Boris Papandopulo

Sonata za violinu i glasovir
Sonata for Violin and Piano

LISINSKI_MIC_Notna Izdanja_BORIS PAPANDOPULO_Sonata za violinu i glasovir_Partitura_KB.indd 1 10.07.2024. 09:55

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Urednici / Editors
Jelena Vuković, Davor Merkaš, Ana Unkić

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Ida Gamulin, Goran Končar, Felix Spiller

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Zagreb, 2023

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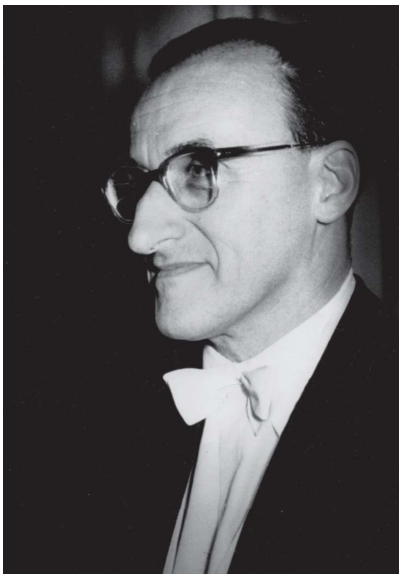

Boris Papandopulo (Honnef am Rhein [since 1960 Bad Honnef], Germany, February 25, 1906 – Zagreb, October 16, 1991) is one of the most distinctive Croatian musicians of the 20th century. "Born, growing up and being brought up in a family that had always been tightly connected with music and the theatre"[1], he devoted himself to music very early on. He first of all took private lessons in piano, and then studied composition at the Music Academy in Zagreb (where he attended the lectures of Dugan, Lhotka and Dobronić, and studied composition in and graduated from the class of Blagoje Bersa in 1929). In Vienna, at the New Vienna Conservatory, he studied conducting under Dirk Fock (1928-1930). During two periods (1928-1934 and 1938-1946) he was conductor of the Croatian Singing Association called Kolo, Zagreb, and from 1931 to 1934 had the posts of conductor of the Society Orchestra of the Croatian Music Institute and choirmaster of the Ivan Filipović Teachers' Singing Association (which he himself founded in 1933). From 1935 to 1938 he worked as teacher at the State Music School in Split, and was conductor of the Zvonimir Music Association, as well as, from 1940 to 1945, of the Zagreb Opera (from 1943 to 1945 he was its director). At the same time he was conductor of the orchestra of Radio Zagreb (1942-1945). After World War II he was director of the Rijeka Opera (1946-1948 and 1953-1959), while from 1948 to 1953 he was opera conductor and teacher in Sarajevo. He took up his career in Zagreb again as conductor of the Zagreb Opera (1959-1968) and then the Split Opera (1968-1974). He was a regular guest-conductor of the *Komedija* Theatre in Zagreb, as well as of the Cairo Symphony Orchestra.

Papandopulo also worked as music writer, journalist, reviewer, pianist and piano accompanist; however, he achieved the peaks of his career in music as a composer. His composing oeuvre is imposing[2]: with great success he created instrumental (orchestral, concertante, chamber and solo), vocal and instrumental (for solo voice and choir), music-stage and film music. In all these kinds and genres he left a string of anthology-piece compositions of great artistic value.

Papandopulo's youthful opuses were marked by features of the "national music style", as it was called, that is, of patterns from folk music (either direct quotations or in the sense of the raw material and modal scale structures), while cosmopolitan influences are also appreciable: the application of composition technique elements of the neo-Classical style: polyphonic in structure, with Baroque energy and vital rhythmic movement, elementary touches of Impressionist and Expressionist musical idioms. Along with a treatment of the instruments that makes great demands on skill, technique and virtuosity, very visible are the optimism and serenity that permeate the music to the full. Connoisseurs of the composer's oeuvre of the earlier (youthful) creative period pick out as the most successful works his *Laudamus* (*Slavoslovije*), cantata for solo voices, mixed voice choir and orchestra; *Sinfonietta for String Orchestra* (published by Breitkopf und Härtel), *Zlato* [*Gold*], a mime ballet with singing and orchestra; the brilliant, bravura *Concerto*

1 Boris Papandopulo, after Truda REICH: *Susreti sa suvremenim kompozitorima Jugoslavije* [*Encounters with the Contemporary Composers of Yugoslavia*], Zagreb, 1972, p. 227. His grandmother Marija Terezija Ružička, married name Strozzi, was a celebrated actress and his mother, Maja Strozzi-Pečić, a well regarded opera singer of European rank, while his uncle, Tito Strozzi, was a notable intellectual, actor, writer, director and translator. His father was Konstantin Papandopulo, a Russian aristocrat who died young, after which event Maja returned from Germany with the little Boris back to Zagreb, who thus spent his childhood and youth in the city, where he was also educated.

2 According to the composer's last hand-written list, kept by Zdenka Papandopulo, his last wife, as well as on the basis of recent research carried out by Croatian Music Information Centre (January, 2011) Papandopulo composed almost 490 opuses, including arrangements and instrumentations of other composer's works. Musicologist Lovro Županović has claimed that Papandopulo, "after Zajc, but along with... Bruno Bjelinski, is without doubt the most fertile Croatian composer." (Lovro ŽUPANOVIĆ: Introduction to: *Boris Papandopulo (1906-1991)*. *Spomenica preminulim akademicima – vol. 70*, HAZU, 1994, p. 15.) Papandopulo's oeuvre has still not been properly studied or evaluated, nor is there any major, comprehensive work devoted to him. The whereabouts of many of his works are not known, since the composer wrote them for and distributed them to the interpreters. A good number of them (about fifty) have been founded and collected in the last few years by the present writer. This has opened up the way and created the preconditions for an integral treatment, an overview and evaluation of the entire oeuvre.

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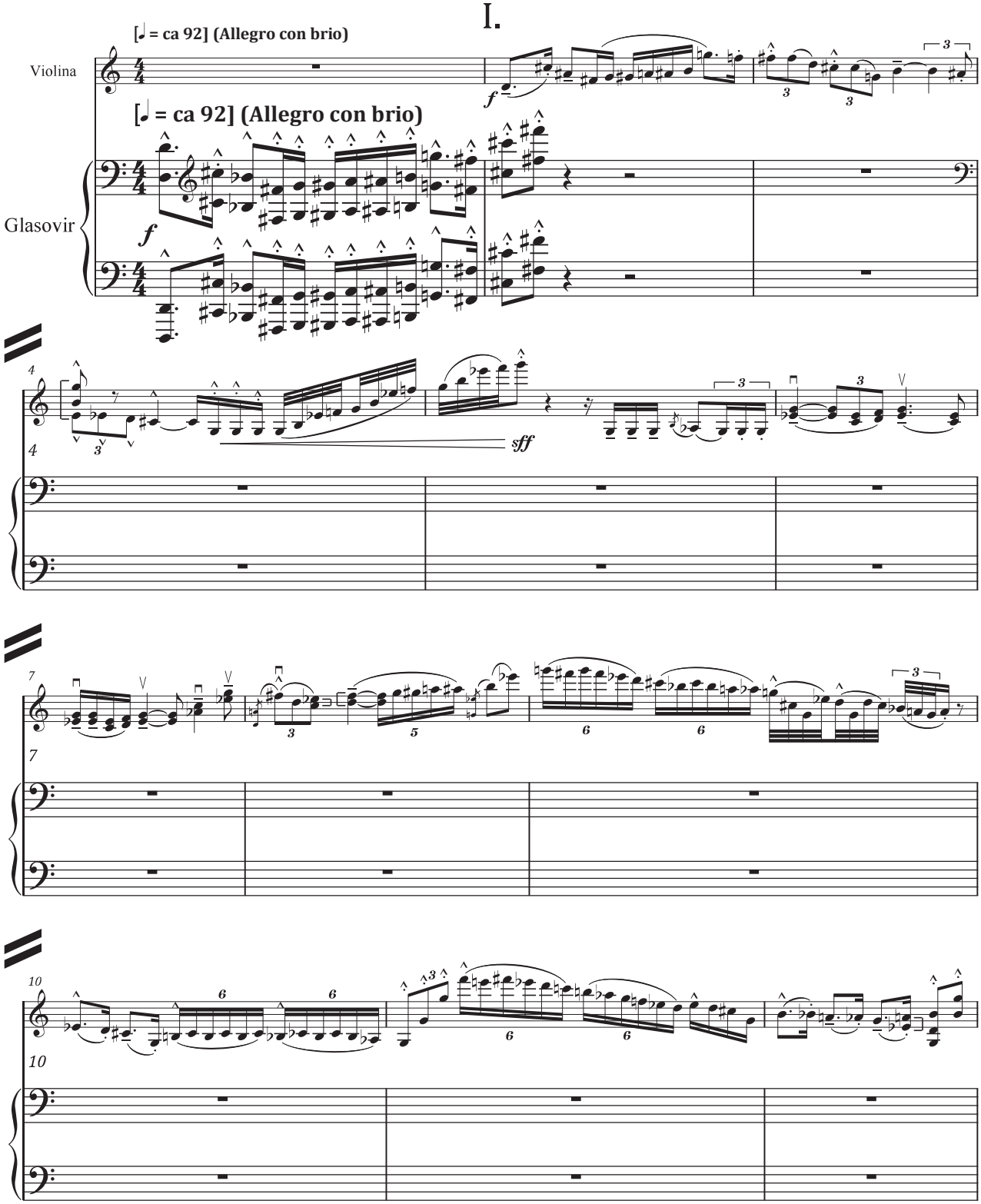
Boris Papandopulo

Posvećeno Idi Gamulin i Goranu Končaru /
Dedicated to Ida Gamulin and Goran Končar

I.



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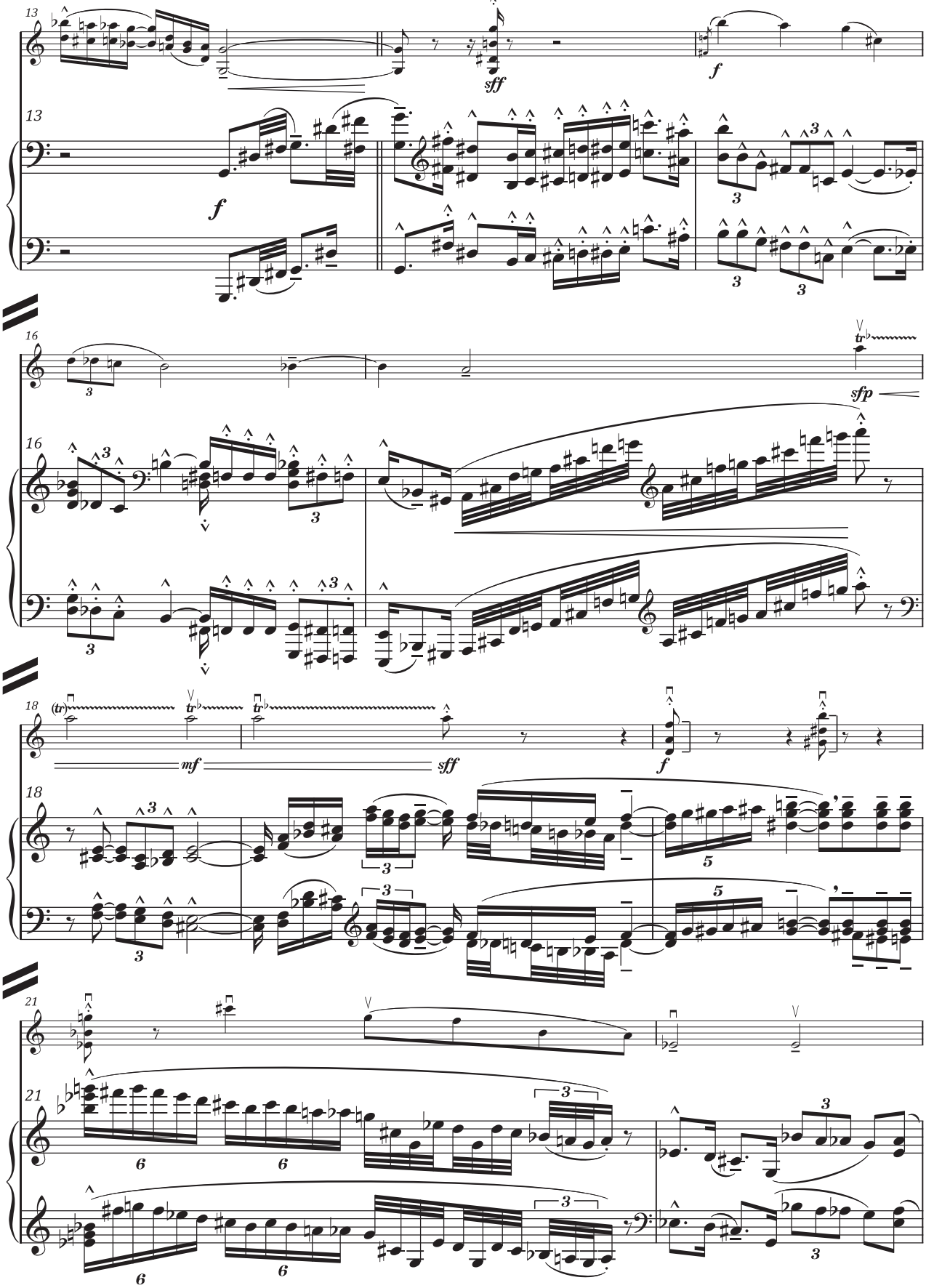

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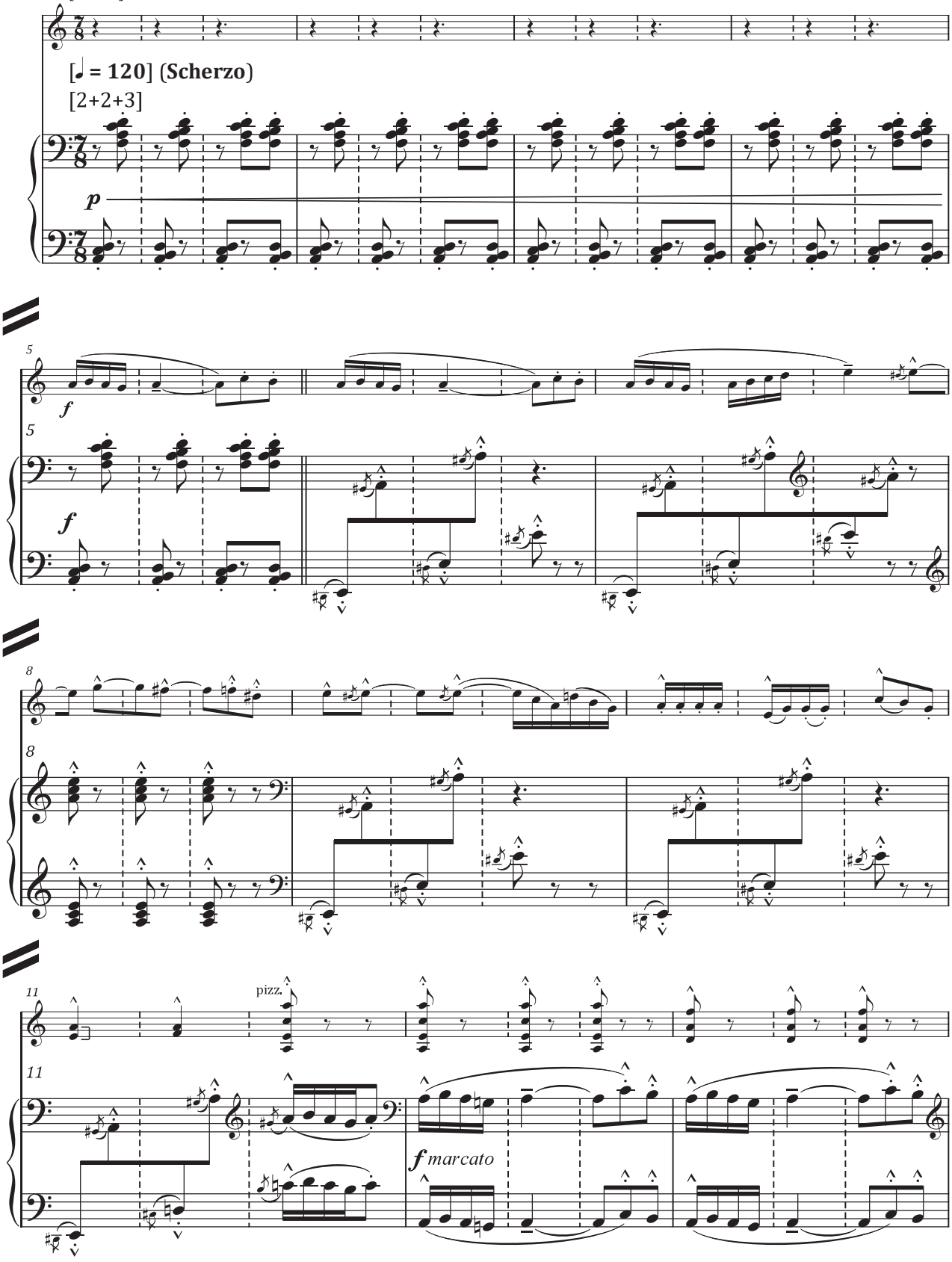
II.

[♩. = 120] (Scherzo)
[2+2+3]



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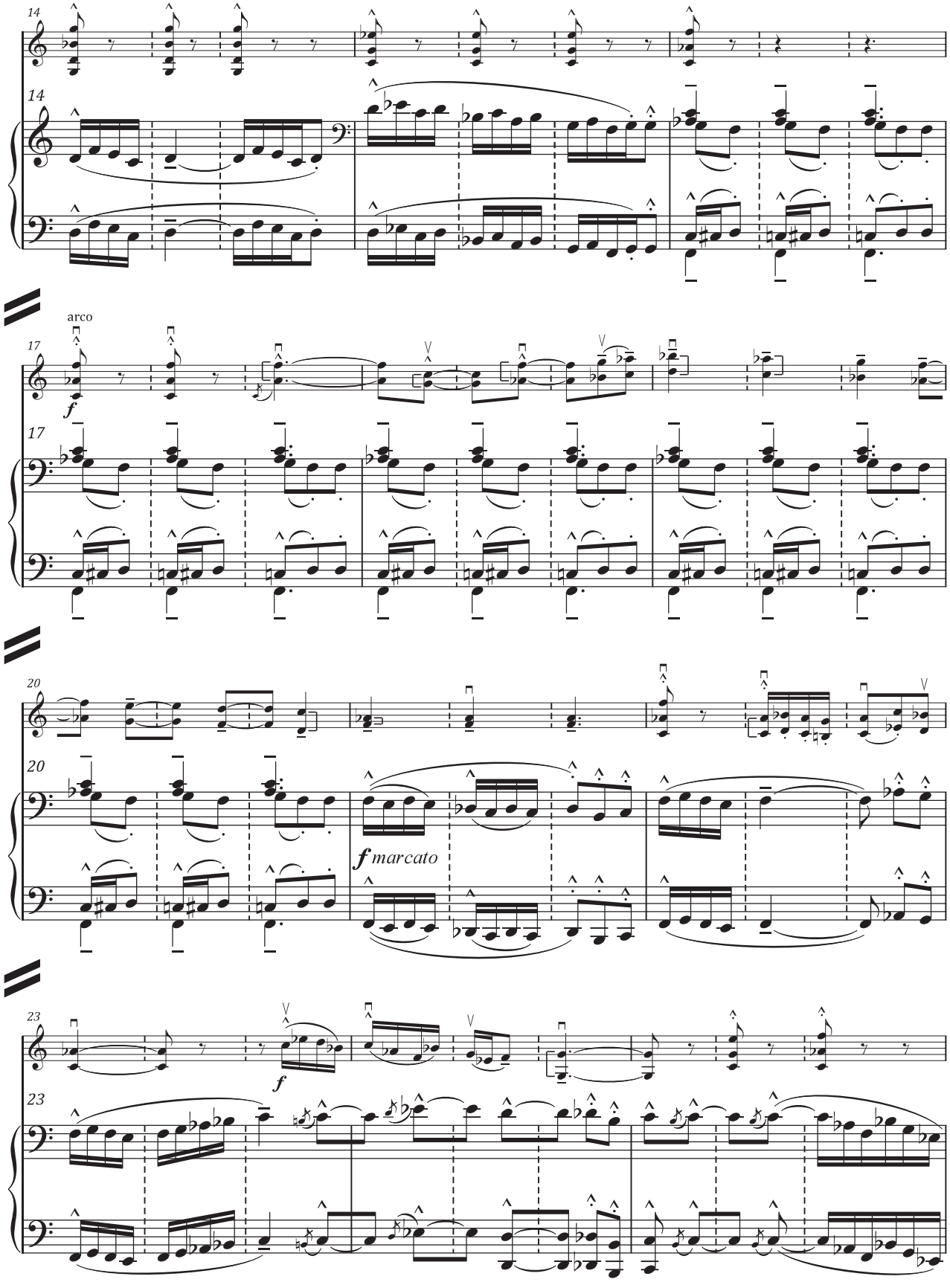

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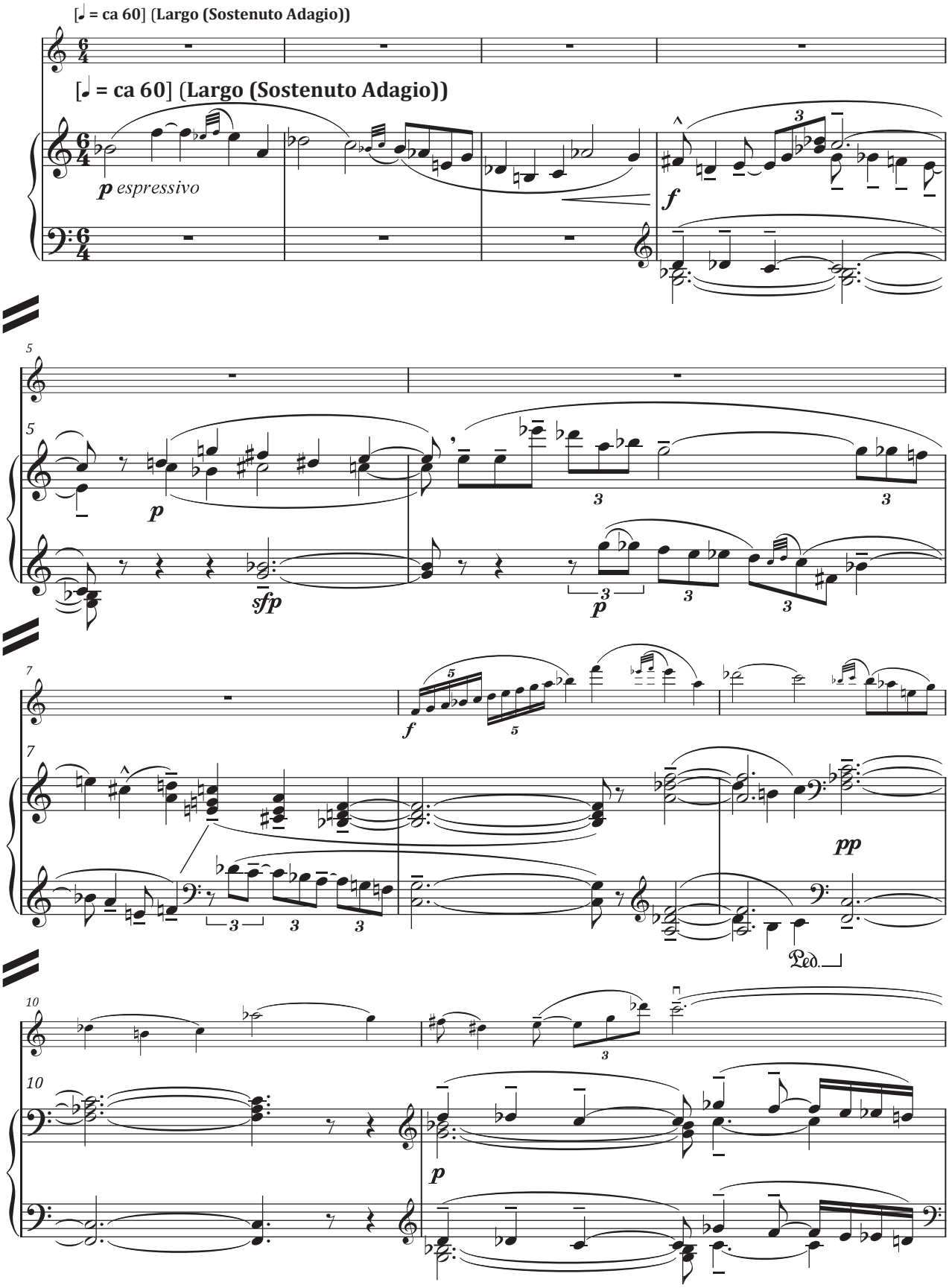
III.



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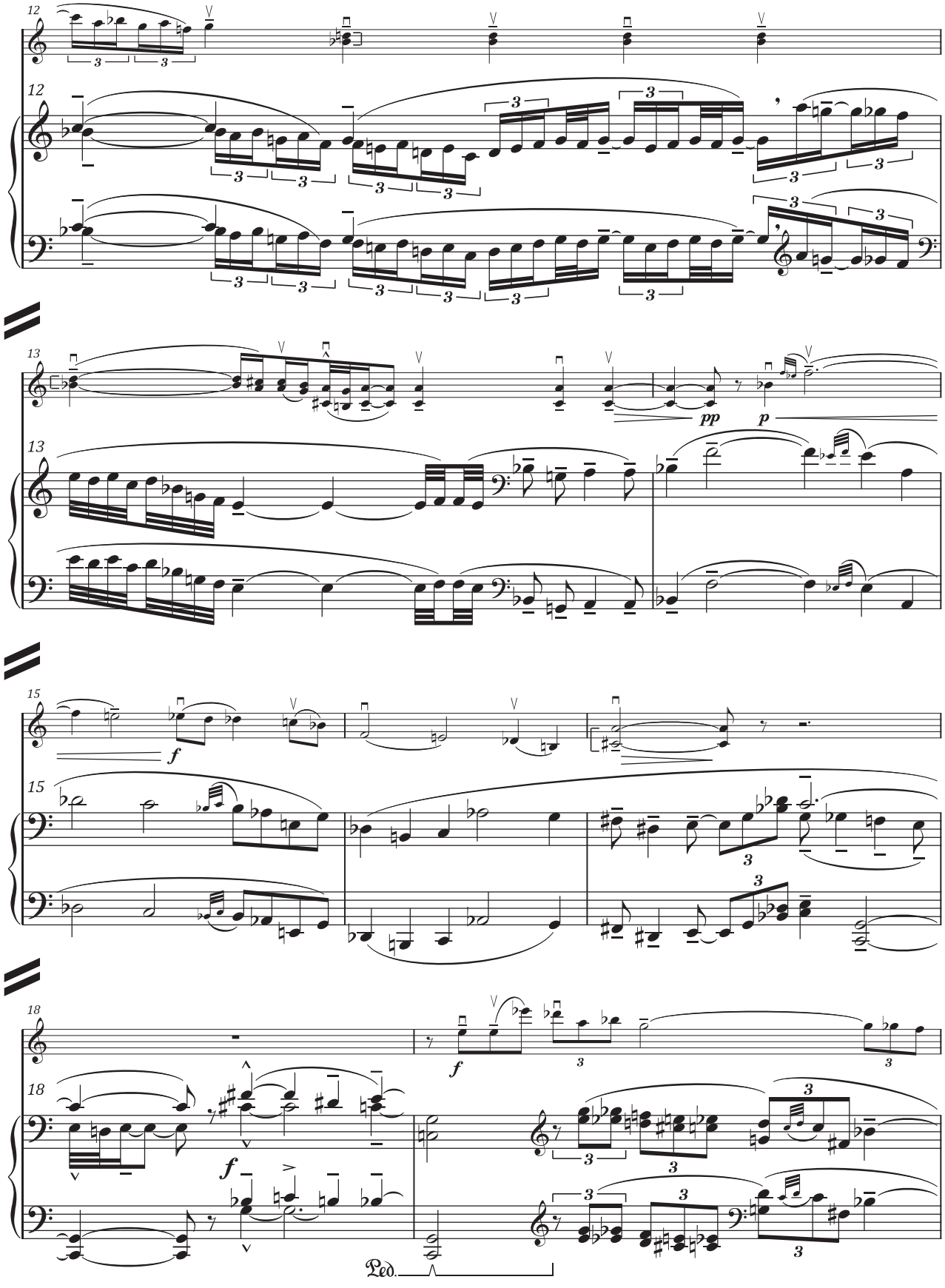

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