



Anđelko Klobučar  
Skladbe za orgulje VI / Organ Works VI

Sunakladnici / *Publishers*  
Katolički bogoslovni fakultet Sveučilišta u Zagrebu  
*Catholic Faculty of Theology of the University of Zagreb*  
Muzička akademija Sveučilišta u Zagrebu  
*Music Academy of the University of Zagreb*

Za sunakladnike / *For the Publishers*  
prof. dr. sc. Josip Šimunović  
prof. art. Igor Lešnik

Uredništvo / *Editor Board*  
izv. prof. art. Mirta Kudrna  
izv. prof. art. Pavao Mašić

Glavni urednik sveska i redaktor / *Chief Editor of the Volume & Music Editor*  
izv. prof. art. Pavao Mašić

Notografija i prijelom notnog teksta / *Music Score Copying & Layout*  
doc. art. Marko Magdalenić

Grafičko oblikovanje i prijelom / *Graphic Design and Layout*  
Katolički bogoslovni fakultet Sveučilišta u Zagrebu  
*Catholic Faculty of Theology of the University of Zagreb*

Prijevod / *Translated by*  
dr. sc. Nenad Polgar  
izv. prof. art. Pavao Mašić

Lektura / *Proofreading*  
doc. art. Jasna Šego

Tisak / *Printed by*  
Sveučilišna tiskara d.o.o.

Naklada / *Print run*  
170

ISMN 979-0-801352-03-3 (svezak / *this volume*)  
Katolički bogoslovni fakultet Sveučilišta u Zagrebu  
*Catholic Faculty of Theology of the University of Zagreb*

ISMN 979-0-801353-03-0 (svezak / *this volume*)  
Muzička akademija Sveučilišta u Zagrebu  
*Music Academy of the University of Zagreb*

ISMN 979-0-9005218-9-7 (cjelina / *complete series*)

CIP zapis je dostupan u računalnome katalogu  
Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 001147160.

A CIP catalogue record for this book is available from the  
National and University Library in Zagreb under 001147160.

Tiskanje ovog izdanja omogućilo je Sveučilište u Zagrebu u sklopu kratkoročne  
financijske potpore istraživanja Katoličkoga bogoslovnog fakulteta Sveučilišta u  
Zagrebu: "Istraživanje, uređivanje i objavljivanje orguljaškog opusa akademika  
Anđelka Klobučara".

*The publication of this edition has been assisted by the University of Zagreb as part  
of the short-term financial support of the Catholic Faculty of Theology research  
project: "Research, editing and printing of the organ works by Anđelko Klobučar,  
the Full Member of the Croatian Academy of Sciences and Arts".*

Anđelko Klobučar

# Skladbe za orgulje

## Organ Works

Svezak 6  
Volume 6



Zagreb, 2022.

# Sadržaj / Contents

Predgovor .....	V
<i>Preface</i> .....	XV
<i>Vitrail (1987)</i> .....	1
Druga passacaglia / <i>The Second Passacaglia (1988)</i> .....	14
<i>Offrande à Marie (1988)</i> .....	24
Partita Ad Pavlinos na napjeve Pavlinske pjesmarice / <i>Partita Ad Pavlinos on the Hymns from The Pauline Songbook (1989)</i>	
<i>manualiter</i> .....	40
<i>pedaliter</i> .....	52
Redaktorska bilješka .....	66
<i>Editor's Note</i> .....	84



# Predgovor

Skladatelj, orguljaš i glazbeni pedagog **Andželko Klobučar** (Zagreb, 11. srpnja 1931. – 7. kolovoza 2016.) diplomirao je 1955. g. na Teorijsko-historijskom odsjeku Muzičke akademije u Zagrebu, a također je pohađao i studij kompozicije (kod Mila Cipre) i orgulja (kod Franje Lučića). Usavršavao se u orguljama kod Antona Nowakowskoga u Salzburgu (1959. – 1960.) i skladanju kod Andréa Joliveta u Parizu (1965. – 1966.). Do 1958. g. radio je kao srednjoškolski nastavnik u Zagrebu, a od 1958. do 1963. g. bio je glazbenim suradnikom u *Dubrava filmu* u Zagrebu. Od 1968. g. djeluje na Muzičkoj akademiji kao nastavnik teorijskih predmeta (izabran je za redovitoga profesora 1983. g.), djelujući istovremeno kao predavač i na Institutu za crkvenu glazbu *Albe Vidaković* pri Katoličkom bogoslovnom fakultetu Sveučilišta u Zagrebu, od 1963. godine, tj. od osnutka Instituta. Od 1958. do 2004. bio je glavnim orguljašem zagrebačke prvostolnice. Od 1994. do 1998. godine voditelj je seminara za interpretaciju suvremene glazbe pri Ljetnoj orguljaškoj školi u Šibeniku u kojoj je bio i direktor Programskoga vijeća. Član je Hrvatskoga društva skladatelja, Hrvatskoga društva glazbenih umjetnika, Hrvatskoga društva glazbenih teoretičara i redoviti član Hrvatske akademije znanosti i umjetnosti. Odlikovan je mnogobrojnim nagradama i priznanjima, među ostalima i *Odličjem Reda Danice hrvatske s likom Marka Marulića*, *Vjesnikovom nagradom za glazbu Josip Štolcer Slavenski*, *Nagradom Vladimir Nazor* za životno djelo, *Nagradom Grada Zagreba* za mnogostruki doprinos u promicanju djela hrvatskih skladatelja i poticanje skladanja za orgulje, *Nagradom Ivan Lukačić* za rad na hrvatskoj glazbenoj baštini s osobitim obzirom na rekonstrukciju Bajamontijeva oratorija *Prijenos sv. Dujma*, *Nagradom Porin* za poseban doprinos hrvatskoj glazbenoj kulturi i sličnim priznanjima. Kao jedan od najznačajnijih hrvatskih umjetnika i orguljaša, Klobučar je redovito nastupao solistički i uz orkestar u zemlji i inozemstvu (katedrali Westminster u Londonu, katedrali u St Albansu, katedrali Notre-Dame u Parizu, Bazilici sv. Marije Anđeoske u Asizu, koncertnim dvoranama u Moskvi, Sankt Petersburgu, Vilniusu, Kijevu, Olivi, Bratislavi). Velik broj koncerata održao je na povijesnim orguljama diljem Hrvatske oživljujući pritom hrvatsku glazbenu baštinu, a pred hrvatskom je publikom predstavio prvi put i veći dio orguljskog opusa Oliviera Messiaena. Klobučarov opsežan opus obuhvaća simfonijsku, koncertantnu, komornu, vokalnu i vokalno-instrumentalnu glazbu, a važan dio pripada filmskoj i crkvenoj glazbi. Tvorac je sedamdesetak skladaba za orgulje u kojima su one tretirane solistički, koncertantno ili kao komorni instrument čime je bitno obogatio repertoar hrvatske glazbe za orgulje.

## KRONOLOGIJA

- 1931.** Rođen u Zagrebu 11. srpnja u obitelji Franje i Marije Klobučar kao mlađi brat Berislava, kasnije istaknutoga dirigenta koji će dugo godina djelovati u Bečkoj državnoj operi.
- 1940.** Započinje privatno učiti glasovir kod gđe Stražnicki.
- 1945.** Prvi put čuje orgulje u zagrebačkoj katedrali slušajući orguljaša Mladena Stahuljaka.
- 1947.** Započinje redovito svirati u crkvi sv. Ivana (Nova Ves), gdje utemeljuje muški zbor, te u crkvi sv. Obitelji u Zagrebu.
- 1947. – 1948.** Uči orgulje kod Albe Vidakovića na Srednjoj glazbenoj školi Državnoga konzervatorija u Zagrebu.
- 1949.** Završio gimnaziju u Zagrebu.
- 1949. – 1953.** Studira orgulje u klasi Franje Lučića na Muzičkoj akademiji u Zagrebu.
- oko 1950.** Pod pseudonimom K. Bučar sklada prve skladbe – *Božićne preludije* – nastale kao plod privatne poduke kod Albe Vidakovića, u čijoj su nakladi i objavljene 1959. g.
- 1950. – 1954.** Studira kompoziciju u klasi Mila Cipre na Muzičkoj akademiji u Zagrebu.
- 1952.** Javnom izvedbom vlastite *Passacaglie* za orgulje u Hrvatskom glazbenom zavodu prvi se put predstavlja kao skladatelj.
- 1954.** Nakon odlaska Mladena Stahuljaka, na poziv Albe Vidakovića, preuzima mjesto orguljaša u zagrebačkoj katedrali gdje povremeno svira orgulje.
- 1955.** Diplomira na Historijsko-teorijskom odjelu Muzičke akademije u Zagrebu 30. lipnja obranom diplomskoga rada *Franjo Dugan, život i rad* (mentor Josip Andreis).
- 1956. – 1958.** Djeluje kao srednjoškolski nastavnik glazbenoga odgoja u Zagrebu.
- 1958. – 1963.** Djeluje kao glazbeni suradnik *Dubravafilma* u Zagrebu.
- 1958.** Postaje glavni orguljaš zagrebačke katedrale.
- 1959. – 1960.** Usavršava se kod orguljaša Antona Nowakowskoga na Ljetnoj orguljskoj akademiji u Salzburgu.

- 1963. – 1968.** Djeluje kao profesor teorijskih predmeta u Muzičkoj školi *Blagoje Bersa* u Zagrebu.
- 1963. – 2000.** Djeluje kao profesor na Institutu za crkvenu glazbu u Zagrebu gdje predaje kolegije Fuga, Osnove polifone kompozicije i Improvizacija.
- 1965. – 1966.** Usavršava se kod skladatelja Andréa Joliveta u Parizu.
- 1968. – 2001.** Djeluje na Muzičkoj akademiji u Zagrebu od 1968. u zvanju docenta, od 1977. u zvanju izvanrednog profesora, od 1983. u zvanju redovnog profesora. U zvanje profesora emeritusa izabran 2012. g. Predaje kolegije Glazbeni oblici i stilovi, Polifonija i Solfeggio.
- 1969.** Urednik glazbenoga priloga u *Svetoj Ceciliji*, časopisu za crkvenu glazbu do 1978. g.
- 1970.** Cjelovečernji koncert skladbi J. S. Bacha u koncertnoj dvorani *P. I. Čajkovskoga* u Moskvi.
- 1970.** Dobitnik *Nagrade „Milka Trnina“* za koncertantnu djelatnost.
- 1973.** Koncertna gostovanja u Westminsterskoj katedrali u Londonu, katedrali u St Albansu i *Velikoj koncertnoj dvorani* Lenjingradske filharmonije.
- 1974.** Praizvedba Koncerta za orgulje *Memento* Stjepana Šuleka u Koncertnoj dvorani *Vatroslava Lisinskoga* u Zagrebu.
- 1975.** Snimio prvu u nizu gramofonskih ploča sa solističkim repertoarom za orgulje.
- 1976.** Praizvedba skladbe *Per aspera ad astra* za orgulje i veliki simfonijski orkestar Borisa Papandopula u Koncertnoj dvorani *Vatroslava Lisinskoga* u Zagrebu, povodom 70. rođendana Borisa Papandopula.
- 1978.** Koncertno gostovanje u katedrali Notre-Dame u Parizu s repertoarom skladbi hrvatskih skladatelja.
- 1980.** Pročelnik Odjela za kompoziciju i glazbenu teoriju na Muzičkoj akademiji u Zagrebu do 1993. g. i ponovo u razdoblju od 1995. do 2000. g.
- 1982.** Koncertno gostovanje u Bazilici Svete Marije Anđeoske u Asizu, gdje izvodi *Pjesmu stvorova sv. Franje Asiškoga*.
- 1984.** Dobitnik *Nagrade „Josip Štolcer Slavenski“* za *Koncert za orgulje i orkestar*.
- 1985.** Glazbeni urednik Hrvatske liturgijske pjesmarice *Pjevajte Gospodinu pjesmu novu*.
- 1986.** Ciklus od tri koncerta s djelima Oliviera Messiaena u franjevačkoj crkvi na Kaptolu u Zagrebu (11. – 25. svibnja), povodom skladateljeva 78. rođendana.
- 1988. – 1992.** Član suradnik Razreda za glazbenu umjetnost i muzikologiju Hrvatske akademije znanosti i umjetnosti.
- 1989.** Dobitnik je *Nagrade „Vladimir Nazor“* za *Partitu 'Ad Pavlinos'* za orgulje i za izvedbu skladbe *La Nativité du Seigneur* Oliviera Messiaena.
- 1991.** Dobitnik je *Nagrade „Ivan Lukačić“* za koncert francuske barokne glazbe na Varaždinskim baroknim večerima.
- 1992.** Redoviti član Hrvatske akademije znanosti i umjetnosti.
- 1994.** Voditelj seminara za interpretaciju suvremene orguljske glazbe (do 1998.) u okviru Orguljaške ljetne škole u Šibeniku, čiji je ujedno i programski ravnatelj od 1999. do 2008.
- 1995.** Dobitnik *Nagrade „Vladimir Nazor“* za životno djelo.
- 1995. – 2001.** Zajedno s Miroslavom Martinjakom uređuje glazbeni prilog u *Svetoj Ceciliji*, časopisu za crkvenu glazbu.
- 1996.** Dobitnik odlikovanja *Reda Danice hrvatske s likom Marka Marulića* za zasluge u kulturi.
- 1997.** Dobitnik *Nagrade Grada Zagreba* za mnogostruki doprinos glazbenoj umjetnosti, posebno promicanju djela hrvatskih skladatelja i poticanju skladanja za orgulje.
- 1999.** Dobitnik *Nagrade „Ivan Lukačić“* za rad na hrvatskoj glazbenoj baštini: rekonstrukciji oratorija *Prijenos sv. Dujma* Julija Bajamontija.
- 2001.** Dobitnik *Nagrade „Porin“* za najbolju skladbu klasične glazbe (za solo ili manji sastav) – *Koncert za orgulje i timpane*.
- 2002.** Dobitnik *Nagrade „Porin“* za životno djelo.
- 2011.** Dobitnik *Nagrade „Lovro pl. Matačić“* za životno djelo.
- 2012.** Dobitnik *Nagrade „Porin“* za najbolju skladbu klasične glazbe – *Muzika za orgulje i orkestar*.
- 2015.** Dobitnik *Nagrade „Porin“* za najbolju skladbu klasične glazbe – *Hommage à Bach*.
- 2016.** Preminuo u Zagrebu 7. kolovoza.



## Anđelko Klobučar – prilog biografiji

Iako je u hrvatskoj orguljskoj glazbi broj skladba nastalih u 20. stoljeću (pogotovo nakon 1945. g.) razmjerno velik, upravo se opus Anđelka Klobučara svojom opsežnošću i kakvoćom izdvaja u veću i vrijedniju cjelinu. Takvo što i ne iznenađuje budući da je riječ o odličnu orguljašu, improvizatoru i skladatelju čija je glazbenička praksa bila neraskidivo vezana za orgulje zagrebačke katedrale, važan instrument u opusu njemačkoga graditelja Eberharda Friedricha Walckera (sagrađene 1855. g.). Ove orgulje, ujedno i najveće na prostoru Hrvatske, bile su trajnom inspiracijom skladatelju, čijem orguljskomu opusu uistinu pripada središnje mjesto u hrvatskoj orguljskoj glazbi. Pritom valja naglasiti kako bi određivanje Klobučara isključivo kao orguljaša i skladatelja orguljske glazbe – kakvo je još i danas u velikoj mjeri prisutno – bilo pogrješno pa bi umanjivalo vrijednost i učinke njegova širokoga djelovanja kao skladatelja orkestralne, komorne, solističke i filmske glazbe, koncertantnoga orguljaša i improvizatora, glazbenoga pedagoga i pisca te crkvenoga glazbenika. Preneseno u brojčane pokazatelje, Klobučarev opus zasad ima zabilježene 232 skladbe uz još 120 naslova filmske glazbe te još neutvrđen, ali pozamašan, broj liturgijskih skladba.

Prije pomnijega komentara Klobučareva orguljskoga opusa, potrebno je ukratko se osvrnuti na njegovu koncertantnu djelatnost, repertoarne sklonosti

i obrazovni put kao važne formativne elemente skladateljeve osobnosti. Izuzev najranije poduke orgulja koju je primio od Albe Vidakovića (istaknutoga crkvenoga glazbenika, skladatelja, muzikologa i orguljaša, utemeljitelja Instituta za crkvenu glazbu), Klobučar – po vlastitim riječima – najveći utjecaj na odluku da se posveti orguljama pripisuje Mladenu Stahuljaku, jednomu od orguljaša zagrebačke katedrale u vremenu nakon Drugoga svjetskoga rata. Stahuljak je kao predstavnik lajpciške škole (studirao je u klasi Günthera Ramina, tadanjega orguljaša crkve sv. Tome u Leipzigu) predstavio tadanjoj zagrebačkoj sredini novi, koloristički pristup u oblikovanju orguljskoga zvuka, što je Klobučaru bilo iznimno atraktivno obilježje orguljskoga muziciranja, za razliku od koncepta zasićenoga orguljskoga zvuka temeljena na fundamentalnim 8' registrima kakvim se služio Franjo Dugan, tadanji glavni katedralni orguljaš. Stahuljakov kolorizam s jedne strane i, s druge strane, klasični pristup koji se temelji na kontrapunktnom slogu i jasnim tradicionalnim formama, kakav je u svojim skladbama zastupao Vidaković (nekadanji đak Papinskoga instituta za crkvenu glazbu u Rimu), imaju se promatrati kao dva važna obilježja koja će Anđelko Klobučar usvojiti i zastupati u svojem budućem stvaralaštvu.

Nakon Drugoga svjetskoga rata započinje teško razdoblje za crkvene glazbenike i orguljaše: Dugan i Stahuljak prestaju djelovati u zagrebačkoj katedrali zbog političkih prilika, a zbog istih su razloga koncerti koje Klobučar prati kao slušatelj uglavnom anonimni jer, osim najavljenih termina održavanja i repertoara, ime izvođača u pravilu ostaje nepoznato. Tek se koncem pedesetih godina 20. stoljeća otvaraju mogućnosti za odlazak u inozemstvo: godine 1959. Klobučar odlazi na usavršavanje u Salzburg njemačkomu orguljašu Antonu Nowakowskomu (profesoru orgulja u Pragu i Stuttgartu, nekadanjemu učeniku Karla Straubea i tada vrlo cijenjenu interpretu skladba J. S. Bacha i suvremenih njemačkih skladatelja) s kojim proučava orguljske opuse J. S. Bacha, D. Buxtehudea i J. Pachelbela. Snažan utjecaj na Klobučara ostavlja i studijski boravak u Parizu 1965./66. g. u klasi Andréa Joliveta gdje dolazi u doticaj sa suvremenom francuskom orguljskom glazbom i njezinim važnim predstavnicima poput Oliviera Messiaena i drugih. Upravo će u francuskoj orguljaškoj tradiciji i orguljskoj improvizaciji, kao njezinoj temeljnoj disciplini, Klobučar pronaći nadahnuće za daljnje usmjerenje svojega skladateljskoga djelovanja. To je ponajprije vidljivo u njegovim vlastitim kompozicijama za orgulje, a

još više u odabiru repertoara s kojim se Klobučar predstavlja diljem Europe i država tadanjega SSSR-a, u kojemu, pored njegovih vlastitih kompozicija, najčešće prevladavaju djela J. S. Bacha i francuskih skladatelja Césara Francka, Jehana Alaina, Jeana Langlaisa, Olivier Messiaena i Marcela Dupréa. Uz neprestanu brigu oko izvođenja skladba za orgulje suvremenih hrvatskih skladatelja, valja istaknuti i trajno bavljenje orguljskim opusom Olivier Messiaena čiji je „autentični tumač i promicatelj“ u Hrvatskoj upravo Klobučar. Tako je 1986. g. Klobučar održao tri koncerta – u svega 15 dana – na kojima je izveo najveći dio Messiaenova opusa: *L'Ascension* (Uzašašće), *Les Corps glorieux* (Slavna tijela), *Livre d'orgue* (Knjiga za orgulje), *Messe de la Pentecôte* (Duhovska misa) i *Meditations sur le Mystère de la Sainte Trinité* (Meditacije o misteriju Presvetoga Trojstva). Prema Klobučarevim riječima, upravo mu je Messiaenov ciklus *La Nativité du Seigneur* (Rođenje Gospodinovo) bio među najomiljenijim skladbama u repertoaru koji je redovito izvodio, a svoje bavljenje Messiaenovom glazbom zaokružio je 1991. g. cjelovitom izvedbom opsežna ciklusa *Livre du Saint Sacrement* (Knjiga Presvetog Sakramenta).

### **Klobučarev opus za orgulje – work in progress**

Ukoliko bi trebalo u kraćim crtama naznačiti neke osnovne elemente Klobučareva orguljskoga opusa, valjalo bi najprije poći od problema *glazbenoga teksta*. Kako su mnoge autorove skladbe nastale iz čina improvizacije, tekst ponekad nije uređen do posljednjega detalja, katkad je riječ o improvizacijama više-manje fiksiranima u zapis, pogotovo u kompozicijama koje je skladatelj sam izvodio. Naravno, kad su skladbe nastale po narudžbi drugih interpreta ili ih je skladatelj izričito posvetio kojem izvođaču, tada je tekst potpuno uređen. Isto je tako i sa skladbama koje su bile pripremane za tisak, uglavnom u autorovoj vlastitoj nakladi. Pitanje izbora registara, koji nisu uvijek detaljno specificirani, u konačnici je odnos skladateljstvih uputa i interpretovih želja te mogućnosti instrumenta na kojemu se skladba izvodi. Pritom, u idealnom smislu, valja imati na umu bogati zvukovni spektar orgulja zagrebačke katedrale kao Klobučareva instrumenta *par excellence*, ali i skladateljevu prilagodljivost u osobnom tumačenju klasičnih, većinom tradicionalnih registracijskih rješenja.

Odličan pregled Klobučareva stvaralaštva za orgulje do 1989. g. prva je ostvarila Hana Breko u svojem diplomskom radu na Muzičkoj akademiji (Zagreb, 1993.), ponudivši toliko potrebnu odrednicu skladateljeva

jezika: „Njegov izbor svojevrsni je kompromis u pogledu izbora kompozicijsko-tehničkih postupaka, na razmeđu hindemitovskih kvartnih akorada i proširenog tonaliteta, i francuske težnje ka homofonom tkivu i kolorističkom tretmanu orgulja.“ Klobučarev skladateljski jezik, premda iznimno bogat disonancijom, proizlazi iz vlastite mu orguljaške prakse, pa će se tako u skladbama za orgulje, u tehničko-interpretativnom pogledu, uvijek pronaći „svirljivi“ modeli i muzičke figure jasno izvedene iz osobite tonske i tehničke prirode samih orgulja, kao instrumenta. Kako je Nikša Gligo već ranije ustvrdio, Klobučareva se „glazba poigrava s novoklasicizmom kao, zapravo, maglovitim stilskim određenjem, a da mu se nikada ne priljubljuje“ (citat iz programske knjižice autorskoga albuma Anđelka Klobučara, *Cantus*, 2011., str. 10). Izvornost i svježina Klobučareva skladateljskoga nerna izrazito je prisutna tijekom čitava opusa za orgulje, očitujući se u izboru tradicionalnih postupaka poput motivskoga rada i jasne formalne preglednosti (uz svjesno izbjegavanje dodekafonije i aleatorike) u kombinaciji s istraživanjem zvukovnoga potencijala instrumenta u čemu je možda najvažnije oslobađanje boje zvuka i kolorizam (pod utjecajem francuske orguljske škole, ali i orguljaša Mladena Stahuljaka). Upravo je koloristički tretman orgulja osnovna razlika između tradicionalnoga shvaćanja zasićena i homogena orguljskoga zvuka kakvim su određeni opusi hrvatskih skladatelja do Klobučara (Dugan, Vidaković, Odak, Kolb) i Klobučareva vrlo osobna viđenja orguljskoga zvuka koji se u nekim slučajevima ostvaruje i komponiranjem zvuka (*Klangkomposition*).

Promatrajući opsežan Klobučarev opus za orgulje solo koji navodimo u zasad potpunu popisu, uočavamo da postoje brojni primjeri tzv. *apsolutne glazbe* koji slijede tradicionalni trostavačni model s rasporedom stavaka: brzi – polagani – brzi (*Triptychon*, *Prva* i *Druga sonata*, *Preludij*, *interludij* i *postludij*, *Hommage à Cecchini*, potom tri minijature povezane u ciklus pod nazivom *Intrada*, *pastorala* i *toccata*, kao i niz drugih skladba oblikovanih po principu triptiha); trostavačni model u tek dva slučaja zamijenjen je dvostavačnim kako to pokazuje diptih *Fantazija* i *toccata* (pri čemu su oba stavka, na razini mikroforme, opet oblikovani trodijelno) te skladba *Cantabile* i *scherzo*. Trostavačna forma postupno se razvija u jedinstveni stavak duljega opsega, primjerice u skladbama *Vitrail*, *Treća sonata*, *Musica festiva*, *Hommage à Bach* i *Collage*, bilo da je riječ o još uvijek prepoznatljivoj trodijelnosti ili pak tendenciji ka skladanju nizanjem uvijek nove građe.

Druga skupina skladba uglavnom obuhvaća djela nastala narudžbom pojedinih interpreta ili je kakva

prigoda, odnosno izvanglazbeni sadržaj, bila poticajem njihovu nastanku. Tu je ponajprije riječ o višestavačnim ciklusima suitnoga tipa među kojima se izdvajaju *Pjesma stvorova*, monumentalna suita u devet stavaka i ujedno Klobučareva najopsežnija orguljska skladba, i *Partita 'Ad Pavlinos' na napjeve Pavlinske pjesmarice*. U oba se ciklusa vješto kombiniraju skladatelju svojstveni kompozicijsko-tehnički postupci, jasno sačuvani i u okviru nešto popularnijega glazbenoga jezika. Zanimljivo, u izrazu „popularnijim“ nije riječ ni o kakvu Klobučarevu uzmicanju od vlastitih skladateljskih postupaka, već ponajviše u naglašenoj melodičnosti, upotrebi modalnosti i donekle tonskom slikanju čime glazba postaje dostupnija široj publici. U prigodničarskim skladbama, dakako, zamjećujemo česte melodijske citate, reference na liturgijske melodije i gregorijanske napjeve, ali i upotrebu *glazbenoga kriptograma*, tehnike transformiranja slovne abecede u glazbenu abecedu, praksu kakvu susrećemo u orguljskim djelima Oliviera Messiaena i Mauricea Durufléa.

Posebna skupinu skladba čine zbirke kraćih skladba u obliku minijatura i preludija, kao i zasebne skladbe toga žanra koje svoju vrijednost nalaze u praktičnoj upotrebi tijekom liturgijskih obreda te u koncertnom vidu. Njima kontrastiraju skladbe velikoga formata koncipirane u cjelovitom luku – prva *Passacaglia* iz 1952. i druga *Passacaglia* iz 1988. godine. Usporednim sagledavanjem ovih dviju skladba na najbolji se način ocrtava prijeđeni put u skladateljskom razvoju Anđelka Klobučara: ne samo glede emancipacije disonance (intervala sekunde, kvarte i septime, kao autoru omiljenih intervala), već i u

svojevrsnoj emancipaciji orguljskoga zvuka u glazbenom kontinuumu kakva pruža upravo ta karakteristično orguljska forma.

## O izdanju

Ovo je izdanje nastalo u zajedničkom projektu Muzičke akademije i Instituta za crkvenu glazbu, ostvarenom pod pokroviteljstvom Sveučilišta u Zagrebu, gdje je Anđelko Klobučar djelovao kao redoviti profesor, a od 2012. g. kao profesor emeritus. U posljednje je vrijeme zanimanje za Klobučarevim (orguljskim) opusom sve veće, pogotovo kad je riječ o sređivanju dostupne građe i njezinu publiciranju. Tako je nakladnička kuća *Cantus* 2011. g. objavila presjek skladateljeva opusa na autorskomu albumu, a 2014. g. i novo notno izdanje *Pjesme stvorova*. Također, 2014. g. u izdanju *Croatie Records* izišao je i dvostruki nosač zvuka s izborom Klobučarevih orguljskih skladba, Hrvatska akademija znanosti i umjetnosti objavila je partituru *Muzike za orgulje i orkestar*, a Klobučarev opus sve je više predmetom istraživanja i na sveučilišnoj razini.

U pripremi ovoga izdanja služili smo se svim dostupnim izvorima: sačuvanim skladateljevim rukopisima i snimkama, prijepisima drugih izvođača, tiskanim izdanjima u skladateljevoj vlastitoj nakladi, a važan uvid pružila nam je i zbirka izabranih skladba za orgulje u nakladi *Kora prvostolne crkve zagrebačke*, 2001. godine. Uz posebno dvojbena mjesta ostavljen je komentar u *Redatorskoj bilješki*. Na koncu, valja istaknuti kako je ovo notno izdanje još jedan korak u detaljnijemu proučavanju Klobučareva opusa, koji svojom kvalitetom i opsežnošću to i zaslužuje.

Pavao Mašić



## Skladbe u ovom svesku

**Vitrail** (1987.) spada među skladateljeva opsežnija orguljska djela, a praisveo ga je orguljaš i skladatelj Zsigmond Szathmáry na *Muzičkom biennalu Zagreb* u okviru koncerta naslovljenog *MBZ Anticipacija* održanog 9. travnja 1987. na orguljama franjevačke crkve na Kapitolu. Uz Klobučarev *Vitrail*, umjetnik je izveo *Varijacije na recitativ*, op. 40 Arnolda Schönberga i praisveo vlastito djelo *Work in progress I*. O djelu je u programskoj knjižici zapisan (najvjerojatnije skladatelj) citat: „*Vitrail* (1986) – muzika za orgulje – sastoji se od niza kontrastnih odsjeka (8), koji su međusobno suprotstavljeni svojim karakterističnim kolorističkim obilježjima. Jedinstvo kompozicije proizlazi iz tonskog materijala: linijske i akordičke strukture izvedene su iz intervala velikih sekundi i septima, čistih kvarti i tritonusa.“ Riječ je o jednostavačnom djelu kolažne forme, u čijim zasebnim odsjecima susrećemo tragove improvizacijskih i sviračkih gesti iz ranijih djela (*Pièce en mosaïque*, te *Druga* i *Treća sonata*), a cjelovitost izraza – osim u intervalskom uporištu – ostvaruje se i pomno planiranim lûkom čitave skladbe koja izvire iz *pianissima*, te mu se pri svome završetku ponovno vraća. Iscrpne upute za registraciju izrađene na bazi registara orgulja zagrebačke katedrale, kao i detaljne upute za interpretaciju, partituru *Vitraila* čine iznimno vrijednim (i rijetkim) primjerom uređene partiture s potpuno definiranim parametrima za izvedbu neke Klobučarove orguljske skladbe.

**Druga passacaglia** (1988.) predstavlja jasan odmak iz akademskog jezika *Prve passacaglie* (nastale 36 godina ranije) prema onom autentično skladateljevom, temeljenom na intervalima sekunde, kvarte i septime. Pritom je formalna raščlanjenost skladbe uvijek pregledna i jasna, te se može svesti na uvod, temu duljine 10 taktova originalno izloženu u najdubljoj, pedalnoj dionici, nakon koje slijedi niz od 17 varijacija i zaključna koda s postupnim ritamskim i dinamičkim *decrescendom*. U popisu koncerata Anđelka Klobučara koji smo izradili, zabilježene su dvije izvedbe ovoga djela: prva od njih održana je u okviru *18. dana hrvatske glazbe* (18. – 23. travnja 1988.) u Hrvatskom glazbenom zavodu u Zagrebu, gdje je na koncertu otvorenja pod nazivom „*Passacaglia* i *toccata*“ 18. travnja 1988. autor izveo ovu skladbu, dok je drugu izvedbu održao 05. lipnja 1990. u zagrebačkoj katedrali u okviru recitala s hornistom Preradom Detičekom (taj je koncert povodom proslave 35. obljetnice umjetničkog rada Anđelka Klobučara i 30. obljetnice umjetničkog rada Prerada Detičeka organiziralo Udruženje muzičkih umjetnika Hrvatske).

Valja primijetiti kako u programskoj knjižici koncerta u Hrvatskom glazbenom zavodu nije posebno naznačeno da li se radi o praisvedbi ili ne, premda je nastanak djela najvjerojatnije povezan s tematskom odrednicom ovoga koncerta na kojem su u prvom dijelu nastupili studenti klavira i orgulja (posljednja točka prvoga dijela bila je rezervirana za nastup Anđelka Klobučara), dok je u drugom dijelu koncerta nastupio Društveni orkestar Hrvatskoga glazbenog zavoda. U programskoj knjižici koncerta u zagrebačkoj katedrali Nenad Turkalj djelo je kratko opisao: „...Pasakalja (1988.) za orgulje, gradjena striktno u dvadesetak varijacija nad temom u basu; varijacije se nadovezuju neposredno odmah poslije ekspozicije kraće teme.“ Veći broj inačica ove skladbe svjedoči o skladateljevoj potrebi da djelo revidira, pogotovo po pitanju njegova završetka, te se izvođača upućuje na detaljnije konzultiranje *Redaktorske bilješke* i zanimljivih alternativnih čitanja.

**Offrande à Marie** (1988.) nastanak zahvaljuje 25. obljetnici Instituta za crkvenu glazbu Katoličkog bogoslovnog fakulteta u Zagrebu, prigodom koje je skladatelj djelo i praisveo za orguljama zagrebačke katedrale na svečanom koncertu održanom 7. travnja 1988. Iako je djelo objavljeno iste godine u glazbenom prilogu časopisa *Sveta Cecilija* kao peterostavačna suita, u kasnijem je izdanju iz 2001. skladatelj djelo značajnije revidirao i sveo na četiri stavka, a dodatne dvojbe oko konačne verzije djela stvaraju i sačuvani koncertni programi u kojima raspored stavaka nije uvijek identično naveden. Naime, u arhivi skladateljevih koncertnih nastupa sačuvana su još dva koncertna programa s izvedbama ovog djela: prvi od njih održan 29. svibnja 1989. u katoličkoj gradskoj župnoj crkvi sv. Gabriela u Münchenu,<sup>1</sup> te drugi, bez datacije i lokacije. Pritom je u programskoj knjižici potonjeg koncerta djelo naslovljeno kao „II. Suita: *Offrande à Marie*“ sa stavicima *Moderato*, *Larghetto*, *Allegro scherzando*, *Grave*, *Vivace*, dok je u programskoj knjižici koncerta u Münchenu djelo navedeno kao trostavačno, sa stavicima *Praeludium*, *Arioso*, *Toccata*. U svakom slučaju, riječ je o svojevrsnoj orguljskoj suiti čiji karakterom jasno profilirani stavci nisu izričito povezani s marijanskim napjevima ili vanglazbenim sadržajima (izuzetak je posljednji stavak, *Vivace*, u kojem se zapaža kromatski modificiran

<sup>1</sup> Na tom je recitalu Klobučar izvodio isključivo djela Oliviera Messiaena i svoja vlastita, a recital je održan u ciklusu koncerata pod nazivom *Geistliche Abendmusiken Orgelkonzerte 1989*, u kojem su te sezone uz ostale orguljaše nastupili i renomirani francuski orguljaši-improvizatori Olivier Latry i Pierre Pincemaille.

incipit gregorijanskog napjeva *Ave maris stella*). Inspiraciju za ovo djelo moguće je dovesti u vezu s Klobučarevim nastupima u zagrebačkoj katedrali održanima u ciklusu *Glazbeno-duhovno razmatranje „Riječ i glazba“* na kojima je izvodio skladbe Marcela Dupréa i Jeana Langlaisa slične marijanske tematike. Tako je 16. svibnja 1976. g. izveo *Virgo mater*, uvodni stavak Dupréova ciklusa *Offrande à la Vierge*, op. 40, te mu pridružio dva stavka iz Langlaisova ciklusa *Offrande à Marie*, op. 169 (stavci: *Regina Pacis, Maria Mater Gratiae*), a 25. svibnja 1980. izveo u cjelini Dupréovo djelo *Offrande à la Vierge* (stavci: *Virgo mater, Virgo dolorosa, Virgo mediatrix*), pa se čini posve mogućim kako su Dupréove i Langlaisove orguljske meditacije dijelom poslužile kao poetsko nadahnuće za ovu zanimljivu orguljsku suitu.

**Partita Ad Pavlinos na napjeve Pavlinske pjesmarice** (1989.) nastankom je vezana za obilježavanje prisutnosti Pavlinskog reda u Hrvatskoj i 355. obljetnicu Pavlinske pjesmarice (1644.). Skladatelj ju je praizveo 2. lipnja 1989. na jednomannualnim povijesnim orguljama crkve sv. Marije u Lepoglavi – nekadašnjeg pavlinskog samostana – na recitalu organiziranom u okviru izložbe *Kultura pavlina u Hrvatskoj* (koju su zajednički organizirali Muzej za umjetnost i obrt u Zagrebu i Dvor Trakošćan), a potom izveo i za velikim tromannualnim orguljama Franjevačke crkve na zagrebačkom Kaptolu 25. listopada 1989. na koncertu pod nazivom *Ad Pavlinos – prilog znamenju pavlinske kulture u Hrvatskoj* u okviru Simpozija o kulturi pavlina u Hrvatskoj.<sup>2</sup> S obzirom na ta dva instrumenta skladatelj je djelo skladao u dvije inačice, prvoj pretežito *manualiter*, te drugoj namijenjenoj velikim

orguljama s pedalom, zbog čega smo u ovom izdanju odlučili tiskati obje inačice (vidi detaljno *Redaktorsku bilješku*). Valja napomenuti kako je ovo djelo skladatelj često izvodio (zabilježeno je desetak izvedbi diljem Hrvatske i inozemstva), a podjednako je rado prihvaćeno od izvođača i publike. U nizu od šest stavaka izmjenjuju se različiti karakterni ugođaji kojima odgovara specifična zvukovnost registracije kao i određeni kompozicijsko-tehnički postupak. Iskazanim podnaslovima stavaka (nazivima napjeva čije se melodijske fraze citiraju) moguće je naslutiti i programnost čitavog ciklusa za kojega je Klobučar predvidio upravo adventske i božićne napjeve iz Pavlinske pjesmarice,<sup>3</sup> čime je moguće povući stanovite paralele u tematici s Messiaenovim ciklusom *La Nativité du Seigneur [Rođenje Gospodinovo]*, po Klobučarovim vlastitim riječima njemu najomiljenijom Messiaenovom skladbom koju je najradije izvodio. Konciznost izraza u svakom od stavaka rezultira vrlo uspješnim minijaturama s jasnim aluzijama na tekstualni sadržaj svakog od napjeva: uvodna *Intrada* dočarava veličanstvenost Božjeg kraljevstva, završni odsjek *Ariosa* s iskričavom registracijom odražava „najsajjniju zoru“, napjev *Ronda* u obrisima pokazuje srodnost s gregorijanskim himnom *Ave maris stella*, a u *Ostinatu* prepoznajemo litanijски princip oblikovanja kakvima vjernici redovito zazivaju Blaženu Djevicu Mariju. Ona je centralni lik u katoličkom doživljaju Adventa, te joj skladatelj posvećuje *Kanon*, preposljednji stavak ciklusa, dok se trijumfalni usklik završne *Toccate* veže na stari obredno-koledni napjev čime se u radosnom tonu zaključuje ovaj niz kratkih poetskih sličica.

Pavao Mašić

<sup>2</sup> Na repertoaru lepoglavskog koncerta Klobučar je uz praizvedbu svoga djela izvodio raniju hrvatsku glazbu (Jelić, Bajamonti, Pintarić, anonimni skladatelji iz Klanjca), a na zagrebačkom koncertu praizveo je skup djela suvremenih hrvatskih skladatelja nastalih upravo za ovu prigodu i inspiriranih napjevima *Pavlinske pjesmarice* (Marko Ruždjak: *Centone*, Frano Parać: *Pastorala*, Željko Brkanović: *Antependij*, Anđelko Klobučar: *Partita*), koja su kasnije objavljena u notnom i audio izdanju. Otuda potječe i često ponavljan pogrešan podatak kako je Klobučarova *Partita Ad Pavlinos* praizvedena u Zagrebu.

<sup>3</sup> Ovdje ističemo vrlo detaljnu analizu Klobučarove *Partite Ad Pavlinos*, kao i izvorišnih napjeva preuzetih iz *Pavlinske pjesmarice* koje je u svom diplomskom radu izložila dr. sc. Hana Breko, a koje donosimo u nastavku. Vidi više u BREKO, Hana, *Kompozicijsko-tehničke značajke skladbi za orgulje Anđelka Klobučara*, diplomski rad, Zagreb, 1993., str. 46-51. Na sličan način, djelo je u svom magistarskom radu, izrađenom na Umjetničkoj akademiji Sveučilišta u Splitu prezentirao Pero Prosenica; vidi više u PROSENICA, Pero, *Glazbena analiza Partite Ad Pavlinos Anđelka Klobučara*, magistarski rad, Split, 2019.

## Napjevi iz Pavlinske pjesmarice (1644.)

*Ave Hierarchia*

A - ve Hie - rar - chi - a coe - le - stis et pi - a  
 De - i mo - nar - chi - a, re - spi - ce nos Di - a,  
 ut e - ru - a - mur er - ran - tes in vi - a.

*O Aurora lucidissima*

O Au - ro - ra lu - ci - dis - si - ma,  
 Ma - ter Chri - sti, Vir - go pi - a, sub - ve - ni mi - se - ris.

*Profete su prorokovali*

Pro - fe - te su pro - ro - ku - va - li, v Pi - sme tak su ska - za - li  
 da bi ši - ba pro - cve - la ta A - ro - no - va.

*Porodi Deva Sina*

Po - ro - di De - va Si - na, ne - be - sko - ga li - li - o - ma,  
 daj nam o - bra - ni - te - la, na - za - ren - ski li - li - um!

*O Marija, Mati Božja*

O, Ma - ri - ja, Ma - ti Bož - ja, cvet ne - be - ski i - no ro - ža,  
 k te - be kri - či du - ša mo - ja, ar se mu - či prez po - ko - ja.

*Pohvaljmo današnji dan*

Po - hva - luj - mo de - ne - šni dan,  
 z či - stim ser - cem i - no z pa - me - tjem,  
 De - te Je - žu - ša mi mo - le - mo.  
 Mla - do le - to po - hva - luj - mo!

A musical score for a keyboard instrument, likely a harpsichord or spinet, featuring a treble and bass clef with figured bass notation.

## Riječ skladatelja

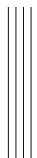
Ja s glazbom živim. Ne razmišljam o tome što ću napisati i kako, hoću li za života skladati deset skladbi ili ne, kao što to neki sebi zacrtaju. Ja sam stvarno počeo skladati jer sam počeo svirati.

Ja redovito sviram. I sve što sam zapisao, zapisao sam da se podsjetim tijekom sviranja. Obilježje mojih skladbi jest formalna preglednost... Jer glazba je stvar koja mora imati svoj početak i kraj, svoj način razmišljanja. Bez forme se ne može.

Vrijeme u glazbi? Ne znam. Kod mene sve proizlazi iz moje glazbe. Sloboda u metričkom izmjenjivanju dvodobne i trodobne mjere možda proizlazi iz prirodnog slijeda. Ne bih rekao da je gregorijanski koral svemu kriv, više se radi o utjecaju Francuza, možda Messiaena najviše. Kod mene to proizlazi iz tako jednog prirodnog pulsa. Taktna crta uvijek sugerira uokvirivanje u određene ritmičke formule.

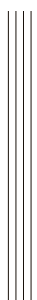
Ja nisam uopće mislio na način clustera. Ne znam. Cluster je sam po sebi jedna ploha koja je statična, a moje su konstrukcije malo pokretnije, prozračnije... Za mene su orgulje više koloristički instrument, kako ih uostalom i Francuzi koriste, a ne kao kod Nijemaca (npr. Hindemitha ili Nepomuka Davida) koji su skloni polifonim oblicima i čvrstim formama.

Hana Breko: *Kompozicijsko-tehničke značajke skladbi za orgulje Anđelka Klojučara*, diplomski rad, Zagreb, 1993.



Ono što je zapravo sve preokrenulo je, kad sam negdje u rujnu 1945. slušao Mladena Stahuljaka na orguljama. Za taj sam koncert slučajno saznao, jer je on tada jedini imao *oglašeni* koncert. To je bilo ono doba, nakon 1945. i nisu se smjeli javno oglašavati koncerti u crkvama. Stahuljak je bio prozvan „suradnikom okupatora“, jer je bio na studiju u Leipzigu, na studiju kod Günthera Ramina, ondašnjega kantora i orguljaša crkve sv. Tome, pa je, po povratku, izgubio pravo na normalni rad. Svirao je u kavani i katedrali, to mu, naravno, nije teklo u staž. Sve do negdje 1950. uopće nije imao građanska prava. No, zašto to govorim: tada sam ga slušao i uvidio da je on jedini koristio registre kao boje, čisto koloristički, jer se do tada, se sve sviralo „sivo“, to je bila takva škola... Kolander, Dugan. Sve crkve su imale orgulje, no pitanje je u kakvom su stanju bile. Mislim da su se neke od njih danas malo poboljšale, jer jedno je vrijeme neutralni zvuk dominirao. No, to nije ničija krivica, nego je to bilo jednostavno stoga što su mnoge orgulje bile tomu prilagođene. Primjer je za to crkva sv. Marka u Zagrebu. U njoj su orgulje, kad su se u 19. stoljeću postavljale, bile čak interesantnije po zvuku nego kasnije. Kasnije se to sve nekako niveliralo, čak nije bilo više miksture, nego su stavili kornet kao kombinaciju miksture i jezičnjaka. Tako da su tada svugdje više zvučale jednako, kao harmonije i forte, ali od boja nije bilo ništa. Stahuljak je prvi postavio „osam“ i „dvostopni“ ili čisti jezičnjak neopterećen s ostalim registrima: čisto koloristički.

Eva Kirchmayer-Bilić: *Svake orgulje imaju svoju priču*, *Hrvatsko slovo*, 3. prosinca 2010.



# Popis orguljskih skladba Anđelka Klobučara

## Orgulje solo

1. Božićni preludiji (oko 1950.)
2. Passacaglia (1952.)
3. Toccata (1959.) \*
4. Pet preludija (1963.) \*
5. Suita alleluistica (1964.)
6. Triptychon (1965.)
7. Prva sonata (1966.)
8. Druga sonata (1968.)
9. Pièce en mosaïque (1969.)
10. Fantazija i toccata (1971.)
11. Skladbe za vjenčanje – Intrada i Finale (1973.)
12. Četiri minijature / Pet stavaka (1974.)
13. Dva preludija (1974. / 1981.)
14. Freske (1974.) \*
15. Hommage à Cecchini (1976.)
16. Preludij, interludij i postludij (1976.)
17. *Zdrava o Maria*, koralna predigra (1977.)
18. Epithalam (1977.)
19. Musica festiva (1980.)
20. Treća sonata (1981.)
21. Pjesma stvorova (1981.)
22. Suita (1984.)
23. Koralna fantazija (1984.) \*
24. Vitrail (1987.)
25. Jubilatatio (1987.) \*
26. Concertino za orgulje, gudače i timpane (1987.), obrada za orgulje solo
27. Passacaglia (1988.)
28. Offrande à Marie (1988.)
29. Partita *Ad Pavlinos* na napjeve Pavlinske pjesmarice (1989.)
30. Intrada, pastoral i toccata (1994.)
31. Božićne minijature (1995.)
32. Intrada, arioso e toccata na himnu Sv. Dujma (1995.)
33. Collage (1995.)
34. Finale (1995.)
35. Cantabile e scherzo (1996.)
36. Preludij (1996.)
37. Preludiji (1997.)
38. Minijature (1998.)
39. Partita na napjev *Uskrsnu Isus doista* (1998.)
40. Intrada, arioso i toccata na napjev *Divici Mariji* (1998.)
41. Postludij (1998.)
42. Rondo (1999.)
43. Koncert za orgulje solo (2001.)
44. Triptih B-A-C-H (2004.)
45. Toccata i fuga *Danijel Drilo* (2005.)

46. Partita za orgulje (2005.)
47. Fantazija na napjev *Zarana on je ko preteča Kristu* (2007.)
48. Hommage à BACH (2012.)
49. Preludij, canzona i finale (2013.)
50. Toccata (2013.)
51. Fantazija (2014.)
52. Varijacije (2014.)
53. Drugi triptih (2015.)
54. *Usred svoda nebeskoga*, preludij (2015.)

## Orguljski duo

55. Intrada, canzona i ricercare za orguljski duo (2009.)
56. Balada za orguljski duo (2009.)
57. Božićni triptih (2012.)

## Orgulje u komornom sastavu

58. Canzona za rog i orgulje (1968.)
59. Sonata za rog i orgulje (1970.)
60. Diptih za rog i orgulje (1982.)
61. Arioso i allegro za rog i orgulje (1990.)
62. Arioso e allegro za alt-trombon i orgulje (1990.)
63. Kvintet za orgulje i gudački kvartet (1995.)
64. Scherzo za orgulje i sopran (1996.)
65. Koncert za orgulje i timpane (1997.)
66. Trio za violinu, rog i orgulje (1999.)
67. Andante za violinu i orgulje (1999.)
68. Suita za trubu i orgulje (2009.)

## Orgulje i orkestar

69. Koncert za orgulje i simfonijski orkestar (1983.)
70. Muzika za orgulje i simfonijski orkestar (1987.)
71. Concertino za orgulje, gudače i timpane (1987.)

\*Skladbe koje se zasad smatraju izgubljenima.

## Preface

Composer, organist and music pedagogue, **Andelko Klobučar** (Zagreb, July 11, 1931 – August 7, 2016) graduated in 1955 from the Music Theory and History Department of the Zagreb Music Academy, where he also studied composition with Milo Cipra and organ with Franjo Lučić. He continued his professional development in organ with Anton Nowakowski in Salzburg from 1959 to 1960, and in composition with André Jolivet in Paris in 1965 and 1966. Until 1958 he worked as a music school teacher in Zagreb, and from 1958 to 1963 he was a music associate for Dubrava-Film Studio in Zagreb. He has taught at the *Albe Vidaković* Church Music Institute at the University of Zagreb Catholic Faculty of Theology since its foundation in 1963, and since 1968 he has been professor at the Music Academy (elected Full Professor in 1983). From 1958 to 2004 he was the principal organist of the Zagreb Cathedral. From 1994 to 1998 he taught contemporary music at the Organ Summer School in Šibenik, where he was also the director of the Programme Board. He is a member of the Croatian Composers' Society, Croatian Musicians' Society, Croatian Association of Music Theorists and the Croatian Academy of Science and Arts. He has been honoured by numerous awards and recognitions such as the *Medal of the Order of Danica Hrvatska with the Image of Marko Marulić*, *Vjesnik* music award *Josip Štolcer Slavenski*, the *Vladimir Nazor* Award for lifetime achievement, the Award of the City of Zagreb for the promotion of works of Croatian composers and the incentive for organ compositions, the *Ivan Lukačić* Award for his work on the reconstruction of the oratorio *The Translation of St. Domnius* by Julije Bajamonti, the *Porin* Award for a special contribution to Croatian music culture. As one of the most important Croatian artists and organists, Klobučar regularly performed as a soloist as well as with orchestras in Croatia and abroad (Westminster Cathedral in London, Notre-Dame de Paris, Basilica di Santa Maria degli Angeli in Asissi, St Albans Cathedral, concert halls in Moscow, Saint Petersburg, Vilnius, Kiev, Oliva, Bratislava). On numerous occasions he performed recitals on historical organs across Croatia, promoting thus also the Croatian music heritage. In his repertoire special place is occupied by Olivier Messiaen's organ music which he presented to Croatian audiences for the first time. Klobučar's works include orchestral, concertante, chamber, vocal and vocal-instrumental music, with significant contributions to film music and church music. His creative output for organ includes more than 70 different works which significantly enrich Croatian organ music literature.

## CHRONOLOGY

- 1931** Born in Zagreb on July 11, in the family of Franjo and Marija Klobučar as the younger brother of Berislav, later on a distinguished conductor in Vienna's State Opera.
- 1940** Began taking piano lessons with Mrs. Stražnicki.
- 1945** Heard the organ for the first time in Zagreb Cathedral, played by the organist Mladen Stahuljak.
- 1947** Began playing regularly in the Holy Family Church in Zagreb, and in St. John's Church (Nova Ves), where he also founded a male choir.
- 1947 - 1948** Studied organ with Albe Vidaković at the State Conservatory in Zagreb.
- 1949** Graduated from high school in Zagreb.
- 1949 - 1953** Studied organ in the class of Franjo Lučić at the Zagreb Music Academy.
- c. 1950** Composed his very first organ pieces – *Christmas Preludes* – under the pseudonym K. Bučar, as a direct result of private lessons with Albe Vidaković, who published them in 1959.
- 1950 - 1954** Studied composition in the class of Milo Cipra at the Zagreb Music Academy.
- 1952** Presented himself publicly for the first time as a composer with a performance of his own *Passacaglia* for organ at the Croatian Music Institute in Zagreb.
- 1954** After the departure of Mladen Stahuljak and upon the invitation of Albe Vidaković, accepted the post of organist at the Zagreb Cathedral, where he occasionally played the organ.
- 1955** Graduated from the Music Theory and History Department of the Zagreb Music Academy on June 30, by defending his thesis: *Franjo Dugan: Life and Work* (under the mentorship of Josip Andreis).
- 1956 - 1958** Worked as high school music teacher in Zagreb.
- 1958 - 1963** Worked as a music associate of *Dubrava Film Studio* in Zagreb.
- 1958** Became the principal organist of the Zagreb Cathedral.
- 1959 - 1960** Further organ studies with the organist Anton Nowakowski at the Organ Summer Academy in Salzburg.

- 1963 - 1968** Worked as a music theory teacher at the *Blagoje Bersa* Music School in Zagreb.
- 1963 - 2000** Worked as a professor at the Institute for Church Music in Zagreb, where he taught the following courses: *Fugue*, *Basics of Polyphonic Composition* and *Improvisation*.
- 1965 - 1966** Further composition studies with André Jolivet in Paris.
- 1968 - 2001** Worked at the Zagreb Music Academy from 1968 as an Assistant Professor, from 1977 as an Associate Professor, and from 1983 as a Full Professor. Received the status of Professor Emeritus in 2012. He taught the following courses: *Musical Forms and Styles*, *Counterpoint*, and *Solfeggio*.
- 1969** Became the editor of the Music Supplement in *Sveta Cecilija*, the journal for church music. He held that post until 1978.
- 1970** Performed a recital of J. S. Bach's organ works in the P. I. Tchaikovsky's Concert Hall in Moscow.
- 1970** Received the *Milka Trnina* Award for his concert activity.
- 1973** Concert performances in Westminster Cathedral in London, St Albans Cathedral and in the Leningrad Philharmonics' Great Concert Hall.
- 1974** Premiered *Memento*, organ concerto by Stjepan Šulek in the Vatroslav Lisinski Concert Hall in Zagreb.
- 1975** Recorded the first LP with solo repertoire for organ. Complete discography includes more than 20 recordings.
- 1976** Premiered *Per aspera ad astra*, for organ and a symphony orchestra by Boris Papandopulo in the Vatroslav Lisinski Concert Hall in Zagreb on the occasion of the 70<sup>th</sup> birthday of Boris Papandopulo.
- 1978** Performed a recital in the Notre-Dame Cathedral in Paris with repertoire entirely made of Croatian organ works.
- 1980** The Head of the Composition and Music Theory Department at the Zagreb Music Academy until 1993 and again in the period from 1995 until 2000.
- 1982** Organ recital at the Basilica of St. Mary of the Angels in Assisi, where he performed his own organ cycle *The Canticle of Creatures of St. Francis of Assisi*.
- 1984** Received *Josip Štolcer Slavenski* Award for his *Concerto for Organ and Orchestra*.
- 1985** Music editor of the Croatian liturgical songbook *Pjevajte Gospodinu pjesmu novu* (Sing a New Song to the Lord).
- 1986** Performed three recitals of Olivier Messiaen's organ works on the occasion of the composer's 78<sup>th</sup> birthday in the Franciscan Church on Kaptol in Zagreb (May 11-25).
- 1988 - 1992** A member-associate of the Department of Music and Musicology of the Yugoslavian Academy of Sciences and Arts.
- 1989** Received the *Vladimir Nazor* Award for his *Partita Ad Pavlinos* for organ and for a performance of the composition *La Nativité du Seigneur* by Olivier Messiaen.
- 1991** Received the *Ivan Lukačić* Award for the organ recital of French Baroque music at Varaždin Baroque Evenings Festival.
- 1992** Full member of the Croatian Academy of Sciences and Arts.
- 1994** Taught interpretation of contemporary organ music at the Organ Summer School in Šibenik (until 1998), where he was also Programme Director from 1999 until 2008.
- 1995** Received the *Vladimir Nazor* Award for lifetime achievement.
- 1995 - 2001** Editor of the Music Supplement in *Sveta Cecilija*, the journal for church music, together with Miroslav Martinjak.
- 1996** Received the *Medal of Order of Danica Hrvatska with the Image of Marko Marulić* for his overall contribution to culture.
- 1997** Received the City of Zagreb Award of for his rich contribution to music, especially for promoting works of Croatian composers and encouraging composing for organ.
- 1999** Received the *Ivan Lukačić* Award for his work on the reconstruction of the oratorio *The Translation of St. Domnius* by Julije Bajamonti.
- 2001** Received the *Porin* Award for the best piece of classical music (for a solo instrument or for a smaller chamber group): *Concerto for Organ and Timpani*.
- 2002** Received the *Porin* Award for lifetime achievement.
- 2011** Received the *Lovro pl. Matačić* Award for lifetime achievement.
- 2012** Received the *Porin* Award for the best composition of classical music: *Music for Organ and Orchestra*.
- 2015** Received the *Porin* Award for the best composition of classical music: *Hommage à Bach*.
- 2016** Died in Zagreb on August 7.



## Anđelko Klobučar – a Biographical Sketch

Although Croatian organ music of the 20<sup>th</sup> century is fairly rich (especially after 1945), it is precisely Anđelko Klobučar's organ output that stands out with its scope and quality, thus constituting a larger and a more significant whole. Anđelko Klobučar's musical practice was tightly linked to the great organ of the Zagreb Cathedral, an important instrument by a German pipe organ builder Eberhard Friedrich Walcker, built in 1855. This instrument, being the largest in Croatia, remained a continuous inspiration for the composer, whose organ works truly have a central place in Croatian organ music. However, it needs to be pointed out that to define Klobučar exclusively as an organist and a composer of organ music – which is still largely the case even today – would be a great mistake that would diminish the significance and results of his broader work as a composer of orchestral, chamber, solo, and film music, as a concert organist and improviser, a music pedagogue, a music writer, and a church musician. Expressed in numbers, Klobučar's complete works count 232 pieces, with an additional 120 titles of film music, and still undetermined (although fairly large) number of liturgical compositions.

Before proceeding to a more detailed commentary on Klobučar's organ music, a few remarks should be made concerning his concert activities, concert repertoire, and music education, all important formative

elements of the composer's personality. Apart from the earliest organ lessons he received from Albe Vidaković (a distinguished church musician, composer, musicologist, and organist, as well as the founder of the Institute for Church Music in Zagreb), Klobučar's decision to dedicate himself to the organ was mostly influenced by Mladen Stahuljak, one of the organists of the Zagreb Cathedral in the period after the Second World War. As a representative of the Leipzig school (where he studied in the class of Günther Ramin, who at the time was the organist of the St. Thomas Church in Leipzig), Stahuljak presented to Zagreb's audience of that time a new, colouristic approach to the organ. For Klobučar, that represented a very attractive trait of organ playing, as opposed to the then prevailing concept of a neutrally saturated organ sound based on fundamental 8-foot stops used by Franjo Dugan, the principal cathedral organist. Both Stahuljak's colourism and a classical approach based on counterpoint and clear traditional forms – as represented by Vidaković (former student of the Pontifical Institute for Church Music in Rome) – should be perceived as two important characteristics that Anđelko Klobučar adopted and followed in his future work as composer.

After the Second World War, there was a hard period for Croatian church musicians and organists: Dugan and Stahuljak stopped playing at the Zagreb Cathedral because of the political situation, and for the same reason most of the concerts that Klobučar attended as a listener were anonymous. Apart from the announced date and the concert program, the name of a performer remained, as a rule, unknown. Only towards the end of the 1950s was there a possibility to go abroad: in 1959 Klobučar focused on further organ studies in Salzburg with German organist Anton Nowakowski (organ professor in Prague and Stuttgart, and a former student of Karl Straube, as well as a very distinguished interpreter of J. S. Bach and contemporary German composers), with whom he studied organ works of J. S. Bach, D. Buxtehude, and J. Pachelbel. Another important part of his education included a one-year residency in the composition class of André Jolivet in 1965/66 in Paris, where he came into contact with contemporary French organ music and its distinguished representatives such as Olivier Messiaen. It was precisely the French organ tradition, and organ improvisation as its fundamental feature, that became the inspiration for the future direction of Klobučar's compositional work. This is evident not only in his own organ works, but also in the selection of repertoire that Klobučar performed throughout Europe and the USSR. In this repertoire

one can notice that, next to his own compositions, Klobučar mostly performed works of J. S. Bach and French composers: César Franck, Jehan Alain, Jean Langlais, Olivier Messiaen, and Marcel Dupré. Apart from the continuous effort to perform organ works of contemporary Croatian composers, it has to be pointed out that Klobučar was also continuously engaged with the organ works of Olivier Messiaen, whose “authentic interpreter and propagator” in Croatia was precisely him; for instance, in 1986 in a period of only 15 days, Klobučar performed three recitals where he performed a large number of Messiaen’s works: *L’Ascension*, *Les Corps glorieux*, *Livre d’orgue*, *Messe de la Pentecôte* and *Méditations sur le Mystère de la Sainte Trinité*. According to his own words, Klobučar considered Messiaen’s cycle *La Nativité du Seigneur* to be his favourite composition and performed it regularly. Finally, it was Klobučar who premiered another Messiaen’s large-scale work, *Livre du Saint Sacrement*, in Croatia in 1991.

### Klobučar’s Organ Works – Work in Progress

A common issue in Klobučar’s organ works is the issue of reliability of *musical notation*. Since many of his compositions originated through an act of improvisation, their notation is sometimes not defined to the last detail. Indeed, in several pieces, especially those that the author used to perform himself, one often recognizes improvisations that are loosely fixed in notation. On the contrary, in compositions that originated because of a commission, or because the author specifically dedicated them to a performer, the text is defined in detail. Of course, same approach is evident in the compositions that were carefully prepared for publication. Another important issue is the question of the choice of stops that are not always specified; the final answer is, in the end, a result of the composer’s scarce guidelines, the interpreter’s wishes, and the capabilities of the instrument at performer’s disposal. Ideally, one should keep in mind the rich sound spectrum of the great organ of Zagreb Cathedral, Klobučar’s instrument *par excellence*, keeping always in mind the composer’s willingness to remain flexible in individual interpretations of classical, mostly traditional solutions in terms of organ registration.

An excellent overview of Klobučar’s organ works composed until 1989 was first made by Hana Breko in her Bachelor’s thesis at the Zagreb Music Academy in 1993. It was she who offered a much needed definition of the composer’s language: “His choice is a certain compromise in terms of selection of compositional

techniques, between Hindemithian quartal harmonies and extended tonality on one side, and the French striving for homophonic tissue and colouristic treatment of the organ”. Although extremely rich in dissonance, Klobučar’s language comes from his own organ performing practice, which means that in his organ works one will always find, in the technical-interpretative view, “playable” models and musical figures that are clearly drawn from the specific aural and technical nature of the organ. As previously claimed by Nikša Gligo, Klobučar’s music “plays with neoclassicism as a hazy stylistic disposition, never fully adhering to it” (quotation from the CD booklet with music by Anđelko Klobučar, *Cantus*, 2011, p. 10). Originality and freshness of Klobučar’s compositional ideas are thus present during his whole organ output. Important features of his language include traditional procedures such as motivic development and clear articulation of musical form (coupled with conscious renouncement of twelve-tone techniques and aleatoric procedures) in combination with explorations of the organ sound potential; this latter principle is probably the most important, as it results in liberation of sound and colour (under the influence of the French organ school, but also that of the organist Mladen Stahuljak). It is precisely the colouristic treatment of organ that is the basic difference between the traditional understanding of saturated and homogenous organ sound that determined organ works of Croatian composers prior to Klobučar (Dugan, Vidaković, Odak, Kolb) and Klobučar’s very individual approach to organ sound that in some cases results in the composing with pure sound (*Klangkomposition*).

Analysing Klobučar’s voluminous output for organ solo (listed below), one can notice clear examples of *absolute music* that follow the traditional three-part model with the following scheme of movements: fast – slow – fast (*Triptychon*, *First and Second Sonata*, *Prelude, Interlude and Postlude*, *Hommage à Cecchini*, three miniatures that were linked into a short cycle entitled *Intrada, Pastorale and Toccata*, as well as a number of other compositions that follow tripartite structure). In only two cases do we encounter the two-movement type: in the *Fantasy and Toccata* (however, on the micro level, each movement is again formed in three sections), and in a later example *Cantabile and Scherzo*. The three-movement form will gradually evolve into a single movement, as is the case with compositions *Vitrail*, *Third Sonata*, *Musica Festiva*, *Hommage à Bach*, and *Collage*, sometimes retaining a recognisable tripartite form, and other times as a single through-composed whole.

The second group of organ works consists mostly of pieces that were commissioned by a performer or for a special occasion. This primarily refers to pieces in forms of suites, among which two works stand out: *The Canticle of the Creatures*, a monumental suite in 9 movements and Klobučar's *magnum opus*, and *Partita Ad Pavlinos*, composed on melodies from the Songbook of the Pauline Order. Both cycles skilfully preserve the composer's individual compositional technique within the frame of a more popular musical language. While staying true to his own compositional characteristics, he made the music more accessible to wider audiences through emphasised melodic gestures, the use of modality so characteristic of folk tunes, and, to a certain extent, tonal painting. In the compositions written for a specific occasion, Klobučar often uses melodic citations with references to liturgical melodies and Gregorian chant. Occasional use of *music cryptogram* deserves special mention; it is a technique of transformation of the letters of the alphabet to the musical alphabet, a practice encountered in organ works of Olivier Messiaen and Maurice Duruflé.

Another group of organ works consists of short pieces, miniatures and preludes, whose value consists of practical use during liturgy, as well as in the concert. These short forms are contrasted by large-scale pieces composed in one single arch – the first *Passacaglia* from 1952 and the second one from 1988. By putting these two *passacaglias* side by side, one clearly notices the development of Anđelko Klobučar as a composer: not only in terms of the emancipation of dissonance (interval of a second, a fourth and a seventh as his favourite intervals), but also in terms of the emancipation of the organ sound. Especially in *Passacaglia* from 1988, one can notice how the treatment of the melody, harmony and rhythm is not used so much in conventional sense,

but directed more towards building sound textures and sound masses (with focus on different timbres).

## To the Edition

This edition is the result of a joint project of the Zagreb Music Academy and the Institute for Church Music. It has been carried out with the support of the University of Zagreb, where Anđelko Klobučar worked as Full Professor and, since 2012, as Professor Emeritus. There has been an increased interest in editing and publishing Klobučar's works lately. In 2011 the publisher *Cantus* has published a recording with a selection of the author's chamber and orchestral works. In 2014 *Cantus* published the score of *The Canticle of Creatures*, while *Croatia Records* published a double CD with selected organ works. Additionally, the Croatian Academy of Sciences and Arts has published the score of *Music for Organ and Orchestra*, while Klobučar's works are gradually becoming a subject of interest in academic research.

In the preparation of this edition we have used all preserved manuscripts by the composer or other performers, as well as editions that were published at the composer's own expense; we have also profited immensely by consulting the collection of selected organ works that has been published by the Choir of Zagreb Cathedral in 2001 and composer's own recordings. A special problem emerges with different versions of the same piece, as well as with alternative readings of individual bars. In particularly dubious places a comment was added in Editor's Note. Finally, this edition presents a valuable and long overdue documentation of Klobučar's creative output, which – by its scope, quality and importance – clearly deserves our attention.

Pavao Mašić



## Music in this Volume

**Vitrail** (1987) is one of the composer's more extensive organ works, premiered by organist and composer Zsigmond Szathmáry at the Zagreb Music Biennale, at his recital entitled *MBZ Anticipation* on April 9, 1987, on the organ of the Franciscan Church in Zagreb (Kaptol). Along with Klobučar's *Vitrail*, the artist performed Arnold Schönberg's *Variations on a Recitative*, Op. 40 and premiered his own *Work in progress I*. In the program booklet, there is a quote (most likely composer's own) about the work: "*Vitrail* (1986) – music for organ – consists of a series of contrasting sections (8), which oppose each other with their characteristic coloristic features. The unity of the composition stems from the tonal material: linear and chordal structures are derived from the intervals of major seconds and sevenths, perfect fourths and tritones." Formally, it is a clear example of collage-like form, with separate sections in which we find traces of improvisational and playing gestures from earlier works (*Pièce en mosaïque*, and the *Second* and *Third Sonata*). Although the piece is mosaic in its nature, the composer achieves the coherence of expression – not only through consistent use of the aforementioned intervals – but also by carefully planned arch of the whole piece, beginning with the initial *pianissimo*, and returning to it at its end. Extensive registration instructions based on the organ stops of the Zagreb Cathedral organ, as well as detailed instructions for interpretation make *Vitrail's* score an extremely valuable (and rare) example of a polished score with fully defined parameters for performance by author, not usually found in other Klobučar's organ works.

**The Second Passacaglia** (1988) represents a clear departure from the academic language of the *First Passacaglia* (composed 36 years earlier) towards more personal, authentically Klobučar's idiom, based on intervals of second, fourth and seventh. The formal design of the piece is clear and concise: an introduction, a 10-bar theme originally presented in the pedal part, followed by a series of 17 variations and ending with gradual rhythmic and dynamic *decrescendo* in the closing coda. In the list of Klobučar's concerts we have compiled, two performances of this work are documented. The first of them was held as part of the *18th Days of Croatian Music* (April 18 – 23, 1988) at the Croatian Music Institute in Zagreb, where the piece was performed by author at the opening concert entitled "*Passacaglia & Toccata*" on April 18, 1988. Although in the program booklet it is not specified whether the piece was premiered on that occasion or not, it is highly probable that Klobučar's

impulse for composing this piece was somehow linked to the thematic idea of the concert. The performers included organ and piano students in the first part, and Croatian Music Institute Orchestra in the second part of the concert, with Klobučar's performance concluding the first part. The second performance of the piece was held on June 5, 1990, in the Zagreb Cathedral as part of Klobučar's recital with horn player Prerad Detiček (this concert was organized by the Association of Music Artists of Croatia to celebrate the performers' jubilees of their artistic activity: the 35<sup>th</sup> anniversary of Anđelko Klobučar and the 30<sup>th</sup> anniversary of Prerad Detiček). In the accompanying booklet, Nenad Turkalj briefly described the work: "... *Passacaglia* (1988) for organ, built strictly in some twenty variations over the theme in bass; variations follow immediately after the exposition of a shorter theme." Several preserved sources of this piece testify to the composer's need to revise it, especially in terms of its conclusion, and the performer is encouraged to consult the *Editor's Note* and compare interesting alternative readings.

**Offrande à Marie** (1988) was composed for the 25<sup>th</sup> anniversary of the Institute of Church Music of the Catholic Theological Faculty in Zagreb and premiered by author at the gala concert held on April 7, 1988, on the organ of the Zagreb Cathedral. Same year the piece was published in church music journal *Sveta Cecilija* [*Saint Cecilia*] as an organ suite in five movements, but in a later publication of 2001 composer significantly revised and reduced the work to four movements. Further doubts about the final version of the work are raised by preserved concert programs in which the order of movements is not always identical. Namely, two concert programs with performances of this work have been preserved: the first of them was held on May 29, 1989, in the Catholic city parish church of St. Gabriel in Munich,<sup>4</sup> and another one, without date and location. In the program booklet of the latter concert, the work is entitled "II. Suite: *Offrande à Marie*" with movements *Moderato*, *Larghetto*, *Allegro scherzando*, *Grave*, *Vivace*, while in the program booklet of the concert in Munich the work has only three movements: *Praeludium*, *Arioso*, *Toccata*. Clearly, it is a kind of organ suite with

<sup>4</sup> At his recital in Munich, Klobučar performed exclusively works by Olivier Messiaen and his own pieces. His recital was organized in a series of concerts named *Geistliche Abendmusiken Orgelkonzerte 1989*, that in season 1989, among others, included concert appearances of renowned French organists-improvisers Olivier Latry and Pierre Pincemaille.

contrasting movements that are not explicitly associated with Marian tunes or some other non-musical content (apart from the last movement, *Vivace*, which features a chromatically modified incipit from the Gregorian chant *Ave maris stella*). Yet, it is possible to trace the inspiration for this suite through Klobučar's concert performances in Zagreb Cathedral organised as part of the cycle *Musical-spiritual reflection "Word and Music"* on which he performed organ pieces of a similar Marian themes, composed by Marcel Dupré and Jean Langlais. On May 16, 1976, he performed *Virgo mater*, the introductory movement of Dupré's cycle *Offrande a la Vierge*, Op. 40, as well as two movements from *Offrande à Marie*, Op. 169 by Langlais (*Regina Pacis*, *Maria Mater Gratiae*), and on May 25, 1980, he performed the complete cycle *Offrande a la Vierge* by Dupré (movements: *Virgo mater*, *Virgo dolorosa*, *Virgo mediatrix*). Thus, it seems quite possible that these organ meditations by Langlais and Dupré partly served as a poetic inspiration for Klobučar's attractive organ suite.

**Partita Ad Pavlinos on the Hymns from The Pauline Songbook** (1989) was composed for the celebration of the Pauline order in Croatia and the 355<sup>th</sup> anniversary of *The Pauline Songbook* (1644). It was premiered by author on June 2, 1989, on the historical single-manual organ of the Church of St. Mary in Lepoglava - a former Pauline monastery - at the recital organized as part of the exhibition *Pauline Culture in Croatia* (jointly organized by the Museum of Arts and Crafts in Zagreb and Trakošćan Castle). The piece was performed again on the central national celebration event on October 25, 1989, on the three-manual organ of the Franciscan Church in Zagreb (Kaptol) at the concert entitled "Ad Pavlinos - a contribution to the importance of Pauline culture in Croatia" within the Symposium on Pauline culture in Croatia.<sup>5</sup> Given these two completely different instru-

ments, Klobučar composed the work in two versions, the first mostly *manualiter* (to be performed on historical instrument), and the second intended for large organ with pedal, which is why we decided to include both versions in this edition (see *Editor's Note* for detailed comparison). It should be noted that this work was often performed by composer (a dozen performances were recorded throughout Croatia and abroad), and it was equally gladly accepted by other performers and the audience. In a series of six movements, different character moods alternate, which correspond to the specific organ sonorities as well as different compositional-technical procedures. The subtitles of the movements (the names of the tunes whose melodic phrases are quoted) suggest the programmatic nature of the whole cycle for which Klobučar chose the Advent and Christmas carols from *The Pauline Songbook*,<sup>6</sup> which makes it possible to draw certain parallels with Messiaen's cycle *La Nativité du Seigneur*, in Klobučar's own words, his favorite Messiaen's composition he preferred to perform in concert. Conciseness of expression in each of the movements results in well-crafted miniatures with clear allusions to the textual content of each tune: the introductory *Intrada* evokes the magnificence of the Kingdom of God, the final section of *Arioso* with sparkling registration reflects "the brightest dawn"; in its contours, *Rondo's* tune is similar to Gregorian hymn *Ave Maris Stella*, and in *Ostinato* we recognize the litany principle by which the faithful often invoke the Blessed Virgin Mary. She is the central character in the Catholic image of the Advent, so the composer dedicates to her the penultimate movement of the cycle, *Canon*, while the triumphant joy of the final *Toccata* is tied to an old ritual Christmas carol, bringing to conclusion this series of short poetic images in a cheerful tone.

Pavao Mašić

<sup>5</sup> Besides his *Partita Ad Pavlinos*, in Lepoglava Klobučar performed Croatian music of Baroque and Classical period (Jelić, Bajamonti, Pintarić, anonymous composers from Klanjec), and in Zagreb he premiered a set of works by contemporary Croatian composers written specially for this occasion and inspired by Pauline Songbook (Marko Ruždjak: *Centone*, Frano Parać: *Pastorala*, Željko Brkanović: *Antependium*, Anđelko Klobučar: *Partita*), later published in music and audio edition under the collective title *Ad Pavlinos*, which is probably the cause of the often repeated misconception that Klobučar's *Partita Ad Pavlinos* was premiered in Zagreb.

<sup>6</sup> A very detailed analysis of Klobučar's *Partita Ad Pavlinos* was presented by Dr Hana Breko, as well as the original melodies chosen from *The Pauline Songbook* (printed here on the p. XXII). See more in BREKO, Hana, *Compositional-Technical Characteristics of Anđelko Klobučar's Organ Works*, Bachelor thesis, Zagreb, 1993, p. 46-51. Similarly, this piece was analyzed in detail by Pero Prosenica in his master thesis at The Academy of Arts at The University of Split; see more in PROSE-NICA, Pero, *Music Analysis of Anđelko Klobučar's Partita Ad Pavlinos*, Master thesis, Split, 2019.

## Hymns from The Pauline Songbook (1644)

*Ave Hierarchia*


A - ve Hie - rar - chi - a coe - le - stis et pi - a  
 De - i mo - nar - chi - a, re - spi - ce nos Di - a,  
 ut e - ru - a - mur er - ran - tes in vi - a.

*O Aurora lucidissima*


O Au - ro - ra lu - ci - dis - si - ma,  
 Ma - ter Chri - sti, Vir - go pi - a, sub - ve - ni mi - se - ris.

*Profete su prorokovali*


Pro - fe - te su pro - ro - ku - va - li, v Pi - sme tak su ska - za - li  
 da bi ši - ba pro - cve - la ta A - ro - no - va.

*Porodi Deva Sina*


Po - ro - di De - va Si - na, ne - be - sko - ga li - li - o - ma,  
 daj nam o - bra - ni - te - la, na - za - ren - ski li - li - um!

*O Marija, Mati Božja*


O, Ma - ri - ja, Ma - ti Bož - ja, cvet ne - be - ski i - no ro - ža,  
 k te - be kri - či du - ša mo - ja, ar se mu - či prez po - ko - ja.

*Pohvaljmo današnji dan*


Po - hva - luj - mo de - ne - šni dan,  
 z či - stim ser - cem i - no z pa - me - tjem,  
 De - te Je - žu - ša mi mo - le - mo.  
 Mla - do le - to po - hva - luj - mo!



## Composer in His Own Words

I live with music. I do not think about what I will write and how I will write it; will I manage to compose ten compositions during my life or not, as some composers set their goals. I really started to compose because I started to play.

I play regularly. And everything that I have written, I have written just to remind myself of it during playing. The feature of my compositions is their formal clarity... Because music is a thing that needs its beginning and its end, its own way of thinking. One cannot do without the form.

Time in music? I do not know. With me, everything comes from my music. Freedom in the metric alterations of duple and triple meter perhaps comes from a natural flow. I would not claim that the Gregorian chant is to be blamed for everything; it is more the influence of the French, perhaps Messiaen's more than anyone else's. For me all this springs forth from one very natural pulse. The barline always suggests a framing into certain rhythmic formulas.

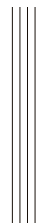
I never actually thought in terms of cluster. I do not know. A cluster is in itself just a static plane, while my constructions are livelier and transparent... For me, organ is more of a colouristic instrument, which is also the way the French use them, and not as Germans do (for instance, Hindemith or Nepomuk David), who are more prone to polyphonic and strict forms.

**Hana Breko:** *Compositional-Technical Characteristics of Anđelko Klobučar's Organ Works*, Bachelor thesis, Zagreb, 1993



What actually started the whole thing is when I had a chance to listen to Mladen Stahuljak playing the organ in September, 1945. I found out about his concert only accidentally, because he was the only one at that moment who had an *announced* concert. That was that time after 1945 when one could not publicly announce a concert that was going to take place in a church. Stahuljak was denounced as one who "cooperates with the occupier", because he studied in Leipzig with Günther Ramin, the cantor and the organist of the Church of St. Thomas at the time, which is why Stahuljak lost his civil rights after he returned home. He played in coffee shops and in the Cathedral and, of course, none of that counted as official work. Up until sometime around 1950 he did not have any civil rights. But, why am I saying this: I have listen to him then and I realised that he was the only one who used organ stops as colours, in a purely colouristic way, because until then everything was performed in the "gray" way, it was a certain school of playing... Kolander, Dugan. All churches had organs, but the main issue was in what kind of condition were these instruments. I think some of these have been repaired in the meantime, because for a time the neutral sound dominated. But, this was not anyone's fault; it was simply the fact that many organs were built that way. An example of this is St. Mark's Church in Zagreb. There, the organ has been built in the 19<sup>th</sup> century, but its sound was more interesting at that time than after later modifications. All of this was somehow rendered flat later on, there were no Mixture, but instead the Cornet was set as some kind of a combination of Mixture and reed stop. So, the organ sounded almost the same everywhere, as harmonium and forte, but there was no colour at all. Stahuljak was the first who set "eight-foot" and "two-foot" together or single reed stop, unburdened by other stops: purely colouristic.

**Eva Kirchmayer-Bilić:** *Every Organ Has Its Story*, *Hrvatsko slovo*, December 3, 2010



# List of Organ Works by Anđelko Klobučar

## Organ Solo

1. Christmas Preludes (c1950)
2. Passacaglia (1952)
3. Toccata (1959) \*
4. Five Preludes (1963) \*
5. Suita alleluiatica (1964)
6. Triptychon (1965)
7. The First Sonata (1966)
8. The Second Sonata (1968)
9. Pièce en mosaïque (1969)
10. Fantasy & Toccata (1971)
11. Wedding Music – Intrada & Finale (1973)
12. Four Miniatures / Five Pieces (1974)
13. Two Preludes (1974/1981)
14. Frescoes (1974) \*
15. Hommage à Cecchini (1976)
16. Prelude, Interlude & Postlude (1976)
17. *Zdrava o Maria*, chorale prelude (1977)
18. Epithalam (1977)
19. Musica Festiva (1980)
20. The Third Sonata (1981)
21. The Canticle of the Creatures (1981)
22. Suite (1984)
23. Choral Fantasy (1984) \*
24. Vitrail (1987)
25. Jubilatio (1987) \*
26. Concertino for Organ, Strings and Timpani (1987),  
version for organ solo
27. Passacaglia (1988)
28. Offrande à Marie (1988)
29. Partita *Ad Pavlinos* (1989)
30. Intrada, Pastorale & Toccata (1994)
31. Christmas Miniatures (1995)
32. Intrada, Arioso e Toccata on the Hymn of St. Domnius  
(1995)
33. Collage (1995)
34. Finale (1995)
35. Cantabile e Scherzo (1996)
36. Prelude (1996)
37. Preludes (1997)
38. Miniatures (1998)
39. Partita on Croatian Easter Hymn *Uskrsnu Isus doista*  
(1998)
40. Intrada, Arioso & Toccata on *Divici Mariji* (1998)
41. Postlude (1998)
42. Rondo (1999)
43. Concerto for organ solo (2001)

44. B-A-C-H Triptych (2004)
45. Toccata & Fugue on „Danijel Drilo“ (2005)
46. Partita (2005)
47. Fantasy on Hymn *Zarana on je ko preteča Kristu*  
(2007)
48. Hommage à BACH (2012)
49. Prelude, Canzona & Finale (2013)
50. Toccata (2013)
51. Fantasy (2014)
52. Variations (2014)
53. The Second Triptych (2015)
54. Prelude on Hymn *Usred svoda nebeskoga* (2015)

## Organ Duo (Four Hands)

55. Intrada, Canzona & Ricercare (2009)
56. Ballade (2009)
57. Christmas Triptych (2012)

## Chamber Music with Organ

58. Canzona for French Horn & Organ (1968)
59. Sonata for French Horn & Organ (1970)
60. Diptych for French Horn & Organ (1982)
61. Arioso & Allegro for French Horn & Organ (1990)
62. Arioso e Allegro for Alt-Trombone & Organ (1990)
63. Quintet for Organ and String Quartet (1995)
64. Scherzo for Organ & Soprano (1996)
65. Concerto for Organ and Timpani (1997)
66. Trio for Organ, French Horn & Violin (1999)
67. Andante for Violin & Organ (1999)
68. Suite for Trumpet & Organ (2009)

## Organ & Orchestra

69. Concerto for Organ & Symphony Orchestra (1983)
70. Music for Organ & Orchestra (1987)
71. Concertino for Organ, Strings and Timpani (1987)

\* Compositions presumed lost



*Anteško Klobučar*

**C** The computer-notated version identical to the one in **B**, but without the printed title of the piece and the printed names of individual movements. It comprises 12 numbered pages of musical text, with a slightly different layout than in **B**, which indicates that it is not a direct photocopy of **B**, but most likely a composer's computer-notated transcript that served as a preparation for print of **B**. The titles of the movements are written with a thicker felt-tip pen, which was also used to write the title of the composition on a separate, title page on green paper, which reads: ANĐELKO KLOBUČAR / PARTITA / on / the Hymns of the Pauline Songbook // organ // Zagreb 1989. Very interesting is another layer of composer's subsequent additions inscribed with a thin marker: the tempo indications of individual movements, the manual indications now accompanied with specific instructions for registration. In some places the indication "Ped.", occasionally accompanied by suggestions for pedal registration is found. As the musical text is basically notated *manualiter* (without a separate section of the pedal), it can be assumed that the indications for the pedal, as well as those for registration of manuals and pedals, were probably entered after printing **B**, for the purpose of preparing the *pedaliter* version (here designed as **D**). The corrections of meter and bar lines in the first movement (which the composer subsequently entered in **C**) are additional arguments in favor of the hypothesis that **C** served as the basis for **D**.

**D** *Pedaliter*-version of the work, printed in 1991 in Zagreb by the Croatian Composers' Society (edition *Ars croatica*), whose editor was the composer himself. It is a score meticulously prepared for print, which, along with 18 numbered pages of music, contains an extensive note on the composer by Andrija Tomašek, while on the title page the title of the work is listed only as *Partita for organ*. However, the connection with the Pauline Songbook is highlighted in several places: on the first unnumbered page there is a title: AD PAVLINOS / Contribution to the significance of Pauline culture in Croatia, and on the following page there is a dedication: "In memory of The Pauline Songbook, cca 1644". Finally, along with the individual titles of the movements, the composer clearly indicated the name of the original melody from the Pauline Songbook on which the movement in question is based.

This work is very interesting for many reasons, some of which have already been mentioned in the *Preface* (see p. XXI). Here it is worth mentioning the possibility of a unique insight into the composer's process of transformation of the work from the initial sketch (**A**) to a fully edited version (**D**), during which the work was transformed from *manualiter* version (**A**, **B**) – most likely inspired by the single manual historical organ of the St. Mary Church in Lepoglava (former Pauline monastery) – in a *pedaliter*-version with registration instructions based on a four-manual instrument (**C**, **D**). For this reason, we decided to print both versions of the work (*manualiter* and *pedaliter*) in our edition, following for the most part **B** and **D**, sources that have the authority of printed editions. Alternative readings of the *manualiter* version of the work have been listed below, with those of particular interest included as *ossia* in the main text. The title of the work in our edition has been modified (based on data in **C** and **D**) to make the work easier to distinguish from the *Partita for organ* composed in 2005.

## 1. Intrada

Tempo indication:

**A, C, D:** *Maestoso*

**B:** *Moderato*

In *manualiter*-version, there are several alternative readings found only in **A**:

- b. 1 and 3, RH, in front of the 4<sup>th</sup> quarter note, a flat sign for *d flat'* is missing;
- b. 11, RH, on the 3<sup>rd</sup> eighth note, flat signs for *g flat'* and *d flat''* are missing; most likely it is a mistake, since in b. 11 music changed into new system, and in b. 10 (in the previous system, both flats are notated);
- b. 25, RH, instead of the half-note rest there is a chord tied with a previous one (it is difficult to discern whether the duration of a chord on the 2<sup>nd</sup> beat is a quarter or a half note);
- b. 28-30, LH, a flat sign for *e flat* is missing;
- b. 30, RH, on the 3<sup>rd</sup> quarter note, a flat sign for *e flat'* is missing;
- b. 41, LH, on the 1<sup>st</sup> beat, half-note chord *g-c'-f'* is tied to the same chord in b. 40.

## 2. Arioso

Interesting alternative readings in **A**, which were abandoned in later versions:

- b. 13, LH, the 1<sup>st</sup> quarter note contains *b flat*;

- earlier version of the melody in RH in b. 25-28 (see *ossia*) is simplified in **B**, **C** and **D**;
- between b. 31 and 32, in RH, a tie for  $g'$  is notated, which is not playable according to the manual change, subsequently notated in **A**;
- b. 47, RH, a 5-part chord contains  $e''$ .

### 3. Rondo

Tempo indication:

**A:** -

**B:** *Allegretto*

**C, D:** *Allegro scherzando*

Indications for registration, subsequently notated in **C**, are interesting:

- b. 1, RH: II. 8', 1'; LH: III. 8', 2'
- b. 11, LH: I. 8', 2 2/3'
- b. 24, II.
- b. 25, LH: III.
- b. 32, RH: I, LH: III.
- b. 45, I.
- b. 62, „+ [Ped. 16', Pos. 16']"

### 4. Ostinato

Tempo indication:

**A:** -

**B:** *Allegro*

**C:** *Moderato*

**D:** *Allegro maestoso*

Several interesting alternative readings:

- in **A**, b. 15, RH, the 1<sup>st</sup> chord is illegible, possibly it reads  $g'-c''-e''$  or  $f'-b'-e''$ ;
- b. 24, LH, in **B** a flat sign for  $b$  flat is missing, which is notated in **A**;
- in b. 26 and 27, RH, in **A** the flat signs for  $b$  flat are missing, which are notated in **B**;
- b. 42, RH, the last eighth note in bar in **A** reads  $a'-e''-a''$ , and in **B** reads  $c''-f''-a''$ ; in LH, in **A** during the whole bar the flat signs for  $e$  flat and  $b$  flat are notated, which are missing in **B**, **C** and **D**.
- Indications for registration, subsequently notated in **C**, are interesting:
- b. 1: I. Trompete 8', Mixtur;
- b. 10: II. Oboe 8', Scharf;
- b. 36: + Ped. Pos. 16'.

### 5. Canon

Several interesting alternative readings:

- b. 22, LH, the 3<sup>rd</sup> beat in **A** contains a simplified version, quarter note  $c'$ , while in **B** it contains two eighth notes  $g$  and  $g'$ ;
- b. 36, RH, in alto, the 1<sup>st</sup> beat in **B** contains a quarter note  $e'$ , an obvious mistake when compared to **A** and **D** which contain  $f'$ ;
- b. 48, in **B** the 5<sup>th</sup> beat is missing; in **A** the 5<sup>th</sup> beat contains a quarter note  $a'$ , and in **D** two eighth notes from the 4<sup>th</sup> beat are transformed into two quarter notes  $f'$  and  $g'$ .
- In **D**, the final section contains an independent pedal part, which produces new harmonic outline.

## 6. Toccata

Tempo indication:

**A:** -

**B, D:** *Maestoso – Allegro*

**C:** *Maestoso – Vivace*

For the main text of the manualiter version in our edition, we decided to follow **B**, with most of alternative readings from **A** printed as *ossia*.

Other alternative readings:

- b. 9, LH, the last sixteenth note on the 1<sup>st</sup> beat, **A:** *g sharp*, **B:** *g*.
- b. 30, in **A** there is no repetition sign, which begins only in b. 38. Obviously, in the early version composer envisaged repetition of the b. 38-55, which was subsequently enlarged (in **B**) into much longer passage, b. 30-55.
- b. 46, RH, the 2<sup>nd</sup> beat, a flat sign for *b flat'* is missing.

**Pavao Mašić**

