



Juro Tkalčić

---

**Koncert za violončelo i orkestar u a-molu, op. 10**  
**Concerto for Violoncello and Orchestra in A Minor, Op. 10**

Glasovirski izvadak / Piano score





Ovo izdanje finansijski su pomogli  
Ministarstvo kulture i medija Republike Hrvatske  
i Grad Zagreb, Gradski ured za kulturu i civilno društvo.

This publication was financially supported by the  
Ministry of Culture of the Republic of Croatia  
and City of Zagreb, City Office for Culture and Civil Society.

**Nakladnik / Publisher**

Koncertna dvorana Vatroslava Lisinskog, Muzički informativni centar  
Vatroslav Lisinski Concert Hall, Croatian Music Information Centre  
Trg Stjepana Radića 4, 10000 Zagreb  
www.lisinski.hr | www.mic.hr

**Urednici / Editors**

Jelena Vuković, Davor Merkaš, Ana Unkić

© 2023 by Vatroslav Lisinski Concert Hall, Croatian Music Information Centre.

Zabranjeno je svako neovlašteno kopiranje i umnažanje, distribucija, iznajmljivanje, posudba ovog materijala ili bilo kojeg njegovog dijela bez dozvole nakladnika. Sva prava nakladnika i vlasnika djela su pridržana.  
Any unauthorized reproduction is prohibited by law. All rights reserved.

MIC 14.2601gi

ISMN 979-0-801350-67-1

CIP zapis je dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 001233996.





Juro Tkalčić

**Koncert za violončelo i orkestar  
u a-molu, op. 10  
Concerto for Violoncello and Orchestra  
in A Minor, Op. 10**

Glasovirski izvadak / Piano score

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





Croatian cellist, composer and music educator **Juro Tkalčić** (Zagreb, February 13, 1877 – Zagreb, December 15, 1957) was, alongside Blagoje Bersa (1873 – 1934), Franjo Dugan Sr (1874 – 1948), Slavomir Grančarić (1878 – 1941), Antun Dobronić (1878 – 1955) and Josip Hatze (1879 – 1959), one of the most important Croatian musicians to have been born in the 1870s. Although in his own time he was renowned even in international musical circles as a cello virtuoso, Croatian musicology has still not devoted to Tkalčić the attention he certainly merits. Although Antun Goglia<sup>1</sup> and Milan Nagy<sup>2</sup> have published brief if valuable and information-rich studies of his life and musical oeuvre, there has as yet been no systematic research into his life, and his musical oeuvre is only in part in publication.<sup>3</sup> It has not been properly explored in musicological terms, nor has it been valorised in the historical context in which it came into being, taking events in Croatian and world music into consideration. His composing work is not very large: of his music compositions, 18 opuses are extant, consisting of solo songs, chamber compositions (six string quartets, a piano quartet, a piano trio and a string quintet) and three works for cello and orchestra. Also in existence are several compositions with no opus numbers, on the whole small chamber compositions, a few more solo songs, three choral pieces and arrangements of short pieces for cello and piano by other composers (which still today are on the repertoires of cello virtuosos worldwide)<sup>4</sup>. Today the legacy of Juro Tkalčić, comprising autographs and published sheet music of his musical works, posters and concert programmes, clippings, reviews of concerts, a few personal documents, and to a small extent correspondence, is kept in Zagreb City Museum.<sup>5</sup> Most of the autographs of Tkalčić's compositions have been digitised, but a lot of the material stored in the Tkalčić papers has not yet been systematised, and awaits scholarly and specialised processing.



Juro Tkalčić grew up in a musical setting in Zagreb. His father Zvonimir was an excellent pianist, and a maternal uncle, Leopold Kavić<sup>6</sup> (1849 – 1918), was a fine cellist, although neither of them were professional musicians. Tkalčić's cousin was the well-known Croatian composer Lujo Šafranek Kavić (1882 – 1940), Juro's brother too, Ivo (1875 – 1937), was a musician; a first rate pianist, for many years he would be his brother's loyal rehearsal pianist. (For many years, Ivo lived in Paris, returning to Zagreb in 1933.) When he was nineteen, Juro enrolled in the music school of the Croatian Music Institute, learning music until 1889. He was taught cello first of all by Ivan Oertel (1829 – 1889), and after some time by Josip Eisenhuth (1844 – 1896). Young Tkalčić took an active part in the musical life of the city as chamber musician; in his work, Goglia says that he took part in performances of chamber music in the home of pianist and artist Anka Barbot-Krežma, sister of violin virtuoso and composer Franjo Krežma.<sup>7</sup> Interestingly, a fellow student of cello at the CMI music school was his Jurjevska Street neighbour, the poet and man of letters Antun Gustav

1 Cf. Antun GOGLIA: "Učitelji violončela u Zagrebu i njihovi učenici i muzičari" [Cello teachers in Zagreb and their pupils and musicians], *Sv. Cecilija*, XXVII, vol. 6 (November; December) 1933, 169–175.

2 Milan NAGY: "Juro Tkalčić (1877 – 1957): violončelist, skladatelj, pedagog" [Juro Tkalčić (1877 – 1957): cellist, composer, teacher], *Arti musices*, X, 1979, 79–101. Milan Nagy was the first to list Tkalčić's musical works on the basis of the autographs and printed editions of works that in 1962 were transferred to Zagreb City Museum by Juro's brother, Vladimir Tkalčić.

3 All that has been published are collected piano and cello miniatures (*Skladbe za violončelo i klavir* [edited Milan Nagy], *Ars Croatica*, Croatian Composers' Society, 1981). During his lifetime, his *String Quartet* op. 1, no. 1 was published, six small compositions for cello and piano, op. 2 (Sénart publishers, Paris), two small compositions from op. 3 (Beauvois publishers) and two more from the same opus were published by Stjepan Kugli, who also published the piano reduction of *Variations on the theme 'Tužna roža'*, op. 8.

4 In May 2010 Vilena Vrbanić drew up a consistent, and very likely a final, list of the compositions of Juro Tkalčić, offering it as a seminar paper for the subject musical archiving at the musicology section of the Music Academy in Zagreb and entitling it "The Legacy of Juro Tkalčić (Zagreb, 1877-1957)". I would like to thank Vilena Vrbanić for making this list available. Several compositions are only fragmentarily extant, and all traces of one (Ivanje for baritone and piano) have been lost.

5 We are grateful to the director of Zagreb City Museum, Aleksandra Berberih Slana and to Zrinka Jelčić, for having kindly made available to us the autographs and documentation of the Juro Tkalčić legacy.

6 Cf the entry on Leopold Kavić by Ivona Ajanović Malinar in the Croatian Biographical Lexicon of the Miroslav Krleža Lexicographic Institute: <https://hbl.lzmk.hr/clanak.aspx?id=10124> (accessed February 20, 2023)

7 GOGLIA, op. cit., 170.



Koncert za violončelo i orkestar u a-molu, op. 10  
Concerto for Cello and Orchestra in A minor, Op 10

Juro Tkalčić

[I.]

Violoncello solo **Allegro**

Pianoforte **Allegro**  
*f*

Violoncello solo *rit.*

Pianoforte *rit.*

Violoncello solo **a tempo**  
*p*

Pianoforte **a tempo**  
*pp*



2

14 *p* *f*

17 *f* *p*

20

23 *p*

MIC 14.2601gi





26

*p*

29

*poco rit.* *a tempo*

*mf*

*poco rit.* *a tempo*

*pp*

33

*p*

*tr*

37

*p*

*pp*

MIC 14.2601gi





## [II.]

Adagio (Élégie)

Vc. solo

Pf.

*p*

*p*

7

13

*pp*

*cresc.*

18

*f*

MIC 14.2601gi







16

21

21

*p*

10

27

*p*

*pp*

32

*rit.*

*a tempo*

*rit.*

*a tempo*

*p*

37

*V* 2°

MIC 14.2601gi



[III.]

Allegro

Allegro

*f*

9 **16**

*f ad libitum*

rit. a tempo

rit. a tempo

*f*

17

*p* *f*

23

*p* *f*

MIC 14.2601gi



22

29

Musical score system 1, measures 29-35. The bass line is mostly rests. The treble line features complex chords and melodic lines. Dynamics include *mf* and *f*.

36

17

Musical score system 2, measures 36-42. The bass line has a melodic line with fingerings 0, 2, 1, 2. The treble line has a melodic line with fingerings 1, 2. Dynamics include *mf* and *p*.

43

Musical score system 3, measures 43-49. The bass line has a melodic line with fingerings 1, 0, 1, 2, 4, 1. The treble line has a melodic line with fingerings 1, 2. Dynamics include *mf* and *f*.

50

Musical score system 4, measures 50-56. The bass line has a melodic line with fingerings 2, 3, 4. The treble line has a melodic line with fingerings 1, 2. Dynamics include *mf* and *p*.

MIC 14.2601gi

