasporedima europskih instrumentalista našla se skladateljčina simfonija, kao i njezini uspješni komorni radovi. Ni hrvatska je muzikologija nije zaboravila.

U javnim i privatnim raspravama koje su se odvijale za vrijeme simpozija »Dora Pejačević (1885. – 1923.) uz obilježavanje 100. godišnjice smrti skladateljice« (u organizaciji Hrvatskog muzikološkog društva, Odsjeka za povijest hrvatske glazbe HAZU-a i Zavičajnog muzeja u Našicama, skladateljčina omiljenog sjedišta) istaknula se potreba da se, osim njezinih skladbi koje govore univerzalnim glazbenim jezikom, i znanstveni diskurs o

## INTRODUCTORY WORD

*In Croatian media, 2023 was declared the year of Dora Pejačević. Indeed, many events were prompted by the commemoration of the 100th anniversary of the composer's death. Concert programs included at least one of her compositions, an excellent exhibition was set up at the Zagreb City Museum, discussions and round tables were organized, and even a student festival took place. Internationally, a German-Croatian co-production documentary film Dora – Escape into Music (Dora – Flucht in die Musik) was produced, and European instrumentalists included the composer's symphony as well as her successful chamber works in their repertoires. Croatian musicology has not forgotten her either.*

*In public and private discussions that took place during the symposium »Dora Pejačević (1885–1923) Marking the 100th Anniversary of the Composer's Death« (organized by the Croatian Musicological Society, the Department for History of Croatian Music of the Croatian Academy of Sciences and Arts, and the Našice Local History Museum the composer's favourite residence), there was an emphasized need to extend the scholarly discourse about the composer and her work beyond Croatian*

skladateljici i njezinu radu u većoj mjeri prenese i izvan hrvatskih okvira. Iako su temeljni radovi Koraljke Kos – knjiga o Dori Pejačević na njemačkom (JAZU, 1987), kao i one na hrvatskom i engleskom jeziku (2008), obje u izdanju Muzičkog informativnog centra, te radovi u časopisu *International Review of the Aesthetics and Sociology of Music* (2012, 2019) – odškrinuli ta vrata, ovim smo brojem časopisa *Arti musices* željeti pridonijeti tom pomaku.

U tematskom broju obuhvaćena je većina izlaganja sa simpozija održanog u Zagrebu i Našicama, a bez obzira na to na kojem su se jeziku održala, ovdje se objavljuju na engleskome. Ne treba zanemariti ni činjenicu da ti radovi postaju odmah dostupni kao cjeloviti tekstovi na Portalu hrvatskih znanstvenih i stručnih časopisa Hrčak, kao i u RILM-u. Vjerujemo da će to omogućiti čitateljima izvan hrvatskoga govornog područja uvid u različite aspekte istraživanja života, skladateljskog rada i konteksta djelovanja Dore Pejačević, a zainteresiranoj domaćoj javnosti neće otežati pristup novim saznanjima.

Tematski blok donosi ukupno osam radova. Uokviren je dvama člancima koji se odnose na recepciju i percepciju skladateljice u hrvatskim novinama i časopisima (Stanislav Tuksar), odnosno na prisutnost njezine glazbe na Hrvatskom radiju (Tatjana Čunko). Dva se rada (Lili Veronika Békéssy, Andrea Rakitić) bave članovima obitelji Dore Pejačević: majkom Lillom Pejačević rođ. Vay de Vaya i prastricem Julijanom Pejačevićem, bratom Dorina djeda Ladislava Pejačevića, otvarajući

*borders, in addition to her compositions which already speak in a universal musical language. Although the fundamental works by Koraljka Kos – the book about Dora Pejačević in German (JAZU, 1987), as well as those in Croatian and English (2008), both published by the Music Information Centre, and articles in the International Review of the Aesthetics and Sociology of Music (2012, 2019) – have already opened these doors, with this issue of the journal Arti musices we wanted to contribute to this expansion.*

*This thematic issue includes most of the presentations from the symposium held in Zagreb and Našice, and regardless of the language in which they were delivered, here they are all published in English. It should be kept in mind that these papers are immediately available as full texts on Hrčak, the Portal of Croatian Scientific and Professional Journals, as well as in RILM. We believe this will provide readers outside the Croatian-speaking area with insight into various aspects of research on Dora Pejačević's life, compositional work, and context of her activities, while not making it difficult for interested domestic audiences to access new findings.*

*The thematic block presents a total of eight papers. It is framed by two articles dealing with the composer's reception and perception in Croatian newspapers and journals (Stanislav Tuksar) and the presence of her music on the Croatian Radio (Tatjana Čunko). Two papers (Lili Veronika Békéssy, Andrea Rakitić) focus on Dora Pejačević's family members: her mother Lilla Pejačević née Vay de Vaya and her great-uncle Julijan Pejačević, brother of Dora's grandfather Ladislav Pejačević,*

tako teme o širem okviru skladateljičina formiranja i obiteljskoga (glazbenog) nasljeđa. Širi kontekst skladateljičina kulturnog i glazbenog djelovanja prikazao se i problematizirao u radu Vjere Katalinić, i to kroz temu glazbenih salona kao mjesta muziciranja i društvenih okupljanja. Rad Domagoja Marića osvjetljava dosad slabo poznate podatke o boravku Dore Pejačević u Dresdenu i Münchenu, prije svega na temelju skladateljčine hemeroteke, ali i drugih izvora, dok rad Vilene Vrbanić predstavlja skladateljsko-izvođačku vezu Dore Pejačević i Svetislava Stančića na temelju gradiva u Stančićevoj ostavštini pohranjenoj na Muzičkoj akademiji u Zagrebu. Konačno, rad Kyre Steckeweh, koji je na simpoziju bio dio umjetničke prezentacije izbora klavirskih djela Dore Pejačević, donosi pogled interpretata na taj dio skladateljičina opusa.

Radovi na simpoziju ukazali su na neke nove smjerove istraživanja i nove pristupe izvorima vezanim uz skladateljicu i njezin rad, u čemu postoji još mnogo prostora za nove muzikološke i kulturološke izazove.

*thus opening up topics of the broader framework of the composer's formation and family (musical) heritage. A broader context of the composer's cultural and musical life is presented and problematized in Vjera Katalinić's work through the topic of music salons as places for music-making and social gatherings. Domagoj Marić's work illuminates previously little-known information about Dora Pejačević's sojourns in Dresden and Munich, primarily based on the composer's press clippings collection and other sources, while Vilena Vrbanić's work presents the compositional-performance connection between Dora Pejačević and Svetislav Stančić based on materials in Stančić's legacy stored at the Zagreb Academy of Music. Finally, the article by Kyra Steckeweh, which was part of an artistic presentation of selected piano works by Dora Pejačević at the symposium, provides a performer's perspective on this part of the composer's oeuvre.*

*The symposium papers pointed to some new research directions and new ways of approaching the sources related to the composer and her work, where there is still considerable room for new musicological and cultural challenges.*

Urednice / Editors  
Vjera KATALINIĆ – Lucija KONFIC