



Ivo Lhotka Kalinski

**Komendrijaši, suite za mali orkestar s recitatorom
prema odlomcima iz *Balada Petrice Kerempuha* Miroslava Krleže
The Comedians, Suite for Small Orchestra with Reciter,
after Fragments from Miroslav Krleža's *Ballads of Petrica Kerempuh***



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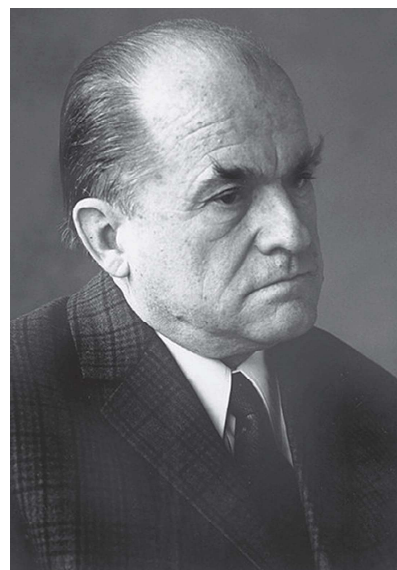
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Koncertna dvorana Vatroslava Lisinskog, Muzički informativni centar
Vatroslav Lisinski Concert Hall, Croatian Music Information Centre
Zagreb, 2023





Composer, singer and voice teacher **Ivo Lhotka Kalinski** [Ivo Lhotka] (Zagreb, July 30, 1913 – Zagreb, January 29, 1987) is one of the most prominent of Croatian musicians of the 20th century. He grew up in a family of professional musicians; his father was composer Fran Lhotka, while his mother, Iva Antolković Kalinski, was a singer. He added his mother's maiden name to his own surname in order to avoid being mistaken for his father, a frequent occurrence. He had, then, ideal conditions for the development of his own musical talent. Possessed of a number of gifts and broad intellectual horizons, Lhotka Kalinski graduated in composition in the Music Academy in Zagreb, in the class of Franjo Dugan (and his father too was one of his teachers), in singing in the class of Lav Vrbančić and also attained ABD status at the law faculty. Describing his musical development¹ the composer lay stress upon the role of his piano teachers: in secondary music school Evgeny Vulin, and at the Academy Svetislav Stančić. Having completed his Zagreb courses he did further studies in composition from 1938/1939 with Italian composer and music educator Ildebrando Pizzetti at the Academy of St Cecilia in Rome. However, because of the war he was forced to break off his studies and return to Zagreb. On return to his native city he began work as a teacher; when the war was over, from 1948 to 1951, he was director of the state secondary school in Split. From 1951 to his retirement he was a professor of solo singing at the Music Academy in Zagreb (from 1967 to 1979 he held the position of head of the Voice department).



The musical oeuvre of Ivo Lhotka Kalinski is ample and diverse, covering piano, chamber, vocal, vocal and instrumental, orchestral and stage works. He also composed scores for films. Like most Croatian composers at work between the wars, Lhotka too wrote his first pieces along the aesthetic guidelines of what was called the national course and took inspiration from the vernacular music tradition. Counted among these early but successful opuses are the orchestral compositions *Symphony in E flat* (1937), *Rimske impresije* [*Roman Impressions*] (1938), *Zemlja. Slike iz seljačkog života* [*Earth: Pictures from Rural Life*] for small orchestra (1939) and the 1941 symphonic poem *Jutro* [*Morning*] (after a poem by Vidrić of the same name). When the war was over, for some time yet composers were still interested in folk arts, and Lhotka Kalinski's work was inspired by the folk music of Dalmatia, Istria, the Littoral, Međimurje and Hrvatsko zagorje. Some of these pieces, like *Stari dalmatinski plesovi* [*Old Dalmatian Dances*] and *Međimurje malo* [*Međimurje Small*] for piano were meant for children and became part of a typical anthology of music teaching literature; still today they are standard works in textbooks for teaching piano in our music schools. As the war was drawing to a close, in 1944, Lhotka Kalinski composed his first important stage work – the comic opera *Pomet, meštar od ženidbe* [*Pomet – Master of Marriage*], which drew on the play *Dundo Maroje* [*Uncle Maroje*] of Marin Držić (the opera was first performed in the Croatian National Theatre in Zagreb). The first peak of his operatic work came in the “historical music drama” the opera *Matija Gubec*, composed in 1947 and first performed in the Croatian National Theatre in Zagreb on May 8, 1948. In his opera, Lhotka Kalinski “placed the musical emphasis on the evocation of local colour and the dramatic heroic contents; among the most successful parts was the originally conceived chorus of wailers in Act One”.²

An interest in historical themes – stimulated by seeing a big exhibition of medieval painting and sculpture in 1951 in Zagreb³ – prompted Lhotka Kalinski to the composition of the cantata *Hrvatska kronika* [*Croatian Chronicle*], a curious work with an archaic touch, for which he used as textual original the *Ljetopis popa*

1 Of great help to the author in the writing of this biography was the transcript of a radio broadcast *It's about music*, broadcast on July 20, 1973 (tape no. DGO 1984) in which Lhotka Kalinski replies to questions put to him. According to the note on the TS the show was recorded on May 21, 1973. The typescript is kept in the composer's papers in the Music Academy in Zagreb. We would like to thank the manager of the Music Academy library Željka Radovinović and Ivana Klajzner for making all the material from the Papers available to us.

2 Cf. Marijana PINTAR and Vilena VRBANIĆ: *Lhotka Kalinski, Ivo*, Hrvatski biografski leksikon, Zagreb, 2013, (quoted here from: <https://hbl.lzmk.hr/clanak.aspx?id=11776>; accessed July 17, 2023.).

3 This was the “Exhibition of the medieval art of the peoples of Yugoslavia” first put on in Paris in 1950 (*L'art medieval yougoslave*, Palais de Chaillot, March 9 – May 22 1950), later mounted in Zagreb.



Izvođački sastav / Ensemble

Piccolo / Flauto 2

Flauto

Oboe

2 Clarinetti in Sib

Fagotto

2 Corni in Fa

2 Trombe in Sib

Trombone

Timpani

Tamburo militare

Gran cassa

Piatto sospeso

Piatti a 2

Tam-tam

Triangolo

Violini I

Violini II

Viole

Violoncelli

Contrabassi



Komendrijaši / Comedians

Suita za mali orkestar s recitatorom prema odlomcima iz

Balada Petrice Kerempuha Miroslava Krleža /

Suite for small orchestra and reciter after excerpts from Miroslav Krleža's

Ballads of Petrica Kerempuh

Ivo Lhotka Kalinski

I.

Petrica Kerempuh

Allegro

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of **Allegro**. The instruments and their parts are as follows:

- Piccolo:** Rests until the final measure, then plays a short melodic phrase.
- Flauto 1:** Rests throughout.
- Oboe:** Rests until the final measure, then plays a melodic phrase.
- 2 Clarinetti (in Sib):** Both parts play a melodic line starting in the fourth measure, marked *f*.
- Fagotto:** Plays a rhythmic accompaniment of eighth notes throughout, marked *f marc.*
- 2 Corni (in Fa):** Rests throughout.
- 2 Trombe (in Sib):** Both parts play a rhythmic accompaniment of eighth notes, marked *f secco, marc.*
- Trombone:** Plays a rhythmic accompaniment of eighth notes, marked *f marc.*
- Timpani:** Rests throughout.
- Gran cassa:** Plays a rhythmic accompaniment of eighth notes, marked *f*.
- Ptto sosp.:** Plays a rhythmic accompaniment of eighth notes, marked *p* and *molto*.
- Violini I:** Play a melodic line, marked *f marc, pesante* and *sul Sol*.
- Violini II:** Play a melodic line, marked *f marc, pesante* and *sul Sol*.
- Viole:** Play a rhythmic accompaniment of eighth notes, marked *f marc.*
- Violoncelli:** Play a rhythmic accompaniment of eighth notes, marked *f marc.*
- Contrabassi:** Play a rhythmic accompaniment of eighth notes, marked *f marc.*



Dovlekli su se komendrijaši,
Histrioni, kalendrijaši,
prišli su nam trumbentaši,
frklevački muzikaši!

Larfonosec vražji, stekli hudi duh,
skočil je na desku
Petrica Kerempuh:
- Kuš bute, čkomete, silencijum!
Trata-rata, rum-pum-pum,
čujte kaj vam rekel bum!
Trata-rata, cilincin,
Papež je fačukov sin!
Bistrički bogci klapavuši
postali buju bogatuši!

They've arrived, the jesters, so spry,
Histrions and carollers nearby,
trumpet players now catch the eye,
merrymaking musicians, oh my!"

Devilish sluggard, a wicked spirit,
Petrica Kerempuh,
leaped on a plank:
Be quiet, shut your mouths up, silence!
Trata-rata, rum-pum-pum!
Listen to what I'm gonna drum,
Trata-rata, cilincin,
The Pope is of a bastard's kin!
The Bistrice paupers, clumsy and shy,
Gonna be rich, oh my, oh my.

9 **Allegro** ♩ = 144

Picc. *f*

Fl. 1

1 *mp*

2 Cl. (in Sib) 2 *mp*

Fg. *mp*

Tamb. mil. *pp* coperto

Vn. I *f secco* pizz. div. > unis.

Vn. II *mf*

VI. *mf ben ritm.*

MIC 13.161501

14

Picc.

Fl. 1

Ob.

1
2 Cl.
(in Sib)

2
Fg.

1
2 Cor.
(in Fa)

1
2 Tr.
(in Sib)

con sord.
mf

Tbn.

Timp.

Tamb. mil.

sempre p

Vn. I

div. unis.

Vn. II

VI.

Vc.

Cb.

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