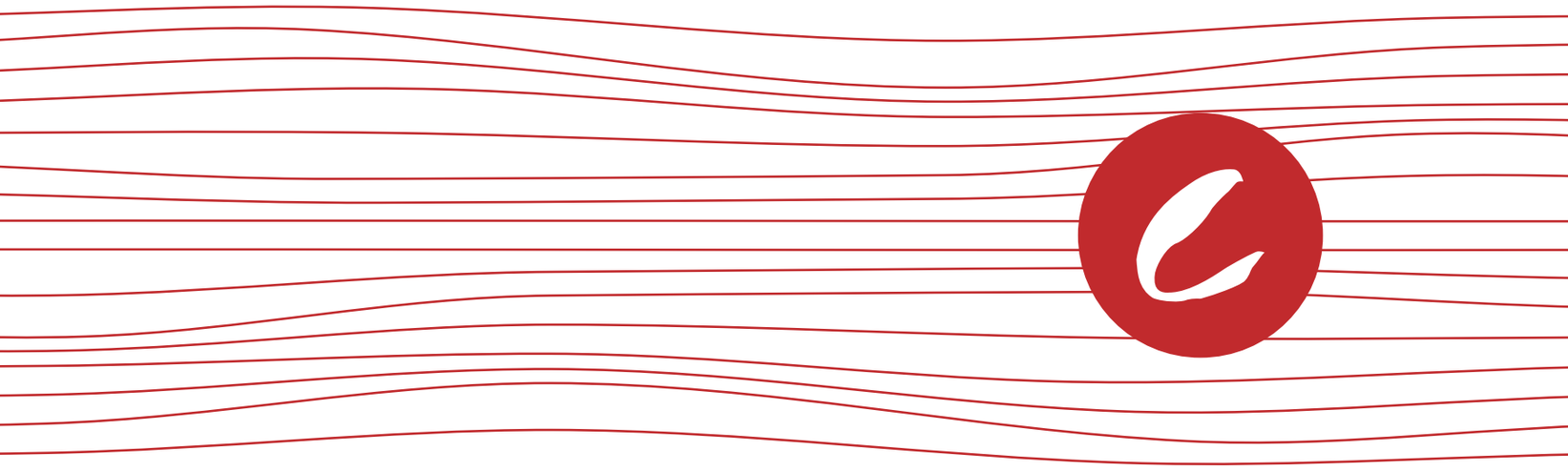
STJEPAN ŠULEK



Triptih
za orgulje

—

Triptych
for organ

PARTITURA — SCORE

HDS ars croatica
CANTUS

Stjepan Šulek

Triptih
za orgulje

—

Triptych
for organ

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Stjepan Šulek

Triptih
za orgulje

—

Triptych
for organ

(Dona nobis pacem...)

PARTITURA — SCORE

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Triptih

(Dona nobis pacem...)



Predgovor

Svojim skladateljskim uvjerenjima, privrženošću tradiciji kao izvorištu kvalitetne glazbe i kvalitetnog muziciranja te nadasve vjerom u humanističku poruku glazbe, **Stjepan Šulek** (1914. – 1986.) primjer je netipičnog skladatelja suvremene glazbe 20. stoljeća. Taj nesklad između vlastitog skladateljsko-glazbeničkog *creda* te dominantnih strujanja u hrvatskoj i svjetskoj glazbi (pogotovo predstavnikā tzv. *glazbene avangarde*) obilježio je Šuleka kao skladatelja koji se nalazi onkraj tada aktualnog promišljanja *duha vremena* i koji je izabrao živjeti u nekoj vlastitoj oazi, idealu u koji je čvrsto vjerovao i još ga srčanije branio.

Unatoč nepristajanju na suvremene tendencije koje je donosilo novo doba, Šulek je, paradoksalno, zauzeo središnje mjesto na zagrebačkoj glazbenoj sceni polovinom 20. stoljeća. Odgojen u strogoj violinističkoj školi Vaclava Humla, razvija izniman osjećaj za disciplinu, zahvaljujući kojoj – kao autodidakt – potpuno samostalno svladava kompozicijski zanat. Gotovo opsesivna sklonost kontinuiranome učenju i *proždiranju* repertoara iz bogate riznice povijesti glazbe, u Šuleka je rezultirala golemom glazbenom erudicijom, čime je fascinirao studente kompozicije, a zatim i koncertnu publiku, usmjerenu na tradicionalnije oblike poimanja glazbe.

U njegovu opusu tako pronalazimo osam simfonija, četiri klasična koncerta, tri klavirske sonate (i niz klavirskih djela), gudačke kvartete te koncertantna djela za solo-instrumente i orkestar. Stoga možemo o Šuleku govoriti ponajprije kao o skladatelju instrumentalne glazbe, artikulirane u formatu apsolutne glazbe, neoklasicističkog i neobaroknog usmjerenja. Inzistiranjem na humanističkoj i moralnoj ulozi glazbe – koju doživljava kao svojevrsnu medicinu, ljepotu i utjehu ljudskome postojanju obilježenom ružnim i bolnim, te posebice opterećenom ratnim sukobima – mnogim skladbama dodjeljuje podnaslove koji, po Šulekovim riječima, upućuju na ulogu skladatelja i glazbenika kao pojedinca senzibiliziranog za gotovo fizičku bol koju u njemu proizvodi tragična sudbina ljudskoga roda, a na koju nastoji odgovoriti glazbom i njome otupiti užase svakodnevice. Svjestan da je riječ o donkihotovsku poslu, Šulek ustraje u vjeri i odluci za *lijepu* glazbu, priklanjajući se svojevrsnom eklekticizmu, a izvanglazbene poruke koje najčešće optimistično (a katkad i naivno) aludiraju na mir, nadu i sklad, ili pak opominju one koji srljaju u vlastitu propast, u njegovim djelima rezultiraju određenim elementima romantičarske izražajnosti.

U Šulekovu opusu orgulje su zastupljene s dva djela: monumentalnim *Koncertom* za orgulje i simfonijski orkestar iz 1974. te *Triptihom* za orgulje solo iz 1982. Premda je za prvo od njih poznat razlog nastanka – kolaudacija orgulja Koncertne dvorane Vatroslava Lisinskog u Zagrebu – dok je pozadina nastanka drugog djela relativno nepoznata, oba djela možemo dovesti u vezu s Anđelkom Klobučarom (1931. – 2016.), orguljašem zagrebačke katedrale, koji ih je praizveo. Tako je praizvedba *Koncerta* održana 24. lipnja 1974. na tada novoizgrađenim četveromanualnim orguljama radionice Walcker (Klobučar je nastupio kao solist uza Zagrebačku filharmoniju pod dirigentskim vodstvom samoga Šuleka),[1] dok je jedina Klobučareva izvedba *Triptiha* zabilježena na koncertu u franjevačkoj crkvi na zagrebačkome Kaptolu 21. listopada 1985.[2] Zanimljivo, oba djela popraćena su podnaslovima s karakterističnim Šulekovim porukama upozorenja (*Koncert*: *Memento!…*) i nade (*Triptih*: *Dona nobis pacem…*).

Mnogo razrađeniji, a u smislu forme rapsodičan, ***Koncert za orgulje i orkestar (Memento!…)*** eklektički kombinira barokne i romantičke postupke: u prvome stavku pod naslovom *Fantasia* izmjenjuje se romantičarski impuls fantaziranja popraćen bogatom upotrebom pasaža s fugom neoklasičnih obrisa i dojmljive, motorične teme, te koralom kao svojevrsnom drugom temom. Drugi stavak, naslovljen *Illusione*, očita je meditacija na temu mira kao nedohvatljive iluzije, predočene polaganom temom u gudačima, koja je u apoteozi stavka povjerena punom zvuku orgulja. Treći stavak započinje orguljskom kadencom (obilno inspiriranom motivima iz jezika Johanna Sebastiana Bacha) te se nastavlja dvostrukom fugom (čija je prva tema izvedena iz motiva B-A-C-H, a druga u naravi dvanaesttonska). Zaključak stavka tradicionalnom baroknom kadencom (4-3-2-3) i tonalitetnom usidrenošću u D-dur nakon čestih javljanja ritamskih figura SOS-motiva (povjerenih većinom limenim puhačima i udaraljkama) sugerira optimistično razrješenje drame prisutne tijekom čitavog djela.

Triptih za orgulje (Dona nobis pacem…) mnogo je skromnijih proporcija, a donekle i pretenzija. U njemu se Šulek podjednako inspirira Bachom i Beethovenom (kao svojim trajnim uzorima),[3] a činjenicu da se djelo rijetko izvodi, valja pripisati razmjerno nedostupnoj notnoj građi, s obzirom na to da ono dosad nije bilo objavljeno u tisku.

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1 Šulekov *Koncert za orgulje i simfonijski orkestar* Klobučar je izveo još triput: 7. studenog 1975. uza Zagrebačku filharmoniju i dirigenta Fuada Mansurova, 12. travnja 1978. uza Zagrebačke simfoničare (danas Simfonijski orkestar Hrvatske radiotelevizije) i dirigenta Josefa Daniela te ponovno, 12. prosinca 1979. u okviru „10. dana hrvatske glazbe". Kasnije izvedbe *Koncerta* ostvarili su razni hrvatski i inozemni orguljaši: orguljašica Kristina Putarek uz Simfonijski orkestar Muzičke akademije i dirigenta Sašu Britvića 16. prosinca 2001., orguljaš Pavao Mašić uz Simfonijski orkestar Hrvatske radiotelevizije i dirigenta Vladimira Kranjčevića 24. siječnja 2013. te orguljaš Vincent Dubois uza Zagrebačku filharmoniju i dirigenta Dawida Runtza 28. travnja 2024. Sve navedene izvedbe održane su za orguljama Koncertne dvorane Vatroslava Lisinskog u Zagrebu.

2 Na tom je koncertu pod nazivom *Koncert u „Evropskoj godini glazbe"* Klobučar nastupio uz hornista Prerada Detičeka: u duetu su izvedene skladbe *Monolog* za rog i orgulje Miroslava Miletića, *Preludij* za rog i orgulje Borisa Papandopula i *Diptih* za rog i orgulje Anđelka Klobučara, dok su za orgulje solo izvedena djela Stjepana Šuleka (*Triptih*), Natka Devčića (*Res sonora*) i Mila Cipre (*Andante sostenuto*).

3 Po svjedočanstvima Šulekovih učenika, ovakva vrsta tročlanog ciklusa bila je obvezna zadaća na studiju kompozicije u njegovoj klasi na Muzičkoj akademiji u Zagrebu. Kako je tehnika komponiranja bila jedan od najvažnijih elemenata kojim je Šulek razlikovao diletantske od profesionalnih skladatelja, zahtjevi na studiju kompozicije uključivali su skladanje triptiha korištenjem jezika sličnog Bachovom. Vidljivo je to i u opusu nekih Šulekovih učenika čija su takva djela ostala sačuvana, primjerice *Tri koralne predigre na Bachov koral* Pavla Dešpalja iz 1957. i *Tri koralne predigre* Dubravka Detonija iz 1963.

Riječ je o jednoj od posljednjih Šulekovih kompozicija; nastanak djela najvjerojatnije je bio potaknut Klobučarevim brojnim izvedbama Šulekova orguljskoga koncerta, te u *Triptihu* pronalazimo mnoge elemente kakvi su u većem formatu već prije bili korišteni u *Koncertu*. Uvodni recitativ prvoga stavka tako je svojevrsna solistička kadenca, nastala iz figuracija karakterističnih za orguljske fantazije, dok se glavnina stavka svodi na imitativno provedenu temu *Moderata* i kontrastni homofoni komentar s karakterističnim repetiranim motivom. Zgušnjavanje zvuka sve bogatijim akordima, kao i upotreba *strette* izvedene kvartnim motivom, dovodi do zaključka stavka, svojevrsne *ode radosti*, koja svojom čistom dijatonikom i preglednošću periodike sugerira neku vrstu optimističnoga trijumfa.

Drugi stavak pokazuje tipične romantičarske tendencije: izbor ekstremnih tonaliteta (Fis-dura, Ces-dura, Des-dura), upotreba kromatskih harmonijskih veza, melodika s postupnim pomacima i *sostenuto*-pokretom koji upućuje na suzdržanost kakvog orguljskoga korala te idilični ugođaj paralelnih terci kao da u sebi zadržavaju neke od odlika polaganog stavka *Koncerta* (*Illusione*). Kraći modulativni fugato ima zadaću prijelaza na treći stavak (slično primjeru Césara Francka koji je u svojem antologijskom triptihu *Preludij, fuga i varijacija* na taj način odvojio preludij od fuge).

Treći je stavak skladan kao fuga s dvije teme: prvom – koja predstavlja karakterističan primjer romantičarske recepcije baroknih modela, a čiji ritamski pregledan početak s motivom uzlazne kvarte u drugoj polovini teme postupno preuzima sinkopirani pomak – te drugom temom himničnoga karaktera (uvedenom u t. 44, u obrtajnom kontrapunktu s osminskim motivima). Međusobno nadmetanje dviju tema, kako sukcesivno, tako i simultano, proteže se ostatkom stavka, pri čemu je konačna apoteoza stavka, a time i *Triptiha* u cjelini, povjerena drugoj temi.

Heterogenost glazbenih ideja u *Triptihu* ujedinjena je čestim oslanjanjem na kvartni motiv koji leži u podlozi uvodnog recitativa prvoga stavka – silazne kvarte *g-fis-e-d* – a koji pronalazimo i u obrisima *ode radosti*, himničnoga završetka prvoga stavka. Kvartni motiv ključni je element koji dominira tijekom čitavog prvog stavka, a pronalazimo ga mjestimično i u drugom stavku (kod nizanja paralelnih terci od t. 41 nadalje). Na koncu njegov retrogradni oblik u vidu uzlazne kvarte čini glavu teme fuge trećega stavka.

Kao izvor ovome izdanju poslužio je primjerak djela koji se čuva u ostavštini Anđelka Klobučara: riječ je o ukoričenoj fotokopiji Šulekova autografa, koji uz ružičaste korice obuhvaća naslovnu i 18 paginiranih stranica notnoga teksta.

Naslovna stranica sadrži tekst:

Stjepan Šulek / TriptiH / (Dona nobis pacem...) / za / Orgulje.

Notni zapis je u skladateljevom rukopisu, uz brojne didaskalije oko registracije, tempa i dinamike (neke dinamičke oznake originalno su zapisane u zagradama), a na završetku djela navedena je i datacija: 8. I. 83. Suspektna mjesta obuhvaćaju vjerojatne previde kod notiranja alteracija, koje smo dopisali sitnijim tiskom (u 2. i 3. stavku).

Pavao Mašić

Preface

Through his compositional convictions, his devotion to tradition as the wellspring of both artistic excellence and refined musicianship, and above all his unwavering belief in the humanistic message of music, **Stjepan Šulek** (1914 – 1986) stands as an atypical figure among twentieth-century composers of contemporary music. This dissonance between his own compositional and musical *credo*, and the dominant trends in Croatian and world music (especially representatives of the so-called musical avant-garde) marked Šulek as a composer who was beyond the then current thinking of the *zeitgeist* and who chose to live in his own oasis – an ideal in which he firmly believed and defended even more fervently.

Paradoxically, despite his rejection of many contemporary tendencies ushered in by the new era, Šulek occupied a central position within Zagreb's musical milieu during the mid-twentieth century. Raised in the strict violin school of Vaclav Huml, he developed an exceptional sense of discipline, thanks to which – as a self-taught composer – he mastered the craft of composition completely independently. His almost obsessive commitment to continuous learning and his voracious absorption of repertoire drawn from the vast treasury of music history resulted in an extraordinary musical erudition. This earned him the admiration not only of his composition students but also of concert audiences whose musical tastes inclined toward more traditional conceptions of classical music.

In his oeuvre, we find eight symphonies, four classical concertos, three piano sonatas (among several solo piano works), string quartets, and concertante works for solo instruments and orchestra. For this reason, Šulek may be regarded primarily as a composer of instrumental music, articulated within the framework of absolute music and marked by neo-classical and neo-baroque aesthetics. By insisting on the humanistic and moral role of music – which he sees as a kind of medicine, beauty and comfort for human existence burdened by wars, ugliness and pain – Šulek subtitles many of his pieces which, in his words, point to the role of the composer and musician as an individual sensitised to the almost physical pain produced in him by the tragic fate of the human race; and to which he seeks to respond through music and dull the horrors of everyday life. Fully aware of the quixotic nature of such an endeavour, Šulek nevertheless remained steadfast in his commitment to *beautiful* music. Embracing a certain eclecticism, he infused his works with extra-musical messages that most often allude – sometimes optimistically, occasionally even naïvely – to peace, hope, and harmony; or else serve as warnings to those rushing toward their own destruction. As a consequence, elements of Romantic expressivity frequently emerge within his musical language.

In Šulek's oeuvre, the organ is represented by two works: the monumental *Concerto for Organ and Symphony Orchestra* from 1974, and the *Triptych for Solo Organ* from 1982. Although the circumstances surrounding the composition of the former are well known – namely, the inauguration of the Vatroslav Lisinski Concert Hall organ in Zagreb – the origins of the latter remain comparatively obscure. Nevertheless, both pieces may be associated with Anđelko Klobučar (1931 – 2016), organist of Zagreb Cathedral, who gave the premieres of both compositions. Thus, the premiere of the *Concerto* was held on June 24, 1974 on the then newly built four-manual organ of the Walcker workshop (Klobučar performed as a soloist the Zagreb Philharmonic Orchestra under the baton of Šulek himself),[4] while Klobučar's only known performance of the *Triptych* was at a concert in the Franciscan church on Zagreb's Kaptol on October 21, 1985.[5] Significantly, both works bear subtitles characteristic of Šulek's artistic worldview, conveying messages of warning (*Concerto: Memento! …*) and hope (*Triptych: Dona nobis pacem …*).

Much more elaborate and, in terms of form, rhapsodic, the ***Concerto for Organ and Orchestra (Memento! …)*** eclectically combines Baroque and Romantic approaches: in the first movement, entitled *Fantasia*, a Romantic impulse of fantasy with a rich use of passages alternates with the neoclassicaly conceived fugue based on a striking, motoric theme, as well as with chorale-like second theme. The second movement, *Illusione*, continues an unmistakable meditation on peace as an unattainable illusion. This idea is embodied in a slow-moving theme introduced by the strings and, at the movement's climactic apotheosis, entrusted to the full sonority of the organ. The third movement begins with an organ cadenza (richly inspired by motifs from the musical language of Johann Sebastian Bach), and continues with a double fugue (whose first theme is derived from the B-A-C-H motif, while the second is twelve-tone in nature). The conclusion of the movement, featuring a traditional Baroque cadential progression (4-3-2-3) and a firm tonal anchoring in D major following repeated appearances of rhythmic SOS figures – assigned predominantly to the

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4 Šulek's *Concerto for Organ and Symphony Orchestra* was performed by Klobučar three more times: on November 7, 1975, with the Zagreb Philharmonic Orchestra and conductor Fuad Mansurov; on April 12, 1978, with the Zagreb Symphony Orchestra (today the Croatian Radiotelevision Symphony Orchestra) and conductor Josef Daniel; and again on December 12, 1979, as part of the 10th Days of Croatian Music. Subsequent performances of the Concerto have been given by a number of Croatian and international organists: Kristina Putarek with the Zagreb Academy of Music Symphony Orchestra and conductor Saša Britvić on December 16, 2001; Pavao Mašić with the Croatian Radiotelevision Symphony Orchestra under Vladimir Kranjčević on January 24, 2013; and Vincent Dubois with the Zagreb Philharmonic Orchestra under the baton of Dawid Runtz on April 28, 2024. All of the aforementioned performances were held at the organ of Vatroslav Lisinski Concert Hall in Zagreb.

5 At this concert, entitled *Concert in the "European Year of Music"*, Klobučar appeared alongside the hornist Prerad Detiček. Their programme included Miroslav Miletić's *Monologue for Horn and Organ*, Boris Papandopulo's *Prelude for Horn and Organ*, and Anđelko Klobučar's *Diptych for Horn and Organ*. The solo organ repertoire featured Stjepan Šulek's *Triptych*, Natko Devčić's *Res Sonora*, and Milo Cipra's *Andante sostenuto*.

brass and percussion instruments – suggests an optimistic resolution to the drama that permeates the work as a whole.

The ***The Triptych for Organ (Dona nobis pacem...)*** is of much more modest proportions, and – to some extent – less artistically ambitious as well. Here, Šulek draws equally upon the examples of Bach and Beethoven, his lifelong musical ideals.[6] The relatively rare performances of this work may largely be attributed to the limited accessibility of the score, which – until now – has never been published.

The *Triptych* belongs among Šulek's final compositions. Its genesis was most likely prompted by Klobučar's numerous performances of the composer's *Concerto for Organ and Orchestra*, and this work incorporates many elements that had already appeared on a larger scale in the earlier *Concerto*. The opening recitative of the first movement is thus a kind of solo cadenza, using figurations characteristic of organ fantasies; while the main part of the movement is reduced to the imitatively developed idea in *Moderato* and a contrasting homophonic commentary with a characteristic repeated motif. The gradual thickening of texture through increasingly rich chordal writing, together with the use of a *stretto* based on a quartal motif, leads to the movement's conclusion – a kind of "Ode to Joy" – whose pure diatonicism and transparent periodic structure suggest a vision of optimistic triumph.

The second movement shows typical Romantic tendencies: the choice of extreme keys (F-sharp major, C-flat major, and D-flat major), the use of chromatic harmonic progressions, melodics with predominantly stepwise and *sostenuto* motion that suggest the calm and simple atmosphere of an organ chorale, as well as the idyllic cantabile obtained through the use of parallel thirds, all these procedures retain certain characteristics of Šulek's *Concerto* slow movement (*Illusione*). A brief modulatory fugato serves as a transition to the third movement – recalling the procedure employed by César Franck in his celebrated triptych *Prélude, Fugue et Variation* – where the prelude and fugue are separated in a similar manner.

The third movement is composed as a fugue with two themes: the first one – which represents a characteristic example of the Romantic reception of Baroque models – features a striking motif of an ascending fourth, clear in its presentation, which is contrasted by the second half of the theme with a syncopated motion; and the second theme of a hymnic character (introduced in bar 44, in an invertible counterpoint with quaver motifs). The interplay of these two themes – both in successive and simultaneous combinations – extends throughout the remainder of the movement. The final apotheosis of the movement, and indeed of the *Triptych* as a whole, is entrusted to the second theme.

The heterogeneity of musical ideas in the *Triptych* is united by the frequent reliance on the quartal motifs underlying the opening recitative of the first movement – the descending fourth *g – f-sharp – e – d*; and which we also find in the outlines of the "Ode to Joy", the hymnic ending of the first movement. It constitutes the principal structural element throughout the opening movement and reappears intermittently in the second one, notably in the passages of parallel thirds from bar 41 onwards. Finally, its retrograde form in the shape of an ascending fourth forms the head of the third movement's first theme.

The source for the present edition is a copy of the work preserved in the estate of Anđelko Klobučar. It consists of a bound photocopy of Šulek's autograph manuscript, comprising a pink cover, a title page, and eighteen paginated pages of score.

The title page contains the following:

Stjepan Šulek / TriptycH/ (Dona nobis pacem...) / for / Organ

The score is preserved in the composer's own hand and contains numerous performance indications concerning registration, tempo, and dynamics; several dynamic markings were originally entered in parentheses. At the conclusion of the work, the manuscript is dated 8 January 1983. Problematic passages include probable oversights in the notation of accidentals, which we have added in smaller type (in the second and third movement).

Pavao Mašić

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6 According to Šulek's students, this type of three-part cycle was a mandatory assignment in his composition class at the Zagreb Academy of Music. Since compositional technique represented one of the principal criteria by which Šulek distinguished amateur from professional composers, the curriculum required students to compose triptychs employing a musical language modelled closely on that of Bach. This is also evident in the work of some of Šulek's students whose compositions have survived: for example, *Three Choral Preludes to Bach's Chorale* by Pavle Dešpalj from 1957, and *Three Choral Preludes* by Dubravko Detoni from 1963.

Triptih

(Dona nobis pacem...)

I.

Stjepan Šulek

Recitativo (Adagio)



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Can. 404-3770


10
16', 8'
mf
15
16', 8'
f
20
I. 16', 8', 4'
f
III. 8'
mp
16', 8'
mp
25
II. 16', 8', 4'
mf