

SOLO SONGS BY COUNT JULIJAN PEJAČEVIĆ IN THE NAŠICE LOCAL HISTORY MUSEUM

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Abstract

The Pejačević Collection of the Našice Local History Museum holds 28 solo songs by Count Julijan Pejačević (1833 – 1906) in the German language for voice and piano. Although he is remembered primarily as a royal chamberlain and family historian, he was also a pianist and a composer. His musical oeuvre consists of at least 70 works (though some sources would point to far more), including solo songs and piano pieces, most of which are today lost due to a plethora of reasons concerning the history of the Pejačević family library. The collection of solo songs in question is the only known

presently surviving part of Count Julijan's musical oeuvre. This paper aims to shed light on the compositional work of another member of the Pejačević family by presenting and interpreting the results of the analysis of his surviving solo songs (Op. 56 – Op. 83) through a selection of examples.

Keywords: Julijan Pejačević, Našice, compositional work, solo songs, piano, analysis

Ključne riječi: Julijan Pejačević; Našice; skladateljski rad; solopjesme; klavir; analiza

When it comes to musicians in the aristocratic family of Pejačević, the first person to come to one's mind is, naturally, the composer Dora Pejačević. Her impressive and by now quite well researched musical oeuvre has immortalized her and has deservedly placed her alongside other important Croatian composers. Her family, however, had another musically talented member, Count Julijan Vicencije Marko Pejačević (1833 – 1906), who has until now stayed somewhat in the shadow of his famous successor, generally obscure to the wider musical public. Count Julijan was the son of Ferdinand Karlo Rajner Pejačević (1800 – 1878) and brother of Croatian viceroy and Dora's grandfather, Ladislav Pejačević (1824

– 1901). Born in Našice in 1833, he is best known for his position as a royal chamberlain and family chronicler. He had carried out extensive research of his family history and subsequently wrote a book: *A Research into the Family of Barons and Counts Pejacsevich and the related Barons of Parchevich*. He had lived in Salzburg and Vienna, serving the Archduke Franz Ferdinand, but spent most of his life in Sopron, Hungary. Apart from his historiographic work, he also left a valuable contribution of artwork he acquired for the family estate in Sopron.¹ Julijan never married and had no children. He died in Vienna in 1906 and was buried in Našice.² A perhaps lesser-known fact is that Count Julian was also an adept pianist and a composer. He wrote around 70 pieces, including solo songs with piano accompaniment and piano pieces, most of which are today, unfortunately, lost. This paper aims to offer an insight into his compositional work by presenting 28 of his previously unknown solo songs that presently form a part of the Pejačević Collection, kept in the library of Našice Local History Museum.

Legacy of Count Julijan Pejačević in Našice Local History Museum

The Pejačević Collection in the library of Našice Local History Museum is a collection of materials pertaining to the members of the Pejačević family and relates to the period of their arrival in Našice from the beginning of the 18th century until World War II. The content of the family library was enlisted in the 1935 catalogue³ by Josephus Verbóy, who was the family's private tutor. The exact number of books in the family library is still undetermined. It is suspected that it was much larger than Verbóy's catalogue suggests and stands somewhere between 4000 and 5000 units. Said catalogue also separately lists a body of work that belonged to Count Julijan Pejačević, including his musical works. Tracing the history and the whereabouts of the family library and its contents is quite challenging, for it has gone through a rather long and mystifying journey over the course of the last century. The moving of the family library began in 1941, when Count Petar Pejačević (1908 – 1987), last owner of the Našice estate, left for Madrid. It is presumed that he had taken only a small number of books on this occasion, the rest of the library having remained in the castle. During World War II, the family castle was used by the German army, and most of the library contents remained within it. Members of the National Liberation Army had subsequently burned a

¹ More on the subject of family artwork curation in: Jasminka NAJČER SABLJAK – Silvija LUČEVNĀK – Yordanka GESHEVA – Franjo PAJRIĆ: *Obitelj Pejačević. Povijest – kultura – umjetnost*, Zagreb: Self-publishing, 2014.

² Renata BOŠNJAKOVIĆ: Knjižnica obitelji Pejačević u Našicama i njezina muzealizacija, *Muzeologija*, (2012) 48-49, 134.

³ *Illustrissimi Domini Petre comitis Pejacsevich CATALOGUS Bibliothecae Nasiciensis Anno Domino MCMXXXV*, Našice Local History Museum, Department of the Museum Library, Pejačević Collection.

significant portion of objects, books and documents in the castle. Whether the parts of the collection that are today lost had then been burned, stolen, or otherwise taken by person or persons unknown is now impossible to determine. Part of the collection was transferred to the Museum of Slavonia in Osijek, some of it is kept in Croatian State Archives,⁴ and around 1000 units are presently kept in the library of Našice Local History Museum.⁵ As Julijan Pejačević never married and had no children, his possessions, including his books, research materials, and music ended up in the family library in Našice.⁶ Among the part of the collection in Našice Museum, one can now find 28 musical works, all of which are solo songs in German for voice and piano by Count Julijan Pejačević. According to the 1935 catalogue, his entire oeuvre contains at least 70 works. The aforementioned solo songs are the only part that remain today, the rest having been lost. Although the 1935 catalogue mentions 70 pieces, it is difficult to speculate about the ultimate number of his musical works. The Croatian Music Institute in Zagreb keeps four printed editions⁷ published in Vienna and Leipzig that contain, among others, works by Count Julijan. In these editions, one can find his opus numbers ranging from 6 to 151, although some of the works listed on the cover pages have been lost. This number suggests an oeuvre much larger than the one in the 1935 catalogue. However, between the complicated history of the family library and such a high portion of Julijan's works being lost, one can only guess what the final number might be. Only four of the surviving solo songs in the Leipzig editions aren't present in the Našice Museum – opus numbers 14, 15, 17, and 20. The rest are either lost or otherwise printed editions of works already kept in the Našice Museum.

Solo songs by Count Julijan Pejačević

All 28 of the solo songs kept in the Našice Museum were printed using the lithography technique and had been compiled into a single volume. They are arranged according to the opus numbers, starting with 56 and ending with 83. The entire volume is rather well preserved, with both text and music notation being clearly legible. Some of the pieces are featured as standalone works, like Op. 73, 82, and 83, while others have been grouped into small groups of two to six songs. Although texts of the songs of one group are thematically similar, speaking of

⁴ Including the manuscript of *A Research into the Family of Barons and Counts Pejacseovich* by Julian Pejačević.

⁵ Renata BOŠNJAKOVIĆ: Knjižnica obitelji Pejačević u Našicama i njezina muzealizacija, 138-143.

⁶ Silvija LUČEVNJAK: Zavičajni muzej Našice i glazbena baština obitelji Pejačević, *Muzeologija*, (2014) 51, 173.

⁷ These editions are being kept in the Archives of the Croatian Music Institute, in the Dora Pejačević Collection under identifiers II-Pej-V--B.15, II-Pej-V--B.16, II-Pej-V--B.17, II-Pej-V--B.18 (see: Sources).

similar ideas about love and nature, there is otherwise no specific criteria in these groupings, as they have different lyrics, authors,⁸ keys, and moods. All the cycles and standalone songs have a title page containing the title of the song or cycle, an opus number, and Pejačević named as a composer. Rare examples, like Op. 62 or 63, have a title page indicating the type of voice the work is meant for. Only one piece, Op. 68, has a dedication on its title page, one to Countess Marija Terezija von Seilern (born Pejačević), Julijan's niece. Alongside the opus number, under the title of each of the pieces, the name of the text's author is stated in brackets. Each piece has a tempo and/or articulation mark indicated as well. None of the title pages, however, contain information regarding the year of completion of the songs or any printing information. All songs have clearly numerated pages and are complete. The following table contains a full list of solo songs together with opus numbers and lyrics authors.

Table 1: Songs by Count Julijan Pejačević

no.	ORGANIZATION	NAME	OPUS NO.	TEXT AUTHOR
1.	grouped under the title <i>Sechs Lieder für eine Singstimme mit Begleitung des Pianoforte</i>	Lebewohl	56	Eduard Mörike
2.		Alte Liebe	57	Friedrich von Bodenstedt
3.		Weiter ziehn die Nachtigallen	58	Georg Scherer
4.		Abendruhe	59	Karl Stieler
5.		O trocken diese Thräne nicht	60	Robert Hamerling
6.		In der Fremde	61	Joseph Freiherr von Eichendorff
7.	grouped under the title <i>Zwei Dichtungen von H. Lingg in Musik gesetzt v. J.P.</i>	Sommerabend	62	Hermann Lingg
8.		Julinacht	63	Hermann Lingg
9.	grouped under the title <i>Vier Lieder für eine Singstimme mit Begleitung des Pianoforte</i>	Ich wanderte schon lange	64	Theodor Storm
10.		Es ist ein Flüstern	65	Theodor Storm
11.		Bettlerliebe	66	Theodor Storm
12.		Viel Träume	67	Robert Hamerling
13.		Rosenzeit	68	Paul Heyse
14.	grouped under the title <i>Fünf Lieder für eine Singstimme mit Begleitung des Pianoforte</i>	Ohne Licht	69	Johann Georg Fischer
15.		Entschuldigung	70	Friedrich Halm
16.		Über ein Stündlein	71	Paul Heyse
17.		Im Lenz	72	Paul Heyse
18.		stand-alone piece	Verzogen, verfliegen	73

⁸ Except for *Sommerabend* and *Julinacht*, two songs grouped together, both to poems authored by H. Lingg.

no.	ORGANIZATION	NAME	OPUS NO.	TEXT AUTHOR
19.	grouped under the title <i>Sechs Lieder für eine Singstimme mit Begleitung des Pianoforte</i>	Verwandlung	74	Paul Heyse
20.		Ein Gruss	75	Albert Träger
21.		Der Bach mit seinem Rauschen	76	Peter Cornelius
22.		Du bist so schön	77	Peter Cornelius
23.		Ich habe die Blumen so gern	78	Peter Cornelius
24.		Osterlied	79	Adolf Böttger
25.		grouped under the title <i>Zwei Lieder für eine Singstimme mit Begleitung des Pianoforte</i>	Sängers Vorüberziehn	80
26.	Siehst Du am Weg ein Blümlein blühn		81	Albert Träger
27.	stand-alone piece		Erwachen	82
28.	stand-alone piece	Sonnenblicke	83	Albert Träger

This research and its conclusions were based upon an analysis⁹ of listed solo songs that included creating an inventory of poems and their authors as well as detailed musical analysis of each piece.¹⁰ The following sections will explore the oeuvre of Julijan Pejačević based on several selected examples of his solo songs and draw conclusions about his compositional language.

Texts and Form

All 28 of Count Julijan's solo songs are in German, being settings of poems by his contemporary German authors, apart from two Austrian poets, Friedrich Halm and Robert Hamerling. Distinguished between them are Theodor Storm, one of the leading poets of German realism, Paul Heyse, Hermann Lingg, Eduard Mörike and J. F. von Eichendorff whose texts have been used by other composers like Johannes Brahms.¹¹ The most common author in this volume is Paul Heyse, five of whose poems Pejačević set to music, followed by Albert Träger (4), Theodor Storm (3), Peter Cornelius (3), and Herman Lingg (3).

Thematically, the texts of Julijan's solo songs can be divided into three categories. The first two categories are poems about love and about nature (or some combination of the two), a common trope choice among the Croatian and German Lied composers of the 19th century. The third category contains only three texts unique in this sense, those of Op. 71, which speaks about the insignificance of

⁹ Considering the limitations and format of this article, text contains a limited number and scope of musical examples to illustrate the points of analysis.

¹⁰ I would like to use this opportunity to thank Ms. Silvija Lučevnjak for her kind help with procuring the copies of this volume of solo song by Julijan Pejačević in the interest of preserving the state of the originals.

¹¹ For a full list of authors, consult **Table 1**.

earthly goods, Op. 73, a melancholic poem about the passage of time, and Op. 76 which describes the dream an author had about fairies and his sudden awakening. The trope of love is explored from many angles, ranging from a bliss of young love, through to sad loneliness caused by unrequited love to loss and despair. How personal these poems could have been to Pejačević and how much of his own experience he could have poured into their musical interpretation is inconclusive, as he was never married, and details of his private life remain mostly unknown. Such knowledge is, of course, not requisite when analyzing and interpreting a composer's work but can sometimes offer new angles for musical interpretation. Poems about nature demonstrate a common relationship with nature that 19th century poets and composers both shared. This relationship includes nature as a source of artistic inspiration, a setting of peace for processing one's thoughts and emotions. Also encompassed in this relationship is the personification of various aspects of natural life (brooks, birds, wind, etc.) to which an artist communicates their thoughts. Ideas about love are frequently intertwined with such thoughts.¹² Most of the poems are rather short, ranging from one to three verses, with only a couple of exceptions. Considering that Pejačević had spent a certain amount of his life in Austria, his treatment of the German language, in the context of musical settings and voice part building, is expectedly adept and natural.

Sixteen out of twenty-eight songs have a strophic or varied strophic musical setting, the rest being through-composed. All of the songs, however, have musical forms clearly shaped after the meaning and logic of the text, most of them in binary and ternary form. The tonality of each piece also follows the form and meaning of the lyrics, and Pejačević makes a point of employing musical contrasts that align with mood changes and similar contrasts in the lyrics, as later examples will show. All this aligns Julijan Pejačević with Croatian composers of solo songs like Vatroslav Lisinski, in contrast to others like Baron Karlo Hillebrand von Prandau, who, although an amateur aristocratic composer with a much smaller oeuvre of solo songs, does not have such clear formal structures in his works. Attempting to similarly compare Pejačević with internationally recognized paragons of solo song such as Schubert, Schumann or Wolf seems almost unavailing. Pejačević was an aristocrat, primarily a writer and a historian, to whom music composition represented an avocation. This point is also reflected in the size of his solo song oeuvre, which is, when compared to Schubert's (c. 600), Schumann's (c. 300) or Wolf's (c. 300) quite small. This aristocratic background must also be taken into account when considering the scope of Julijan's music education. Furthermore, such comparison would be difficult given the plurality of styles, traditions, and histories surrounding Lied as a genre in Europe. Considering this, it would be incorrect, as

¹² Similar representation of nature can be found in Franz Schubert's *Die schöne Müllerin* and *Winterreise* cycles and other songs like *Am Bach im Frühling* and *Im Abendrot*.

Dahlhaus points out,¹³ to assume that there is one »true« or »ideal« form of Lied or a composer that can serve as a point of comparison, thus deeming Pejačević (in)sufficient.

Music

As the examples will show, Julijan's solo songs faithfully reflect Koraljka Kos's description of the characteristics of Croatian solo songs of that period. She describes them as most often being in strophic form, with simple and mellifluous melodies as well as simple harmonization with right-hand piano parts corresponding to the melody of the voice. Romanticism of the 19th century deepened this structure with contrasting musical sections following the poem strophes, musically deepening and interpreting the text.¹⁴

With several exceptions, Pejačević had not indicated a type of voice for any of his solo songs. These exceptions are opus numbers 62, 63, and 73 which all have »middle voice« (*mittlere Stimme*) indicated on their title pages, as well as Op. 82, which is for a tenor with a baritone transposition also being present. Opus 62 was additionally arranged as a duet for a soprano and baritone, also indicated on the piece. Although the rest of the songs have no type of voice listed, conclusions can be drawn when observing the ranges of the vocal parts. They are fairly consistent throughout the volume, ranging from c4 to f-sharp5, suggesting a soprano, and, in some cases, an alto.

Example 1 shows the beginning bars of *Du bist so schön*, Op. 77. This charming opening melody set to lyrics by Peter Cornelius is representative of Julijan's voice-building principles throughout the volume. His settings are predominantly syllabic, except for occasional cases of cadential ornaments. Melodies don't exhibit much coloratura floridity or vocal ornamentation and remain gradual in their movement and expression. There are no big or noticeably dissonant leaps, and no outbursts of dramatic expression. This type of vocal simplicity is a symptom of salon Lied that distinguished itself against 'artistic' operatic style and, in the cases of composers like Count Julijan or baron Prandau von Hillebrand, was aimed to be performed by amateurs in an intimate salon setting. Such melodic simplicity, however, doesn't always indicate lack of musical skill. Melodies of similar quality can be found in oeuvres of other Croatian and international Lied composers. Pieces that can seem melodically unostentatious are often embellished by underlying musical ideas expressed by other means. Schubert, for example, often embellishes his melodies by nuancing them musically with harmonic ironies such as in *Erlkönig*. Utilizing harmony and piano parts by means such as descriptive chord figura-

¹³ Carl DAHLHAUS: *Glazba 19. stoljeća*, Zagreb: HMD, 2007, 99-104.

¹⁴ Koraljka KOS: *Hrvatska umjetnička popijevka*, Zagreb: HMD, 2014, 13-15.

tions, onomatopoeia or mediant harmonic relationships,¹⁵ Schubert builds an interpretative correspondence between poetry and music that neither could express alone. This type of nuancing can be found with Croatian Lied composers as well, such as Dora Pejačević or Vatroslav Lisinski, who has a famous example of harmonic irony in his song *The Fisherman*. Although both voice part and a poem by P. Preradović seem unassuming, Županović describes how Lisinski, by using piano ostinato, harmony and tonality creates a thought-provoking allegory of political circumstances in the Croatia of his time.¹⁶ Although perhaps not at a comparable level, such nuancing exists in Julijan's oeuvre as well, as some later examples will demonstrate, showing that Pejačević did indeed put some thought into more subtle musical interpretations of the lyrics and their meaning. This is one of the important points to be drawn from Julijan's solo songs oeuvre, as understanding the close connection between poetry and music and using their respective potentials to convey a certain message is a valuable artistic skill within the genre and is so often appreciated among the great western composers of *Lieder*.

Example 1: *Du bist so schön*, Op. 77

All of the solo songs by Pejačević contained within this volume feature very simple piano accompaniments, modeled, to a greater or lesser extent, after the vocal parts. **Example 2** is an excerpt from the piece *Sonnenblicke*, Op. 83 and shows piano accompaniment that is a complete instrumental double of the voice part. Further harmonization in this case is developed by building a homophonic texture through lining four-part chords and using the voice-part as a basis. This appears to be his main technique of accompaniment building throughout the volume, as none of his solo songs feature an accompaniment completely melodically independent from the voice part, though one that comes the closest in this respect is the piece *Sängers Vorüberziehn*, Op. 76. Another way of harmonizing the doubled voice part is by utilizing various chord figurations such as arpeggios or by using triplets.

¹⁵ Susan YOUENS: Franz Schubert: The Prince of Song, in: Rufus HALLMARK (ed.): *German Lieder in the Nineteenth Century*, New York: Schirmer Books, 1996, 31-75.

¹⁶ Lovro ŽUPANOVIĆ: *Vatroslav Lisinski (1819-1854): Život, djelo, značenje*, Zagreb: JAZU, 1969, 148-151.

In most pieces, this doubling of the voice part is absolute, with only a couple of examples of accompaniment excerpts being freed from this symbiosis. These examples are almost exclusively the cases where Pejačević had attempted to relay the meaning of the text through music, using tone painting under specific words in the text or else building musical contrasts following the logic of the lyrics (see examples 4 and 5). Piano parts otherwise remain mostly on the level of a harmonic support device to the voice. As the whereabouts of Julijan's considerable number of piano works are presently unknown, any kind of definite judgement on the quality of his piano writing would be inconclusive. Further efforts that could reveal at least some of his piano pieces should undoubtedly therefore be made in the future, as it would not only help complete the picture of his general musical output, but also deepen the understanding of his solo songs.

The image shows a musical score for a song. The top staff is the vocal line, written in G minor (three flats) and 2/4 time. The lyrics are: "und das Herz, es brach ent-zwei, als das kur-ze Glück vor-bei". The bottom staff is the piano accompaniment, also in G minor and 2/4 time. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. There are dynamic markings like 'f' and '3' (triplets) in the piano part.

Example 2: *Sonnenblicke*, Op. 83

As with piano parts, a similar thing could be described in terms of harmony, considering the mentioned musical doubling. Pejačević had used voice parts as a backbone in harmony building, creating simple four-part progressions. Despite this, his musical factures are fairly clear and deft, leaving the listener with an impression of well executed, complete work. Exceptions similar to the ones in piano parts can also be found in this instance, with dissonant harmonies or modulations serving the function of embellishing the specific word, mood change or contrast in the lyrics. Such an example can be found in the piece *Sommerabend*, Op. 62. The poem by Hermann Lingg describes the peace of a Sunday evening that is suddenly interrupted by a summer storm. The beginning idyll is pictured in a bright F-sharp major key and tempo *Andante*. The piano part doubles the dreamy melody of the voice part describing the empty streets, babbling of water in the fountain, and distant sounds of a rooster. At the words »suddenly, the lightning flashed with a bright light« the key changes into B minor, bringing along a piano accompaniment as shown in **Example 3**. The tempo changes into *Presto* and together with the brisk semiquaver movement, coupled with tremolo in the piano part, perfectly depicts a sudden outburst of thunder and rain, using seventh chord

harmonies. It is brief, as most summer storms are, lasting only six bars, after which the key changes back to F-sharp major and Andante, bringing the words »we are alone and just the smell of flowers reaches us through the old stone balcony«. The music shifts back to the dreamy peace.

Presto

Auf ein - mal zuckt der Blit - ze gre - ller Schein, der Sturm - wind braust, es

Example 3: *Sommerabend*, Op. 62

An example of the aforementioned tone painting in piano parts can be found in the piece *Der Bach mit seinem Rauschen*, Op. 76. The poem juxtaposes the sounds of nature, the babbling brook, and its birds who announce their presence loudly, with a quiet heartbeat of a loving heart belonging to a man who dares not make his feelings known. The piece begins in E-flat major and tempo Andantino, the flowing and babbling of the brook being musically painted with a repeating figure of broken chords arranged into triplets, as seen in **Example 4**. The entire opening, describing a brook, is in mezzo forte, as the text itself suggests. Contrastingly, words »but my heart beats so secretly my love« bring a haunting pianissimo. The key changes into A-flat minor and playful triplets are replaced with the usual instrumental doubling of the voice part in piano accompaniment. The effect is magnificent, musically embellishing the literal point of the text in such a simple, yet surprisingly effective way.

Andantino

Der Bach mit sei - nem Rau - schen, mit ih - rem Schlag die

Example 4: *Der Bach mit seinem Rauschen*, Op. 76

A similar example can be found in the piece *Sängers Vorüberziehn*, Op. 76, with text by Ludwig Uhland. The poem speaks about a man that had fallen asleep on a bed of flowers on the side of the road and dreamed a beautiful dream in which he

had grown wings and flown to a golden land of fairies. He suddenly awoke and felt as if he had fallen off a cloud, feeling his back where his wings were just moments ago. In his musical setting, Pejačević juxtaposes two essential ideas, a state of sleeping and all the beautiful things and feelings present in the dream against the sad reality of consciousness after waking up. The piece starts dreamily, interchanging subdominant and dominant harmonies of E-flat major. By using seventh and ninth chord suspensions, Pejačević reinforced the blurred effect of the dreaming state. The word »awoken« is coupled with a modulation into the relative key of C-flat minor, bringing a somber mood of reality. In this piece, Pejačević used two main musical tools to depict the contrast between a dream and reality: tonality and harmony. While key changes are very obviously building upon the juxtaposition in the text, his use of harmony as a storytelling tool is a bit more subtle. While the dreamer is still drowsy, rubbing his eyes and searching for his wings, slowly realizing he is awake, the listener experiences four long bars of dominant harmonies, building suspense before finally moving to tonic when the dreamer realizes he was awoken by a passing musician singing on the road. The tonality of C-flat minor remains for eight more bars, until the dreamer can only distantly hear the musician's song through the trees. As he again thinks of his dream, the mood quickly shifts back coupled with a return of E-flat major, ending with a short optimistic coda. Though smaller in scale, an array of similar examples of tone painting and utilization of harmony and tonality for the purpose of embellishing the meaning of specific words and ideas can be found throughout the entire volume.

Ich habe die Blumen so gern, Op. 78 is set to the lovely poem by Peter Cornelius about joyful goings on in nature in spring. It is based on a simple narrative carried by two birds, a finch and a thrush. The finch is excited about the upcoming dance festival of the flowers in the forest and invites the thrush to accompany him so they can sing for the flowers while they dance. Although simple at first glance, the way Pejačević uses music to bring the feelings and atmosphere of the text to life is just the type of nuancing and intertwining of text and music that separates him from the more amateur salon Lied composers (**Example 5**). The solo song has a strophic setting and three stanzas with similar moods and tropes. Well placed ornaments in the piano part depict happy twittering as the finch starts his invitation to the thrush, with quaver rests in the voice part between each »Komm!« relaying his growing anticipation. At the mention of the flowers upcoming dance, the piano accompaniment separates itself from the voice part, bringing a playful semiquaver figure, depicting the dancing. The structuring of the strophic setting is indeed clever in this regard, as this figured accompaniment matches the lyrics' meaning with equal effectiveness in all three stanzas. In the second stanza it follows the happy exclamation of the finch to the flowers to now dance, after the two birds have settled on the branches above them and finally, in the third, an all-round happiness of the birds and flowers saying goodbye to each other after

the dance. Though present in the rest of the accompaniment, the usual doubling of the piano and voice parts is somewhat loosened in this piece. Julijan's choice of the key, E major, also seems interesting in the context of the work, as this key is described by different authors as a key of ecstasy and joyful excitement. In his *Ideas Towards an Aesthetic of Music*, Christian Schubart characterized E major as the key for »loud shouts of joy and laughing pleasure«. ¹⁷ Ernst Pauer once described E major as »the brightest and most powerful key, that expresses joy, magnificence, splendor and the highest brilliancy.« ¹⁸ Such usage of this key is often found among music literature of 18th and 19th centuries and, considering the lyrics in addition to the joyful atmosphere, it fits perfectly in the context of this piece.

Example 5: *Ich habe die Blumen so gern*, Op. 78

Note on performance

Tracing the history and circumstances of the performance and reception of Julijan Pejačević's solo songs is an arduous undertaking which would require a separate research effort. The principle performance venues of the nineteenth-century aristocracy were the salons, semi-private spaces of their own homes, as well as the homes of their family and friends. ¹⁹ In the case of Julijan Pejačević, these would be salons in his apartment in Vienna ²⁰ and palace in Sopron, ²¹ where he spent most of his adult life. As Julijan was a passionate devotee of art, it is highly

¹⁷ Christian SCHUBART: *Ideen zu einer Ästhetik der Tonkunst*, Vienna: J. V. Degen, 1806, 379.

¹⁸ Ernst PAUER: *The Elements of the Beautiful in Music*, London: Novello and Company, 1901, 24.

¹⁹ For more on the context of the salon as a focal point of music performance, artwork sharing and networking. see in Vjera Katalinić's paper in this issue.

²⁰ A photograph of the salon in Julijan's Viennese apartment can be found in: J. NAJČER SA-BLJAK – S. LUČEVNĀK – Y. GESHEVA – F. PAJRIĆ: *Obitelj Pejačević. Povijest – kultura – umjetnost*, 24.

²¹ More on the history of Pejačević family and their properties in Sopron in: *Ibid.*, 57-59.

likely that his salons in Vienna and Sopron were spaces where he shared and perhaps even performed his solo songs, among other standard salon repertoire. The fact that some of his solo songs were published in Vienna could also imply sharing and performing these pieces with his Viennese friends, again in the context of their salon meetings. Further details on specific performances would require an independent research that would take a deep look into family books, correspondence, inventory lists of named spaces and similar sources that could uncover who participated in Julijan's salon meetings, what repertoire was performed and possible reactions as well as opinions on Julijan's music.

Conclusion

A deeper look into the 28 solo songs by Count Julijan Pejačević reveals a different side to the family historian, one of an all-round lover of the arts who used his knowledge and experience of music, literature, and visual arts alike, to create salon Lieds not unlike those of Vatroslav Lisinski. Through his choice of poems, he explored the most common tropes of nineteenth-century Lieder, those of love and nature, in various respects, interpreting them with an array of different musical ideas. The musical language of his solo songs is characterized by a simplicity and also corresponds to the common principles within the genre. While these musical settings could, at first glance, point to the more amateur style of composition tied to the aristocratic composers of salon music, Pejačević shouldn't be judged too quickly for it, as it was demonstrated through centuries of classical music that simplicity doesn't always necessarily mean lack of skill. Pieces throughout his solo song oeuvre demonstrate an understanding of the deep connection between poetry and music within this genre as well as subtle nuancing of musical meaning. As shown in a number of examples, the combination of dynamics, tonality, and occasional tone painting that Pejačević so often uses throughout his work demonstrate his ability to bring out the psychological impressions, moods, and meaning of each poem. He uses them in order to embellish simplicity of vocal lines and piano accompaniments. It is often said that the devil is in the details, and more and more details and subtleties can be discovered the deeper one immerses oneself into Julijan's work. Another point that separates him from more amateur aristocratic composers is clear and well-structured musical forms, as well as adept use of harmony as both a functional and interpretative tool. His music fits perfectly into the intimate context of nineteenth-century salon music-making, where it was undoubtedly performed and shared during his life. Probably not long after his death, it went back into obscurity, a destiny that has befallen so many Croatian composers to date, including his brother's granddaughter, Dora, whose definite renaissance started with the research carried out by Koraljka Kos and is growing in motion to the present day. Breaking this long hiatus of Julijan's music with a

modern printed edition of his solo songs, followed by a discographic edition is an achievement that would certainly make a fine contribution to the history of Croatian music and the legacy of the Pejačević family alike.

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Sažetak

SOLOPJESME GROFA JULIJANA PEJAČEVIĆA U ZAVIČAJNOME MUZEJU NAŠICE

Na mnogim stranicama ispisanim o povijesti obitelji Pejačević grof Julijan Pejačević (1833-1906) ostaje zapamćen kao kraljevski i carski komornik, povjesničar i obiteljski kroničar. Manje je poznata činjenica da je grof Pejačević također bio vrstan pijanist i skladatelj. Njegov opus, koji čine djela za klavir te popijevke na njemačkom jeziku za glas i klavir, broji više od sedamdeset djela, kojih je velik dio danas izgubljen ili zametnut uslijed raseljavanja obiteljske knjižnice tijekom prve polovice 20. stoljeća. U Zavičajnome muzeju Našice unutar Zbirke obitelji Pejačević danas se čuva dvadeset i osam popijevki (op. 56 – op. 83) grofa Julijana. Kao što je slučaj i s mnogim drugim hrvatskim skladateljima, nakon njegove smrti ove su skladbe ostale gotovo zaboravljene na policama muzejske knjižnice, a svezak, jedini zasad poznati dio Julijanove glazbene ostavštine, još je jedan u nizu neistraženih doprinosa hrvatskoj glazbenoj baštini. Tekstovi koje je grof Pejačević uglazbio izbor su iz poezije njemu suvremenih njemačkih i austrijskih autora, a obrađuju klasične teme ljubavi i ljepote prirode. Uvid u njegov glazbeni jezik otkriva jednostavnost vokalnog izražaja i klavirskih dionica, no detaljnijim poniranjem u Pejačevićev opus postaje evidentno njegovo razumijevanje dubokih veza između poezije i glazbe, kao i sposobnost da te veze istraži i dočara sa skladateljske strane. Ovaj rad kroz nekoliko odabranih primjera prikazuje jasne glazbene oblike i harmonijski jezik, kao i Pejačevićevu sposobnost da glazbom ocrta atmosfere, psihološke impresije i značenje svakog teksta kojeg je odabrao. Sve se ove popijevke i stilski i tematski uklapaju u kontekst aristokratskog muziciranja u salonima tijekom 19. stoljeća, gdje su se za života grofa Pejačevića nesumnjivo i izvodile. Daljnja potraga za ostalim Julijanovim djelima te nova notna i diskografska izdanja njegove glazbe bile bi stoga vrijedan doprinos hrvatskoj glazbenoj baštini i daljnji korak u oživljavanju ovog drugog skladatelja obitelji Pejačević.