

Zdravko Drenjančević, mr.sc.
Academy of Arts in Osijek
Kralja Petra Svačića 1/F, 31000 Osijek
Phone: +385 98/594235
E-mail address: zdravko.drenjancevic@gmail.com

CLASSICAL MUSIC AND HISTORICAL HERITAGE

UMJETNIČKA GLAZBA I POVIJESNO NASLJEĐE

ABSTRACT

The historical heritage is of priceless meaning for a certain milieu, population and society which constitutes this milieu and finally represents the wealth of every nation. First of all, the acquired heritage has to be recognized, truly valued, protected and presented in a successful way. This work brings a review on Slavonian traditional music, on the historical segment, but also the cultural identity of east Croatia.

Traditional music certainly represents a significant form of historical legacy. In this context the role of authentic Slavonian folk music should be observed. This work will especially try to emphasize the compatibility of Slavonian traditional music with the classical music creation. The works' goal is to present compositions of classical music composers, whose origin lies on the Slavonian traditional music elements. Under these compositions we mean vocal, vocal-instrumental, instrumental, chamber and orchestra compositions. This works' subject will present specific pieces from the Croatian musical literature, but also compositions of foreign authors, who found their creation impulse in the Slavonian folk music expression.

The basic methodological approach in working on the mentioned theme will imply the collecting of existing materials, composers and compositions listing and cataloguing. The mentioned approach will be performed by gathering materials through several sources: different legal subjects, whose activities are closely connected to the music-art field (like HDS- Croatian society of composers, HRSK- Croatian parliament of culture and etc.), archives and individual libraries of amateur societies. This work will contain a paragraph which brings the most important characteristics of Slavonian traditional music which were used during the composing process.

Finally, from this work it will be possible to conclude that the classical music expression, implemented with Slavonian traditional music, without any doubts has a significant place in the field of art. With a well conceived, planned and directed affirmation of this kind of cultural wealth, there are truly significant possibilities in the economy development of east Croatia. Of course, it is up to us to fulfil it.

Key words: *Slavonian traditional music, classical music, the history of music, Croatian composers*

SAŽETAK

Povijesno nasljeđe od neprocjenjivog je značaja za određenu sredinu, populaciju i društvo, koji čine tu sredinu te u konačnici predstavlja i bogatstvo svake nacije. Prije svega, stečeno nasljeđe potrebno je prepoznati, istinski vrednovati, zaštititi i nastojati ga uspješno

prezentirati. Ovaj rad donosi osvrt o slavonskoj tradicijskoj glazbi, segmentu povijesnog, ali i kulturnog identiteta istočnog dijela Hrvatske.

Tradicijska glazba predstavlja doista značajan oblik povijesne ostavštine. U tom kontekstu treba promatrati i ulogu izvorne slavonske narodne glazbe. Ovim radom nastojat će se posebno istaknuti kompatibilnost slavonske tradicijske glazbe s umjetničkim glazbenim stvaralaštvom. Cilj rada je prikazati kompozicije skladatelja umjetničke glazbe, čije ishodište leži na elementima slavonske tradicijske glazbe. Pod tim skladbama podrazumijevamo vokalne, vokalno-instrumentalne, instrumentalne, komorne i orkestralne skladbe. Predmet ovoga rada predstavljat će konkretna djela iz hrvatske glazbene literature, ali i skladbe stranih autora, koji su poticaj za stvaralaštvo pronašli u slavonskom narodnom glazbenom izričaju.

Osnovni metodološki postupak u obrađivanju spomenute tematike podrazumijevat će prikupljanje postojeće građe, popis skladatelja i njihovih kompozicija te katalogizaciju istih ostvarenja. Navedeni postupak provodit će se prikupljanjem materijala kroz nekoliko izvora: različiti pravni subjekti, čija je djelatnost usko vezana za glazbeno-umjetničko područje (poput HDS - Hrvatsko društvo skladatelja, HRSK - Hrvatski sabor kulture i dr.), arhivi i knjižnice pojedinih amaterskih društava i sl. Odlomak ovoga rada donijet će i najznačajnije osobine slavonske tradicijske glazbe, koje su primjenjivane u postupku skladanja.

Iz ovoga rada, u konačnici, moći će se zaključiti da klasični glazbeni izričaj, prožet slavonskom tradicijskom glazbom, neupitno zauzima značajno mjesto na umjetničkom polju. Dobro smišljenom i planski usmjerenom afirmacijom ovog vida kulturnog bogatstva pružaju se uistinu značajne mogućnosti u razvoju gospodarstva istočnog dijela Hrvatske. Na nama je da to svakako i ostvarimo.

Ključne riječi: *Slavonska tradicijska glazba, umjetnička glazba, povijest glazbe, hrvatski skladatelji*

1. Introduction

Composers, artists often find different sources as their inspiration in the creating process. Some authors sometimes, in their composer opus, look for inspiration in the historical heritage and therefore use the folklore heritage. Traditional music, as a segment of this heritage, takes a very significant place in that process.

It is important to emphasize that not all composers have the same interest in folk music. Some composers do not have anything in common with the traditional expression. Some of them occasionally use certain traditional musical elements, while a precise number of composers are recognised by using them. A more intense leaning on traditional music in the past is caused by certain social-political circumstances so the usage of folk motives becomes an eligible form during the period of the national revival. Also, a large interest, meaning a greater production and reproduction is noticed during the period between two world wars, by renewing the national music direction.

How much are classical compositions represented which were made on the basis of Slavonian traditional music? Certain knowledge is written down in some works, so in the description of the most important Yugoslav authors Krešimir Kovačević (Kocil et al., 1980, 11) alleges Croatian composers and compositions made under the influence of Slavonian music. Writings about the usage of Slavonia's musical folklore in vocal music are in the work under the title "Choral music composed on Slavonian folklore motives". The author (Hamzić, 1996, 30) distinguishes compositions made on the motive of Slavonian traditional music and compositions, made as arrangements of traditional melodies. The author of this text

(Drenjančević, 2011, 139-154) showed in his master thesis the Slavonian melody characteristics present in choral works of Croatian composers.

In order to talk about the usage of the Slavonian traditional music expression it is important to recognise its basic characteristics.

2. The characteristics of Slavonian traditional music

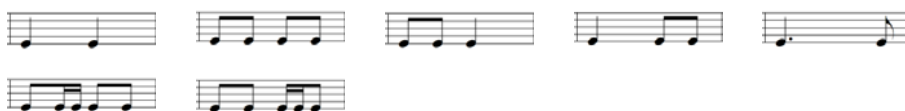
Prof. Jerko Bezić (Bezić, 1974, 168-175) dealt with the characteristics of Slavonian traditional music and he says: *Slavonia and Baranja are characterised by diatonic pentachordal and hexachordal tone structure: 1-1-1/2-1-1, that is f g a b c d. Two-part singing, somewhere three-part singing, with an added perfect fifth under the finished tone g' forms a special mode with major scale characteristics with a large major third above the basic tone f' where the leading, higher, voice ends on the second scale degree (g').*

During the research of tone characteristics in Slavonian traditional vocal melodies, the author (Drenjančević, 2013, 124) also alleges some characteristics which arise inside the tone lines. As a more important characteristic he alleges the variability of degrees: *This appearance implies the performance of more tones on one scale degree. In Slavonian melodies we talk about the performance of two different tones on one scale degree.* As the most changeable scale degree the author alleges the fourth degree, tones F and F#. More emphasized is also the third degree (tones E and E#), while in a smaller amount represented are the changeable second degree (tones D and D#), the seventh degree tones (Bb and B), the fifth degree (tones G and G#) and the sixth degree (tones Ab and A). The changeable first degree (tones C and C#) can be met very rarely.

Studying the interval relations, which appear in melody lines of Slavonian folk tunes, the author alleges the characteristic intervals: minor, major and augmented second; minor and major third and a diminished fifth.

The melody's tonal structure is connected to specific scales so the most represented scale is the heptatonic (scale of seven tones). According to the representativeness of the scale also emerge the octatonic (scale of eight tones), the hexatonic (scale of six tones) and the nonatonic (scale of nine tones). It is important to emphasise that most of the tone scales contain major scale characteristics. Beside the major scale characteristics, registered are also minor scale characteristics, as well as phrygian, lydian and mixolydian characteristics. Oriental characteristics are also recognisable in Slavonian folk tunes. Especially interesting examples of tone scales represent scales combining more scale forms (example major-minor scale, mixolydian-oriental scale and others).

Besides the harmony-melody component, the rhythm component is also very important. Out of significant rhythm forms the following are emphasised:



3. Classical compositions inspired by Slavonian melody

The opus with compositions which were created on the basis of Slavonian traditional music is rich. Inside this opus a selection is necessary in order to distinguish compositions of modest artistic level from creations which are, with their structure and usage of different composition

procedures, classified as very valuable artistic creations. Because of the comprehensiveness of the matter, this work will be more focused on significant classical compositions and will show some of the most important examples in Croatian music literature.

The works' continuation brings an overview of composers and their creations inspired by the Slavonian music heritage.

1. ALBINI, Srećko
BaronTrenk : Der Pandur : Operettein 3 Akten von A.[Alfred] M. Willner und R. Bodanzky / Musik von Felix Albini.- Wien : Ludwig Doblinger, cop. 1908.– 146 pages: notes ; 30 cm.
2. BRADIĆ, Zvonimir
Rondo slavnico: tamburica orchestra / Zvonimir Bradić.- S.l.: s.n., s.a. – 13 pages: notes; 28 cm.
3. DOBRONIĆ, Antun
Slavonska vokalna rapsodija: iz Slavonije : mixed choir / Antun Dobronić.: notes, handwriting ; 35 cm.
4. DUGAN, Franjo ml.
Šest srijemskih: mixed choir / Franjo Dugan ml.- Zagreb : Muzičko nakladno-prodajno poduzeće Saveza muzičkih udruženja, [1952.]. – 11 pages: notes ; 35 cm.
5. GOETZ, Adolf
Slavonska rapsodija: accordion orchestra / Adolf Götz.- Berlin: Apollo- Verlag, 1982. – 28 pages: notes; 30 cm.
6. GOTOVAC, Jakov
Bunjevačka igra op. 34: symphony orchestra / Jakov Gotovac.- S.l.: s.n., s.a. – 27 pages: notes; 35 cm.
7. HATZE, Josip
Slavonska rapsodija, mixed choir, in: Od Triglava do Vardara: jugoslavenske rapsodije za mješoviti zbor / Josip Hatze .- Zagreb: Prosvjetni savez hrvatske, 1979. – 54 pages: notes; 30 cm.
8. HATZE, Josip
Hrvatska rapsodija: mixed choir, in: Od Triglava do Vardara: jugoslavenske rapsodije za mješoviti zbor / Josip Hatze .- Zagreb: Prosvjetni savez hrvatske, 1979. – 54 pages: notes; 30 cm.
9. HATZE, Josip
Kolo: mixed choir/ Josip Hatze.- S.l.: s. n., s.a. –p.1: notes, handwriting, 23 cm.
10. JOSIPOVIĆ, Ivo
Drmež za Pendereckog: tamburica orchestra / Ivo Josipović.- S.l.: s.n., s.a. – 26 pages: notes, 27 cm.
11. KAPLAN, Josip
Pjesma i ples br. 10: tamburica orchestra / Josip Kaplan.- S.l.: s.n., s.a. – 14 pages: notes; 22 cm.
12. KRNIC, Boris
Slavonska zemljo, ljubim te: mixed choir/ Boris Krnic.- Zagreb: Sklad, cop. 1945.– 8 pages: notes; 32 cm.
13. KRNIC, Boris

- Žetalačka, po motivima iz Djakovštine: mixed choir (a cappella) / Boris Krnic.- S.l.: s.n., 1944. – 12 pages: notes; 31 cm.
14. MAKAR, Marijan
Slavetnonija: clarinet and string quartet/ Marijan Makar.- S.l.: s.n., 2013.–2 pages: notes; 23 cm.
 15. MARKOVIĆ, Adalbert
Na slavonski način: tamburica orchestra / Adalbert Marković.- S.l.:s.n., s.a. – 14 pages: notes; 22cm.
 16. MIRK, Vasilij
Bogata sam: mixed choir, in: Zbori: revija nove zborovskeglasbe, IV (1926) 2, p. 20.
 17. MIRK, Vasilij
Kolo: mixed choir, in: Zbori: revija nove zborovskeglasbe, IV (1926) 2, pp. 21-22.
 18. PAPANDOPULO, Boris
Treći gudački kvartet: narodni / Boris Papandopulo.- Zagreb : Muzički informativni centar Koncertne direkcije, 2012.–43 pages: notes; 32 cm
 19. PAPANDOPULO, Boris
Kvintet za klarinet i gudački kvartet : partitura / Boris Papandopulo.- Zagreb : Savez kompozitora Jugoslavije, 1960.–68 pages: notes; 32 cm.
 20. PAPANDOPULO, Boris
Vanjkušac: troublechoir, in: JERKOVIĆ, Josip: Osnove dirigiranja III Literatura, Osijek: Sveučilište Josipa Jurja Strossmayera Pedagoški fakultet, 2001., pp.100-111
 21. PIBERNIK, Zlatko
Slavonska rapsodija: symphony orchestra / Zlatko Pibernik.- S.l.: s.n., s.a. – 89 pages: notes, handwriting; 28 cm.
 22. PIBERNIK, Zlatko
Simfonijske metamorfoze (jedne narodne pjesme iz Slavonije): tamburica orchestra, tenor trombone and cymbals / Zlatko Pibernik.- S.l.: s.n., s.a. – 43pages: notes, handwriting; 28 cm.
 23. UHLIK, Tomislav
AllaSlavonica: wind orchestra/ Tomislav Uhlik .- S.l.: s,n., s.a. – 14 pages: notes; 23 cm.
 24. UHLIK, Tomislav
Mala slavonska rapsodija: string quartet/ Tomislav Uhlik .- S.l.: s. n.,2010. –8 pages: notes; 23 cm.
 25. VIDOŠIĆ, Tihomil
Narodni ples br. 5: tamburica orchestra, in: Tamburaški orkestri / Tihomil Vidošić .- Zagreb, 1971. – 100 pages: notes; 24 cm.
 26. VIDOŠIĆ, Tihomil
Slavonski scherzo br.2: tamburica orchestra/ Tihomil Vidošić .- S.l.: s. n., 1972. – 40 pages: notes; 24 cm.
 27. VIDOŠIĆ, Tihomil
Slavonski scherzo:na temu „Sitna kiša“: tamburica orchestra/ Tihomil Vidošić.- Zagreb: Tisak Saveza muzičkih društava i organizacija Hrvatske ; 1967.–16 pages: notes;

28. VIDOŠIĆ, Tihomil

Slavonka, Uvertira za tamburaški orkestar / Tihomil Vidošić.- S.l.: s. n., s.a. – 64 pages: notes; 24 cm.

The listed compositions contain the exact elements which are specific for the traditional music expression from Slavonia. Even more emphasised associations to Slavonian traditional music are noticeable in the usage of music citations during the composing act. Composers, using music citations (which beside music can also imply a text), that is, using certain recognisable parts, themes of a certain traditional melody or dance (even the whole melody or dance), directly connect the composition to the origin of the citation. So as an example Tomislav Uhlík's composition "The small Slavonian rhapsody" contains nine different parts, where every part brings a new traditional theme which was taken from songs and dances of Slavonia and Baranja ("Lipo ti je ranouraniti", "Sitne bole", "Prediteprelje", "Bečarac" and others).

The interest for Slavonian traditional music is not only recognised with Croatian composers. The above mentioned list also brings two choral compositions of the Slovenian composer Vasilij Mirk ("I am rich" and "Kolo"). The Austrian composer Adolf Götz, inspired by the Slavonian melody, wrote a composition for the accordion orchestra entitled "Slavonian rhapsody".

4. Conclusion

This reflection shows that there really is a significant interest of composers in Slavonian traditional music. This interest was present in the past, but it is also recognized today in newer composer creations. This work brings a reflection of those music creations which were inspired by the Slavonian music heritage. The final number of compositions is much bigger, especially if we take into consideration a large number of existing adaptations of traditional melodies and dances.

It is important to emphasize that traditional music, as a part of Slavonia's historical heritage, kept a continuity of presence in the field of classical music. Thereby, indirectly, the process of its preservation and further tending is continued.

It is very important to recognize and truly value the rich and very significant composer opus, which represents a deposit of a successful promotion of Slavonia's traditional heritage. The gained potential has to be, first of all, adequately directed and systematically developed, which opens (or would open) large possibilities of a cultural, touristic, and finally economic affirmation for east Croatia. The organisation of different cultural-educational projects (concerts, symposia, public discussions and others), connected to the artistic expression inspired by Slavonian traditional music, represents a way in that direction.

This region would contribute to Croatia's perception as a recognisable cultural factor inside European and world borders by promoting and popularising its cultural-historical wealth.

With a more distinguished contribution in this process Slavonia would position itself in a place where it truly and undoubtedly belongs.

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