



Fran Lhotka

Freske, tri simfonijska stavka
Frescoes, Three Symphonic Movements





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Zagreb, 2024



Svojim umjetničkim ostvarenjima, koja obiluju gracioznim epizodama i snažnim gradacijama, Lhotka je naročito u razdoblju između dva rata odigrao važnu ulogu u razvoju hrvatske muzike.

Krešimir Kovačević¹

Fran Lhotka, rođen 25. prosinca 1883. u mjestu Mladá Vožice u Češkoj, 1899. postao je student praškog Konzervatorija, školujući se za kornista i skladatelja; kompoziciji su ga podučavali Karel Stecker, Josef Klička i Antonín Dvořák. Šest godina poslije diplomirao je oba studija; diplomski rad na kompoziciji bio je *Scherzo „Rej“ u F-duru*, prvi put izveden u dvorani Musikvereina u Beču. Nakon što je odslužio vojni rok i kraće vrijeme djelovao kao nastavnik na podružnici moskovskog konzervatorija u Jekaterinoslavu (danas Dnjepropetrovsk, Ukrajina, nekadašnje Rusko Carstvo), 1909. stigao je u Zagreb, prihvativši mjesto prvog kornista i korepetitora u Operi. Sve bolja organiziranost koncertnog života te reforma glazbenog obrazovanja činili su Zagreb povoljnim za afirmaciju mladih skladatelja koji su stizali (većinom se vraćali) sa školovanja u Beču, Pragu, Budimpešti, Berlinu ili Parizu, pa je i Lhotka već 1910. godine postao profesor na Glazbenoj školi Hrvatskog zemaljskog glazbenog zavoda, kasnije Muzičkoj akademiji, te se, napustivši 1912. godine aktivnosti u Operi, u potpunosti posvetio pedagoškom radu i skladanju. Djelujući kao pedagog sve do kraja života (umro je 26. siječnja 1962. u Zagrebu), uz prekid za vrijeme Drugog svjetskog rata kada je bio umirovljen, Lhotka je, pokazavši se kao svestran, talentiran i kompetentan glazbenik, uz harmoniju koju je predavao najdulje – četrdesetak godina – u različitim razdobljima predavao i rog, dirigiranje, teoriju glazbe, instrumentaciju, kompoziciju, analizu orkestralnih partitura te povijest glazbe. Pojedina predavanja kod njega su pohađali neki od najvažnijih budućih hrvatskih skladatelja i glazbenika, primjerice: Ivo Brkanović, Bruno Bjelinski, Krešimir Kovačević, Stjepan Šulek i Slavko Zlatić. Uz to, kao dirigent, od 1913. do 1921., vodio je Pjevačko društvo *Lisinski* uvelike izmijenivši i unaprijedivši dotadašnju zbarsku praksu što mu je priskrbilo naslov „pionira kvalitetnog zbarskog pjevanja u nas“². Dirigirao je i školskim orkestrom Muzičke akademije (1922. – 1941.), a kraće vrijeme i zborom, redovito zaslužujući pohvale i u Zagrebu i na gostovanjima, napose svojim zalaganjem za izvedbe djela domaćih autora, ali i predstavljanjem remek-djela svjetskog repertoara. Neko je vrijeme vodio i Društveni orkestar Hrvatskog glazbenog zavoda (1923. – 1930.) te povremeno ravnao Zagrebačkom filharmonijom. Iskazao se i kao organizator i rukovoditelj; osim što je, uz ostale dužnosti na Akademiji, u dva navrata, i to ukupno dvadeset godina, obnašao dužnost dekana (rektora), odigrao je važnu ulogu u njezinu stasanju u visokoškolsku ustanovu, a zaslužan je i za početak rada Gradske muzičke škole u Zagrebu (danas Glazbene škole *Pavao Markovac*). Svoj pedagoški rad Lhotka je nadopunio i vrijednim udžbenicima o dirigiranju (1931.) i harmoniji (1948.), te je dakako i kao skladatelj dao svoj doprinos odgoju novih naraštaja glazbenika, napisavši nekoliko glasovirskih i orkestralnih djela za djecu i mlade.

Cijenjen kao pedagog, Fran Lhotka brzo se istaknuo i skladateljskim radom. Stigavši u Zagreb u jeku europske „glazbe prijelaza“ prvih dvaju desetljeća 20. stoljeća i hrvatske Moderne tijekom koje su se, primjerice, profilirali opusi Dore Pejačević, Josipa Hatzea i Blagoja Berse, našao se usred previranja zapadnoeuropskih novosti i sloboda kojima su odisali radovi Arnolda Schönberga, Igora Stravinskog, Antona Weberna, Béle Bartóka ili Aleksandra Skrjabina i sve veće dominacije nacionalnog smjera u glazbi. U vrijeme kada se pripadnost nacionalnoj kulturi i angažiranost na njezinu izgradnju potvrđivala pisanjem u duhu folkloru, i sam se nadahnjivao ovdašnjim narodnim stvaralaštvom, skladno ga uklopivši u svoje skladateljske zasade izrasle na najboljoj češkoj tradiciji. Osim zbarskih djela i obrada narodnih pjesama koje je pisao mahom za potrebe izvođačke prakse, obrada djela drugih skladatelja, solo pjesama, kantata i komorne glazbe, čini se da ga je najviše privlačila orkestralna, a još više scenska glazba. Djela za orkestar, dvije opere (*Minka* i

1 Krešimir KOVAČEVIĆ: *Hrvatski kompozitori i njihova djela*, Naprijed, Zagreb, 1960., str. 243.

2 Slavko Zlatić, prema: Pavel ROJKO: *Fran Lhotka kao muzički pedagog*, u: *Fran Lhotka 1883. – 1962., Zbornik 3 Društva skladatelja Hrvatske*, Zagreb, 1985., str. 16.



In the inter-war years in particular, Lhotka played an important role in the development of Croatian music with his artistic creations, abounding in graceful episodes and powerful gradations.

Krešimir Kovačević¹

Fran Lhotka was born on December 25, 1883, in the town of Mladá Vožice in Bohemia. In 1899 he became a student of the Prague Conservatory, studying horn and composition; he was taught composition by Karel Stecker, Josef Klička and Antonín Dvořák. Six years later he graduated in both courses; the graduation piece in composition was the “*Rej*” *Scherzo in F Major*, performed for the first time in the Musikverein Hall in Vienna. After he had done his military service, and worked for a short time as a teacher in a branch of the Moscow Conservatory in Yekaterinoslav (today Dnepropetrovsk, Ukraine, once part of the Russian Empire), he arrived in Zagreb, in 1909, and accepted the job of first hornist and rehearsal pianist in the Opera. The increasingly better organisation of the concert scene and the reform of musical education made Zagreb an apt place for young composers to make a name for themselves. They arrived (mostly returning) from their training in Vienna, Prague, Budapest, Berlin and Paris, and in 1910 Lhotka was a teacher in the Music School of the Croatian *Land* Music Institute, later to be the Music Academy. In 1912 he left the Opera, and devoted himself full time to teaching and to composition. He worked as a teacher until the end of his life (he died on January 26, 1962 in Zagreb), with a break for World War II, when he went into retirement. Showing himself an all-round, talented and competent musician, along with the harmony that he taught the longest – forty years – in different periods he also taught horn, conducting, music theory, instrumentation, composition, orchestral score analysis and history of music. His lectures were attended by some of the most important Croatian composers and musicians of the future period - Ivo Brkanović, Bruno Bjelinski, Krešimir Kovačević, Stjepan Šulek and Slavko Zlatić. In addition, as conductor, from 1913 to 1921 he led the *Lisinski* Singing Association, greatly changing and improving on the previous choral practice, for which he won the title of “pioneer of high quality choral singing in the country”.² He also conducted the orchestra of the Music Academy (1922 – 1941) and for a short time the choir too, regularly winning lauds in Zagreb and in guest appearances, particularly for his championing of the performance of works by domestic composers, but also for the presentation of the masterpieces of the world repertoire. For some time he ran the Community Orchestra of the Croatian Music Institute (1923 – 1930) and occasionally conducted the Zagreb Philharmonic Orchestra. He proved his worth as an organiser and manager. He had administrative duties at the Academy, twice being dean, for a total of twenty years. In addition, he played an important role in its attaining the status of a tertiary level institution, and is to be credited with the beginning of the work of the City Music School in Zagreb – now the *Pavao Markovac* Music School. Lhotka complemented his teaching work with valuable manuals on conducting (1931) and harmony (1948), and of course as composer made his mark on the training of new generations of musicians, writing a number of piano and orchestral works for children and young adults.



Well-appreciated as a teacher, Fran Lhotka soon stood out for his compositions as well. He arrived in Zagreb when the European *music of transition* of the first two decades of the 20th century was in full swing. The oeuvres of Dora Pejačević, Josip Hatze and Blagoje Bersa were part of the new profiling of Croatian modernism. Lhotka found himself in the midst of the revolutionary Western European novelties and freedoms typified by the works of Arnold Schönberg, Igor Stravinsky, Anton Webern, Béla Bartók and Aleksandar Scriabin and of the increasing dominance of the “national course” in music. At the time when writing in the spirit of folk music confirmed that a composer belonged to a national culture, and was committed to its development, Lhotka found himself inspired by the folk music of this country, gracefully

1 Krešimir KOVAČEVIĆ: *Hrvatski kompozitori i njihova djela* [Croatian Composers and Their Works], Naprijed, Zagreb, 1960, p. 243.

2 Slavko Zlatić, after: Pavel ROJKO: *Fran Lhotka kao muzički pedagog* [Fran Lhotka as a music pedagogue], in: Fran Lhotka 1883. – 1962.: *Zbornik 3 Društva skladatelja Hrvatske* [Proceedings 3 of the Croatian Composers Society], Zagreb, 1985, p. 16.





Sastav orkestra / Orchestra

3 Flauti (Fl, 3 poi Picc.)

2 Oboi

Corno inglese

2 Clarinetti in Sib

Clarinetto basso in Sib

2 Fagotti

Contrafagotto

Saxofono in Sib

4 Corni in Fa

3 Trombe in Sib

3 Tromboni

Tuba

Timpani

Gran cassa

Tamburo piccolo

Piatti a 2

Piatto sospeso

Tam-tam

Xilofono

Arpa

Pianoforte

Coro

(tri ženska glasa ili mali ženski zbor izdaleka /
three female voices or a small women's choir from a distance)

Violini I

Violini II

Viole

Violoncelli

Contrabassi



Freske / Frescoes

Tri simfonijska stavka / Three Symphonic Movements

Fran Lhotka

I.

Largo

1
2
3 Flauti

3
2 Oboi

Corno inglese

2 Clarinetti (in Sib)

Clarinetto basso in Sib

2 Fagotti

Contrafagotto

1
2
4 Corni (in Fa)

3 Trombe (in Sib)

1
2
3 Tromboni

Tuba

Timpani

Gran cassa

Arpa

Largo

Violini I

Violini II

Viole

Violoncelli

Contrabassi



7

1 2
3 Fl.

3
2 Ob.

Cor. ing.

2 Cl.
(in Sbb)

Cl. basso
(in Sbb)

2 Fg.

Cbg.

1.
1. *p*

1 2
4 Cor.
(in Fa)

3 4

1 2
3 Tr.
(in Sbb)

3

1 2
3 Tbn.

3

Tba

Timp.
tr
pp

Arpa

Vn. I

Vn. II

Vl.

Vc.

Cb.
div.

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13 **1** Più mosso

3 Fl. *p* *pp*

2 Ob.

Cor. ing.

2 Cl. (in Sib) *pp*

Cl. basso (in Sib)

2 Fg.

Cfg.

4 Cor. (in Fa) *p*

3 Tr. (in Sib)

3 Tbn.

Tba.

Timp.

Arpa *pp*

1 Più mosso

Vn. I *pp* *pizz.*

Vn. II *pp*

Vi.

Vc.

Cb.

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Musical score for measures 19-23. The score includes parts for 3 Flutes (1 and 2), 2 Oboes, 2 Clarinets (in B-flat), Arpa, Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measure 19 starts with a first ending (1.) for the Flute and Oboe parts. Measure 20 features a sixteenth-note figure in the Flute and Oboe parts, marked *pp*. Measure 21 has a second ending (2.) for the Flute and Oboe parts. Measure 22 continues the sixteenth-note figure in the Flute and Oboe parts, with a *pp* marking. Measure 23 concludes with a first ending (1.) for the Flute and Oboe parts, marked *pp*. The Arpa part provides harmonic support with sustained chords. The Violin I part has a *div. 6* marking, and the Violin II part has a *div. a 2* marking. The Viola, Violoncello, and Contrabasso parts are mostly silent.

Musical score for measures 24-26. The score includes parts for 3 Flutes (1 and 2), 2 Oboes, Arpa, Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measure 24 features a first ending (1.) for the Flute and Oboe parts, marked *pp*. Measure 25 has a second ending (2.) for the Flute and Oboe parts, marked *pp*. Measure 26 concludes with a first ending (1.) for the Flute and Oboe parts, marked *pp*. The Arpa part provides harmonic support with sustained chords. The Violin I part has a *div. 6* marking, and the Violin II part has a *div. a 2* marking. The Viola, Violoncello, and Contrabasso parts are mostly silent.

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