

## THE ARTISTIC LINKS OF DORA PEJAČEVIĆ AND SVETISLAV STANČIĆ VIEWED THROUGH THE STANČIĆ LEGACY IN THE LIBRARY OF THE ACADEMY OF MUSIC IN ZAGREB

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### *Abstract*

Just as interesting as the lives and works of prominent personalities from the history of Croatian music are the relations among and between these persons and the circle of people around them. Such things, on the one hand, tell of their networking, their influences on each other, the interweaving of their lives and artistic paths. On the other hand, they provide a wider picture of the persons themselves, about musical culture and the time in which they lived and worked. The aim of this paper is to shed light on the previously unknown artistic links between Dora Pejačević and Svetislav Stančić, respectable Croatian musicians and contemporaries, through the prism of his legacy in the Library of the Academy of Music in Zagreb. Of interest for this topic are boxes 1 and 2 in the archives, in which there are con-

cert posters, programs and reviews of Stančić's renderings of Dora's works. Other testimonies to the way they worked together are the autograph of Dora's Piano Sonata in A-flat major, Op. 57, and a message from her friend Olga Schulz-Granitz. Outside the Stančić Legacy, there is one more source that throws light on their relationship: the recording of a conversation broadcast as part of the *Tragom glazbe* series on the Third Program of Croatian Radio.

**Keywords:** Dora Pejačević; Svetislav Stančić; artistic links; legacy; musical sources; Library of the Academy of Music, Zagreb

**Ključne riječi:** Dora Pejačević; Svetislav Stančić; umjetničke veze; ostavština; glazbeni izvori; Knjižnica Muzičke akademije u Zagrebu

## Introduction

The piano pedagogue, pianist, and composer Svetislav Stančić (1895–1970) studied piano at the music school of the Croatian Music Institute with Emilija Makanec (1851–1933), and composition with Vjekoslav Rosenberg-Ružić (1870–1954) and Franjo Dugan Sr. (1874–1948). In Berlin, from 1918 he studied piano with Heinrich Barth (1847–1922) and from 1920 piano with Conrad Ansorge (1862–1930) and composition with Ferruccio Busoni (1866–1924).<sup>1</sup> On his return to Zagreb, he taught piano at the Academy of Music from 1922 to 1941 and from 1945 to 1965.<sup>2</sup> Stančić »conveyed his great artistic and professional experiences in his own way to his students, and during more than fifty years of intensive work, he brought up a number of generations of excellent concert pianists and well-trained pedagogues, which means it makes good sense to speak about the *Zagreb piano school*«. <sup>3</sup> Among his students were (in alphabetical order): Zvezdana Bašić, Željko Brkanović, Dubravko Detoni, Ranko Filjak, Mira Flies Šimatović, Dora Gušić, Pavica Gvozdić, Milan Horvat, Božidar Kunc, Melita Lorković, Darko Lukić, Vladimir Krpan, Ivo Maček, Sretna Meštrović, Jurica Murai, Branka Musulin, Margita Neustadt-Matz, Stjepan Radić, Branko Sepčić, Ladislav Šaban and Evgenij Vaulin.<sup>4</sup>

After his death on 15 January 1970, Stančić's spouse Linda Stančić-Carnelutti donated his entire musical legacy – the music library and archival materials – to the Piano Department of the Academy of Music. The Stančić Library consists of printed and handwritten sheet music, books, journals, and gramophone records.<sup>5</sup> At the time when the Academy of Music's classes were held at the Croatian Music Institute at Gundulićeva Street 6, the Stančić Library was located in room 21, where Stančić had taught. After the Academy of Music moved to its new building in 2015, it became, as a separate collection, part of the holdings of the Library of the Academy of Music.<sup>6</sup> On 10 October 1977, the Piano Department decided that the archi-

<sup>1</sup> Krešimir KOVAČEVIĆ: Stančić, Svetislav, in: ID. (ed.): *Muzička enciklopedija*, Zagreb: Jugoslaven-ski leksikografski zavod, 1977, vol. 3, 441; \*\*\*: Stančić, Svetislav, *Hrvatska enciklopedija*, Zagreb: Leksiko-grafski zavod Miroslav Krleža, 2021, <<http://www.enciklopedija.hr/Natuknica.aspx?ID=57753>> (Accessed 1 June 2024).

<sup>2</sup> Ladislav ŠABAN: Odjel za klavir, orgulje i čembalo (V), in: Koraljka Kos (ed.): *Muzička akademija u Zagrebu 1921-1981: spomenica u povodu 60. godišnjice osnutka*, Zagreb: Muzička akademija, 1982, 38-40.

<sup>3</sup> »[Svetislav Stančić] je svoja golemu umjetnička i stručna iskustva umio na njemu svojstven način prenositi na svoje učenike te je tijekom svog više od pedesetogodišnjeg intenzivnog rada odgojio niz generacija vrsnih koncertnih pijanista i stručno dobro potkovanih pedagoga pa se s pravom može govoriti o *zagrebačkoj pijanističkoj školi*«. Cf. *ibid.*, 39.

<sup>4</sup> Ljubomir GAŠPAROVIĆ (ed.): *Svetislav Stančić*, Zagreb [s. n.], [1990], 7; Jakša ZLATAR: Enigma Stančić (u povodu 50. obljetnice smrti Svetislava Stančića i uz 100. obljetnicu Muzičke akademije), *Tonovi: časopis glazbenih i plesnih pedagoga*, 36 (2021) 2: 78, 32-33.

<sup>5</sup> Aleksandra MEŽNARIĆ KARAFIN: Zbirka Svetislava Stančića u Knjižnici Muzičke akademije u Zagrebu: Knjižnica Stančić s osvrtnom na autografe pohranjene u Osobnom fondu Stančić, *Arti musices*, 54 (2023) 1, 137.

<sup>6</sup> *Ibid.*, 138.

val materials be entrusted for safekeeping to the Croatian Music Institute archives.<sup>7</sup> On 25 February 2021, they were permanently relocated to the Library of the Academy of Music.<sup>8</sup> There, they were entered as the Svetislav Stančić Personal Collection. They are kept in 27 archival boxes containing concert programs, posters, reviews, newspaper clippings, photographs, documentation related to Stančić's artistic and teaching work, and the autographs of his compositions.<sup>9</sup>

### Exposition

The earliest source used in this article is a message from Dora's friend, the pianist Olga Schulz-Granitz (1875–1941) dated 19 July 1915. (**Figure 1**) She invites Stančić to visit her so that he can play for Dora Pejačević.

»Dear Mr. Stančić, you can come to us today at 5 o'clock in the afternoon. Countess Pejacsevich would love to hear you play! – If you are not at home now, please call to let me know if you will come. Best regards, O. Schulz.«<sup>10</sup>

Olga Schulz-Granitz was the daughter of the publisher and owner of a printing works and benefactor Ignjat Granitz (1845–1908) and the spouse of the conductor and music critic Ernest Schulz (1866–1943?), with whom she played four-handed piano duos.<sup>11</sup> (**Figure 2**) The Granitz family was friends with, and made music with, the opera singer Milka Trnina (1863–1941).<sup>12</sup> In their home on Margaretska ulica 8 (today Preradovićev trg 9),<sup>13</sup> said to be the only Zagreb salon before

<sup>7</sup> L. ŠABAN: Odjel za klavir, orgulje i čembalo (V), 39; Vedrana JURČIĆ (ed.): *Vodič kroz glazbene knjižnice i zbirke Zagreba*, Zagreb: Hrvatsko muzikološko društvo – Hrvatsko bibliotekarsko društvo – Hrvatska akademija znanosti i umjetnosti – Odsjek za povijest hrvatske glazbe, 1997, 81-82.

<sup>8</sup> A contract for the restitution of the material was signed on 25 February 2021 by Nada Bezić, head of the library and archival collection of the Croatian Music Institute and Željka Radovinović, head of the Library of the Academy of Music in Zagreb.

<sup>9</sup> A. MEŽNARIĆ KARAFIN: Zbirka Svetislava Stančića, 139.

<sup>10</sup> »Dragi gospodine Stančić, možete danas poslije podne u 5 sati k nama doći. Grofica Pejacsevich bi Vas rado čula svirati! – Ako niste sada kod kuće, molim telefonirajte, jel ćete doći. Lijepo Vas pozdravlja, O. Schulz.«

<sup>11</sup> Dora Pejačević showed her friendship with the Schulzes by dedicating to them the Sonata for Cello and Piano, Op. 35. To Olga Schulz Granitz she dedicated the *Two Intermezzi for Piano*, Op. 38. When she died, the Schulzes compiled the first list of her works. Cf. Koraljka KOŠ: *Dora Pejačević*, Zagreb: Jugoslavenska akademija znanosti i umjetnosti, 1982, 187 and 193-194; Koraljka KOŠ: *Privatno i javno: prilozi biografiji Dore Pejačević*, in: Ivano Cavallini – Jolanta Guzy-Pasiak – Harry White (eds.): *Glazba, migracije i europska kultura: svečani zbornik za Vjeru Katalinić / Music, Migration and European Culture: Essays in Honour of Vjera Katalinić*, Zagreb: Hrvatsko muzikološko društvo, 2020, 209-210; Domagoj MARIĆ: *Dora Pejačević: život i sojetovi*, Zagreb: Školska knjiga, 2023, 12 and 115.

<sup>12</sup> Lelja DOBRONIĆ: Ignjat Granitz: hrvatski industrijalac, dobrotvor i mecena, *Povijesni prilozi*, 15 (1996), 196.

<sup>13</sup> This was a Neo-Renaissance three storey house put up in 1886, probably designed by Herman Bollé. On the first and second floor was the residential part, and on the ground floor the office. Bollé

1914, prominent figures from the social and artistic worlds would come together.<sup>14</sup> Dora would stay with Olga when she was in Zagreb.<sup>15</sup>

Stančić had a productive pianistic career for sixteen years – from his student performance on 31 January 1911, to his last concert on 26 March 1927. During this period, as far as is known, he gave 57 concerts. He performed as a soloist (he organized 24 piano evenings), as a chamber musician, and with orchestral accompaniment.<sup>16</sup> Musicologist Krešimir Kovačević (1913–1992) writes about his performances: »His concert appearances from 1915 onward were significant cultural events. Not only because he was our first concert pianist, but also because as an artist he always championed the performance of works by local composers, and in this respect he put our creative life greatly in his debt.«<sup>17</sup> Pianist and musicologist Ladislav Šaban (1918–1983) had the same opinion: »Without attaching more importance than it merits to the criticism from the time of Stančić's youth, in the history of our piano playing, Stančić still marks the beginning of an era when amateurism in piano teaching came to an end and a period of truly professional piano playing began.«<sup>18</sup>

Stančić performed more than 120 compositions by 45 foreign and local composers.<sup>19</sup> Among them were five works by Dora Pejačević (1885–1923), a Croatian composer educated in Našice, Zagreb, Dresden, and Munich, whose artistic legacy comprises 57 opuses (some containing several compositions), 54 of which are extant.<sup>20</sup> They include piano, vocal, chamber, and orchestral music composed over a period of 26 years from 1897 to 1922. According to Koraljka Kos, »[Dora Pejačević] in the last decade composed a series of masterpieces which – along with the compositions of Blagoje Bersa and Josip Hatze – constitute Croatian musical mod-

also did the interior decoration for the flat. In 1941 the building was confiscated. From 1945 to 1995 it was occupied by Vjesnik's printing works. In August 2009 it was demolished by the Hoto Group. Cf. *ibid.*, 191.

<sup>14</sup> *Ibid.*, 195.

<sup>15</sup> *Ibid.*, 196.

<sup>16</sup> Željka DOLIĆ: *Reproduktivna djelatnost pijanista Svetislava Stančića u ogledalu kritike: diplomski rad*, Zagreb: Muzička akademija, 1987, 16; ID.: Repertoar pijanističkih nastupa Svetislava Stančića, *Arti musices*, 19 (1988) 1, 77-78.

<sup>17</sup> »Njegovi koncertni nastupi od 1915. nadalje bili su značajan kulturni događaj. Ne samo zbog toga što je on bio prvi naš koncertni pijanist, već i zato što se on kao reproduktivni umjetnik uvijek zalagao za izvođenje djela domaćih kompozitora, pa je u tome pogledu znatno zadužio naše stvaralaštvo.« Cf. Krešimir KOVAČEVIĆ: Svetislav Stančić, *Zvuk*, 3 (1957) 9-10, 384.

<sup>18</sup> »Ako ne pridamo kritici iz vremena Stančićeve mladosti veće značenje od onoga koje ona zaslužuje, u povijesti našeg pijanizma Stančić ipak znači početak jedne epohe, epohe definitivnog prestanka diletantizma u klavirskoj nastavi i početak ere pravog stručnog pijanizma.« Cf. Ladislav ŠABAN: In memoriam Svetislav Stančić, *Sveta Cecilija*, 40 (1970) 1, 6.

<sup>19</sup> Ž. DOLIĆ: *Reproduktivna djelatnost pijanista Svetislava Stančića u ogledalu kritike*, 12; ID.: Repertoar pijanističkih nastupa Svetislava Stančića, 78.

<sup>20</sup> The total number is 58, but opus 1 is not included in the list of works. It is lost, as is *Albumblatt* for piano (Op. 12), String Quartet in F major (Op. 31) and the first miniature from the Op. 32 (*Vier Klavierstücke*). Cf. K. KOS: *Dora Pejačević*, 43-44 and 188-201.

ernism in line with the more moderate current of international modernism». <sup>21</sup> Dating precisely to that period – with the exception of *Red Carnations* – are the works that Stančić first performed and that will be discussed below.

### *Development*

In Stančić's legacy, there are eleven reviews from four concerts in which he played Dora Pejačević's compositions. The word is about clippings on which Stančić noted the place and time of publication. The reviews missing from his legacy have been supplemented according to the *Bibliografija rasprava i članaka* [Retrospective Bibliography of Articles Catalogue] from the Lexicographic Institute, <sup>22</sup> bringing the total number to 19 reviews. These are writings from the Zagreb daily newspapers *Agramer Tagblatt*, *Der Morgen*, *Glas Slovenaca*, *Hrvata i Srba*, *Hrvatska*, *Jutarnji list*, *Male novine*, *Narodne novine*, *Novine*, *Novosti*, *Obzor* and *Zagreber Tagblatt*, then the Osijek *Hrvatska obrana*, the weekly *Hrvatska njiva*, and the monthly *Savremenik*. The periodical *Sv. Cecilija* is also represented. In alphabetical order the authors are: Milan Graf, Petar Konjović, Kazimir Krenedić, Dragan Melkus, Milutin Cihlar Nehajev, Anton Novačan, Viktor Novak, Ernest Schulz and Lujo Šafranek-Kavić. It is entirely possible there are some other reviews too, but the focus here is primarily on the materials from Stančić's legacy, or those relating to his performances of Dora's works.

### **1. Piano Concerto in G minor, Op. 33 – first performance**

This concerto, the composition of which began in 1913, was premiered by Stančić at the *Symphonic Concert of Young Croatian Composers*, held on 5, 7 and 11 February 1916 at the Royal Croatian National Theatre in Zagreb (today the Croatian National Theatre), with the Theatre Orchestra conducted by Fridrik Rukavina (1883–1940). <sup>23</sup> On this, Koraljka Kos writes: »That first piano concerto in the history of Croatian music will remain one of the composer's few known and occasionally performed works and will shape (one-sidedly) perceptions of her style and expres-

<sup>21</sup> »[Dora Pejačević] u posljednjih desetak godina skladala je niz majstorskih djela koja – uz skladbe Blagoja Berse i Josipa Hatzea – konstituiraју hrvatsku glazbenu modernu sukladno umjerenoj struji međunarodne moderne.« Cf. Koraljka KOS: Pejačević, Dora, in: *Hrvatski biografski leksikon: mrežno izdanje*, 2015. Zagreb: Leksikografski zavod Miroslav Krleža, 2021, <<http://hbl.lzmk.hr/clanak.aspx?id=11908>> (Accessed 1 June 2024).

<sup>22</sup> Marija KUNTARIĆ (ed.): *Bibliografija rasprava i članaka: struka VI: muzika*, vol. 13 (A–R) and vol. 14 (S–Ž; Indeksi), Zagreb: Jugoslavenski leksikografski zavod Miroslav Krleža, 1984–1986.

<sup>23</sup> In Stančić's legacy, the poster and program of this concert are kept in: box 2, folder Programs 1911–1919; reviews: box 1, folder Reviews 1913–1919.

sion in the minds of musicologists and the public.«<sup>24</sup> Kos concludes that »The concert held on 5 February 1916 at the Croatian National Theatre in Zagreb marks the beginning of [Dora Pejačević's] affirmation in her homeland. The performance of the Piano Concerto in G minor, Op. 33, interpreted by S. Stančić under the baton of F. Rukavina at that 'historic concert', along with works by B. Širola, F. Dugan Sr., A. Dobronić, K. Baranović and Stančić, connected her with the generation of young composers, who – although of different creative poetics – signified new directions in Croatian music.«<sup>25</sup> Stančić's *Symphonic Scherzo* was also first performed at the concert, and others who presented works were: Krešimir Baranović: *Concert Overture*; Božidar Širola: *Notturmo* for Soprano and Orchestra; Franjo Dugan Sr.: *Symphonic Andante*; Antun Dobronić: *Carnival*. The »historic concert« was later recognized as the turning point that marked the end of the so-called Zajc Era (although Ivan Zajc himself had died in December 1914) and the beginning of the era – depending on the perspective of music periodization involved – of the national style or of musical modernism.

As the details below show,<sup>26</sup> the largest number of reviews is associated with this concert:

- \*\*\*: Prvi simfonijski koncerat mladih hrvatskih skladatelja, *Narodne novine*, 82 (7 February 1916) 29, 1-2.
- \*\*\*: Simfonijski koncerat mladih hrvatskih skladatelja, *Obzor*, 57 (8 February 1916) 38, 2-3.
- A. K.: Futurizam u glazbi: simfonijski koncerat mladih hrvatskih skladatelja u kr. zem. kazalištu dne 5. veljače 1916, *Hrvatska: glavno glasilo Stranke prava za sve hrvatske zemlje*, 6 (7 February 1916) 1284, 1-2.
- Cihlar Nehajev, Milutin: Poslije koncerta: simfonijski koncerat mladih hrvatskih skladatelja, *Savremenik*, 11 (January–February 1916) 1/2, 28-31.\*
- Krenedić, Kazimir (K.): Simfonijski koncerat mladih umjetnika, *Novosti*, 10 (12 February 1916) 43, 2.\*
- Melkus, Dragan (–s.): Prvi hrvatski simfonijski koncert mladih hrvatskih skladatelja, *Hrvatska obrana*, 15 (10 February 1916) 32, 3-4.\*
- Mp.: Hrvatski simfonijski koncert, *Novine* (evening issue), 3 (7 February 1916) 29, 3.

<sup>24</sup> »Taj prvi klavirski koncert u povijesti hrvatske glazbe ostat će jednim od rijetkih poznatih i povremeno izvođenih skladateljičinih djela i oblikovat će (jednostrane) predodžbe o njenu stilu i izrazu u svijesti muzikologa i publike.« Cf. K. KOS: *Dora Pejačević*, 8.

<sup>25</sup> »Koncert održan 5. II. 1916. u HNK u Zagrebu početak je afirmacije [Dore Pejačević] u domovini. Izvedba *Glasovirskoga koncerta u g-molu*, Op. 33, u interpretaciji S. Stančića pod ravnanjem F. Rukavine na tom *povijesnom koncertu*, uz djela B. Širole, F. Dugana st., A. Dobronića, K. Baranovića i Stančića, povezala ju je s naraštajem mladih skladatelja, koji – premda različitih stvaralačkih poetika – najavljuju nova kretanja u hrvatskoj glazbi.« Cf. K. KOS: *Pejačević, Dora*.

<sup>26</sup> Reviews missing from Stančić's legacy are marked with an asterisk (\*).



- Novak, Viktor: Osvrt na hrvatsku glazbenu literaturu u ovogodišnjoj zagrebačkoj glazbenoj sceni, *Sv. Cecilija*, 10 (1916) 4, 111-114.\*
- Schulz, Ernest (E. Sch.): Prvi simfonijski koncert hrvatskih skladatelja, *Jutarnji list*, 5 (12 February 1916) 1398, 2-3.
- S. T.: Hrvatsko kazalište: simfonijski concert, *Hrvatska: glavno glasilo Stranke prava za sve hrvatske zemlje*, 6 (7 February 1916) 1284, 3.\*

In their accounts, the reviews mainly focus on the compositions and the composers, and much less on the performers and their accomplishments. Stančić's performance was praised, but is mentioned only in passing. Ernest Schulz, the author of one of the most detailed reviews, writes:

»The Piano Concerto by Dora Pejačević clearly shows her talent for the chamber music genre. The development of this musician is very interesting. From small compositions for piano, violin and *Lieder*, she has been tirelessly creative in the field of chamber music, in which she has already made a name for herself in the foreign music world with her piano trio and string quartet. Now she is addressing larger works in this field, orchestral pieces. In all her works one sees an artist who is striving for the highest; even if she adheres to the old forms, at the same time nevertheless her works demonstrate a sense for modern development. The first part, with its energetic main theme, as if moulded out of a single piece, provides the pianist a chance to show his skills in modern piano technique. The cadenza in particular prompts a whole series of piano effects with its combined use of both themes in the form of variations. The second movement draws attention to itself with a beautifully broadly developed cantilena, starting in the double basses but then taken up and developed further by the piano in full chords, finally taken over by a pretty, subordinate theme. This movement ends gently with rising *quartengängen* [fourth progressions], which die away in pianissimo. The last movement with its fresh rondo theme is elaborated extremely well, putting very great demands on the soloist's technique. Svetislav Stančić proved that he could rise to the challenge.«<sup>27</sup>

<sup>27</sup> »Koncert za glasovir od Dore Pejacsevich pokazuje jasno njenu nadarenost za pravac komorne glazbe. Razvoj te glazbenice veoma je interesantan. Od malenih kompozicija za glasovir, gusle i umjetnu pjesmu [umjetničku popijevku], prelazi ona neumornim stvaranjem na polju komorne glazbe na kojem je već ubirala lijepih priznanja i pred stranim glazbenim svijetom sa svojim glasoviračkim triom i jednim gudalačkim kvartetom. Sada pristupa i većim djelima na tom polju, djelima za orkestar. I u svim se njenim djelima vidi umjetnica koja teži za najvišim, pa ako se i drži starih oblika pokazuje ipak u isto doba smisao za moderni razvoj u svojim djelima. Prvi dio sa svojom energičnom glavnom temom kao od jednog komada saliven pruža i glasoviraču priliku da pokaže svekoliko vještinu moderne glasoviračke tehnike. Naročito donosi kadenca cio niz glasoviračkih efekata svojom kombiniranom uporabom obiju tema u obliku varijacija. Drugi stavak svraća na sebe pažnju lijepo naširoko razvedenom kantilenom, koju počinje kontrabasima, da ju onda preuzme i dalje vodi glasovir punim akordima i da ju napokon preuzme ljupka sporedna tema. Taj se stavak završava blago s uzdižućim *quartengäng-ima* [kvartnim pomacima], koji zmiru u pianissimu. Posljednji stavak sa svježom rondo-temom vanredno je izrađen i stavlja najveće zahtjeve na tehniku glasovirača. Svetislav Stančić pokazao je da je posvema

Other reviews show that both Dora Pejačević's Concerto and Svetislav Stančić's interpretation received whole-hearted appreciation. About Stančić's qualities as a pianist, it was noted that »the composer and artist Stančić performed the extremely difficult but beautiful piano concerto by Countess Dora Pejačević with a strong artistic insight, mastering all the difficulties with bravura and facility«<sup>28</sup> and that »Mr. Svetislav Stančić played this difficult work with admirable technical skill and a refined sense of rhythm and phrasing«.<sup>29</sup>

In the context of the artistic connections between Dora Pejačević and Svetislav Stančić, another interesting item is associated with this concert. In box 9, there is a photograph on the back of which Ladislav Šaban wrote: »Photograph of D. P. from 1915. Picture of Countess Dora Pejačević, Croatian composer. The composer gave this framed picture to Svetislav Stančić, probably on the occasion of the performance of her work in 1916.«<sup>30</sup> (Figure 3a and 3b) On the same photograph, which is kept in the composer's legacy in the Croatian Music Institute, it says: »In dankbarer Erinnerung / das 4. April 1918. Zagreb / Dora Pejacsevich« [»In grateful remembrance / 4 April 1918, Zagreb / Dora Pejačević«].<sup>31</sup> There was a *Composer's Evening* featuring Dora Pejačević's works at the Croatian Music Institute on that date, to be discussed later. Šaban graduated from Stančić's class at the Academy of Music in 1941.<sup>32</sup> He compiled the first list of books and an outline list of archival materials in the legacy of his teacher.<sup>33</sup> Since he also organized the composer's legacy, preserved in the Croatian Music Institute since 1972 thanks to his initiative, Šaban is in a unique way an »archival link« between Stančić and D. Pejačević. Koraljka Kos dates this photograph to around 1916.<sup>34</sup> But since Šaban was in direct contact with Stančić, his earlier dating of 1915 is very likely to be accurate. The photograph, a segment of her personal life, suggests that D. Pejačević and Stančić had a relationship that was not only professional but also one of friendship.

dorastao tim zahtjevima.« Cf. Ernest SCHULZ: Prvi simfonijski koncerat hrvatskih skladatelja, *Jutarnji list*, 5 (12 February 1916) 1398, 2-3.

<sup>28</sup> »Skladatelj i umjetnik Stančić izveo je vanredno teški, ali krasni glasovirski koncert od grofice Dore Pejacsevich snažnim umjetničkim razumijevanjem savladavši bravurozno i s lakoćom sve poteškoće.« Cf. \*\*\*: Prvi simfonijski koncerat mladih hrvatskih skladatelja, *Narodne novine*, 82 (7 February 1916) 29, 2.

<sup>29</sup> »Gosp. Svetislav Stančić igrao je ovo teško djelo zamjernom tehničkom vještinom i istančanim osjećajem za ritmiku i fraziranje.« Cf. \*\*\*: Simfonijski koncerat mladih hrvatskih skladatelja, *Obzor*, 57 (8 February 1916) 38, 2.

<sup>30</sup> »Fotografija D. P. iz 1915. god. Slika Dore grofice Pejačević, hrvatske skladateljke. Ovu sliku, ova-ko uramljenu, poklonila je skladateljica Svetislavu Stančiću, valjda u povodu izvedbe njenog djela 1916.«

<sup>31</sup> The photo is kept in the Croatian Music Institute under the signature I-16. I thank Nada Bezić for this information.

<sup>32</sup> Koraljka KOS (ed.): *Muzička akademija u Zagrebu 1921-1981: spomenica u povodu 60. godišnjice osnutka*, Zagreb: Muzička akademija, 1982, 111 and 120.

<sup>33</sup> V. JURČIĆ (ed.): *Vodič kroz glazbene knjižnice i zbirke Zagreba*, 81; A. MEŽNARIĆ KARAFIN: *Zbirka Svetislava Stančića*, 139-140.

<sup>34</sup> K. KOS: *Dora Pejačević*, illustration before page 33.



On the occasion of the 50th anniversary of the *Symphony Concert of Young Croatian Composers* in Zagreb in 1966, a round table was held, moderated by the music critic and publicist Nenad Turkalj (1923–2007). The main participant was Svetislav Stančić, one of the two composers from the 1916 concert who was still alive at the time. The other living composer was Krešimir Baranović (1894–1975), but he had been working outside Zagreb since 1943 (first in Bratislava, and from 1946 in Belgrade), so it can be assumed that it was for this reason that he was not present. The round table was recorded, and Stančić's words form the only extant audio record of the concert.<sup>35</sup> At the same time, this is also currently the only known source in which Stančić himself talks about Dora.

When asked »What kind of person was Dora Pejačević?«, Stančić replied:

»She was a very composed person, who was quite passionate and idealistic about art. She had the means and the possibilities, and with respect to creating, she was 100 percent devoted to it. Only, I think, given all her connections and so on, there could have been more actual musical events, some stronger musical activity earlier in Zagreb, because her father was the ban (viceroy) of Croatia for many years. So, in terms of financing, more could have been achieved.«<sup>36</sup>

In Stančić's opinion, then, Dora Pejačević could have made better use of the considerable social influence she had as the granddaughter of Ladislav Pejačević (1824–1901)<sup>37</sup> and daughter of Teodor Pejačević (1855–1928).<sup>38</sup> About the piano he played on, he said: »Unfortunately, I don't remember. I know it was black and small and sounded bad. The acoustics in the theatre were very poor, and I know it was quite uncomfortable. The orchestra was well-rehearsed.«<sup>39</sup> Here again Dora

<sup>35</sup> The concert could not have been recorded because Radio Grič, the first Croatian station, was founded in 1918. Radio Zagreb was set up in 1924, and Radio Station Zagreb, from which developed Radio Zagreb and ultimately Croatian Radio, and in a more general sense, today's Croatian Radiotelevision. The sound recording of the round table can be found in the archives of Croatian Radiotelevision.

<sup>36</sup> »Ona je bila vrlo sređena osoba, koja je bila prilično zagrijana i idealistična za umjetnost. Kod nje su mogućnosti bile odgovarajuće i, što se tiče stvaranja, ona je bila sto postotno uz to. Samo, mislim, kroz njezine veze i tako, moglo je u Zagrebu još ranije doći do konkretnijih muzičkih pojava, nekog muzičkog jačeg djelovanja, jer je njezin otac bio dugi niz godina ban Hrvatske. Dakle, tu se financijski moglo i više postići.« Transcription from the emission *Povijesni koncerti 1916: Simfonijski koncert mladih hrvatskih skladatelja* (52:14–53:12), broadcasted as part of the *Tragom glazbe* series on the Third Program of Croatian Radio on 6 February 2021. Author and host: Domagoj Marić. Editor: Gordana Krpan. See also D. MARIĆ: *Dora Pejačević: Život i svjetovi*, 27.

<sup>37</sup> Ladislav Pejačević was an influential Croatian politician, member of Croatian Parliament from the Unionist Party of Croatia and member of the delegation of Parliament that signed the Croatian-Hungarian Agreement in 1868. In 1880 the Sabor (the Parliament of Croatia) elected him as Ban of Croatia. He remained in office until 1883.

<sup>38</sup> Teodor Pejačević, the eldest son of Ladislav Pejačević, was a long-term župan (the head of the administrative unit) of Virovitica County and Ban of Croatia from 1903 to 1907. He also took part as the Minister for Croatia, Slavonia and Dalmatia in the Hungarian Government from 1913 to 1917.

<sup>39</sup> »Nažalost ne sjećam se. Znam da je bio crn i mali i da je loše zvučao. Akustika u pozorištu [kazalištu] je jako loša, a znadem da je bio prilično neugodan. Orkestar je bio nastudiran u redu.« *Ibid.* (55:35–56:00).

Pejačević comes in; the piano for the concert at the theatre was borrowed from the Croatian Music Institute precisely through her mediation. This is shown by the composer's letter of thanks to the Bishop of Križevci, Julije Drohobeczky (1853–1934), then president of the Croatian Music Institute, written in Budapest on 9 February 1916.<sup>40</sup>

The 50th anniversary of the »historic concert« was actually the last round number anniversary that Stančić could be part of – he passed away on 7 January 1970. On 3 February 1971, on the occasion of the 55th anniversary of the concert, a concert by the Radiotelevision Zagreb Symphony Orchestra was held at the Istra Concert Studio (now the Zagreb Youth Theatre), conducted by Boris Papandopulo (1906–1991).<sup>41</sup> The program was the same as in February 1916. The solo part in Dora's Piano Concerto was performed by Pavica Gvozdić,<sup>42</sup> who graduated from Stančić's class in 1960 and obtained her master's degree in 1969, the very first master's degree given by the Piano Department of the Academy of Music in Zagreb.<sup>43</sup> The centenary of the »historic concert« was marked by the Croatian Radiotelevision Symphony Orchestra<sup>44</sup> performing the same works in their cycles over several concert seasons, between 2013 and 2016, and in 2021 with the release of the album *Povijesni koncert 1916: stoljeće poslije* [Historical Concert 1916: A Hundred Years On].<sup>45</sup> Accompanied by the Croatian Radiotelevision Symphony Orchestra and conducted by Aleksandar Marković, Martina Filjak, daughter of Stančić's student Ranko Filjak, took the solo part in Pejačević's Piano Concerto.

<sup>40</sup> Nada BEZIĆ: Mozaik o Hrvatskom glazbenom zavodu u Prvom svjetskom ratu, in: Stanislav Tuksar – Monika Jurić Janjik (eds.): *Prvi svjetski rat (1914–1918) i glazba: skladateljske strategije, izvedbene prakse i društveni utjecaji / The Great War (1914–1918) and Music: Compositional Strategies, Performing Practices, and Social Impacts*, Zagreb: Hrvatsko muzikološko društvo, 2019, 649; Antun GOGLIA: *Hrvatski glazbeni zavod 1827.–1927.*, Zagreb: Tisak Nadbiskupske tiskare, 1927, 73–74; Ladislav ŠABAN: *150 godina Hrvatskog glazbenog zavoda*, 209 and 227.

<sup>41</sup> In Stančić's legacy the poster of this concert is kept in: box 2, folder Posters 1917–1927; program: box 2, folder Programs 1911–1919.

<sup>42</sup> As a soloist in Dora's Piano Concerto, Pavica Gvozdić performed with this orchestra twice more: at the Dubrovnik Summer Festival on 25 July 1974 and in the Vatroslav Lisinski Concert Hall on 28 January 1999. Pavica Gvozdić also performed it the Vatroslav Lisinski Concert Hall on 9 November 2007, accompanied by the Zagreb Philharmonic Orchestra and conducted by Nada Matošević. Cf. Tatjana ČUNKO: *Hrvatska glazba i hrvatski radio*, Zagreb: Hrvatski radio – Treći program, 2012, 441.

<sup>43</sup> L. ŠABAN: Odjel za klavir, orgulje i čembalo (V), 44.

<sup>44</sup> The Croatian Radiotelevision Symphony Orchestra developed from the first radio orchestra, founded in 1929, three years after Radio Zagreb started broadcasting. From 1957 it operated as the Radiotelevision Zagreb Symphony Orchestra. From 1975 to 1990 it was named the Zagreb Symphonists of the Radiotelevision Zagreb, and since 1991 it has had its current name.

<sup>45</sup> *Povijesni koncert 1916: stoljeće poslije*, performed by Simfonijski orkestar Hrvatske radiotelevizije; Jurij Simonov, conductor; Mladen Tarbuk, conductor; Ilijana Korać Teklić, soprano; Daniel Smith, conductor; Pavle Dešpalj, conductor; Aleksandar Marković, conductor; Martina Filjak, piano; Patrick Gallois, conductor. Includes compositions by Krešimir Baranović, Božidar Širola, Franjo Dugan Sr., Svetislav Stančić, Dora Pejačević and Antun Dobronić. Zagreb: Hrvatska radiotelevizija, 2021, CD 049 (2 CDs).

## 2. *Rote Nelken* [Red Carnations], no. 6, Op. 19

This piece was performed by Stančić at a solo concert titled *Piano Evening* in the Concert Hall of the Croatian Conservatory (now the Croatian Music Institute) on 16 May 1917. The program also featured the following works: Georg Friedrich Händel: *Harmonious Blacksmith* [HWV 430]; Ludwig van Beethoven: Piano Sonata in C major, no. 21 Op. 53 (*Waldstein*); Frédéric Chopin: *Nocturne* in D-flat major, no. 2 Op. 27; Frédéric Chopin: *Ballade* in F major, no. 2 Op. 38; Frédéric Chopin: *Polo-naise* in A-flat major, Op. 53; Richard Wagner: *Magic Fire Music* [from Act III of *Die Walküre*, WWV 86B]; Franz Liszt: *La Campanella*; Franz Schubert: *Marche Militaire* [no. 1 Op. 51, D. 733, arranged for piano by Carl Tausig]. He played on a Bösendorfer piano.<sup>46</sup> *Red Carnations* is part of the cycle *Life of Flowers* [*Blumenleben*],<sup>47</sup> Op. 19, which was composed during 1904 and 1905. In Budapest in 1907, it was first performed by Dora Pejačević and Olga Schulz-Granitz.<sup>48</sup> In Dresden and Zagreb in 1910, it was performed by the pianist Walther Bachmann (1874–1938).<sup>49</sup> Although *Red Carnations* was the fourth piece on the program, there is an unavoidable impression that Stančić might have chosen it as a kind of interlude between the – relatively speaking – »challenging« Chopin and the »serious« Wagner. Among the reviews of the concert, there are no details relating specifically to this miniature.

## 3. *Sonata for Violin and Piano in B-flat minor (Slavic)*, Op. 43 – first performance

This piece was first performed by Stančić with the violinist Zlatko Baloković (1895–1965), to whom it is dedicated, at the *Composer's Evening* – an evening-long concert featuring the composer's works, held at the Croatian Music Institute on 4 April 1918.<sup>50</sup> (Figure 4) The piece had been composed in Našice the previous year. It is worth mentioning that in London and Zagreb in 1921, it was performed by Dora's Zagreb violin teacher Václav Huml (1880–1953) and her relative the pianist Hugo Mihalović (1874–1955).<sup>51</sup>

The concert at the Croatian Music Institute was the 85th soiree of the Committee for the Advancement of Chamber Music in Zagreb. The Committee was founded in

<sup>46</sup> In Stančić's legacy the poster of this concert is kept in: box 2, folder Posters 1917–1927; program: box 2, folder Programs 1911–1919; reviews: box 1, folder Reviews 1913–1919.

<sup>47</sup> Along with the *Red Carnations*, the cycle includes following compositions: *Snowdrops*, *Violets*, *Lilies of the Valley*, *Forget-me-nots*, *Rose*, *Lilies* and *Chrysanthemums*.

<sup>48</sup> In 1906, Olga Schulz-Granitz premiered Dora's previous piano piece – *Sechs Phantasiestücke*, Op. 17, composed in 1903. Cf. K. KOS: *Dora Pejačević*, 190.

<sup>49</sup> *Ibid.*, 7 and 190.

<sup>50</sup> In Stančić's legacy program of this concert is kept in: box 2, folder Programs 1911–1919; reviews: box 1, folder Reviews 1913–1919.

<sup>51</sup> K. KOS: *Dora Pejačević*, 9 and 198.

late 1896 by the architect Herman Bollé (1845–1926), music historian and writer Antun Goglia (1867–1958), landowner and politician Karlo Mihalović (1830–1918; father of Hugo Mihalović, an accomplished pianist and friend of Franz Liszt), conductor Franjo Rumpel, conductor and music critic Ernest Schulz, and engineer Robert Weiss.<sup>52</sup> The Committee was at work from the beginning of 1897 until the end of 1918. During this period, it organized 41 chamber music concerts, making a significant contribution to Zagreb's musical life.<sup>53</sup> From 1903 to 1907, during the period of office of viceroy Teodor Pejačević, the composer's mother Lila Pejačević (1860–1941) was the Committee's patron. She was also the patron of the Croatian Music Institute from 1904 to 1918.<sup>54</sup> Since the Sonata in B-flat minor was premiered at the same concert as the next piece, the reviews will be presented together.

#### 4. Piano Quintet in B minor, Op. 40 – first performance

The Quintet was composed between 1915 and 1918,<sup>55</sup> and at the *Composer's Evening* it was premiered by Svetislav Stančić, Zlatko Baloković, Václav Huml, Miroslav Šlik (1898–1986) and Juro Tkalčić (1877–1957). The latter four, as the Croatian String Quartet,<sup>56</sup> also gave the first performance of the work that opened the program – Dora's String Quartet in F major, Op. 31 (lost).<sup>57</sup> So at this concert, three of Dora's chamber works were premiered.

The reviews of this concert are as follows:

- \*\*\*: Kompozicijska večer grofice Dore Pejacsevich, *Novosti*, 12 (5 April 1918) 88, 5.
- Boris: Kompozicijska večer grofice Dore Pejačević, *Male novine*, 9 (6 April 1918) 90, 2.
- Cihlar Nehajev, Milutin (Nv): Kompositionsabend Gräfin Dora Pejacsevich, *Agramer Tagblatt* (morning issue), 33 (6 April 1918) 89, 1-2.
- Konjović, Petar (P. K.): Kompozicijska večer grofice Dore Pejacsevich, *Hrvatska njiva*, 2 (9 April 1918) 15, 266-267.<sup>58</sup>

<sup>52</sup> Antun GOGLIA: *Komorna muzika u Zagrebu*, Zagreb: Tisak Nadbiskupske tiskare, 1930, 40.

<sup>53</sup> L. ŠABAN: *150 godina Hrvatskog glazbenog zavoda*, 108.

<sup>54</sup> A. GOGLIA: *Hrvatski glazbeni zavod 1827.-1927.*, 92; D. MARIĆ: *Dora Pejačević: život i sojetovi*, 152.

<sup>55</sup> K. KOS: *Dora Pejačević*, 9 and 193.

<sup>56</sup> Although there were several attempts (in 1897, 1904, 1916, 1918) to found a permanent string quartet in Zagreb to play classical and contemporary chamber music by local and foreign composers, such efforts were short lived. The artists would play together in just a few concerts. A permanent quartet was founded in 1919, and was called the Zagreb String Quartet. It was founded by Václav Huml, Milan Graf, Ladislav Škatula-Miranov and Umberto Fabbri. Cf. A. GOGLIA: *Komorna muzika u Zagrebu*, 14-15.

<sup>57</sup> A. GOGLIA: *Hrvatski glazbeni zavod 1827.-1927.*, 116.

<sup>58</sup> The same review was published in Konjović's book *Ličnosti* (chapter *Iz muzikalnog Zagreba*), which brings his music and theater reviews written for Croatian periodicals. Cf. Petar KONJOVIĆ: *Ličnosti*, Zagreb: Knjižara Čelap i Popovac, 1919, 173-177.

- Novačan, Anton (dr. N.): Kompoziciono veče Dore grofinje Pejacsevich, *Glas Slovenaca, Hrvata i Srba*, 1 (6 April 1918) 70, 2-3.
- Schulz, Ernest (E. Sch.): Kompozicijska večer Dore Pejacsevich, *Jutarnji list*, 5 (7 April 1918) 2182, 6. (Figure 5)

The reviews state, among other things: »Mr. Stančić plays like a true musician. His phrasing is clearly elaborated, and the refined performance of the middle movement is unparalleled. All evening long, Countess Pejačević received whole-hearted praise and applause, as an artist who knows her vocation and whom we can sense in her works.«<sup>59</sup> Likewise, »the performance of the quartet and quintet by the Croatian Quartet was – especially in the quintet – at an artistic height. The combined playing of the quartet and Svetislav Stančić at the piano had an inner vigour, and on the other hand tender feelings, which outstandingly corresponded with the composer's intentions.«<sup>60</sup> Finally, »Mr. Stančić is a reliable and confident pianist. He proved this again last night. After the second and last piece, the composer received tumultuous applause, as did the performers.«<sup>61</sup>

### 5. Piano Sonata in A-flat major, Op. 57 – first performance

This is a single-movement work completed on 3 March 1921, which Stančić gave its first outing at a concert at the Croatian Music Institute on 21 December 1923. On this occasion, the *12th Intimate Music Evening* was put on in memory of a composer who had died before her time.<sup>62</sup> (Figure 6) Stančić again participated in the performance of the Piano Quintet in B minor this time with the Miranov-Žepić Quartet (consisting of Ladislav Škatula-Miranov, Rudolf Dorfer, Milan Žepić and Stanko Žepić).<sup>63</sup> The first work on the program was Dora's Sonata for Cello and

<sup>59</sup> »Gospodin Stančić svira kao pravi glazbenik. Kod njega je fraza jasno razrađena, a rafinirana izvedba središnjeg stavka je bez premca. Groficu Pejačević cijelu se večer oduševljeno hvalilo i odobravalo pljeskom, kao umjetnicu koja zna posao i koju prepoznajemo u njezinim djelima.« Cf. Milutin CIHLAR NEHAJEV (Nv): Kompositionsabend Gräfin Dora Pejacsevich, *Agramer Tagblatt* (morning issue), 33 (6 April 1918) 89, 2.

<sup>60</sup> »Izvedba kvarteta i kvinteta po Hrvatskom kvartetu bila je – osobito u kvintetu – na umjetničkoj visini. Zajednička igra kvarteta i Svetislava Stančića kod glasovira imala je unutrašnjeg žara, a s druge strane nježnih osjećaja, koja je neobično odgovarala intencijama skladateljice.« Cf. Ernest SCHULZ (E. Sch.): Kompozicijska večer Dore Pejacsevich, *Jutarnji list*, 5 (7 April 1918) 2182, 6.

<sup>61</sup> »Gosp. Stančić je pijanista pouzdan i siguran. To je sinoć ponovno dokazao. Poslije druge i zadnje točke skladateljica je zajedno s izvođačima bila burno aklamirana.« Cf. \*\*\*: Kompozicijska večer grofice Dore Pejacsevich, *Novosti*, 12 (5 April 1918) 88, 5.

<sup>62</sup> K. KOS: *Dora Pejačević*, 10 and 201.

<sup>63</sup> Koraljka Kos says that Hugo Mihalović performed with the Miranov-Žepić Quartet. Cf. K. KOS: *ibid.*, 195. However, the reviews suggest that it was actually Svetislav Stančić, and Mihalović clearly appeared only with Tkalčić. In the Stančić legacy there is no program from this concert, but there is a reproduction in K. KOS: *ibid.*, 31. In Stančić legacy the poster of this concert is kept in: box 2, folder Posters, 1917–1927; reviews: box 2, folder Reviews, 1920–1927.

Piano in E minor, Op. 35, completed on 25 June 1915, which on this occasion was premiered by Juro Tkalčić and Hugo Mihalović.<sup>64</sup>

The reviews of this concert are as follows:

- \*\*\*: Zwölfter intimer Musikabend, *Der Morgen*, 1 (23 December 1923) 200, 12.
- Graf, Milan (M. G.): XII. intimer Musikabend, *Zagreber Tagblatt*, 38 (24 December 1923) 294, 5.
- Šafranek-Kavić, Lujo: Iz glazbenog svijeta: opera i koncerti, *Obzor*, 64 (30 December 1923), 353, 3.

Among the reviews, the assessment of Lujo Šafranek-Kavić stands out in particular: »Of the works performed, which are only a small part of her [Dora's] rich musical legacy, the deepest impression was made by the Piano Sonata Op. 57 in the extraordinarily expressive interpretation of S. Stančić. Rich in its invention and the luxuriant elan of its rhythm, this dashing work is of lasting value.«<sup>65</sup>

### *Non-Recapitulation*

After this survey of the reviews of concerts where Stančić interpreted Dora's works, we move to another kind of source. In Stančić's legacy, the autograph of her Piano Sonata in A-flat major, Op. 57, is to be found.<sup>66</sup> (Figure 7) The title is in German (Sonate für Klavier Op. 57), and in the top right corner is a stamp »Academy of Music in Zagreb / Piano Department / S. Stančić Library«. Below the title, the following is written in pencil: »This is Dora Pejačević's original manuscript, with additional markings of fingerings and pedals by Svetislav Stančić, who performed this work. The manuscript differs from the also original one found in the Croatian Music Institute library under number [blank; referring to V/A-20] with some corrections being entered in this copy in the author's hand, some in the hand of the first performer, S. Stančić.«<sup>68</sup>

The score was previously housed in the Division for the History of Croatian Music of the Croatian Academy of Sciences and Arts, in the legacy of the pianist

<sup>64</sup> K. KOS: *ibid.*, 10 and 194.

<sup>65</sup> »Od izvedenih djela, koja predstavljaju neznatni dio bogate njezine [Dorine] glazbene ostavštine, najdublji dojam ostavila je Sonata za klavir op. 57 u vanredno izražajnoj interpretaciji S. Stančića. Bogato invencijom i bujnim elanom u ritmici ovo poletno djelo predstavlja trajnu vrijednost.« Cf. Lujo ŠAFRANEK-KAVIĆ: Iz glazbenog svijeta: opera i koncerti, *Obzor*, 64 (30 December 1923), 353, 3.

<sup>66</sup> In Dora Pejačević's legacy in the Croatian Music Institute, another autograph of this composition is kept under the signature V/A-20. Cf. K. KOS: *Dora Pejačević*, 201. Signature in the Library of the Academy of Music: NR 786.2.082.2 PEJ op. 57/rkp\*.

<sup>67</sup> »Muzička akademija u Zagrebu / Klavirski odjel / Knjižnica S. Stančić.«

<sup>68</sup> »Ovo je originalni rukopis Dore Pejačević, s dodatnim oznakama prstometa i pedala Svetislava Stančića, koji tu skladbu izveo. Rukopis se razlikuje od onoga, također originalnog, koji se nalazi u knjižnici HGZ pod brojem [prazno] utoliko, što su neke ispravke unesene u ovaj primjerak rukom autorice, dok neke rukom prvog izvođača S. Stančića.«



Jurica Murai (1927–1999). Murai was a private student of Stančić from 1935, and graduated from the Academy of Music in 1950 in his class. From 1951 he worked at the Academy of Music; first as Stančić's assistant, and in 1966 as a full professor.<sup>69</sup>

Ivana Klajzner writes about these scores: »During the processing, it was realised that the item call number Murai-N-6/005.1 was Dora Pejačević's original manuscript. Since the copy bears the stamp of the library of the Piano Department of the Academy of Music in Zagreb, we concluded that it was a copy owned by the Academy of Music, which Murai borrowed. In the last years of his life he was working on editing this work, but death prevented him from completing the task, so the copy remained among his belongings. The item was assigned a call number and included in the analytical inventory, but will nevertheless not remain in Murai's legacy but will be returned to the Library of the Academy of Music.«<sup>70</sup> The scores were returned to the Library of the Academy of Music in 2020.

In addition to this, the Library of the Academy of Music has three more manuscripts of Dora Pejačević's works: Sonata for Piano in B minor, Op. 36 (transcription);<sup>71</sup> Sonata for Violin and Piano in B minor (*Slavic*), Op. 43 (score in the transcription of Antun Dobronić, violin part is an autograph);<sup>72</sup> *Meditation* for Violin and Piano, Op. 51 (autograph; **Figure 8**).<sup>73</sup> Stančić Library does not have any printed editions of Dora's works. This refers to early prints published during her lifetime, such as the collection 6 *Clavier-Stücke* (Budapest: Harmonia, 1902), *Canzonetta* Op. 8 (Budapest: Harmonia, 1902), *Fantasiestücke* Op. 17 (Budapest: Harmonia, n. d.), *Maštanja* Op. 17 (Zagreb: Edition Čaklović, 1920), *Menuett* Op. 18 (Dres-

<sup>69</sup> K. KOS (ed.): *Muzička akademija u Zagrebu (1921–1981)*, 109 and 124.

<sup>70</sup> »Prilikom sređivanja uočeno je da je jedinica pod signaturom Murai-N-6/005.1 originalni rukopis Dore Pejačević. Budući da na primjerku stoji pečat knjižnice klavirskog odjela Muzičke akademije u Zagrebu, zaključili smo da se radi o primjerku koji je u vlasništvu Muzičke akademije, a koji je Murai posudio jer je zadnjih godina života radio na redigiranju tog djela, ali zbog smrti nije dovršio taj posao pa je tako primjerak ostao među njegovim stvarima. Jedinici je dodijeljena signatura i uvrštena je u analitički inventar, ali unatoč tome neće ostati u Murajevoj ostavštini nego će se vratiti knjižnici Muzičke akademije.« Cf. Ivana KLAJZNER: *Postupak sređivanja notne građe na Odsjeku za povijest hrvatske glazbe i Arhivu HAZU s posebnim osvrtom na postupak sređivanja ostavštine Jurice Muraja: završni rad*, Zagreb: Filozofski fakultet, 2015, 46–47. See also Vedrana JURČIĆ: *Murajeva ostavština u Odsjeku za povijest hrvatske glazbe Zavoda za povijest hrvatske književnosti, kazališta i glazbe Hrvatske akademije znanosti i umjetnosti*, in: Vjera Katalinić – Sanja Majer-Bobetko (eds.): *Muzikološka ostavština Jurice Muraja: zbornik radova s okruglog stola održanog u Zagrebu, 4. prosinca 2014*, Zagreb: Hrvatska akademija znanosti i umjetnosti – Odsjek za povijest hrvatske glazbe, 2016, 36–38. There are two editions of this sonata edited by Veljko Glodić, published in 1999 and 2006 respectively.

<sup>71</sup> In Dora Pejačević's legacy in the Croatian Music Institute autograph and copies of this composition are kept under the signature V/A-19. Cf. K. KOS: *Dora Pejačević*, 194. Signature in the Library of the Academy of Music: NR 786.2.082.2 PEJ op.36.

<sup>72</sup> In Dora Pejačević's legacy in the Croatian Music Institute an autograph of this composition is kept under the signature V/C-5. Cf. K. KOS: *ibid.*, 198. Signature in the Library of the Academy of Music: NR 787.1.082.2 PEJ sl.

<sup>73</sup> In Dora Pejačević's legacy in the Croatian Music Institute, another autograph of this composition is kept under the signature V/C-6. Cf. K. KOS: *ibid.*, 200. Signature in the Library of the Academy of Music: NR 787.1 PEJ m.

den: H. Bock, n. d.), *Blumenleben Op. 19* (Dresden: L. Hoffarth, n. d.), *Berceuse Op. 20* (Dresden: H. Bock, n. d.), *Romanze Op. 22* (Dresden: H. Bock, n. d.), *Erinnerung Op. 24* (Dresden: H. Bock, n. d.), *Quartett Op. 25* (Dresden: H. Bock, n. d.), *Sonate Op. 26* (Dresden: H. Bock, n. d.), *Walzer-Capricen Op. 28* (Budapest – Leipzig: Rózsavölgyi & Co, 1913), *Trio Op. 29* (Budapest – Leipzig: Rózsavölgyi & Co, 1913), *Élégie Op. 34* (Vienna: Edition Slave, 1919), *Zwei Intermezzi Op. 38* (Leipzig: Robert Forberg, 1922) or *Sonate Slave Op. 43* (Vienna: Edition Slave, 1919). Stančić played Dora's works from manuscripts (autographs or transcriptions), while he may have played *Rote Nelken* from Hoffarth's edition. This is supported by an entry in the inventory book of Stančić Library, where this edition is mentioned under number 1824, but it was not found during the revision in 2015.<sup>74</sup>

### *A Pause on the Dominant – Coda*

The artistic work of Dora Pejačević and Svetislav Stančić, accomplished while they were young, secured them a permanent place in the history of Croatian music. In September 1921, Dora married the Austrian officer Ottomar von Lumbe (1892–1978). The following year, she composed only one more work – her last – the String Quartet in C major, Op. 58. Her death on 5 March 1923 spelled the end for her creative path. For the next few years, Stančić successfully continued his concert career. However, on 25 February 1927, at the age of 32, he gave his last performance, in Zagreb.<sup>75</sup> After that, he devoted himself exclusively to piano teaching,<sup>76</sup> extinguishing any hope that he might perform any more of her works. The sources that tell of the intertwining of their artistic activities, mutual respect and subtle affinity are then the more precious. However, it should be borne in mind that these are mere fragments, and creating a more complete picture of their artistic connections and collaboration would require additional sources. Other sources, like correspondence, notes, other music materials or photographs, are not yet known – neither in her legacy nor in his.

<sup>74</sup> The inventory book of the Stančić Library (inventory of sheet music and gramophone records) was compiled by Jurica Murai. Cf. A. MEŽNARIĆ KARAFIN: *Zbirka Svetislava Stančića*, 141 and 145-146.

<sup>75</sup> Stančić gave his last concert in Belgrade on 26 March 1927, on the occasion of the hundredth anniversary of the death of Ludwig van Beethoven. In Stančić's legacy program of this concert is kept in: box 3, folder Programs 1926–1927.

<sup>76</sup> »I began my career as a pianist and composer. However, at the same time I was also engaged in teaching. And finally, I realized that doing the two was not working out and that one or the other would be harmed, whether piano performance, composition or teaching. In 1927, I stopped being both pianist and composer and devoted myself only to teaching. I think I did not make a mistake.« [»Ja sam počeo moju karijeru kao pijanist i kompozitor. Međutim, u isto vrijeme bavio sam se i pedagogijom. I konačno, uvidio sam da jedno i drugo ne ide i da bi bilo jedno ili drugo na štetu, bilo za pijanistiku, bilo za kompoziciju ili pedagogiju. Dvadesetisedme sam prekinuo kao pijanist i kompozitor i posvetio sam se samo pedagogiji. Ja mislim da nisam krivo učinio.«] Cf. Lj. GAŠPAROVIĆ (ed.): *Svetislav Stančić*, 3.

During the composer's lifetime and immediately after her death, Stančić was the most prominent domestic pianist to interpret her works. He certainly contributed to her developing reputation on the local music scene. He performed Dora Pejačević's compositions more than those of any other domestic composer.<sup>77</sup> Although there are seemingly few works, only five (four of which he premiered), represented in them are the genres of piano (*Red Carnations*, no. 6, Op. 19; Piano Sonata in A-flat major, Op. 57), chamber (Sonata for Violin and Piano in B minor, Op. 43; Piano Quintet in B minor, Op. 40) and orchestral music (Piano Concerto in G minor, Op. 33). He chose larger works (conditionally more demanding, in order to demonstrate his pianistic skills), selecting piano miniatures – which make up the bulk of her piano oeuvre – only once. Of the four concerts in which Stančić performed, Dora attended two – the *Symphony Concert of Young Croatian Composers* on 5 February 1916 and her own *Composer's Evening* on 4 April 1918. At Stančić's *Piano Evening* on 16 May 1917, only her *Red Carnations* was performed, while the *XII Intimate Music Evening* on 21 December 1923 was organized after her death. All concerts took place in Zagreb – the first at the Croatian National Theatre, and the remaining three at the Croatian Music Institute.

After Svetislav Stančić, the music of Dora Pejačević continued to be performed by his students, including (in alphabetical order): Ranko Filjak (1927–1983), Pavica Gvozdić (1937–2023), Vladimir Krpan (1938), Melita Lorković (1907–1987), Sretna Meštrović (1939), Jurica Murai, and Stjepan Radić (1928–2010). Among their students, those who had a special affinity for Dora's works included Ida Gamulin (1957; student of Jurica Murai), Ljubomir Gašparović (1951; student of Ivo Maček), Veljko Glodić (1958; student of Jurica Murai), and Ksenija Kos (1937–2017; student of Ladislav Šaban). They were succeeded by newer generations, such as Martina Filjak (1978; student of Vladimir Krpan), and most recently, Mia Pečnik (2000; student of Ivanka Kordić, who was a student of Ivo Maček). These distinguished musicians ensure that Dora Pejačević will have a permanent place in the repertoire of the Zagreb piano school, continuing the tradition initiated by Svetislav Stančić.

(Translated by Graham McMaster)

<sup>77</sup> Along with Dora Pejačević, the Croatian composers whose works he played include (in alphabetical order): Franjo Dugan Sr. (*Organ Toccata* – Stančić's arrangement), Oskar Jozefović (*Sonatina* – premiered), Fran Lhotka (*Three Pieces for Piano*, Op. 18), Ferdo Livadić (*Notturmo*; *Two Scherzos*), Fortunat Pintarić (; *Six Pastorelas*; *Sonatina*; *Two fantasias secundum stylum recentissimum*), Dragan Plamenac (*Gavotta*), Božidar Širola (*Prizori iz marijonetske igre* – premiered; *Tri karakteristične iz Šume Striborove* – Stančić's arrangement), Josip Štolcer Slavenski (Piano Sonata no. 4 – premiered) and Marko Tajčević (*Seven Balkan Dances* – premiered). Here we must not leave out Stančić's piano compositions that he interpreted himself (Piano Sonata in E-flat major; *Prelude in B minor*; *Three Piano Pieces*; *Variations*) and the orchestral ones he conducted (*Coronation Prelude*; *Croatian Rhapsody*; *Overture for Large Orchestra*; *Symphonic Scherzo*). Cf. Ž. DOLIĆ: *Reproduktivna djelatnost pijanista Svetislava Stančića u ogledalu kritike*, 14 and 77-78; ID.: *Repertoar pijanističkih nastupa Svetislava Stančića*, 79-80 and 83-97.

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19. VII. 1915

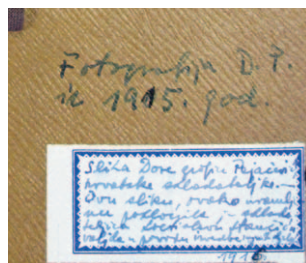
O. S. Drogi gosp. Stanić!  
 Možete li mi poslati poštne  
 u 5 sati R namre doći  
 grofica Pejačević bi vas rado  
 čula svirati! – Ako niste  
 sada kod kuće, molim,  
 telefonirajte, jel ćete doći!  
 Lijepo Vas pozdravlja  
 O. Schulz

Figure 1: Message from Dora's friend Olga Schulz-Granitz, addressed to Svetislav Stanić on 19 July 1915. Library of the Academy of Music, Zagreb, Svetislav Stanić Personal Collection, out of a box.

STANIĆ / PEJAČEVIĆ

Š. Schulz bio je oženio frakcijski  
 i tako dobio do savlas-  
 nistra "Agramer Tagblatt".  
 Stanić u doba Stanića u  
 Trešnjevskoj ulici i košta se  
 u prvoj ulici kuglanja.  
 20-godišnjak, Stanić se neposredno  
 zaput i odseli u ilirskom,  
 u doba poslije u doba i te  
 poslije.

Figure 2: Note Stanić / Pejačević by Ladislav Šaban. Croatian Academy of Sciences and Arts, Division for the History of Croatian Music, Zagreb, Ladislav Šaban Legacy, box 245.



Figures 3a and 3b: Framed photograph of Dora Pejačević. The note on the back is by Ladislav Šaban. Library of the Academy of Music, Zagreb, Svetislav Stančić Personal Collection, box 9.

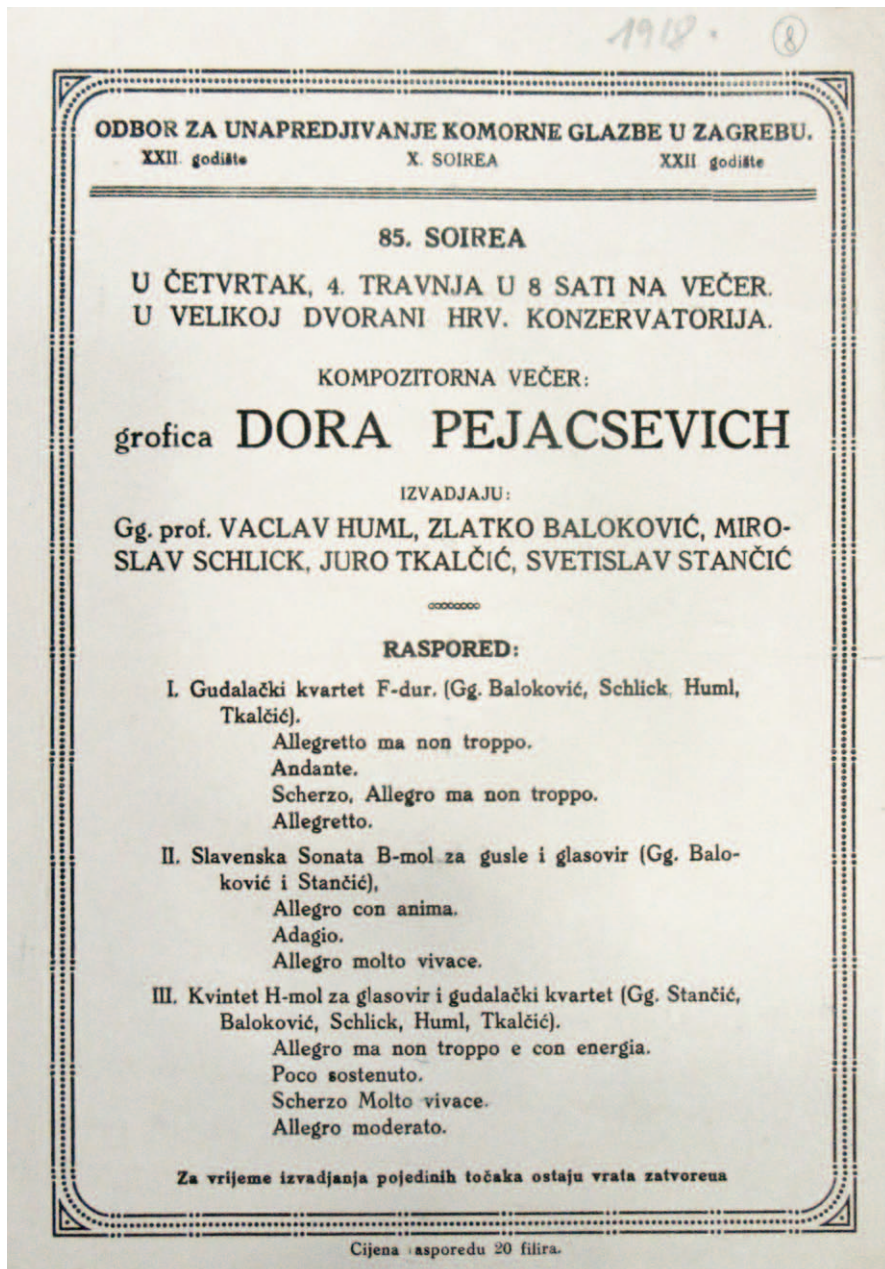


Figure 4: Program of the *Composer's Evening* concert featuring works by Dora Pejačević held at the Croatian Music Institute on 4 April 1918. Library of the Academy of Music, Zagreb, Svetislav Stančić Personal Collection, box 2, folder Programs 1911–1919.





Figure 5: Ernest Schulz: Kompozicijska večer Dore Pejacsevich, *Jutarnji list*, 5 (7 April 1918) 2182, 6. Library of the Academy of Music, Zagreb, Svetislav Stančić Personal Collection, box 1, folder Reviews 1913–1919.



Figure 6: Poster for the *XII Intimate Music Evening* concert held at the Croatian Music Institute on 21 December 1923. Library of the Academy of Music, Zagreb, Svetislav Stančić Personal Collection, box 2, folder Posters 1917–1927.

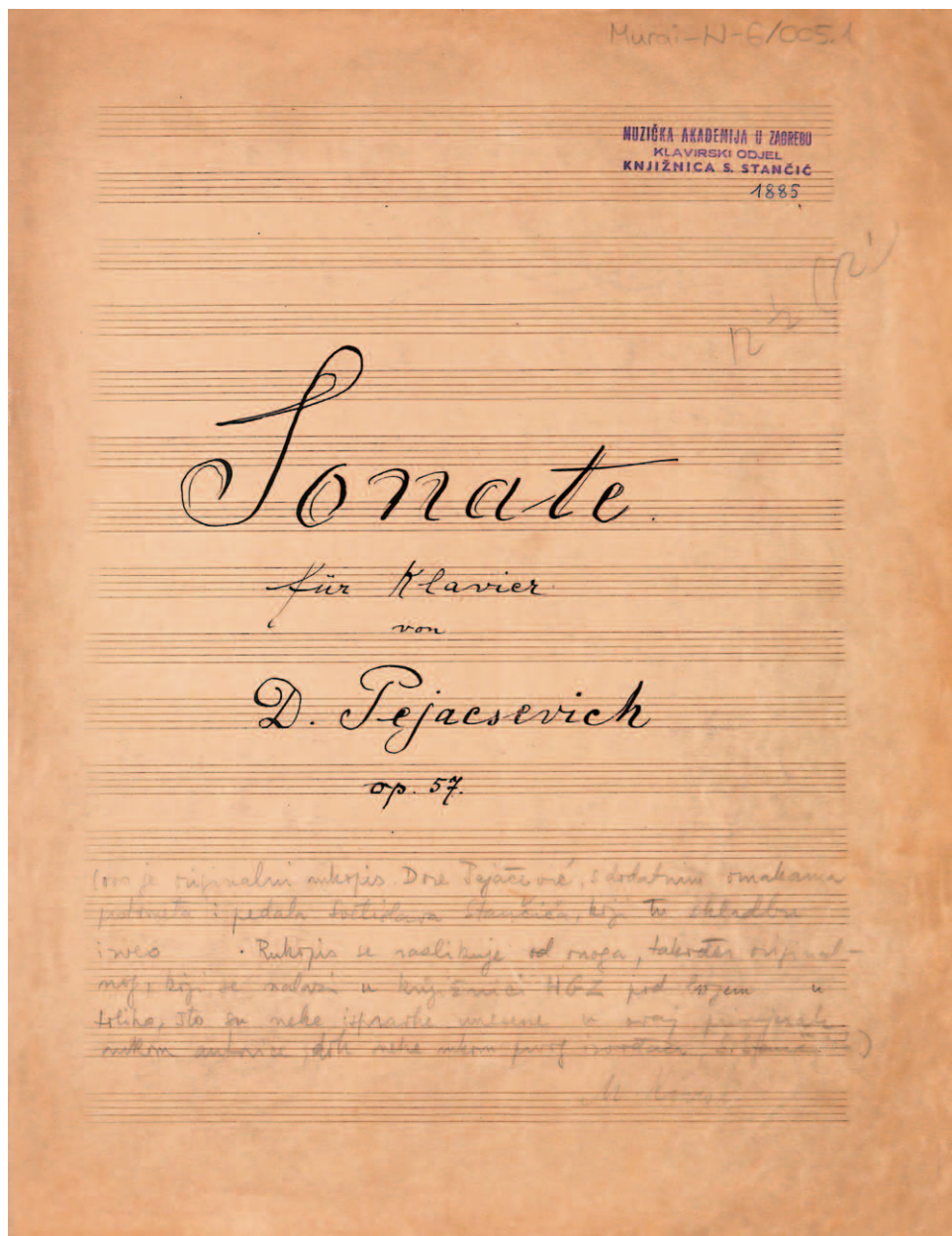


Figure 7: Autograph of Piano Sonata in A-flat major, Op. 57, by Dora Pejačević.  
Library of the Academy of Music, Zagreb, Svetislav Stančić Collection,  
NR 786.2.082.2 PEJ op. 57/rkp\*.



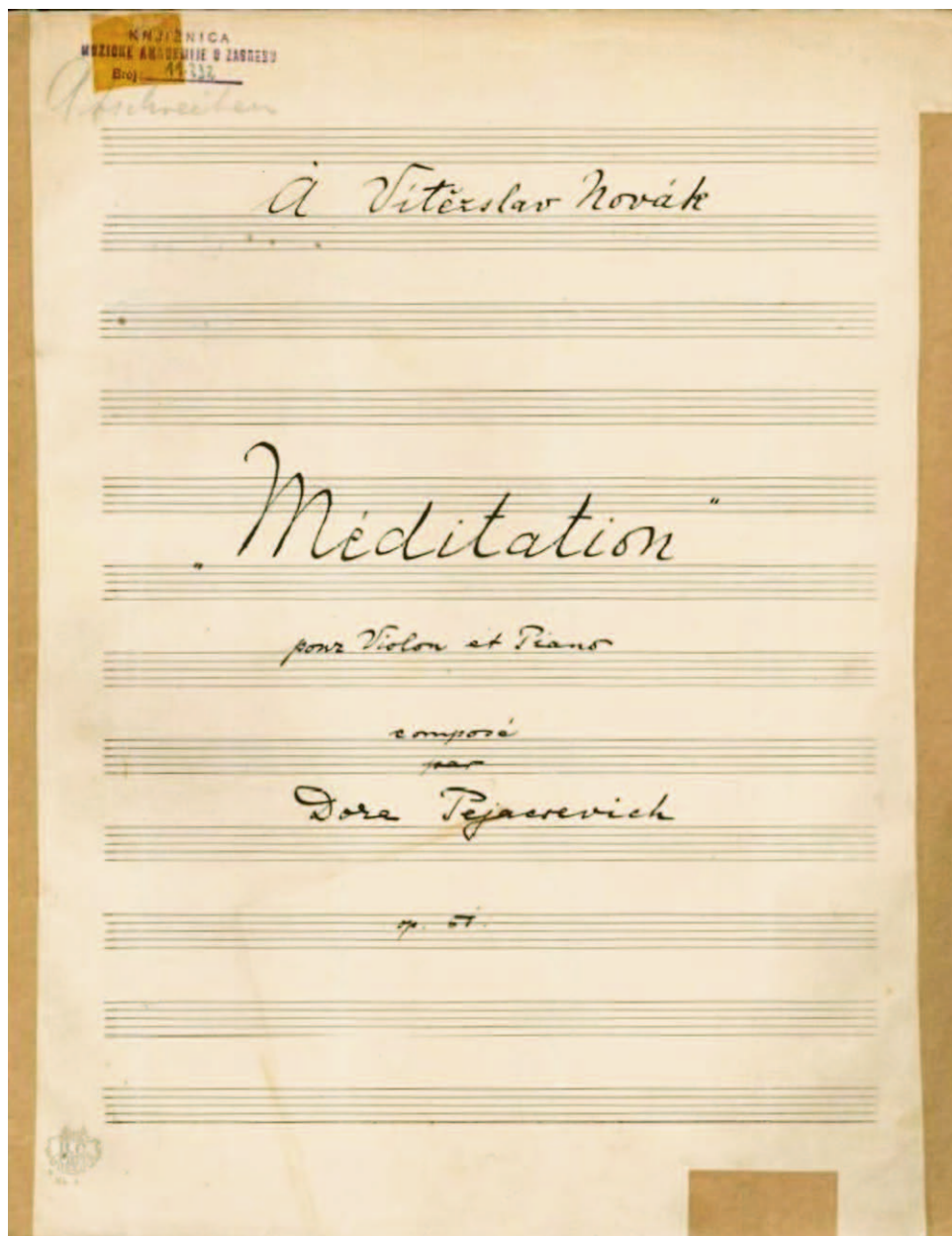


Figure 8: Autograph of *Meditation* for Violin and Piano, Op. 51, by Dora Pejačević.  
Library of the Academy of Music, Zagreb, Svetislav Stančić Collection,  
NR 787.1 PEJ m.

*Sažetak***UMJETNIČKE VEZE DORE PEJAČEVIĆ I SVETISLAVA STANČIĆA  
KROZ PRIZMU NJEGOVE OSTAVŠTINE U KNJIŽNICI  
MUZIČKE AKADEMIJE U ZAGREBU**

Podjednako kao što su zanimljivi životi i djela istaknutih osoba iz povijesti hrvatske glazbe (ne umanjujući pritom doprinose i onih uvjetno rečeno »manjih«), zanimljivi su i odnosi između tih osoba, kao i krug ljudi oko njih. Takvo što, s jedne strane, svjedoči o njihovom umrežavanju, međusobnim utjecajima te ispreplitanju životnih i umjetničkih putova. S druge strane, pruža širu sliku kako o samim osobama tako i o glazbenoj kulturi i vremenu u kojemu su živjele i djelovale. Cilj je ovog rada osvijetliti dosad nepoznate umjetničke veze između Dore Pejačević i Svetislava Stančića, dvoje znamenitih hrvatskih glazbenika i suvremenika, kroz prizmu njegove ostavštine u Knjižnici Muzičke akademije u Zagrebu. Za tu su temu zanimljive kutije 1 i 2, u kojima se čuvaju koncertni plakati, programi i kritike Stančićevih izvedbi Dorinih djela. U kutiji 9 nalazi se jedan osobni predmet – skladateljičina fotografija koju mu je darovala. Uz to, o njihovoj suradnji svjedoči skladateljičin autograf te poruka njezine prijateljice Olge Schulz, pohranjeni u Knjižnici S. Stančić Klavirskog odjela. Još jedan važan izvor koji rasvjetljava njihov odnos postoji i izvan ostavštine – snimka razgovora emitirana u ciklusu *Tragom glazbe* na Trećem programu Hrvatskoga radija.