



Fran Lhotka

More, glazbena vizija u dva čina (tri slike)
The Sea, Music Vision in Two Acts (Three Tableaux)
Glasovirski izvadak / Piano reduction

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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 unaprijeđivši dotadašnju zborsku praksu što mu je priskrbilo naslov „pionira kvalitetnog zborskog 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 Skrjabin i sve veće dominacije nacionalnog smjera u glazbi. U vrijeme kada se pripadnost nacionalnoj kulturi i angažiranost na njezinoj izgradnji 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 zbornih 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.

incorporating it into his compositional principles, which had developed out of the best Czech tradition. As well as choral works and arrangements of folk songs that he wrote almost entirely for the needs of performing practice, arrangements of works of other composers, solo songs, cantatas and chamber music, it seems that he was most attracted by orchestral, and even more by stage, music. His works for orchestra, his two operas (*Minka and More [The Sea]*), his film music (documentaries and features, among which the last was *Svoga tela gospodar [Master of his Own Body]*), and a number of ballet works were the mainstay of his creative work. He achieved particular successes with ballets created in association with Pia and Pino Mlakar, both of them dancers and choreographers. With them he produced *Đavo u selu, balada o jednoj srednjovjekovnoj ljubavi [Devil in the Village, Ballad of a Middle Aged Love]* and *Lûk [The Bow]*. In fact, *Devil in the Village* was so omnipresent on the stage that it seemed to epitomise the Croatian ballet. After it was first performed in 1935 in the City Theatre in Zurich, the media wrote of “a real celebration”, “an outstanding success”, “great charm” and “virtuoso use of orchestration”³. It had equal success when it was first performed in Zagreb on April 3, 1937. How successful it was can be seen from further performances Europe-wide: Karlsruhe, Prague, Munich, Hamburg, Berlin, Frankfurt, Dresden, Vienna, Genoa, Sofia, Athens and Salzburg. Lhotka’s masterfully orchestrated score was often praised as a complete achievement on its own, just as impressive without the visual stimulus (in 1939 Lhotka made two orchestral suites from the ballet, as he did from other stage music of his). It is not surprising then that most of his music remained in the shadow of *Devil in the Village*.

Ana Vidić

* * *

There was little composition indeed of operas in the Croatia of the 1920s. What there was consists of works forgotten or very little-known today, with which Croatian musicology engages only peripherally and which, with perhaps a couple of exceptions, have never become standard parts of the operatic repertoire of Croatian opera houses. In the 1920 to 1930 period, the operas of Croatian composers that were both composed and put on the stage can be counted on the fingers of one hand. We might just mention the two operas of Lujo Šafranek-Kavić, *Hasanaginica* and *Medvedgrad’s Queen*⁴, as well as the *Dubrovnik Diptych* by Antun Dobronić, which the composer himself called a “symphonic drama”⁵. As for operas by Croatian composers penned at the edges of the period *Zither and Drum or The Uncommon Wedding Party* by Božidar Širola composed in 1929⁶ certainly deserves a mention, as does of course *Morana* by Jakov Gotovac.⁷ Also written in the twenties was the opera *Kosovo* by Slavomir Grančarić, never performed and today extant only in fragments⁸. After World War I⁹, it was only at the beginning of the thirties that domestic operatic work developed and flourished. In support of this claim we might mention only the operas *Dorica Dances* of Krsto Odak, *Striženo-Košeno [Shorn-Mown]* of Krešimir Baranović and the music drama *Adel and Mara* of Josip Hatze.¹⁰ A bit later, in the second half of the thirties, operatic composition between the wars reached

3 Quoted after: Fran Lhotka, *Đavo u selu*, CD booklet, Croatia Records, Zagreb, 1992.

4 According to the composer’s own note on the autograph of the score, *Hasanaginica* was completed on December 22, 1921, and first performed in the CNT in Zagreb on April 15, 1924. *Medvedgrad’s Queen* was composed between January 2 and October 12, 1926, and the premiere occurred in the same theatre on September 29, 1927.

5 The work was designed in two parts. One, *Nocturne*, after the drama *Twilight* of Ivo Vojnović, and two, *Grotesque*, after Marin Držić’s carnivalesque farce *Novela od Stanca*; it was also first put on in the Zagreb CNT, on March 24, 1925.

6 The author gave the work the title “an event from seaside life in three acts”; it was first performed in the CNT in Zagreb on November 22, 1930. Here it is worth mentioning Širola’s opera *Novela od Stanca*, which, although it was composed from 1915 to 1916 and does not fall within our focal period, was first performed in the CNT in Zagreb on April 2, 1919. In 1933 he revised the work once more.

7 *Morana*, ‘a romantic opera in three acts’, was composed from 1928 to 1930 and was first performed in the Národní divadlo in Brno on November 29, 1930.

8 C. Davor MERKAŠ: Slavomir Grančarić – novi dokumenti i tragovi; in: *Između moderne i avangarde : Hrvatska glazba 1910. – 1960., Radovi s muzikološkog skupa održanog u Zagrebu, Hrvatska, 13.-14. 12.1996.*, Eva Sedak (ed.), Hrvatsko muzikološko društvo, Zagreb, 2004, 223.

9 Hubert Pettan deems the year 1916, although it is ‘taken as the dividing line between two periods in the history of Croatian music [...] not to be so strongly marked in the history of Croatian opera, but that nevertheless in those first seven years [of the third opera period, 1909-1916], some new composers appeared who signified a break with the old approach, indicating a search for, or the beginning of, new directions in the Croatian opera’. Hubert PETTAN: *Opere hrvatskih skladatelja u izvedbi Hrvatskog narodnog kazališta u Zagrebu, Sv. Cecilija*, vol. 41 (1971) 4, 107.

10 Baranović completed the folk opera *Shorn – Mown* in 3 acts or 5 tableaux in 1932; it was first performed in the CNT in Zagreb on May 4, 1932. Josip Hatze composed the “music drama in four acts” *Adel and Mara* in 1931, and it was first performed in Ljubljana on November 30 of the same year (its Croatian premiere was in the CNT on March 1, 1933). *Dorica Dances*, “a folk

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The Sea, Music Vision in Two Acts (Three Tableaux)

I. čin – I. Act

Stihovi Vladimira Nazora i libreto Milutina Nehajeva
Verse von Vladimir Nazor und Libretto von Milutin Nehajev

Fran Lhotka

Kamenit kraj u Primorju za vrijeme seobe Hrvata, Kamenitom gorskom kotlinom prši sutonski mrak, U pozadini se još sjaju vrhunci istočnih gora, Strmi zaravnici našarani su zelenkastim ljagama trnjakâ i smrekovih šumica i naboreni koritima gudurâ, što se razgranjuju poput golemih žila poplavljujući kotlinu potocima sve tamnijeg plavetnila. - Povorke kolâ silaze na polje, Varvari čine u pozadini okô uz dovikivanje gomile, rzanje konja i mukanje volova; pale večernje vatre i užiju buktinje. - Nekoliko je ljudi dotrčalo sprijeda i penje nadesno šator, dok se nasred tabora gradi na uzvisini nezgrapn zrtvenik, oko kojega se narod već kupi. / *Felsige Landschaft an der Meeresküste, zur Zeit der Einwanderung der Kroaten. Über das felsige Hochtal senkt sich die Abenddämmerung. Im Hintergrunde leuchten noch die Gipfel der sich im Osten hinziehenden Berge. Die Abhänge sind mit Gruppen von grünen Wacholdersträuchern und Dornbüschen bestreut und durchfurcht von Schluchten und Bachtubeln, deren Gewässer, in immer mächtiger werdenden Adern sich verzweigend, mit blauenden Flüssen die Landschaft durchziehen. Wagenzüge kommen von den Höhen herab. Die Barbaren schlagen im Hintergrunde, - unter gegenseitigen Zurufen der Menge und unter Pferdegewieher und Ochsengebrüll, - ihr Lager auf; nächtliche Lagerfeuer und Fackeln werden angezündet. - Von den Leuten sind einige vortreten und damit beschäftigt, auf der rechten Seite der Szene ein Zelt zu errichten, während man in der Mitte, auf einer Erhöhung, einen unförmigen Opferaltar aufstellt, um den sich das Volk bereits zu sammeln beginnt.*

Andante (Tamno, tajanstveno. / Dunkel, geheimnisvoll.)

Pianoforte

6

11

16

20

(8)

(8)

(8)

(8)

8^{vb}

24

pp *pp*

(8)

28

1

p *p espress.*

(8)

34

p *p*

cresc. e accel.

38

mf

2 **Tempo primo (poco più mosso ma non troppo)**

42

f marcato *f marcato* *mf* *ff sf* *mf*

46

ff sf *f marcato* *mf* *ff sf* *mf*

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50

ff sf *f marcato* *mf* *ff sf* *mf*

54

ff *mf* *fff* *mf* (rit.) *p*

3 Zastor. / Vorhang.

59

p

64

p

69

mf *f sf* *f sf* *ff sf* *p*

Grmljavina /
Donnergrollen

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73 **4** **Allegro**

Skoči na visoka kola, U ekstazi. / Ist auf einen hohen Wagen gesprungen. In Ekstase.

79 **f**

Kosenjec

Hi - tro!
Ei - let!

82

Kosenjec

Hi - tro! Bog več sti - gnu...
Ei - let! Der Gott naht schon,

85 **5**

Kosenjec

Dah mu psi - če kroz va - tru i zu - - blji plam.
sein O - dem weht im Feu - er und Fa - - ckel - brand.

p **fp** **mf** **5**

II. čin – II. Act

Zora počima da otpry sviće nad istočnim gorama, koje kao da niču iz mraka, što još leži na uspavanu logoru. Ljudi koji nešto nose. / *Der Morgen mit seinem ersten, bleichen Licht bricht langsam an über den östlichen Bergen, die aus der tiefen, über den in Schlaf versunkenen Lager gebreiteten Finsternis der Nacht gleichsam emporwachsen. Leute, die etwas tragen.*

ff

Largo. Rubato. (Teško. / Schwer.)

Zastor / Vorhang

f *mf*

6 Prijašnji tempo. / Vorheriges Tempo. (Tužaljka / Klage lied)

(Iza pozornice. /
Hinter der Bühne.) *p*

Tuga

mf *p* To

Prijašnji tempo. / Vorheriges Tempo. (Tužaljka / Klage lied)

Durch

10

Tuga

p

Mo - ra - na i - de po tmi-na-ma... Ku-ku! Ku-ku!
dunk-le Nacht zieht _ jetzt die To-ten-fee... We-he! We-he!

14

Tuga

p

Moj će - tvr - ti bra - te! Moj će - tvr - ti ja -
Mein Bru-der, mein vier - ter, mein Leid du mein vier -

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18

Tuga

- de! A ka - kva će ne-man da ba - ne nam sa - de?
- tes! Und welch weit-res Un-heil mag uns wohl be-fal - len?

22

Tuga

pp
To Mo-ra - na i - de po tmi-na - ma...
Durch dunk-le Nacht zieht _jetzt die To-ten-fee...

26

Tuga

poco a poco rall. e morendo
ppp
Ku-ku! Ku-ku! Ku-ku! Ku-ku!
We-he! We-he! We-he! We-he!

poco a poco rall. e morendo
ppp

30

rit. e molto dim.

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Iz obližnjeg grmovlja izlazi gotovo kradom pred šator župan. Prati ga nekolicina momaka. / Aus dem nahen Gehölz tritt, wie verstohlen, Župan Kluk hervor und tritt vor das Zelt. Es folgen ihm einige seiner Leute, die etwas tragen.

34 **1** Moderato

Kluk

1 Moderato
mf

38

Kluk

p
Mrak, muk i
Nacht, al - les
pp

42

Kluk

mf
mir... Sav puk još spa - va...
still... In Schlaf ver - sun - ken...
mf

45

Kluk

O - sje - ćam da te - žak mu je
Und ich fühl', dass schwer ist die - ser
mf

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