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Dragan Plamenac and Vinko Zlamalik: From Acquaintance to the Donation of Artworks to the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts

Dragan Plamenac i Vinko Zlamalik. Od poznanstva do donacije Strossmayerovoj galeriji starih majstora Hrvatske akademije znanosti i umjetnosti

ABSTRACT

The eleven-year acquaintance between the Croatian–American musicologist and composer Dragan Plamenac (1895–1983) and Vinko Zlamalik (1923–1991), director of the Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts in Zagreb, was likely a decisive factor in Plamenac's decision to bequeath ten paintings from his collection to the Gallery. This act of donation was commemorated through an exhibition organized by Zlamalik in 1986, which featured the artworks. Notably, Zlamalik's published biography of Plamenac, which accompanied the exhibition, provides significant and insightful contributions to the scholarly understanding of the life and legacy of the distinguished musicologist.

KEYWORDS

Vinko Zlamalik, Dragan Plamenac, Svetislav Stančić, Bruno Walter, donation, Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts

APSTRAKT

Jedanaestogodišnje druženje hrvatsko–američkog muzikologa i skladatelja Dragana Plamenca (1895. – 1983.) i Vinka Zlamalika (1923. – 1991.), upravitelja zagrebačke Strossmayerove galerije starih majstora Hrvatske akademije znanosti i umjetnosti, vjerojatno je bilo ključno pri odluci Plamenca da deset umjetničkih slika iz svojega vlasništva oporučno ostavi Strossmayerovoj galeriji. U sklopu izložbe doniranih umjetnina koju je Zlamalik organizirao 1986. osobito se ističe objavljena biografija Plamenca čiji je autor Vinko Zlamalik, a koja nudi važne i zanimljive uvide u životopis velikoga hrvatsko–američkog muzikologa.

KLJUČNE RIJEČI

Vinko Zlamalik, Dragan Plamenac, Svetislav Stančić, Bruno Walter, donacija, Strossmayerova galerija starih majstora Hrvatske akademije znanosti i umjetnosti

Introduction: The Donation of Dragan Plamenac to the Strossmayer Gallery

The present study, authored by a musicologist and not by an art historian, may be interpreted as a dual expression of gratitude. Firstly, it acknowledges the significant assistance provided by the employees of the Strossmayer Gallery of Old Masters in facilitating the preparation of two radio broadcasts. Secondly, it serves as a formal tribute to Vinko Zlamalik for his publication of an important and insightful biographical text on Dragan Plamenac, a prominent Croatian–American composer and musicologist (Zagreb, February 8, 1895 – Ede, Netherlands, April 15, 1983).

In commemoration of the 125th anniversary of the birth of five esteemed Croatian musicians born in 1895, I have prepared a series of five music documentary broadcasts for the Third Program of Croatian Radio. These shows focused on Dragan Plamenac (born February 8, 1895), Zlatko Baloković (March 31, 1895), Svetislav Stančić (July 7, 1895), Ivo Tijardović (September 18, 1895), and Jakov Gotovac (October 11, 1895).¹ Unlike the Croatian composers born in 1906 (Ivan Brkanović, Milo Cipra, and Boris Papandopulo), the musicians born in 1895 have not been regarded as a specific generational group, as their shared birth year is the only connection between them.²

With the exception of the violinist Baloković, all of these musicians were composers, yet their compositional careers varied significantly. For both Plamenac and Stančić, composition was a brief, youthful pursuit, after which they transitioned to roles that would establish their legacies within Croatian music history: Stančić as a renowned piano pedagogue and founder of the Zagreb piano school, and Plamenac as a musicologist specializing in Renaissance and early Baroque music. A comparison of their compositional styles further reveals that these four composers cannot be unified under a single stylistic denominator.

In addition to his work as a musicologist, Dragan Plamenac is remembered as one of the most avant-garde composers in Croatian music history. His compositional career likely ended following intense negative criticism, particularly after the premiere of *Trois poèmes de Charles Baudelaire*,³ which remains one of the clearest examples of both impressionism⁴ and expressionism⁵ in Croatian music. In contrast, Jakov Gotovac remained dedicated to a national music expression rooted in the 19th-century musical idiom, adhering to this style well into the second half of the 20th century.

The primary challenge in preparing the radio shows arose from the difficulty in locating individuals who

still retained vivid memories of the five eminent figures in Croatian music. These musicians passed away over a span of nearly two decades – Baloković in 1965, Stančić and Tijardović in the 1970s (1970 and 1976, respectively), and Gotovac and Plamenac in the early 1980s (1982 and 1983). Recognizing that time was of the essence, I set out to find individuals who, in their youth, had cultivated personal connections with these now-deceased musicians. The subsequent years revealed that the search for relevant interviewees was, in fact, timely. By the time this paper was written in 2024, however, three of the interviewees had passed away. Art historian Borivoj Popovčak, who, while not personally acquainted with Zlatko Baloković, had authored a monograph on him, died in 2022. That same year, conductor Nikša Bareza, a close confidant of Jakov Gotovac, passed away, followed by pianist Pavica Gvozdić in 2023, one of Svetislav Stančić's most distinguished students. Without the invaluable testimonies of these individuals, the five radio broadcasts preserved in the Croatian Radio and Television archives would not have retained their current depth and significance.

My engagement with the Strossmayer Gallery of Old Masters primarily stemmed from my interest in Zlatko Baloković. The Gallery's then-director, Borivoj Popovčak, who authored the monograph *Zlatko and Joyce Baloković: Donors of the Strossmayer Gallery of Old Masters*,⁶ was the most pertinent interlocutor regarding Baloković. Since Baloković passed away earliest among the five musicians, only a handful of older musicians retained memories of him – violinist Tonko Ninić, for example, recalled turning the pages of Baloković's sheet music during his concert in Zagreb. However, it soon became evident that the Strossmayer Gallery also held documents related to Dragan Plamenac, another composer central to my research.⁷ This discovery proved invaluable, as there are very few surviving traces of Plamenac in Zagreb. The modest collection of documents about him in the Strossmayer Gallery thus constitutes one of the largest available resources in Zagreb regarding Plamenac.⁸

Although Plamenac was the last of the five musicians to pass away, the assumption that many archival materials related to him would exist in Zagreb proved to be incorrect. Plamenac had emigrated to the United States in 1939, and his property in Zagreb was either lost or destroyed during World War II due to his Jewish heritage. He returned to Zagreb only sporadically after 1945 and had no relatives or property remaining in the city: his family's assets were not restituted even after the regime change in 1945. As musicologist

Stanislav Tuksar notes, “after World War II, Plamenac never accepted the offer to return to his homeland and resume his work as a scholar and public figure”.⁹ In this context, Plamenac’s later acquaintance with Zlamalik, which culminated in a donation to the Strossmayer Gallery and an exhibition accompanied by an insightful catalogue authored by Zlamalik, is of considerable significance.

Finally, it should be noted that the aforementioned documents from the Strossmayer Gallery were made publicly available to the Croatian musical community at the end of 2013 and the beginning of 2014. The Croatian Music Institute organized an exhibition entitled *Dragan Plamenac’s Donation to the Strossmayer Gallery of the Croatian Academy of Sciences and Arts* from December 2013 to January 2014 in the foyer of the concert hall of the Croatian Music Institute. This exhibition featured the aforementioned documents from the Gallery’s archives along with reproductions of the ten paintings donated by Plamenac.¹⁰ The exhibition was curated by Nada Bezić (Croatian Music Institute) along with Iva Pasini Tržec and Ljerka Dulibić (Strossmayer Gallery).

The Context of the Meeting Between Zlamalik and Plamenac

In the late 1960s, Dragan Plamenac met Vinko Zlamalik during one of Plamenac’s visits to Zagreb. This meeting is evidenced by a letter that Plamenac sent to Zlamalik from Padua, Italy, on August 16, 1969, which is now preserved in the Strossmayer Gallery:

“Very respected Mr. Director,
I am sending you an attached article that I just found in the German daily *Die Welt*, which talks about Voller’s collection, recently discovered in Belgrade. I thought you might find this article interesting. Couldn’t this discovery have favorable consequences for Mimara’s collection?

In a few days, I will begin my return to America. My address there is:

100 Smith Hall
University of Illinois
Urbana, Illinois 61803
USA

I was very pleased to have had the opportunity to meet you and I hope we can meet again in the future.

Greetings and respect,
Dr. Dragan Plamenac.”¹¹

In the exhibition catalog, Vinko Zlamalik writes that “Dr. Dragan Plamenac, a diligent and prolific scholar, with a countenance marked by resignation and melancholy, visited Zagreb regularly during his summer vacations in his homeland, where he was born. He would visit the Yugoslav Academy of Sciences and Arts, of which he had been a corresponding member since 1936, as well as the Strossmayer Gallery of Old Masters.”¹² The eleven-year association between Zlamalik and Plamenac – from the first letter to just three years before Plamenac’s death – was most likely influenced by a sense of homesickness and resulted in the decision by the distinguished musicologist to bequeath a collection of paintings to the Strossmayer Gallery. Plamenac arranged to cover the costs of transporting ten paintings, dating from the 14th to the 18th centuries, to Zagreb.¹³ Zlamalik describes this event in the catalog: “He was not only a connoisseur and lover of art, but also the owner of a dozen paintings by old masters that adorned the rooms of his home in Urbana, Illinois, until the end of his life. While viewing the permanent exhibition in our gallery, he often spoke of the paintings he owned, hinting that he would be pleased to contribute them to enrich our collection. His last visit was documented by several excellent portrait photographs taken by Milan Pavić in 1980 at the Yugoslav Academy. However, by then, no further details about the donation had been discussed, and contact with the potential donor had ceased.”¹⁴ It is also noteworthy that Zlamalik was not the first director of the Strossmayer Gallery with whom Plamenac had a personal connection. Zlamalik himself highlights in the exhibition catalog the earlier collaboration and friendship between Dragan Plamenac and Artur Schneider, the director of the Gallery.¹⁵ Artur Schneider (Zagreb, 1879 – Zagreb, 1946), an art historian and a significant figure in the Zagreb music scene of the early 20th century, was likely a subject of discussion between Zlamalik and Plamenac.¹⁶

A question arises: how did Dragan Plamenac, a composer and musicologist, come into contact with the much younger Vinko Zlamalik? It can be reasonably inferred that their meeting was facilitated by art historian Lelja Dobronić. Her father, the composer Antun Dobronić,¹⁷ was a close colleague and friend of Plamenac, and her much older husband, Pavao Vuk-Pavlović, was one of Plamenac’s closest friends in Zagreb.¹⁸ Both Pavao Vuk-Pavlović, originally named Pavao Wolf, and Dragan Plamenac, born Dragan (Karl) Siebenschein, were not only members of the Jewish community but also neighbors on Preradović Square in Zagreb.¹⁹ The assumption that Lelja Dobronić played

a key role in connecting Zlamalik and Plamenac is further supported by Zlamalik's account in the exhibition catalog, where he states that Lelja Dobronić was the one who informed him of Plamenac's death in 1983.²⁰ Despite this, the precise motive behind the connection between Zlamalik and Plamenac remains unclear. It is highly plausible that Plamenac sought out Zlamalik in relation to his ongoing search for family art that had been lost or stolen during World War II. Throughout the postwar years, Plamenac persistently attempted to recover these artworks. This hypothesis is supported by the mention of Voller's and Mimara's collections in the preserved letter.

The best evidence of Dragan Plamenac's persistent efforts to trace his lost collection is an emotional letter he sent to Svetislav Stančić, a peer with whom he had grown up in Zagreb during the early 20th century. The letter is dated January 31, 1947, and it is essential to consider the context surrounding Stančić's situation: a native of Zagreb of Serbian descent, Stančić spent the entirety of the Second World War confined to his home in a state of semi-detention. He survived the war thanks to the intervention of his former piano student, Melita Lorković, whose husband Radoslav was the brother of Mladen Lorković, the head of diplomacy in the fascist puppet-state Independent State of Croatia.

In the preserved letter to Stančić, Plamenac reveals his deep distress over the fate of his library, which had been a crucial part of his scholarly life:

"New York, January 31, 1947 / 136 East 61st Street
Dear Svetislav,

I read in the Zagreb newspapers about your new edition of Bach's compositions, and I am overcome by an irresistible desire to contact you after so many years – what years! – in order to renew the ties that have bound us since our youth, which were severed by the world catastrophe we have experienced. First of all, let me tell you how happy I was to hear that you survived the war years relatively well. I inquired with various friends about you, but no one could provide me with the details that interested me. [...]

As for me personally, I am healthy, XXXX,²¹ and considering what so many others have gone through, I cannot complain. However, I am still tormented by the fate of my library, which I had depended on so much. You knew it well, and you know how valuable those books were to me and my work. I have heard that some of

the books were destroyed, but that others were transferred to the University Library [in Zagreb], where they are stored today. Of course, I do not know which books were saved and which were destroyed, so I cannot gauge the extent of the loss, as the library was carefully assembled and formed a cohesive whole. I have heard that many of my books ended up in second-hand shops and were sold off. Some were even sold to butchers as waste paper. Just imagine: beef wrapped in Monteverdi's madrigals or Schütz's passions!

You would do me a great favor, Sveto, if you could let me know about any of my books or sheet music that you know have ended up in someone else's hands. If you find any of my books or sheet music in second-hand shops, I kindly ask you to purchase them, and I will repay you immediately and with gratitude. The books do not need to bear my signature or *Ex Libris*, as I only included them in a very small portion of my books. Of course, alongside the library, I also lost my notes, the product of a quarter-century of work. And I have no idea what happened to my beloved Bechstein piano, which you also knew well. You will probably be able to tell me something about its fate, as a concert piano is not easily misplaced. I still think it may have ended up in the Conservatory [Zagreb Music Academy] or the Music Institute. [...]

So, Sveto, tell me – in detail. About everything and anything. Tell me about old mutual acquaintances, with whom we spent the years of our youth, years that will never return, just as the world that lies behind us will never return. Hello Sveto, I greet you warmly and shake your right hand.

Your
Dragan"²²

Dragan Plamenac's search for his lost concert piano must be supplemented with the information that one instrument from the Siebenschein family's collection is still known to exist. Specifically, the Zagreb Museum of Arts and Crafts (MUO 7566) houses a fortepiano, an early precursor to the modern piano, which was created in Rijeka around 1810 in the workshop of master Giuseppe Baraga.²³ The fortepiano, purchased in 1939 from Dragan Plamenac's mother, the sculptor Emma Siebenschein née Munk, is a significant piece. However, it is clear that this is not the Bechstein concert piano mentioned in Plamenac's letter. The fate of that

particular piano remains unknown. Did Plamenac ever discover its whereabouts during his time with Vinko Zlamalik? Unfortunately, there is no trace of any such discovery. Even the Bechstein piano factory archives, which were destroyed in World War II, could have been useful in tracking the instrument's fate. Had the archives survived, the serial number could have helped identify whether one of the preserved Bechstein pianos was the same one Plamenac referred to.

Finally, before delving into Zlamalik's text from the exhibition catalog, it is essential to highlight a critical aspect of Plamenac's donation. Dragan Plamenac added a poignant detail to the official text of his will just three days before his death, as Vinko Zlamalik noted. Alongside the stipulation for his donation to the Strossmayer Gallery, Plamenac wrote: "The above donation was made in honor of my wonderful and beloved parents."²⁴

Plamenac's parents were both passionate art lovers. His father, Robert Siebenschein, a prominent lawyer in Zagreb, served as the director of the Croatian Music Institute from 1919 to 1929. His mother, Emma Siebenschein, was a sculptor, known notably for the sculptures on the family tomb in the arcades of Zagreb's Mirogoj Cemetery. Dragan Plamenac's affinity for the fine arts can, in part, be attributed to the influence of his mother.

The relationship between Dragan Plamenac and his parents is both complex and significant, intricately tied to his life and creative journey. However, there is currently limited available information on this topic. What is notable, though, is that at the insistence of his father, Plamenac first completed his law studies in Zagreb before pursuing his true passion for music. This decision led to a change of surname, a shift toward an avant-garde compositional style, and his choice to remain a bachelor. In contrast, his bond with his mother, Emma Siebenschein, appeared to be less strained. Dragan remained by her side until her death in 1960, indicating a strong and nurturing relationship.

The Importance of Zlamalik's Text and Its Contribution to Plamenac's Biography

After the paintings were delivered to Zagreb on June 19, 1985, Vinko Zlamalik organized an exhibition to showcase the donated artworks.²⁵ While the exhibition, which ran from February 12 to March 12, 1986, will not be discussed in detail here, it is worth highlighting the short but significant catalog that accompanied it. This catalog not only documents Zlamalik's relationship with Plamenac and the process of acquiring these valuable artworks but also offers an intriguing

account of the donor's life. The text that Zlamalik wrote and published in the exhibition catalog would, under normal circumstances, be considered a synthesis of well-known information about Dragan Plamenac. However, this is not the case. Zlamalik's biography of Plamenac, published in a limited edition that remains largely unknown to musicologists, provides fresh insights and interpretations that significantly complement the incomplete and often imprecise narrative of one of Croatia's greatest musicologists – an essential reason for the creation of this paper.

Two key aspects make Zlamalik's text especially valuable. First, the rich Siebenschein family collection, once housed in the palace on Preradović Square, was destroyed during the upheaval of war. As a result, we lack much information about the dynamic early years of Dragan Plamenac's life. Therefore, any new insights, particularly those lesser known, into his early biography are an important contribution to the history of Croatian music. Second, Dragan Plamenac's later personal legacy is stored at Yale University in the United States, making it not easily accessible to European researchers and limiting the ability to gain a more comprehensive understanding of his life.²⁶

A key question is: based on what sources did Vinko Zlamalik compile the text about Plamenac? Unfortunately, the catalog does not include a list of sources or a bibliography. However, it is clear that Zlamalik conducted thorough research while preparing the catalog, consulting existing literature and possibly primary sources. Furthermore, shortly before the exhibition, a one-day roundtable dedicated to Dragan Plamenac was held at the Academy of Music in Zagreb on December 19, 1985. It is unclear whether Zlamalik attended this event, but the importance of his text is even more pronounced when considering that it was written and published before the issue of the musicological magazine *Arti Musices*, which was dedicated entirely to Plamenac.²⁷ This issue, containing works presented at the roundtable, was published at the end of 1986, nine months after the exhibition. Zlamalik's catalog presented information about Plamenac that was not included in the *Arti Musices* issue. Therefore, it is regrettable that Zlamalik did not share his observations and memories about the great musicologist at the roundtable, which could have led to his work being featured in the magazine.²⁸

The significance of Zlamalik's text would be even more pronounced if there were a unified and updated biography of Dragan Plamenac, something that currently does not exist. Existing Croatian and foreign encyclopedic and lexicographical entries about Plamenac are

generally sparse, offering less information than the articles in *Arti Musices* (issue 17/2), as well as selected older²⁹ and newer³⁰ literature in which Plamenac is mentioned. As a result, some passages from Zlamalik's text provide a crucial reference to specific bibliographical sources on Dragan Plamenac. Zlamalik's work not only refers to these sources but also complements them perfectly.

One such area is Plamenac's musical education in Zagreb. Based on archival materials from the Collection of Archival Materials of the Croatian Music Institute, musicologist Zdravko Blažeković concluded that "Dragan, then still Siebenschein, according to the registry books, studied the violin at the Croatian Music Institute's school for six years with Václav Huml. He enrolled on December 11, 1906, and studied until the end of the 1911/1912 school year. Apart from violin, he had only one year of 'orchestra exercises.' His violin grades, per year, were 1, 1, 2, 2, 2, 2, indicating excellent or very good performance, while his orchestra exercises were rated 2, or very good. This suggests that he likely studied other musical disciplines privately in Zagreb."³¹ While Zlamalik does not mention the Croatian Music Institute's school or Plamenac's work with the prominent violin pedagogue Václav Huml (who also taught the most famous Croatian female composer Dora Pejačević), Zlamalik does provide an answer to the lingering question about Plamenac's private music lessons in Zagreb before leaving for Vienna in 1912. Zlamalik states that Plamenac "rightfully studied piano and composition with the renowned music pedagogue Fran Lhotka."³² Josip Andreis also mentions Lhotka before Zlamalik, but as Plamenac's professor of harmony and counterpoint.³³ Zlamalik's statement, however, can be considered more plausible for several reasons.³⁴ Although it does not definitively mean Plamenac studied piano with Lhotka, it is clear that Plamenac had good skills in both composition and piano before traveling to Vienna. The piano part of his work *Trois poèmes de Charles Baudelaire* is extremely complex, and during the premiere in April 1916, the composer himself performed it (with the vocal part sung by actor and opera singer Ivan Levar). This suggests that Dragan Plamenac did not arrive in Vienna without prior knowledge of composition, particularly skills that extended beyond harmony and counterpoint. Furthermore, Fran Lhotka arrived in Zagreb in 1909, quickly becoming one of the most influential figures on the domestic music scene. This is evidenced, in part, by his immediate role in conducting the newly-formed mixed choir of the Croatian Music Club "Lisinski".³⁵ It is worth noting that two songs from *Trois*

poèmes de Charles Baudelaire were performed as a voice and piano piece at a charity concert organized by "Lisinski" in 1916, during which Lhotka conducted the choir, further highlighting his involvement in the music community and his strong presence in the program. In the remainder of his text, Zlamalik provides a series of mostly well-known details about Plamenac's schooling. These include his piano studies with the pianist and music writer Karel Hoffmeister in Prague, his composition studies with the composer Vítězslav Novák, his time in Vienna studying composition under Franz Schreker, and later musicology with Guido Adler, as well as his musicological education in Paris with André Pirro. However, Zlamalik also highlights Dragan Plamenac's first full-time job in Berlin, which is an interesting and less-discussed aspect of his career. According to Zlamalik, "After completing his studies, Dragan Plamenac accepted his first full-time position as an accompanist at the city opera in Berlin (Charlottenburg), from 1925 to 1927. At the time, the opera was under the direction of the excellent conductor Bruno Walter Schlesinger (1876–1962). I suspect that their collaboration led to a closer friendship. During the period when Plamenac organized musical events in Zagreb, Bruno Walter visited our country as a conductor."³⁶

Plamenac's time in Berlin during the 1920s was largely defined by his epochal discovery of the *Sacrae cantiones* collection by early Baroque composer Ivan Lukačić. While most texts, such as Andreis' entry in the second edition of the *Musical Encyclopedia* of the Yugoslav Lexicographic Institute,³⁷ focus on this discovery, Zlamalik also links Plamenac's tenure at the Berlin Opera House with his connection to Bruno Walter.³⁸ Zlamalik suggests that this friendship resulted in Walter's visit to Zagreb and their continued relationship in the United States after Plamenac moved to New York. Notably, Bruno Walter conducted the Zagreb Philharmonic Orchestra on October 14, 1938, at the newly established *Zagrebački zbor* building at Savska cesta 25. This event is considered one of the greatest in the pre-war history of the Zagreb Philharmonic Orchestra.³⁹ However, Bruno Walter's visit to Zagreb has not been widely interpreted as a result of his friendship with Plamenac, leaving us to speculate about their later contact.

Towards the end of his text, Zlamalik shifts focus to the main events of Plamenac's American years (1939–1983). He covers Plamenac's time as a lecturer at the St. Louis Institute of Music in 1940–41, his subsequent life in New York, and his later position as a full professor of musicology at the University of Urbana, where

Plamenac spent much of the rest of his life. The catalogue also includes a detailed description of the works of art Plamenac donated.

Conclusion

Dragan Plamenac and Vinko Zlamalik had few commonalities. One was a musicologist and composer, while the other was an art historian. They belonged to different generations and had vastly different life experiences. However, the context of their meeting – facilitated by mutual friends, acquaintances, and shared interests – led to the donation of ten works of art, which resulted in the exhibition and its accompanying catalogue.

Thanks to Zlamalik's contribution in the exhibition catalogue *Dragan Plamenac. Exhibition of Donated Works*, several previously overlooked details about the Zagreb-born musicologist and composer have been preserved. Zlamalik, likely unaware, has provided future researchers with important pieces of the puzzle to reconstruct Plamenac's biography. Due to the scarcity and inaccessibility of Plamenac's personal traces, a deeper understanding of his life will require access to his legacy, currently held at Yale University. Until that time, and even afterward, texts like Zlamalik's remain a vital contribution to the study of Dragan Plamenac's personality and career.

This article was originally presented as a paper at the scholarly conference *Croatian Art Historians – Vinko Zlamalik (1923–1991)*, held on 7 December 2023 in Zagreb, at the Croatian Society of Art Historians.

Translation into English provided by the author.

NOTES

- The following shows were broadcast on the Third Channel of Croatian Radio: *Generation 1895: Ivo Tijardović* on September 5, 2020; *Generation 1895: Zlatko Baloković* on October 3, 2020; *Generation 1895: Dragan Plamenac* on November 7, 2020; *Generation 1895: Svetislav Stančić* on December 5, 2020; and *Generation 1895: Jakov Gotovac* on January 2, 2021. Each broadcast aired from 16:35 to 18:00 as part of the series *In the Footsteps of Music (Tragom glazbe)*, curated by musicologist Gordana Krpan. The order in which the episodes were aired was determined largely by the availability of materials, particularly the recorded interviews with the featured interlocutors, which constituted the central content of each of the five shows.
- For further comparative information on the five musicians, see: Domagoj Marić, "Vršnjaci koji su stvarali povijest. Uz 125. godišnjicu rođenja Jakova Gotovca, Ive Tijardovića, Dragana Plamenca, Svetislava Stančića i Zlatka Balokovića," *Vijenac* 688–690 (2020): 38–39.
- It is customary to cite the title of the work in the original French. The three poems from Dragan Plamenac's *Trois poèmes de Charles Baudelaire* cycle are *La Musique*, *Tristesse de la Lune*, and *La Cloche fêlée*. It should also be noted that the first sheet music edition of *Trois poèmes de Charles Baudelaire* was published in 1915 by the composer himself, while a reprint of that edition was issued in 1991 by the Institute for Musicological Research of the Yugoslav Academy of Sciences and Arts, in collaboration with the Music Information Center of the Zagreb Concert Directorate (edited by Ennio Stipčević). For a detailed analysis of this composition, see: Josip Andreis, "Historijsko značenje solo-pjesama Dragana Plamenca," in *Iz hrvatske glazbe. Studije i članci*, 167–183 (Zagreb: Muzikološki zavod Muzičke akademije Sveučilišta u Zagrebu / Sveučilišna naklada Liber, 1979). Koraljka Kos has also written about Plamenac's solo songs, both in the afterword to the 1991 sheet music edition and in her book: Koraljka Kos, *Hrvatska umjetnička popijevka. Povijesna i analitička motrišta* (Zagreb: Hrvatsko muzikološko društvo, 2014).
- Zdenka Weber, *Impresionizam u hrvatskoj glazbi. Recepcija glazbe Claudea Debussyja u Hrvatskoj 1918 – 1940*. (Zagreb: Nakladni zavod Matice hrvatske, 1995).
- Borko Špoljarić, "Ekspresionizam u hrvatskoj glazbi," Master's thesis, Library of the Academy of Music, University of Zagreb, 1999.
- Borivoj Popovčak, *Zlatko i Joyce Baloković. Donatori Strossmayerove galerije starih majstora* (Zagreb: Hrvatska akademija znanosti i umjetnosti, 2020).
- The interlocutors in the program on Dragan Plamenac were art historian Ljerka Dulbić, from the Strossmayer Gallery of Old Masters, and musicologist Ennio Stipčević, from the Department of the History of Croatian Music at the Croatian Academy of Sciences and Arts. I would like to take this opportunity to extend my sincere gratitude to them for their invaluable cooperation.
- Among the documents, special attention should be given to the exhibition catalog and accompanying preparatory materials, as well as the preserved documentation that outlines the donation process. This includes Dragan Plamenac's last will and testament, dated May 11, 1982 ("Last Will and Testament of Dragan Plamenac"), the decision of the District Court in Champaign, USA, dated March 30, 1983, which appointed the executors of the will, and the letter from the law firm Williamson, Miller & Hendren, Champaign, USA, sent on March 29, 1984, to Strossmayer's Gallery of Old Masters regarding the donation. See: Zlamalik, Vinko. "[Dragan Plamenac, muzikolog svjetskog ugleda]," in *Dragan Plamenac. Izložba darovanih umjetnina*, edited by Andrija Mohorović, 3–20 (Zagreb: JAZU / Strossmayerova galerija starih majstora, 1986). <https://dizbi.hazu.hr/?pr=i&id=213257> (accessed February 12, 2025).
- Stanislav Tuksar, "Dragan Plamenac," in *Croatica. Hrvatski udio u svjetskoj baštini*, vol. 1, 664. Edited by Neven Budak (Zagreb: Profil international, 2007).
- ***: "Izložba 'Donacija Dragana Plamenca Strossmayerovoj galeriji HAZU,'" *HaGeZe – Glasilo Hrvatskoga glazbenog zavoda* 4 (2014) 1. https://www.hgz.hr/wp-content/uploads/2019/07/Glasilo_HaGeZe_13-14_04.pdf (accessed February 12, 2025).
- Strossmayer Gallery of Old Masters. Letter from Dragan Plamenac to Vinko Zlamalik, August 16, 1969.
- Zlamalik, 3.
- The ten donated paintings are as follows: an unknown Italian master (early 15th century), *Saint Francis*; Giovanni Francesco Castiglione (1641–1710), *Noah's Ark*; Philipp Peter Roos (1657–1706), *Shepherd with Sheep*; an unknown Italian

- painter (circa 1700), *Slaughter of the Innocents*; Jean Baptist Weenix (1621–circa 1660), *Portrait of a Merchant*; Jan Josef Horemans the Elder (1682–1759), *Bowling*; Jan Josef Horemans the Elder (168–1759), *After Bowling*; and Jan Kamphuis (?–1682), *Landscape with a Herd*. For further details, see: Zlamalik, 9–18.
- 14 Zlamalik, 3.
 - 15 Zlamalik, 6.
 - 16 Dragan Plamenac's contact with Vinko Zlamalik, a member of the then Yugoslav Academy of Sciences and Arts, can be contextualized in relation to Plamenac's professional and personal connections with the musicologist Josip Andreis, the long-serving secretary of the Department of Music Arts and Musicology at the Yugoslav Academy of Sciences and Arts (JAZU).
 - 17 Lelja Dobronić also wrote a monograph about her father: Lelja Dobronić, *Antun Dobronić* (Zagreb: Matica hrvatska, 2000).
 - 18 In response to an inquiry about the friendship between Dragan Plamenac, Lelja Dobronić, and her husband Pavao Vuk-Pavlović, I received the following reply from Mr. Stanimir Vuk-Pavlović: "My mother [Lelja Dobronić] was the widow of Dragan's last friend from his youth. My father was exactly one year older than Dragan. I remember that Plamenac would visit us every time he came to Zagreb. [...] I believe that my father's death (November 13, 1976) affected him deeply, as it meant he lost the last person who connected him to the Zagreb of his youth. After that, his relationship with my mother, myself, and my family deepened. [...] He was in more frequent contact with my mother, which is understandable." (Email from Mr. Stanimir Vuk-Pavlović to the author, October 20, 2020).
 - 19 Pavao Vuk-Pavlović was the grandson of Ignjat Granitz, the owner of the Granitz house, which was located near the Siebenschlein Palace on Preradović Square. For the architectural and cultural-historical significance of these two buildings see: Snješka Knežević, "Od palače Siebenschlein do Preradovićeve trga," *Ha-Kol* 127 (2012): 25–27.
 - 20 Zlamalik (1983: 3) states: "A letter from Mrs. Margriet Ehlen in Ede, Lichtenbeek 26, Netherlands, addressed to Dr. Lelja Dobronić, dated March 24, 1983, brought us the sad news that Dr. Dragan Plamenac passed away on March 15, 1983, in Chicago." However, the information that Plamenac passed away in the United States is incorrect, as his place of death was Ede, Netherlands.
 - 21 In citing the letter in this paper, the crossed-out portions have been deliberately left intact, particularly the first one, in which Plamenac initially attempts to share something about himself and his condition shortly after the war, but then decides to cross out the entire line of written words. Although this may seem like a somewhat general conclusion, the crossed-out excerpt from the letter fits well with the image that emerges of Dragan Plamenac's introverted nature.
 - 22 Library of the Academy of Music, University of Zagreb. Legacy of Svetislav Stančić. Box 36 (correspondence). Letter from Dragan Plamenac to Svetislav Stančić, January 31, 1947.
 - 23 Vilena Vrbanić, "Instrumenti s tipkama iz fundusa Muzeja za umjetnost i obrt u Zagrebu" *Arti musices* 42, no. 2 (2011): 135–174, 152–154.
 - 24 Zlamalik, 8.
 - 25 After the paintings were transported to Zagreb, journalist Vesna Kusin wrote about the entire endeavor in the daily newspaper *Vjesnik*. From the article, we learn that, following Dragan Plamenac's death, the paintings were initially kept in a bank vault in Urbana, then at the SFRY Consulate in Chicago, and later in the Chicago airport, from where they were flown to Zagreb on a JAT flight. The estimated value of the paintings was 156,000 US dollars. When the paintings arrived at the Strossmayer Gallery, Vinko Zlamalik was accompanied by his colleagues: Ljerka Gašparović, Đuro Vandura, Miroslav Gašparović, Damir Grubić, and Žarka Vujić. See: Vesna Kusin, "Skinuta paučina s umjetničkog blaga," *Vjesnik* 13572 (1985): 8.
 - 26 In October 2020, I contacted the Yale University Library, Gilmore Music Library, with an inquiry regarding the possibility of obtaining more information about Plamenac's legacy. According to the response from library staff member Richard Boursy, the legacy consists of 14 archival boxes, of which the first four have been partially cataloged. Thanks to this incomplete catalog, we know that the legacy contains preserved correspondence, although the catalog does not provide details about the correspondents. Therefore, in the context of Dragan Plamenac's biography, it would be crucial to study his legacy or even consider organizing its digitization and transfer to Croatia, where it would likely be utilized more than at its current home institution. Examples of best practices in transferring legacies from the United States to Croatia and Europe include the legacy of Zlatko Baloković, a Zagreb musician with an American address, which is largely housed in the Croatian Academy of Sciences and Arts (HAZU) and frequently serves as a subject of research, as well as the legacies of Austrian composers that have recently arrived at the Exilarte Institute, part of the University of Music and Performing Arts in Vienna. The institute studies the lives and works of composers who, due to their Jewish origins, fled Europe in the 1930s and 1940s and found a new home in the United States – Plamenac can certainly be included among them. However, before proceeding with the concrete realization of such a project, it is important to focus on existing sources, among which the text by Vinko Zlamalik holds a significant place.
 - 27 The articles from the aforementioned issue of *Arti musices* dedicated to Plamenac are as follows (in the order of appearance in the journal): Koraljka Kos, "Dragan Plamenac – istraživač i objavljivač rane glazbe," *Arti musices* 17, no. 2 (1986): 159–173; Ennio Stipčević, "Hrvatska glazbena prošlost u muzikološkim radovima Dragana Plamenca," *Arti musices* 17, no. 2 (1986): 175–200; Zdravko Blažeković, "Dragan Plamenac i Hrvatski glazbeni zavod u Zagrebu," *Arti musices* 17, no. 2 (1986): 201–210; Lovro Županović, "Oris skladateljstva Dragana Plamenca," *Arti musices* 17, no. 2 (1986): 211–229; Harold E. Samuel, "Zbirka Dragana Plamenca na Sveučilištu Yale," *Arti musices* 17, no. 2 (1986): 231–236; and Ennio Stipčević, "Bibliografija muzikoloških radova Dragana Plamenca," *Arti musices* 17, no. 2 (1986): 237–245.
 - 28 This paper will not delve further into Plamenac's scientific work. However, it is important to mention that his major texts, published in various periodicals, were only consolidated at the end of the 20th century. See: Dragan Plamenac, *Glazba 16. i 17. stoljeća u Dalmaciji. Osam studija*. Edited by Ennio Stipčević (Zagreb: Muzički informativni centar Koncertne direkcije / Split: Književni krug, 1998).
 - 29 Josip Andreis, *Povijest glazbe. Povijest hrvatske glazbe* (Zagreb: Liber – Mladost, 1974, and Županović, Lovro. *Stoljeća hrvatske glazbe*. Zagreb: Školska knjiga, 1980).
 - 30 Eva Sedak, "Prilozi za temu: Začeci nove hrvatske glazbe – ili – opseg i granice hrvatske glazbene Moderne," in *Glazba, riječi i slike. Svečani zbornik za Koraljku Kos*, edited by Vjera Katalinić and Zdravko Blažeković, 305–324 (Zagreb: Hrvatsko muzikološko društvo, 1999); Koraljka Kos, "Tradicija i novo u hrvatskoj glazbi u prvim desetljećima dvadesetog stoljeća," in *Prvi svjetski rat (1914.–1918.) i glazba. Skladateljske strategije, izvedbene prakse i društveni utjecaji*, edited by Stanislav Tuksar and Monika Jurić Janjik, 41–57 (Zagreb: Hrvatsko muzikološko društvo, 2019); and Domagoj Marić, "The Zagreb 'Historic Concerts' of 1916 and the Networking of Young Musicians,"

- in *Musical Networking in the "Long 19th Century"*, edited by Vjera Katalinić, 519–540 (Zagreb: HAZU, Odsjek za povijest hrvatske glazbe / Hrvatsko muzikološko društvo, 2023).
- 31 Blažeković, 201.
- 32 Zlamalik, 4.
- 33 Josip Andreis, "Plamenac, Dragan," in *Muzička enciklopedija*, vol. 2, 91–92 (Zagreb: Jugoslavenski leksikografski zavod, 1977).
- 34 Fran Lhotka is also mentioned in the biography of Dragan Plamenac published in the *Yearbook of the Yugoslav Academy of Sciences and Arts* for 1962, which states that Plamenac "studied piano and, in addition, composition with F. Lhotka." Therefore, it should be considered that Zlamalik's claim regarding Lhotka as Dragan Plamenac's piano teacher may be an incorrect reference drawn from the *Yearbook*. See: ***: Dragan Plamenac. *Ljetopis Jugoslavenske akademije znanosti i umjetnosti za godinu 1962*. Edited by Miroslav Karšulin, 199 (Zagreb: Jugoslavenska akademija znanosti i umjetnosti, 1963).
- 35 For more information on Fran Lhotka, see: Ivona Ajanović–Malinar, "Lhotka, Fran," in *Hrvatski biografski leksikon (1983–2024)* (Leksikografski zavod Miroslav Krleža) <https://hbl.lzmk.hr/clanak/lhotka-fran> (accessed February 12, 2025), and Krešimir Kovačević, "Lhotka, Fran (František)," in *Enciklopedija Hrvatskoga narodnoga kazališta u Zagrebu*, 456. Edited by Pavao Cindrić (Zagreb: Izdavačko knjižarsko poduzeće Naprijed / HNK Zagreb, 1969).
- 36 Zlamalik, 6.
- 37 Andreis, 91.
- 38 In this regard, I contacted Henning Brockmann from the Deutsche Oper Berlin with an inquiry about whether they have any archival materials concerning Dragan Plamenac's activities during the 1920s. In his response dated September 14, 2022, he stated: "Unfortunately, our archive contains very little information about staff members outside of the main stage during the pre-World War II period, as a large portion of the documents were destroyed in the bombing in November 1943."
- 39 Domagoj Marić, "Osnutak Zagrebačke filharmonije 1920. godine, njezini prapočetci i prve godine rada," *Arti musices* 53, no. 1 (2020): 3–38, 33.
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SAŽETAK

Dragan Plamenac i Vinko Zlamalik. Od poznanstva do donacije Strossmayerovoj galeriji starih majstora Hrvatske akademije znanosti i umjetnosti

Cilj je rada osvijetliti kontekst upoznavanja i druženja između hrvatsko-američkog muzikologa i skladatelja Dragana Plamenca i upravitelja Strossmayerove galerije starih majstora Vinka Zlamalika, koje se može pratiti od 1969. do 1980. godine, te koje je po svoj prilici rezultiralo odlukom Plamenca da deset umjetničkih slika iz svojega vlasništva oporučno ostavi Strossmayerovoj galeriji. Kontekst upoznavanja moguće je dovesti u vezu s dugogodišnjim Plamenčevim nastojanjima da nakon Drugoga svjetskog rata uđe u trag bogatoj obiteljskoj zbirci nestaloj u ratnom vihoru, o čemu svjedoči i njegovo pismo upućeno 1947. godine pijanistu Svetislavu Stančiću, Plamenčevu vršnjaku i prijatelju iz djetinjstva. Nakon što je nakon smrti Dragana Plamenca deset slika, nastalih od 14. do 18. stoljeća, stiglo u Zagreb, Zlamalik je organizirao izložbu doniranih umjetnina koja se u Strossmayerovoj galeriji mogla razgledati od 12. veljače do 12. ožujka 1986. Posebno valja istaknuti katalog izložbe s iscrpnom biografijom Dragana Plamenca iz pera Vinka Zlamalika, s nekim podacima i tumačenjima koje nećemo susresti u drugim tekstovima o ovom uvaženom muzikologu. Tekst Vinka Zlamalika u manjoj je mjeri kompilacija skromnih napisa o donatoru, a u većoj rezultat vlastitog istraživanja i jedanaestogodišnjeg druženja, o kojem autor progovara u katalogu izložbe.

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