



Jakov Gotovac

Poziv, pjesma i igra za gudački kvartet, op. 16
Invitation, Song and Dance for String Quartet, Op. 16



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Zagreb, 2023



Jakov Gotovac, composer and conductor (Split, October 11, 1895 – Zagreb, October 16, 1982), son of Petar from Vinovo Gornje, a shopkeeper of Split. In 1913 Gotovac graduated from the Classics High School in Split; at the same time he had since the age of fourteen acquired a musical education, learning the cello from Armando Meneghello-Dinčić, harmony from Antun Dobronić, harmony and instrumentation and conducting from Ćiril Metod Hrazdira. After graduation, at his father's wish, he enrolled in the Law Faculty in Zagreb, but the outbreak of World War I sent him back to Split. He was medically unfit for mobilisation, having kyphoscoliosis. In Split at the same time as his legal studies, he went on with his musical activities; he studied the scores of local and foreign composers, and during a stay in Zagreb to take law exams he supplemented his musical education with a private course in counterpoint with Vjekoslav Rosenberg-Ružić. Towards the end of the war he started working with Josip Hatze, who tutored him in composition; in addition he got to know Italian opera and the laws of theatrical art and developed a sense for design in music theatre. From his high school days he had acquired performance proficiency, first of



all playing with the school's tambouritsa orchestra, and then in a music society in Split, the *Zvonimir*, at the performances of which he figured as member of the choir (tenor) and of the tambouritsa orchestra, also as cellist and timpanist. He also sang in the newly-founded (1914) male voice choir called the *Lisinski* Choir, which at Christmas in 1914 in Split Cathedral performed his first composition, *Tantum ergo*, for four voices. At a concert in 1918 the mixed-voice *Zvonimir* choir presented Gotovac's first secular composition, *Aj, moj Mijo* [*Ah my Mijo*] from opus 1 (*Two Scherzos*). At this time Gotovac was engaged at several levels in the music and musical goings-on in his town, having become the Split reporter for the music journal *Sveta Cecilija* (1914-1915), a member of the committee as well as dramaturge of the amateur Croatian Theatre Society for Dalmatia, the Split commissioner of the Croatian Philharmonic of Zagreb and member of the artistic committee of the Split Philharmonic, founded in 1919. He also composed new opuses of choral musical and vocal lyrics, among which was the later frequently performed ballad *Djevojka i mjesec* [*Girl and Moon*], op. 2 (1917) and *Two Pieces for Male Voice Choir*, op. 3 (1918). In 1919 for his choral pieces op. 1 and op. 3 he received the third prize at the competition held by the Serbian Singing Society in Zagreb; this was a turning point in his life, for he resolved to dedicate himself to music as his profession.

In 1920/1921 he spent time in Vienna, with the support of Milan Obuljen, owner of the publishing firm Edition Slave in which, doing auxiliary jobs on sheet music editions, he earned his living, and at the Music Academy he attended the lectures of famed composer and theoretician Joseph Marx. In addition, in Vienna he had the chance to keep up with top-flight concert and opera performances of European music, old and new, greatly enriching his musical outlook.

After returning to Split, he found no real opportunity to work in music and so in spring 1922 he accepted a job in Šibenik as leader of the musical section of the *Sokol* Society, which was then, thanks to his efforts, made independent and reorganised as the Philharmonic Society with mixed voice choir and orchestra. The very next year he performed as guest conductor of the Zagreb Philharmonic, and the success of this concert enabled him to get more permanent positions in Zagreb musical life; after a few months he and his family moved to Zagreb, in which he remained until the end of his life. He was first engaged in the Croatian National Theatre, from 1923 as opera rehearsal pianist and director of incidental music in the theatre; from 1924 he was operetta and ballet conductor; soon after that he was opera conductor, until his retirement in 1958. In 1943 he was at the same time director of the opera company. After his arrival in Zagreb he also became choirmaster of the *Mladost* Academic Singing Society, merged into *Mladost-Balkan* in 1930, which he headed up to 1947, putting on concerts not only at home but also on tour in Europe (Belgium, England, Germany, Greece, Czechoslovakia, Spain and so on), promoting the choral works of Croatian composers. In 1947 *Mladost-Balkan* was merged into the *Vladimir Nazor* Society, and Gotovac continued leading it up to 1958. From 1934 up to the war and then in 1946/1947 he led the male voice choir *Jug*, the musical society of the Croatian tradesmen, and for a short time also the *Pavao Markovac* Choir. From time to time he also conducted concerts of orchestral music.

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Recitativo (Largo)

Violino 1
Violino 2
Viola
Violoncello

ff ruvido
sf pizz.
arco p
ff pesante

1

9

sf pizz.
arco ff ruvido
ff pesante

2

18

allarg. e dimin.

p
pp al niente
lunga
3



2

3 Andante
arco, sul D

24

p cantabile
arco

p
arco

p

pizz. arco *pizz.* arco

p

35

4 muovere e cresc. **5** a tempo

rallent. e dimin.

p cantabile

p

pizz. arco

p

47

6

mf *f*

mf *f*

pizz. arco *pizz.* arco

mf *f*

56

7 allarg.

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

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67 **8** a tempo (più largo) **9** sempre smorz. e rall.

p cantabile *pp* *pppp*

p *pp* *pppp*

p *pizz.* *pp arco* *pppp*

p *pp* *pppp*

10 Più mosso (deciso e rubato)

f *pizz. arco* *sul G* *pizz. arco* *sf >* *pp*

f *pizz. arco* *sul C* *pizz. arco* *sf >* *arco* *p*

f *arco* *pizz. arco* *sf >* *arco* *p*

f *arco* *pizz. arco* *sf >* *arco* *p*

11

f *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

f *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

f *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

f *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

97 **12** *jeté* *p* *pp* *tutto l' arco* *p* **13** *ff* *pizz. arco*

jeté *p* *pp* *tutto l' arco* *p* *ff* *pizz. arco*

jeté *p* *pp* *tutto l' arco* *p* *ff* *pizz. arco*

p *pp* *tutto l' arco* *p* *ff* *pizz. arco*

p *pp* *tutto l' arco* *p* *ff* *pizz. arco*

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