

ECHOES OF THE LIFE OF DORA PEJAČEVIĆ'S MUSIC ON CROATIAN RADIO

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Abstract

Radio Zagreb, today Croatian Radio (HR), began broadcasting on 15 May 1926, three years after the death of Dora Pejačević (Budapest, 10 September 1885 – Munich, 5 March 1923). Apart from two of the 24 opuses printed during her lifetime and one manuscript, her scores were not available in Croatia until 1972, when her legacy was deposited in the Croatian Music Institute. This article will first present an overview of the printed scores of the composer's works available in Croatia, whose availability is one of the conditions for their public performances. Afterwards, HR documentary audio recordings of selected concerts and recordings made in HR studios will be presented. HR sends the best documentary and studio recordings for international exchange through the European Broadcasting

Union (EBU), where they become available to all its members. Since HR rarely publishes its recordings as compact disc editions, but distributes them through the EBU network, and at the same time broadcasts Croatian and foreign discography editions, we will present them as well, and finally give an overview of the broadcasting of Pejačević's works on HR's channels from 2012 to 2023.

Keywords: Dora Pejačević; published scores; audio recordings; discography releases; broadcasting; Croatian Radio; Euroclassic Notturmo

Ključne riječi: Dora Pejačević; notna izdanja; snimke; diskografska izdanja; emitiranje; HR; Euroclassic Notturmo

Radio Zagreb, the oldest component of today's Croatian Radio and Television (HRT, ex Radio and Television Zagreb, RTZ),¹ began broadcasting on 15 May 1926, three years after the death of Dora Pejačević (Munich, 5 March 1923).² Since the first days of broadcasting, music made up the largest part of HR's programme content. Until after the Second World War, music was mostly performed live from the Radio Zagreb studio, where until 1934 the performances were not recorded.³ Only a small part of the programme was performed from gramophone records available on the market.⁴

HR recordings do not belong to that category – they are exclusively created for the needs of the HR channels and (unfortunately) are not available on the market, but only to the listeners of the HR channels and, through its mediation, to the members of the European Broadcasting Union (EBU). Since 1998, HR broadcasts the EBU night programme *Notturmo* which is listened to by more than a million listeners every night.⁵ According to the latest data we have, between 37,000 and 237,000 listeners listen to broadcasts on the HR channels. The Third Channel of Croatian Radio (HR3), which is specialized in art music, is listened to by 18,000 listeners every day.⁶ From that perspective, the music broadcasts on the HR

¹ For more on Croatian Radio and Television (HRT), see: ***: The Evolution of Croatian Radio and Television, HRT, web page, <<https://o-nama.hrt.hr/hrt/o-hrt-2-1057>> (Accessed 23 September 2024). On Dora Pejačević's (and other Croatian composers) music performed by Croatian Radio ensembles on public concerts between 1926 and 2010 see: Tatjana ČUNKO: *Hrvatska glazba i Hrvatski radio* [Croatian Music and Croatian Radio], Zagreb: Hrvatski radio – Treći program, 2012; Tatjana ČUNKO: Croatian Music and Croatian Radio, *Arti Musices*, 43 (2012) 2, 269-275; Tatjana ČUNKO: *Art Music and Croatian Radio*, Chișnău: Eliva Press, 2022.

² For more on Dora Pejačević's life and work see Koraljka KOS: Pejačević [Pejacsevich], Dora, *Grove Music Online*, <<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044994>> (Accessed 23 September 2024) and Koraljka KOS: Dora Pejačević, Zagreb: Croatian Music Information Centre, 2008.

³ That year, the Zagreb office of the Philips company lent the radio station a machine for recording wax-discs, however, the Radio station did not buy it, but used it only occasionally in exchange for a fee. See T. ČUNKO: *Hrvatska glazba i Hrvatski radio*, 22.

⁴ The recently completed project of the Institute of Ethnology and Folklore Research, »The Record Industry in Croatia from 1927 to the End of the 1950s« did not find a single work by Dora Pejačević recorded in that period. See Croatian e-discography, database (The Record Industry in Croatia from 1927 to the End 1950s, project), <<https://www.ief.hr/en/research/projects/project-diskograf/croatian-e-discography/>> (Accessed 9 April 2024).

⁵ EBU's title of that programme is *Notturmo*, while on HR3 channel it is called *Euroclassic Notturmo*. Cf. ***: *Notturmo*, The European Broadcasting Union, web page, <<https://www.ebu.ch/music/notturmo>> (Accessed 26 February 2024), and about that programme on HR3 see: ***: *Euroclassic Notturmo*, HRT Hrvatski radio, web page, <<https://radio.hrt.hr/slusaonica/euroclassic-notturmo>> (Accessed 29 February 2023).

⁶ Cf. Tatjana ČUNKO: Kako učiniti muzikologiju dostupnijom uz pomoć radija? [How Can Musicology Be Made More Accessible With the Help of Radio?], *Arti musices*, 52 (2021) 1, 101; Tatjana ČUNKO: How to Make Musicology More »Visible« With the Help of Radio, in: Jelka Vukobratović – Dalibor Davidović (eds.): *Musicology and Its Future in Times of Crises*, Zagreb: University of Zagreb – Academy of Music, Department of Musicology, 2022, 186.

channels have many more listeners than there are CD buyers in Croatia,⁷ and this is the main advantage of otherwise unavailable HR recordings.

Chart 1 shows the process which will be presented in detail in the article. The condition without which the public performance of a work is impossible is the availability of the manuscript or printed score. Once a concert has been selected for its interesting programme or attractive performer(s), the outside broadcast vehicle comes to the concert hall and an on-site editor, producer and sound engineer edit the sound recording of the concert for live broadcast, creating a documentary sound recording. In the event of a deferred broadcast, and before being sent to the phono archive, the documentary sound recordings are edited in the radio station's post-production studio. When the concert programme contains Croatian music or is performed by Croatian musicians, the editors invite the performer(s) to record the music in studio conditions (under the control of the editor, producer and sound engineer). Edited documentary and studio audio recordings are stored in the phono archive ready for broadcast.



Chart 1: The process from printed or manuscript scores to broadcasting

The oldest preserved recording of a work by Dora Pejačević in the HR phono archive dates from 1962.⁸ Since then, HR has recorded 231 sound recordings of her opuses, in whole or in part. Thanks to the fact that after the digitalisation of recordings, programmes were broadcast through the NETIA system,⁹ the broadcast plan

⁷ This hypothesis is proved by the latest published »Research on music listening habits in Croatia in 2023« conducted by the Croatian Discography Association in cooperation with of the Hendl agency and with the support of the Croatian Association of Employers according to which more than 79% respondents listen to music on the radio while only 36% listen to music from physical media (records, cassettes, CDs, DVDs). See Croatian Discography Association – Hendl Agency – Croatian Association of Employers: Istraživanje o navikama slušanja glazbe u Hrvatskoj 2023 [Research on music listening habits in Croatia in 2023], <<https://hdu.hr/publikacije/Istraživanje%20o%20navikama%20slusanja%20glazbe%202023.pdf>> (Accessed 29 February 2024).

⁸ Colleagues from the Archives and Programme Materials Department of HRT helped me in searching the digital repository in the phono archive of HR and sheet music archive of HRT: Željko Radišić, Head of the Phonography Department and archivist editors Martina Prebil and Vladimira Glasnović as well as Mario Koić, Head of the Department for sheet music, photos, multimedia and other materials and specialist archivist Marija Sardelić Spevec. Sanja Utješinović from the Legal and Personnel Affairs Working Unit of HRT helped me regarding access to data on broadcasting.

⁹ As explained to me by Mr. Antun Tomičić, Head of the Radio Broadcasting Department of HRT, it is a French-made recording, editing, storage and broadcasting digital system that HR has been using since 2000.

of each recording is automatically recorded in the MediARC database.¹⁰ As this database contains data on all documentary, studio, and discography recordings in the HR phono archive and the broadcast plans of the studio and discography recordings, it was the basic source of data for all aspects of this research. Unfortunately, data on broadcasts through the NETIA system are available in MediARC only since 2012, and only for broadcasts that were not previously recorded. The data for the recorded broadcasts was obtained by physically reviewing the editorial reports on each individual broadcast in the last twelve years.

The manner and dynamics of the creation of recordings reflect the context in which they were created. In this article, the socio-political context will not be discussed, rather those aspects that influenced their creation in the technical and artistic sense will be presented. For example, radio in Croatia in the 20th century went through three technological transformations: until the end of the 1970s, single-channel (mono) recordings were recorded, then two-channel (stereo) recordings, and since the beginning of the 21st century, HR began to use digital technology and both mono and stereo recordings were digitalised. This process, at least as far as the studio production of HR is concerned, influenced the production of new recordings of the same works with the new technology. For this reason, as well as the desire to perpetuate the interpretations of new performers, the number of recordings far exceeds the number of preserved works. Since scores and parts are necessary for the performance and recording of a piece of music, the availability of Dora Pejačević's scores, primarily printed sheet music editions in Croatia was considered,¹¹ although we are aware that manuscript copies of her works were also sometimes available to some artists. Then the presence of her works on concert programmes recorded by the HR, primarily in Zagreb, will be shown. Next, all the recordings of Dora Pejačević's opuses produced by various record companies, Croatian and foreign, that exist in the phono archive of the HR and which are also broadcast on its channels, will be presented, in order to compare the role of other productions in relation to the HR in promoting Dora Pejačević.¹²

Finally, based on the data available, the number of recordings of her works actually broadcast on HR channels will be presented, as the ultimate goal of their creation, as well as of this research.¹³

¹⁰ MediARC is a digital repository, which is added to by HR phono archive employees, and is used by HR music content editors.

¹¹ For this purpose, the catalogues of the National and University Library, the Zagreb City Libraries, the Library of the Academy of Music in Zagreb and the sheet music archive of HRT were reviewed.

¹² The sources for this data were the aforementioned systems NETIA, MediARC, and broadcast reports of music editors of HR.

¹³ It may seem like a trivial and easy task, but it involved opening and reading thousands of documents – the digitalised programme's Excel sheet for each day (365/364) for each year (12) and each aforementioned source.

All data on printed sheet music and their publishers, documentary and studio recordings (with associated data on performers, sound engineers, producers and editors), domestic and foreign discographies (with data on performers, sound engineers, producers and publishing houses) and broadcasting of each individual recording (from 2012 to 2023) were included in a table, which due to its comprehensiveness (110 pages) exceeds the given scope of this article, and therefore could not be presented.

Manuscripts and sheet music editions of Dora Pejačević's works and their influence on the creation of HR recordings

Dora Pejačević's legacy as a composer includes 58 works, four of which have been lost. Preserved manuscripts, transcripts, and printed compositions from the legacy are today housed in the Croatian Music Institute (HGZ). Pejačević's husband Ottomar von Lumbe (1892–1978) decided to entrust the composer's legacy to the HGZ in 1972.¹⁴

According to the recordings preserved in the HR phono archive, the old foreign editions of her works, printed between 1902 and 1922, were not available in Croatia, except for the only Croatian edition, *Sechs Phantasiestücke* for piano, Op. 17, published under the title *Maštanja* [Fantasies]. Dora Pejačević gave some manuscript copies of her works to individual Croatian performers and ensembles. This is proven by the recording of the never published *Verwandlung* for voice, violin, and organ, Op. 37a, which would not have been possible to record in 1971 without an existing copy, probably from someone's private archive. Or, as the composer's husband Ottomar von Lumbe testifies in his correspondence with pianist and musicologist Ladislav Šaban (the »keeper of the HGZ archives«),¹⁵ the manuscript copies of scores and parts of her orchestral works could have been borrowed from the Lumbe family.¹⁶

¹⁴ Nada BEZIĆ: Život ostavštine Dore Pejačević [The Life of Dora Pejačević's Legacy], in: Silvija Lučevnjak (ed.): *Izazovi baštine Dore Pejačević* [Challenges of Dora Pejačević's Legacy], Našice: Zavičajni muzej Našice – Osnovna glazbena škola Kontesa Dora, 2022, 11.

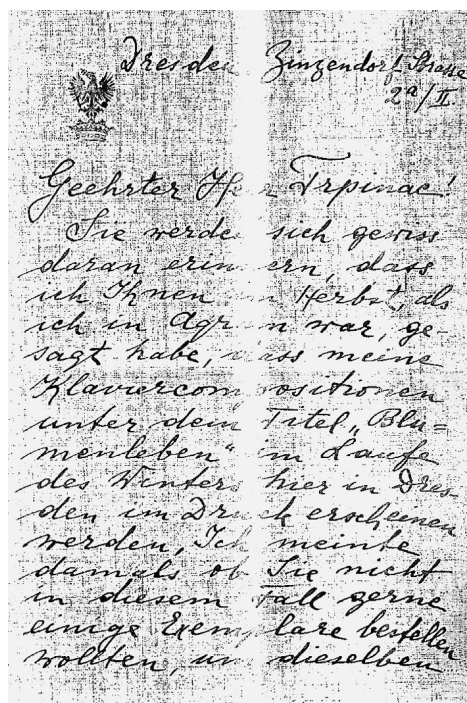
¹⁵ *Ibid.*

¹⁶ Cf. N. BEZIĆ: Život ostavštine Dore Pejačević, 11–12. It was probably transcripts of the scores and parts of the Piano Concerto, Op. 33 which was borrowed by Radio-television Zagreb in 1970 or earlier for the preparation of the public performances of the Concerto held on 3 February 1971 in Zagreb and recorded in a studio in the same year, and *Phantasie concertante* for piano and orchestra, Op. 48, performed on 13 October 1971 in Zagreb, of which only a studio recording made in the same year exists. Cf. T. ČUNKO: *Hrvatska glazba i Hrvatski radio*, 441.

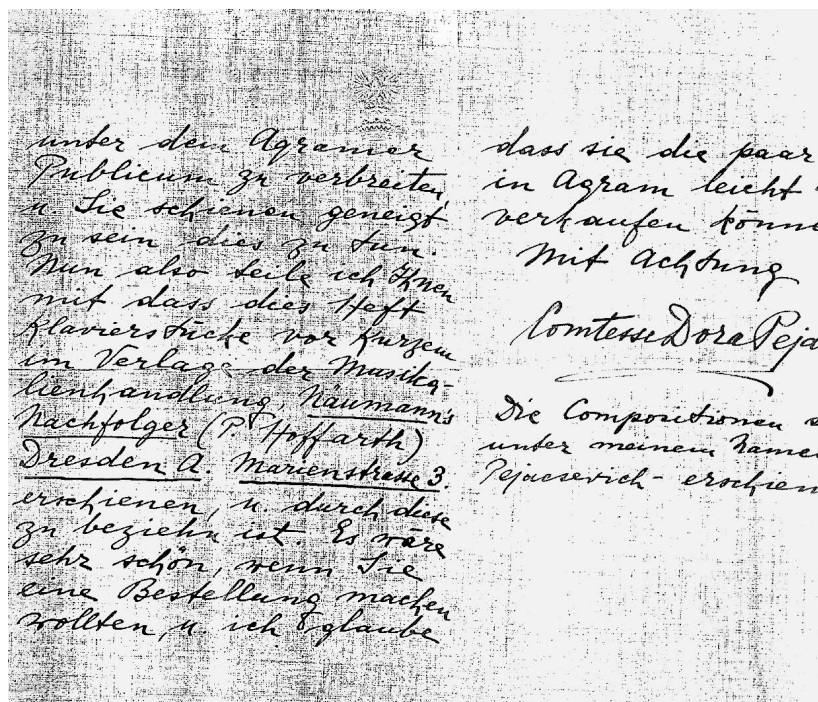
The Croatian musicologist Koraljka Kos was the first to publish information about music editions printed during the composer's lifetime in the monograph *Dora Pejačević*.¹⁷ The first printed composition of Dora Pejačević – *Canzonetta* in D major for violin and piano, Op. 8 – was published in 1902 by edition Harmonia in Budapest. The only opus printed in Croatia during the composer's lifetime was *Maštanja* [Fantasies] for Piano, Op. 17 in the Zagreb edition Čaklović (1920), and the last printed opus is *Zwei Intermezzi* for piano, Op. 38 in the edition Forberg from Leipzig (1922).

According to the preserved recordings, we can conclude that the edition of 6 *Clavier-Stücke von C^{esse} Dora Pejacevich* by the Budapest publisher Harmonia was available in Croatia, at least to the Croatian pianist Vera Bogdanov who made studio recordings of the piano miniatures published in that edition (*Gondellied*, Op. 4, *Chanson sans paroles*, Op. 5, *Papillon*, Op. 6 and *Impromptu*, Op. 9a) in 1970 and 1971.

We also know that the composer herself made sure that scores printed abroad reached Zagreb. This is evidenced by her letter to Gjuro Trpinac, who was the owner of the bookstore at Ilica 6 in Zagreb.



¹⁷ Koraljka KOS: *Dora Pejačević*, Zagreb: Jugoslavenska akademija znanosti i umjetnosti i Muzikološki zavod Muzičke akademije, 1982, 188-201.



unter dem Agramer
Publicum zu verbreiten,
„ Sie scheinen geneigt
zu sein dies zu tun.
Nun also teile ich Ihnen
mit dass dies Heft
klavierstücke vor kurzem
im Verlage der Musik-
lienhandlung, Naumann's
Nachfolger (P. Hoffarth)
Dresden A. Marienstrasse 3.
erschienen, „ durch diese
zu beziehen ist. Es wäre
sehr schön, wenn Sie
eine Bestellung machen
wollten, „ ich glaube
dass sie die paar
in Agram leicht
verkaufen könne
Mit Achtung
Comtesse Dora Pejačević
Die Compositionen „
unter meinem Namen
Pejačević- erschienen

Figure 1a and 1b: Letter from Dora Pejačević to Gjuro Trpinac, in a private collection (with permission)¹⁸

According to the data in the chronological list of the works made by Koraljka Kos,¹⁹ a total of 24 opuses were published by 1922 – 13 piano, 8 chamber, and 3 vocal works. However, the first Croatian/Zagreb edition, *Maštanja*, Op. 17, in the series titled »Yugoslav piano music«, edited by Antun Dobronić, was the only edition widely available to Croatian artists. Namely, already before the composer's bequest to HGZ was due, Croatian pianist Petar Dumičić first recorded a part (1962), and then the entire cycle (1966), parts of which were also recorded by Croatian pianists Pavica Gvozdić (1970) and Vera Bogdanov (1971).

¹⁸ A photocopy of the letter was given to me by my colleague Vladmira Glasnović, one of the heirs of Gjuro Trpinac.

¹⁹ K. KOS: *Dora Pejačević*, 188-201.

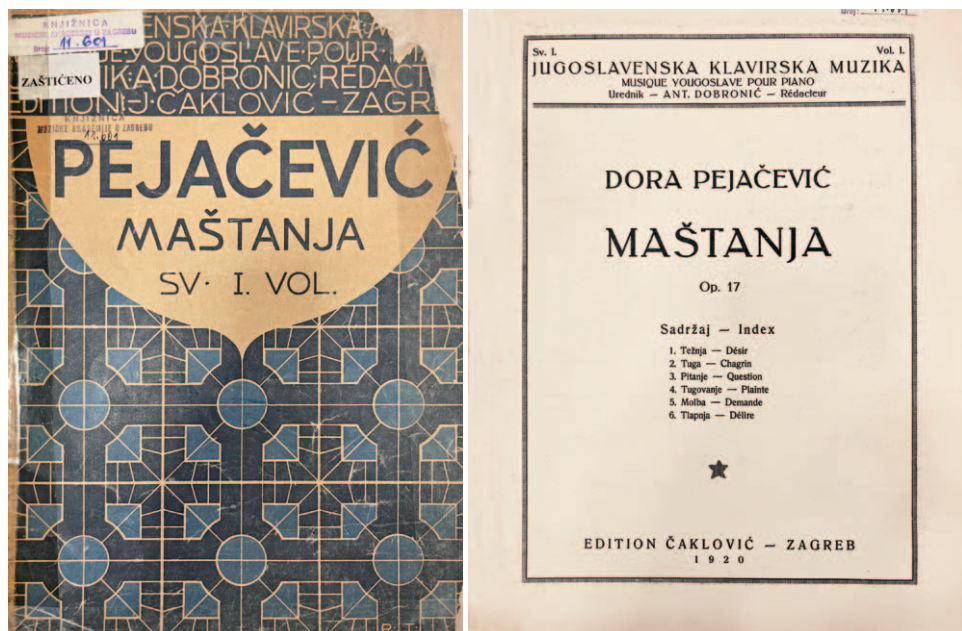


Figure 2a and 2b: Cover and title page of the Josip Čaklović's edition of Op. 17, Zagreb 1920, Library of the Academy of Music of the University of Zagreb.

The first modern Croatian edition, Sonata for Cello and Piano, Op. 35, was published in 1977 (55 years after the last old edition!) by the Musicological Institute of the Academy of Music. At that time, Šaban encouraged colleagues, performers, and musicologists to use and research the legacy, and edited several piano pieces himself that were published by HGZ in 1978 under the title *Dora Pejačević. Iz klavirske lirike* [Dora Pejačević. From Piano Lyrics].²⁰ Five years later (1982), the Musicological Institute of the Academy of Music published Šaban's arrangement for two pianos of the Piano Concerto. Along with the 100th anniversary of the composer's birth (1985), new editions followed. The Composers Society of Croatia (DSH)²¹ published two: *Solo pjesme* [Solo Songs]²² and *Pet minijatura za violinu i klavir* [Five Miniatures for Violin and Piano].²³ After that, editions appeared with a regular rhythm, and new publishers emerged: Music Play published only

²⁰ He chooses Opp. 24, 32/2, 38, 44, 45, 47 and 54.

²¹ At the time of publication this was the name of today's Croatian Composers' Society (HDS), and just one in a series of different names which the society had since its foundation in 1945. For further information, see: ***: Povijest HDS-a [History of HDS], Croatian Composers' Society (HDS), web page, <<http://www.hds.hr/o-nama/povijest-hds-a/>> (Accessed 24 September 2024).

²² Containing Opp. 11, 13, 16, 23, 27, 30, 37a, 39, 42, 46, 52, 54, 55 and 56.

²³ With Opp. 8, 18, 22, 34 and 51.

selected piano works (1992, 1995, 1996); the Croatian Musicological Society published the sonatas Op. 26 and 36 (1995, 2002); the Croatian Association of Orchestral and Chamber Artists published the Piano Trio, Op. 15 (1999); pianist Jakša Zlatar published the Piano Sonata, Op. 57 (1999); the Vatroslav Lisinski Concert Hall and Music Information Centre published a series of works (2001, 2005, 2007, 2008, 2009, 2010, 2013, 2015, 2018, 2021, 2023);²⁴ Editions Spiller published eight piano works (2006); the joint institutions of the city of Našice published arrangements of four opuses for tamburica orchestra (2010); the composer Tomislav Butorac published eight chamber opuses in Munich (2011, 2012, 2016); and Breitkopf & Härtel published *Gondellied*, Op. 4 (2018).

Since 1902, almost all works of Dora Pejačević have been published in one or more editions. Piano opuses, such as *Blumenleben*, Op. 19 (7 editions), *Gondellied*, Op. 6 and *Menuette*, Op. 7 (6 editions each), *Chanson sans paroles*, Op. 5 and *Sechs Phantasiestücke*, Op. 17 (5 editions each), were published most often, while other piano miniatures were published in at least three or four editions by different publishers. Only three works for violin and piano – *Canzonetta*, Op. 8, *Menuett*, Op. 18 and *Romanze*, Op. 22 – with 6 editions each come close to the piano opuses in terms of the number of editions and publishers.

The hypothesis presented in the introduction regarding the impact of the existence and availability of printed sheet music editions on the number of performances, and consequently on the number of recordings, will be demonstrated in the following sections. As an exception, this hypothesis does not apply to orchestral works that were performed exclusively from manuscript copies of scores and parts.²⁵

Concert performances of works by Dora Pejačević recorded on HR documentary recordings

The concert life of Dora Pejačević's works in Croatia followed the dynamics of the printing of sheet music editions and was divided by a large caesura into two parts – the first, which lasted from 24 January 1904 (when the Czech violinist Jaroslav Kocijan and pianist František Veselsky performed the *Canzonetta*, Op. 8, at the Croatian Music Institute) until 16 March 1930 (when an unnamed orchestra, probably a theatre one, conducted by Krešimir Baranović and with the participation of Croatian pianist Antonija Geiger-Eichhorn, performed the *Phantasie concertante* in

²⁴ Over the last 22 years, the Music Information Center (MIC) has published almost all of Dora Pejačević's works and made sure that they were published on sound recording carriers not only in Croatia but also abroad, produced by the companies Re Nova Classics and Classics Produktion Osnaabrück (CPO), which will be discussed later.

²⁵ Scores and parts of the Symphony and *Phantasie concertante* were published in 2009, the Overture in 2010, and the Piano Concerto in 2013.

the Croatian National Theatre). The continuation of concert performances of Dora Pejačević's works after the Second World War is partly evidenced by the documentary recordings of the then Radio Television Zagreb, from the already mentioned recordings of the Piano Concerto and the *Phantasie concertante* from 1971 to the concert held on the 100th anniversary of the composer's death in the Lisinski subotom [Lisinski on Saturdays] concert cycle at the Vatroslav Lisinski Concert Hall on 4 March 2023.

Documentary recordings of concerts have been created and kept since the founding of the Radio Zagreb phono archive in 1957. However, they are rarely broadcast in HR programmes because there is an unwritten rule that they may not be broadcast automatically (digitally), without the editor's supervision, that is, the broadcast of the documentary recordings must be pre-recorded. It is more common that they are broadcast partially and in special, thematic pre-recorded broadcasts, which are the rarest in the programme schedule.²⁶

As a reflection of concert life, mainly in Zagreb, the documentary audio recordings show which works of Dora Pejačević were included at what time in concert repertoire, and thus also in the HR's phono archive and programmes.

Only eight of the fourteen vocal works were documented on 25 recordings of concerts made between 1985 and 2023. The first vocal opus recorded was *Drei Gesänge*, Op. 53 interpreted by Croatian baritone Vladimir Ruždjak and pianist Jurica Murai, on 21 March 1977 in the HGZ. Other chamber vocal-instrumental works were performed in groups made of several opuses, or individual songs separate from the opuses. All four songs, Op. 30, were performed only once in Zagreb's Salon Očić, on 6 April 2014.

Vocal-orchestral works – *Verwandlung*, Op. 37b, *Liebeslied*, Op. 39 and *Zwei Schmetterlingslieder*, Op. 52 – were performed for the first time by Serbian alto Breda Kalef with the orchestra of the United Orchestral Artists of Osijek and Zagreb under the direction of Croatian Antun Petrušić at a concert held in Osijek, on the 100th anniversary of the composer's birth, on 8 September 1985. Each of Dora Pejačević's three vocal-orchestral works was recorded three times, while Opp. 16, 27, 37a, 46, 55a and b and 56 were never recorded at concerts.

Of the twenty-four preserved piano works, only eight works were documented on 19 recordings, at concerts held between 1982 and 2018. The most popular work among pianists is certainly *Blumenleben*, Op. 19, performed at 11 concerts. The oldest documentary recording of a piano piece is an *Intermezzo* from Op. 38, interpreted by Croatian pianist Stjepan Radić (4 June 1982 at the ITD Theatre in

²⁶ About the HR programme schedule see: T. ČUNKO: Kako učiniti muzikologiju dostupnijom uz pomoć radija, 105. The greatest value of these records is in documenting the event, the time of their creation and the style of interpretation, so they primarily serve as information for the editors. Very often they are valuable in cases where the broadcast aim is to document the changes in interpretations of vocal or instrumental soloists, orchestras or conductors during their careers.

Zagreb). Most of the piano compositions were recorded at the Evening of Dora Pejačević's Compositions organized on the occasion of the 75th anniversary of her death in the Vatroslav Lisinski Concert Hall in Zagreb, when Croatian pianist Ida Gamulin performed Opp. 4, 5, 6, 9a, 38 and the entire Op. 19. With that venture, this artist established herself as the main Croatian interpreter of the composer's piano miniatures. After fourteen-year-old Vesna Šepat performed the one-movement Sonata for piano, Op. 57, at the Darko Lukić Memorial in Osijek²⁷ (21 December 1986), young pianists began to perform individual movements from Op. 19 at various competitions such as the Radio Podium and the Dora Pejačević Piano Competition in Osijek.

Thirteen of the fourteen chamber works by Dora Pejačević (i.e. all except Op. 35) were recorded as many as 35 times at concerts held between 1994 and 2023. The most popular chamber work was the composer's first ever published work, *Canzonetta*, Op. 8 which had 11 performances, but other miniatures, published together as *Five Miniatures for Violin and Piano* in 1985 (*Menuett*, Op. 18, *Romanze*, Op. 22, *Elegie*, op. 34 and *Méditation*, Op. 51) were also often performed at concerts, especially by young artists. This again proves our hypothesis that earlier printed editions led to more concert performances and more sound recordings. At the same time, established artists began to include these miniatures in their recitals. Dora Pejačević's remaining chamber compositions, those of a cyclical character, gradually entered the concert repertoire too since 1994, when the *Slawische Sonate* for violin and piano, Op. 43, was recorded. Only in 2023 did the HR first record of the Trio in C major for violin, cello and piano, Op. 29. Of those chamber compositions, only Opp. 26 and 40 were recorded more than once.

The HR recorded two concertante and two orchestral works by Dora Pejačević as many as 23 times between 1971 and the end of 2023. Those recordings were mostly made at concerts marking her anniversaries – thus the first recording of the Piano Concerto, Op. 33 was made during the concert (3 February 1971) with which Radio-Television Zagreb marked the 55th anniversary of the first performance of the piece.²⁸ The Croatian conductor and composer Boris Papandopulo conducted and Pavica Gvozdić performed as a soloist. For the next 36 years, Gvozdić would remain almost the only interpreter of the composer's concertante compositions. Of the six existing documentary recordings of the Piano Concerto, she recorded four. At the concert given by the Zagreb Philharmonic conducted by Croatian conductor Nada Matošević on 9 November 2009, Pavica Gvozdić also played *Phantasie concertante*, Op. 48, which was recorded for the first time in her interpretation on

²⁷ The Darko Lukić Memorial is a biennial international meeting of young pianists in memory of one of the most outstanding Croatian pianist and piano pedagogue Darko Lukić (Osijek, 16 January 1922 – Zagreb, 23 September 1974).

²⁸ On 5 February 1916, at the National Theatre in Zagreb with Croatian pianist Svetislav Stančić as a soloist and Theatre orchestra conducted by Croatian Fridrik Rukavina.

15 February 2002 with the HRT Symphony Orchestra conducted by Croatian Mladen Tarbuk. Thus it turns out that Gvozdić recorded two of the seven existing documentary recordings of that piece. With the performance of the Piano Concerto at the summer festival Osor music evenings²⁹ on 19 June 2013, young Martina Filjak became the next main Croatian interpreter of Dora Pejačević's concertante pieces. Three years later, Filjak added *Phantasie concertante* to her repertoire, performing it on 2 November 2016, and giving a second performance on 4 March 2023, both times with the HRT Symphony Orchestra conducted by the Russian Stanislaw Kochanowski and by Frenchman Pascal Rophé respectively. The first performer of that piece had been the Croatian pianist Jurica Murai with the Zagreb Philharmonic, conducted by the Croatian Pavle Dešpalj (20 February 1982). The Symphony, Op. 41, was recorded six times, between 20 February 1982 (performed by the Zagreb Philharmonic Orchestra conducted by Pavle Dešpalj) and 26 January 2023 (performed by the HRT Symphony Orchestra under the direction of the Croatian Ivan Repušić). Overture, Op. 49, was documentary recorded only five times (conducted by Pavle Dešpalj 1982, the Slovenian Uroš Lajovic 1982, Antun Petrušić 1985, Mladen Tarbuk 2006, and Pascal Rophé 2023).

Studio audio recordings of works by Dora Pejačević

The two earliest studio audio recordings of works by Dora Pejačević preserved in the HR phono archive date from 1962 and 1966. In both cases the piano piece Op. 17 (published in Zagreb in 1920) interpreted by Petar Dumičić was recorded. The question to which we do not have an answer is whether Dumičić recorded those two opuses in a studio, or whether these recordings were actually documentary takes of his earlier concert performances converted into studio audio recordings for practical reasons described above. In 1970, Vera Bogdanov recorded opuses 4, 5, 6, 9a and 17. A year later, in 1971, Pavica Gvozdić recorded the Concerto and *Phantasie concertante* with the Radio Television Zagreb's Symphony Orchestra – the first work under the direction of Boris Papandopulo, as well as in a concert held that year, and the second under the direction of the Croatian Igor Gjadrov. In the same year, *Verwandlung*, Op. 37a was recorded. In total, 10 opuses were recorded in that decade and all of them were new except Op. 17. That pattern – studio recording of a work after the work has been recorded in concert – was to continue. There are only five additional studio audio recordings beyond the already mentioned documentary ones.

In the following decade, between 1972 and 1981, the repertoire of studio audio recordings of vocal works was enriched by four new opuses – *Erinnerung*, Op. 24,

²⁹ For more on the Festival see: ***: Osor Musical Evenings, web page, <<https://en.osorfestival.eu/o-festivalu/o-festivalu>> (Accessed 23 September 2024).

Vier Lieder, Op. 30, *Mädchengestalten*, Op. 42 and *Three Children's Songs*, Op. 56. Of the piano compositions, *Blumenleben*, Op. 19, *Capriccio*, Op. 47 and *Zwei Nocturnen*, Op. 50 were recorded. Seven chamber works were recorded for the first time: String Quartet in C major, Op. 50, Sonata for Cello and Piano, Op. 35, Trio in C major, Op. 29, *Elegie*, Op. 34 and *Méditation*, Op. 51, Quartet, Op. 25 and Quintet, Op. 40. And finally, in that decade, the first studio audio recording of the Symphony was made (with Radio Television Zagreb Symphony Orchestra and Czech conductor Josef Daniel). A total of 22 works were recorded, of which 15 had not been recorded before.

Between 1992 and 2001 44 studio audio recordings were made, of which 17 were new: from the vocal *Warum?*, Op. 13 and *Ave Maria*, Op. 16 arranged for voice and tamburica orchestra to the vocal-orchestral *Liebeslied*, Op. 39, *Verwandlung*, Op. 37b and *Zwei Schmetterlingslieder*, Op. 52 in the original version for voice and orchestra. Of the piano compositions, the new recordings were *Berceuse*, Op. 2, *Gondellied*, Op. 4, *Menuett*, Op. 7, *Chanson sans paroles*, Op. 10 and *Trauermarsch*, Op. 14, all in the interpretations of Ida Gamulin. The novelty is that these same recordings – as well as some chamber compositions – were published by the company Croatia Records. Four new chamber works were recorded during that period: *Trio*, Op. 15, *Canzonetta*, Op. 8, *Menuett*, Op. 18, *Elegie*, Op. 34, *Romanze*, Op. 22 and *Impromptu* for piano quartet, Op. 9b and Piano Quintet, Op. 40. All in all, there were 15 first recordings of which 11 were published on CDs. In addition to Croatia Records, HR's recordings were also published by the Croatian companies Bestmusic and Dinaton.

During the past twelve years (2012–2023), the HR made only eight studio audio recordings of Dora Pejačević's works, and only of previously recorded works of hers. It seems as if the HR production unit and programme management felt that there was no need for new recordings, despite the proven fact that HR had not yet recorded three vocal and three piano opuses. They also did not fully fulfil the obligation³⁰ or at least showed an interest in re-recording already recorded works in interpretations of a new generation of Croatian artists. However, new recordings were probably made during 2023 when the 100th anniversary of Dora Pejačević's death was marked which have not yet been edited and sent to the phono archive. Recordings published by record companies that began to be released in that period are no justification for such an attitude because HR (as all radio-stations in the world) has to pay fees (publishing, mechanical, performing ...) if it broadcasts these sound recordings and therefore cannot use them in international exchange through the EBU.

³⁰ According to the contract with the Government of the Republic of Croatia, the owner of HRT, which establishes the public mission and programme obligations of the HRT.

Record labels' sound recordings in the HR phono archive

Of the 50 audio editions of Dora Pejačević's compositions known to us, 35 were published by Croatian and 15 by foreign record companies. The first opus published by a record company was *Zwei Intermezzi*, Op. 38 on the album of pianist Stjepan Radić. The first foreign record release that we know of, a recording of the Piano Concerto, Op. 33,³¹ does not exist in the HR phono archive, as well as several other, more recent foreign editions and a few domestic ones. In short, of the known 50 releases, HR's phono archive has 35 (26 domestic and 9 foreign) available for broadcast.

The Music Information Center (MIC), in cooperation with Jugoton, and later with CPO, published 11 editions of all the works of Dora Pejačević, except for *Tri dječje pjesme* [Three Children's Songs], Op. 56, while Jugoton's legal successor, Croatia Records, actually published only 29 opuses on 12 editions, some of them even four times.

It is important to emphasize that HR, if it broadcasts music published by commercial record companies, must pay not only for the performance rights (which last for 50 years and which HR also pays for the recordings in its own production) but also the discography rights (which lasts as long as copyright).

Broadcast of recordings of Dora Pejačević's music on HR channels

And, finally, the answer to the most important question for this research – how many recorded opuses of Dora Pejačević are broadcast on HR programmes over the last twelve years? The broadcast data will be presented in four groups, formed by the record-keeping method of the broadcast: 1) recordings that are broadcast automatically via the NETIA system with short announcements, 2) recordings that are also broadcast automatically from the NETIA system without announcements, 3) recordings that are broadcast in programmes previously recorded in studio, which are therefore not recognized and evidenced by the NETIA system, 4) the *Notturmo* programme produced by the BBC, the content of which is also not recognisable by the NETIA system.

1) Thanks to the fact that after the digitalisation of recordings (within the mentioned third technological change in HR, which started at the end of the last century), programmes were broadcast with the help of the NETIA system, and the broadcast plan of each recording is automatically recorded in the MediARC database. As this database contains data on all of HR's studio sound recordings and commercial compact discs in HR's phono archive and their broadcasting plans, it

³¹ Played by Sigrid Trummer and the Nuremberg Symphony Orchestra on the 1999 edition of Re Nova Classics.

was our basic source of data for all aspects of this research, including for broadcasting. Unfortunately, in MediARC there is data on broadcasts via the NETIA system only from 2012³² and only for broadcasts that were not pre-recorded or received from the BBC. Nevertheless, on HR channels, especially on HR3, where Dora Pejačević's works are mostly broadcast, the majority of programmes are broadcast automatically, so we can consider these data reliable. The data was collected in such a way that for each recording, a list of broadcasts from 2012 to the end of 2023 was reviewed and entered into a table and organized listing works and artists.

Over the last twelve years fourteen works of vocal music were the least frequently broadcast works of Dora Pejačević on the HR channels (175 times). They were broadcast more from compact discs of foreign productions than from those of Croatian productions (91:84). The exception is *Drei Gesänge*, Op. 53, which were broadcast 35 times, of which 26 came from the HR recordings. While several opuses were broadcast relatively often – *Das Liebeslied*, Op. 39 (24 times), *Mädchen gestalten*, Op. 42 (20 times), *Vier Lieder*, Op. 30 and *Sieben Lieder*, Op. 23 (19 times each, but more often as individual songs than as a whole opus), and *Zwei Schmetterlingslieder*, Op. 52 (performed 18 times) – the broadcasting of other vocal opuses was very sporadic.

If we analyse the broadcasting of fourteen chamber opuses by Dora Pejačević (therefore the same number as vocal pieces), it is immediately noticeable that there are twice as many broadcasts of chamber works that of vocal works (400:175) and that domestic productions are more represented than foreign recordings (223:177). The least frequently broadcast chamber works in the past twelve years are the Sonata for Violin and Piano, Op. 26 and String Quartet in C major, Op. 58 (9 times), while the most performed chamber opuses were Sonata for cello and piano, Op. 35 (52 times)³³ and *Méditation*, Op. 51 (47 times). As a reminder, the Sonata for Cello and Piano is the first modern printed edition of a work by Dora Pejačević, which proves our hypothesis about the cause-and-effect between the appearance of sheet music editions and the appearance of sound recordings (and now also the number of broadcasts). The Piano Quintet, Op. 40 had slightly fewer appearances on the air (43 times).

Considering the number of piano opuses (24) and the number of recordings (16 documentary, 60 studio, 203 domestic discography and 60 foreign recordings), the number of broadcasts is relatively high (339), but not as high as could be

³² That year, the latest version of the NETIA system was installed, which is still used today. When switching from an older version of the system to a new one, broadcast data (if it existed in the older version) was not transferred to the new one.

³³ Of the 52 performances, 45 (!) were those of the internationally recognised young Croatian violoncellist Monika Leskovar with pianist Tatjana Kubala from the CD released by Re Nova Classics edition Frauentöne.

expected, compared to the chamber opuses. In addition, *Blumenleben*, Op. 19, stands far apart from other opuses for the piano with as many as 96 broadcasts, most of them from two CDs by Ida Gamulin. The first one, published in 1993, featured in the programme 39 times, and the second one, published in 1998, 18 times. The other 38 performances were studio recordings of the HR, mostly parts of the cycle, while the recording from a CPO production was broadcast only once. Two other opuses were broadcast very often – *Sechs Phantasiestücke*, Op. 17 (52 times from domestic discography) and *Zwei Intermezzi*, Op. 38 (36 times, all in interpretations by Ida Gamulin from two different CDs and documentary recordings).

Very interesting data is provided by the overview of broadcasts of orchestral recordings (which were broadcast 237 times in total). The Piano Concerto, Op. 33 alone was broadcast as many as 85 times over the past 12 years. At the same time, domestic production dominates (190:47), which corresponds to the number of HR recordings compared to foreign production (81:4). From domestic production, Pavica Gvozdić's recordings were broadcast 20 times, but the number of broadcast recordings with Martina Filjak as a soloist is fascinating (56!). By comparison, the foreign discography edition with Oliver Triendl was broadcast only four times. We have already explained the reasons for such a relationship: radio stations do not have to pay (all possible) rights for broadcasting their recordings, but they have to pay for broadcasting commercial ones. Thus, the total number of broadcasts of that great and important work by Dora Pejačević can perhaps be compared only with the total number of broadcasts of *Blumenleben*, Op. 19, but of course, not by the number of minutes on the air (because the Concerto is significantly longer work than Op. 19)! The Symphony, Op. 41 was broadcast 69 times,³⁴ *Phantasie concertante*, Op. 48, 30 times,³⁵ and the Overture, Op. 49 only 25 times.³⁶

From the above, it can be concluded that the HR's music editors strongly support Croatian artists and local production, which is in fact a statutory programming obligation of HRT as a national public service.

2) Dora Pejačević's short compositions broadcast without announcements in the breaks between shows, mostly on HR3 are considered in this group. As it happens, there are usually between five and nine such breaks during a day, and they are filled by the programme coordinator, last responsible person in the programme production chain before broadcast. Overly long pauses are not tolerated on the radio, so that is why the pauses between shows, which usually last from thirty seconds to five minutes, are mostly filled with instrumental pieces of a

³⁴ From the recording made under the direction of Mladen Tarbuk (2011) 30 times, 16 times under the conductorship of Ari Rasilainen in the CPO edition, and 11 times from the recording also made under the direction of Mladen Tarbuk (2003).

³⁵ Performed by Pavica Gvozdić (recorded in 1971) 16 times, performed by Volker Banfield from the CPO recording 23 times, and from several documentary recordings.

³⁶ Of which 21 times in domestic and 4 times in foreign production.

lyrical or meditative character, mostly by Croatian composers or performed by Croatian performers.³⁷ Since Dora Pejačević's works correspond to this description, between 2012 and 2023 they were broadcast 444 times for such purposes. The same works are mostly repeated: piano miniatures or movements from piano cycles (Opp. 2, 4, 5, 6, 7, 9a and parts of Op. 19, mostly in the interpretations of Ida Gamulin) and miniatures for violin and piano (Opp. 8, 18, 22, 34 and 51), initially in the interpretations of Josip Klima and Ranko Filjak and since 2016 more often in the interpretations of Anđelko Krpan and Nada Majnarić.

3) Over the same twelve-year period, pre-recorded broadcasts of works of Dora Pejačević were broadcast 175 times, mostly from studio recordings (89 times), and from foreign discography editions (37 times). As we pointed out in the chapter on documentary recordings, they are only broadcast in pre-recorded shows (33 times), to which we can also add live broadcasts, when documentary records were taken (10 times). Piano (66 times) and chamber compositions (57 times) are dominant in this category, followed by vocal (29 times) and orchestral works (14).

4) In addition to promoting the works of local composers, including Dora Pejačević, by broadcasting on HR's channels, HR's music editors also select recordings of works by Croatian composers and artists for international exchange via the EBU.

In particular, recordings are sent to the editors of the EBU night radio programme, *Notturmo*, which is edited and distributed by the BBC to countries that want it (and pay for the service). Dora Pejačević's works were broadcast on that programme in 2020 more than music by any other Croatian composer.³⁸ For the two previous years (2023 and 2022) data on the broadcasting of Dora Pejačević's works are available on the EBU website,³⁹ and data was extracted from the HRT archive for the period 2012–2021.

Over those twelve years, Dora Pejačević's works have been broadcast 226 times. From a total of 18 available opuses (send from HR to BBC), the producers of

³⁷ As Davor Živković, long-time HR programme coordinator, explained to me.

³⁸ Expressed in hours:minutes:seconds, works by Dora Pejačević were broadcast 06:25:04, while Franjo pl. Lučić 01:25:40, Boris Papandopulo 01:25:09, Blagoje Bersa 01:19:29, Leopold Ebner 01:09:10, Božidar Širola 01:03:48, Ivan pl. Zajc 00:49:16, Frano Parać 00:46:26, Vladimir Ruždjak 00:36:05, Fran Lhotka 00:35:01, Bruno Bjelinski 00:33:12, Krsto Odak 00:32:32, Marko Ruždjak 00:29:28, Luka Sorkočević 00:26:07, Srđan Dedić 00:26:01, Vatroslav Lisinski 00:20:45, Darko Petrinjak (arr.) 00:20:44, Ivo Parać 00:19:12, Mario Nardelli 00:18:58, Antun Sorkočević 00:15:53, Krešimir Baranović 00:15:05, Luigi Donora 00:14:46, Davorin Kempf 00:14:36, Ivan Lukačić 00:13:32, Igor Kuljerić/Ivana Bilić 00:13:12, Frano Matušić 00:12:24, Julije Skjavetić 00:10:58, Milko Kelemen 00:10:48, Jakov Gotovac 00:09:06, Pavle Dešpalj 00:07:35, Stanko Horvat 00:07:12, J. K. Wisner v. Morgenstern 00:05:47, Ivan Jarnović 00:04:54, Ferdo Livadić 00:04:05. Our thanks to Trpimir Matasović, the music editor of the Croatian night programme *Euroclassic Notturmo* in the HR Music Content editorial office, for kindly providing us with this information.

³⁹ See at the link: ***: Notturmo, The European Broadcasting Union, web page, <<https://www.ebu.ch/music/notturmo>> (Accessed 26 February 2024).

Notturmo most often chose the piano Opp. 4, 5, 6, 9a and the entire Op. 19 (performed by Ida Gamulin), vocal Op. 42 (performed by soprano Franziska Heinzen and pianist Benjamin Mead from a Swiss Radio recording, send to BBC by SRF) and 39 (performed by mezzo-soprano Katja Markotić, the HRT Symphony Orchestra and conductor Mladen Tarbuk); of the chamber works most often Op. 40 (performed by Ida Gamulin and the Zagreb Quartet) is broadcast, and from the orchestral compositions the Symphony (performed by the HRT Symphony Orchestra and conductor Mladen Tarbuk).

It is important to note that in addition to HR3, the programme is broadcast by 12 other European public radio stations, and to reiterate that more than a million listeners listen to it every night.⁴⁰ The only rule is that EBU and *Notturmo* never use commercial CDs.

Table 1: Total broadcast of Dora Pejačević's work on HR channels from the beginning of 2012 to the end of 2023

Broadcasts with short announcements (HR production)	1.151
Broadcasts without announcements (HR production)	444
Previously recorded programmes (HR production)	175
<i>Notturmo</i> (BBC production)	226
IN TOTAL	1.996

Conclusions about the echoes of the life of Dora Pejačević's music on Croatian Radio

The goal of this research was to demonstrate the cause-and-effect relationship between the availability of sheet music (handwritten and printed) and the presence of Dora Pejačević's works on concert stages; the connection between concert performances and documentary recordings; the relationship between documentary and studio recordings in the production of HR; the representation of CDs recorded by domestic and foreign recording labels in the HR phono archive; and, finally, the presence of Dora Pejačević's recordings on Croatian and European radio stations were analysed and presented. All this was undertaken to show the role of the HR in the promotion of Dora Pejačević's work, both through recordings from its own production and from discography releases.

It turned out that, after Dora Pejačević's family entrusted her legacy to the HGZ (1972), her works became widely available to both musicologists and editors of sheet music, as well as musical artists and performers. Starting in 1977, new sheet music editions began to be published, and now almost all works by Dora

⁴⁰ It is broadcast by public radio stations in Austria, Bulgaria, Great Britain, Greece, Hungary, Poland, Romania, Slovenia, Slovakia, Sweden, Turkey and Ukraine. Cf. *Ibid.*

Pejačević have been published in print. If we compare the number of her works published before 1972 (24) and subsequently (126), a more than clear cause-and-effect relationship between the availability of manuscripts and their publication in print emerges.

From printed editions, but also from available manuscripts, the works of Dora Pejačević began to be performed more and more, and some of these performances were recorded by Radio Zagreb, i.e. Croatian Radio, thus fulfilling its legal obligation, as well as the mission of the state, i.e. national radio. And there is a causal connection – piano works were performed the most, because from 1972 until today, 56 piano opuses were published, followed by chamber compositions (37 opuses published), while the 30 published opuses of vocal music did not find such a response in concert repertoires. Orchestral works were performed at concerts despite the non-existing printed materials. Documentary recordings showed how Pejačević's works were gradually included in the concert repertoire of Croatian and foreign musicians at concerts held mainly in Zagreb, but also in Osijek. Judging by the preserved documentary recordings, 18 of her opuses, mostly vocal opuses (16) and a few piano opuses (6), have not yet been performed on Croatian (Zagreb) concert stages. It is important to note that in addition to the performances by professional musicians, the HR also records the performances of young artists, and among the documentary recordings are many that document to the first steps of many distinguished musicians, such as Ida Gamulin, Monika Leskovic, Martina Filjak, Anđelko Krpan, Maksim Mrvica, and others.

An overview of the studio recordings shows that their number grew between 1962 and 2001, when it reached its culmination, which proves that the production of sound recordings followed the publication of sheet music editions of Dora Pejačević's works, which soon appeared on concert programs and were well received by both the artist and the audience. Since then, after most of Pejačević's opuses were recorded, the number of recordings has gradually decreased. The reason is obvious – the goal (to record as many Pejačević's works) was fulfilled. Nevertheless, we again counted by far greatest number of sound recordings of piano works (34), vocal and chamber works (27:27), while orchestral opuses were recorded the least (13). The number of sound recordings of orchestral works should be put into account, because Dora Pejačević wrote only four orchestral opuses. That means that each one was recorded at least three times, which is a lot for such large works.

Domestic record companies (that is, Jugoton, the only one at the time) joined the HRT in recording the works of Dora Pejačević in 1982, and over the course of twenty years released ten gramophone records, i.e. CDs with 44 recordings of 33

works. Since 2001, when foreign record companies also started publishing Dora Pejačević's works, the HR has acquired nine editions with all of her works, some of them in several interpretations. Therefore, in the phono archive of the HR, music editors have access to 231 recordings from HR productions, 98 recordings from productions of Croatian record companies and 61 recordings from foreign record labels and seven recordings from Radio Stuttgart.⁴¹ Analysis of the broadcasts revealed that the HR music editors prefer Croatian productions and Croatian musicians. The reason for that is the general orientation of HR to works of national composers, which is logical.

So far, HR editors have sent sound recordings of 18 works to the *Notturmo* editors, of which they regularly broadcast around 10 of the same opuses.

Between 2012 and 2023, piano pieces were broadcast most often on HR channels (825 times), followed by chamber music (655), orchestral works (282) and vocal opuses (234). They were reproduced mostly from studio recordings produced by the HR (960), from foreign (461) and domestic (424) discography releases, as well as from documentary recordings (116) and from Radio Stuttgart (SWR) recordings (35). That proves the domination of HR recordings over discography releases (1,076:885), especially the ones broadcasted by foreign radio stations (via *Notturmo*). During that period, Dora Pejačević's works were performed 1,996 times, that is, one work every other day (and night). As around 18,000 listeners listen to the daily programme HR3 every day, and the night programme *Euroclassic Notturmo* in 12 other countries is listened to by around one million people every night, these numbers cannot be surpassed by the sale of physical audio media, streaming platforms, or the concert-going public.

As much as we can be satisfied with the role of the HR in promoting the works of Dora Pejačević, it should be noted that it would be recommended that the HR record those works of Pejačević which it has not produced so far. These are: three piano pieces (*Berceuse*, Op. 18, *Valse de concert*, Op. 21 and *Blütenwirbel*, Op. 45) and three vocal works (*Zwei Lieder*, Op. 27, *An eine Falte*, Op. 46, *Zwei Lieder*, Op. 55), as well as to re-record some that were recorded ten, twenty, even thirty years ago. It would be recommended that HR send a few new recordings to the editors of *Notturmo*, so that they do not need to broadcast the same ten opuses in the same interpretations recorded back in the mid-90s over and over again.

This research has shown that Dora Pejačević's music, after a fifty-year hiatus without publications and concert performances, has been resonating more and more vividly over the last sixty years.

⁴¹ This is probably Süddeutscher Rundfunk (until 1998, then renamed as Südwestrundfunk, SWR).

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Sažetak

ODJECI ŽIVOTA GLAZBE DORE PEJAČEVIĆ NA SNIMKAMA HR-a

Radio Zagreb, danas Hrvatski radio (HR) počeo je s emitiranjem 15. svibnja 1926, tri godine nakon smrti Dore Pejačević (Budimpešta, 10. rujna 1885. – München, 5. ožujka 1923). Osim dvaju od 24 opusa tiskanih za njezina života i jednoga prijepisa, njezine partiture nisu bile dostupne u Hrvatskoj sve do 1972, kada je njezin suprug ostavštinu dao na pohranu Hrvatskom glazbenom zavodu. Ovaj je rad najprije predstavio tiskane partiture skladateljičinih djela dostupne u Hrvatskoj kao jedan od uvjeta za njihove izvedbe. Pokazalo se da su od starih izdanja, sudeći prema snimkama HR-a, hrvatskim umjetnicima bila dostupna samo dva – 6 *Clavier-Stücke von C^{esse} Dora Pejacsevich* (kako glasi naslov prvoga izdanja klavirskih opusa 4, 5, 6, 7, 9 i 10, objavljenog u Budimpešti 1902) i *Mašta-nja*, op. 17 iz 1920. Također, notne materijale za izvedbe orkestralnih skladbi Radio Zagreb posudio je od obitelji. Po pohrani ostavštine u HGZ-u notni su materijali postali dostupni i za muzikološka istraživanja i za pripremu tiskanih izdanja, tako da je od 1977. do zaključenja ovog teksta objavljeno još 126 opusa u izdanju 12 izdavačkih kuća ili privatnih izdavača. Ukupno je od 1902. do 2023. objavljen 151 opus (najviše klavirskih, potom komornih, zatim vokalnih i po jedno izdanje svakog orkestralnog djela). Veći broj izdanja i njihova dostupnost rezultirali su sve brojnijim izvedbama od kojih je Radio Zagreb, odnosno Hrvatski radio snimio 113. U studijskim je uvjetima na HR-u načinjeno još 118 snimki 48 različitih opusa, od čega su neke objavljene i na domaćim diskografskim izdanjima. Međutim, na međunarodnu razmjenu putem Europske radijske unije HR šalje samo svoje najbolje dokumentarne i studijske snimke koje tako postaju dostupne svim članicama

Unije. Na noćnom programu Unije, *Notturmu*, emitira se najčešće 10 istih opusa Dore Pejačević (5 klavirskih, 2 vokalna, jedno komorno djelo i Simfonija), što bi bilo dobro osvježiti novim opusima ili izvedbama. Za razliku od tog zajedničkog šestosatnog noćnog programa Europske radijske unije, koji je ispunjen samo snimkama iz produkcije javnih radija, HR na svojim kanalima emitira i snimke objavljene na domaćim i stranim diskografskim izdanjima. Od 50 nama poznatih diskografskih izdanja skladbi Dore Pejačević HR posjeduje 35 (26 domaćih i 9 stranih), s kojih najčešće emitira vokalne, klavirske i komorne opuse. Jedino orkestralne češće emitira iz svoje produkcije jer ima mnogo veći izbor izvedaba u odnosu na diskografska izdanja. U posljednjih dvanaest godina glazba Dore Pejačević vrlo je živo odjekivala na programima HR-a.