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СРПСКИ ЗВУЦИ – SERBIAN SOUNDS, RHAPSODIES FOR PIANO BY JOVAN PAČU (PRESENTING THE SHEET MUSIC EDITION AND CD)¹

Abstract: The life journey of the medical doctor and musician Jovan Paču (1847–1902) brought together the various branches of his prolific and richly creative personality, providing him with a prominent place in the history of Serbian 19th-century music. Although his primary vocation was medicine, he had also acquired education in music from early childhood, also working, during his active creative period, as a composer, pianist, music teacher, and writer. This first printed edition of Paču’s piano rhapsodies titled *Српски звуци (Serbian Sounds)* comprises eight of his 12 rhapsodies, which are kept in manuscript form at the Archive of the Institute of Musicology at the Serbian Academy of Sciences and Arts in Belgrade. The edition also comprises a CD with recordings of the same works rendered by our renowned pianists and piano

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¹ Acceptance speech given at the presentation ceremony of the 2022 Stana Đurić-Klajn Awards of the Serbian Musicological Society, Josip Slavenski’s Memorial Room, 9 May 2024.

teachers (Dušan Trbojević, Zorica Dimitrijević Stošić, Dubravka Jovičić, and Mirjana Šuica Babić).

Keywords: Jovan Paču, *Српски звуци*, rhapsodies, piano

Introduction

The collection of piano rhapsodies titled *Српски звуци* by Jovan Paču (1847–1902)² emerged as a result of a research project conducted by Matica srpska – *Музика са маргіна: доїринос оїшїтој и музичкој кулїури и їпросветїи* (*Music from the Margins: A Contribution to General and Musical Culture and Education*), led by Prof. Danica Petrović, Ph.D.³ This sheet music edition also comprises a CD with recordings of the same pieces.⁴ Discovering and bringing to the light of day pieces of music in manuscript or old printed

² Јован Пачу, *Српски звуци*. Рапсодије за клавир бр. 1–8, приредила др Маријана Кокановић Марковић, гл. уредник др Даница Петровић, Нови Сад, Матица српска, 2022.

³ The project was funded by the Ministry of Education, Science, and Technological Development of the Republic of Serbia.

⁴ I owe sincere gratitude for her guidance, collaboration, and support to Prof. Danica Petrović, Ph.D., the leader of the project that enabled the publication of this edition. For their constructive advice, I am grateful to my reviewers Dr. Katarina Tomašević and Prof. Dorian Leljak, Ph.D. For assisting me in conducting archival research in Belgrade and Novi Sad I must thank Dr. Nataša Marjanović and Dr. Marija Maglov (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), as well as Aleksandar Petijević (Museum of Vojvodina, Novi Sad). For reconstructing Paču's Prague and Kiev episodes, I must thank my colleagues Dr. Tomáš Slavický (Národní muzeum – České muzeum hudby, Prague) and Dr. Yuri Ivanovich Chekan (Юрий Иванович Чекан, Національна музична академія України ім. П. І. Чайковського, Kiev). For proofreading the score, I am grateful to my colleague Ivana Nožica, and to Konstantin Stefanović, for typographic design. The edition was designed by Tamara Bogešić. I would like to thank the following colleagues at Radio Belgrade for enabling us to digitise recordings of Paču's rhapsodies from the Sound Library of Radio Belgrade: Milan Nedić, general manager of Radio Belgrade; Saša Kovačević, head of the Programming Support Sector; Ivana Neimarević, music editor of Radio Belgrade 3; Zoran Marković, head of the Sound Library sector; and Zoran Jerković, sound designer. I am deeply grateful to all of my colleagues at Matica srpska: Tatjana Pivnički Drinić and Vukica Tucakov for proofreading and technical editing, as well as Marta Tišma, an expert associate; Dr. Zoran Maksimović, Secretary of the Department of Stage Arts and Music and Prof. Nenad Ostojić, for his unwavering support.

editions and presenting them to the public, to make them available to performers and the general public as well as to musicologists to conduct further research is an important part of musicological work, which is why this Award in the field of applied musicology is so special and binding for me. In fact, this was our goal in this project: to bring composers who are on the margins of Serbian musicology and performance practice back from those margins, into their rightful place.

My work on this collection follows on from my previous projects in editing works of 19th-century Serbian piano music, starting from *Клавирска музика Корнелија Станковића* (*The Piano Music of Kornelije Stanković*),⁵ followed by *Из новосадских салона* (*From the Salons of Novi Sad*),⁶ an Album of salon dances for piano featuring works by Aleksandar Morfidis Nisis, Julija Velisavljević, Slava Atanasijević, and Isidor Bajić, and my contribution to the anthology *19th-century salon Music from the Balkans*.⁷ The latter collection also comprises Paču's Rhapsody No. 7, along with pieces by Kornelije Stanković (*Variations on Шћо се доре мисли моје*, op. 6 and *Сремско коло*, op. 7) and Isidor Bajić (*Сање* and *Valse mignone*). The idea to publish this anthology of Balkan salon music sprang from an international musicology conference that was held in Bucharest in 2019.⁸ Working on all of these publications brought me invaluable experiences, which helped me prepare Paču's rhapsodies for publication, as well as in my pedagogical work at the Academy of Arts in Novi Sad, where, together with my students, I organised concerts featuring these works.

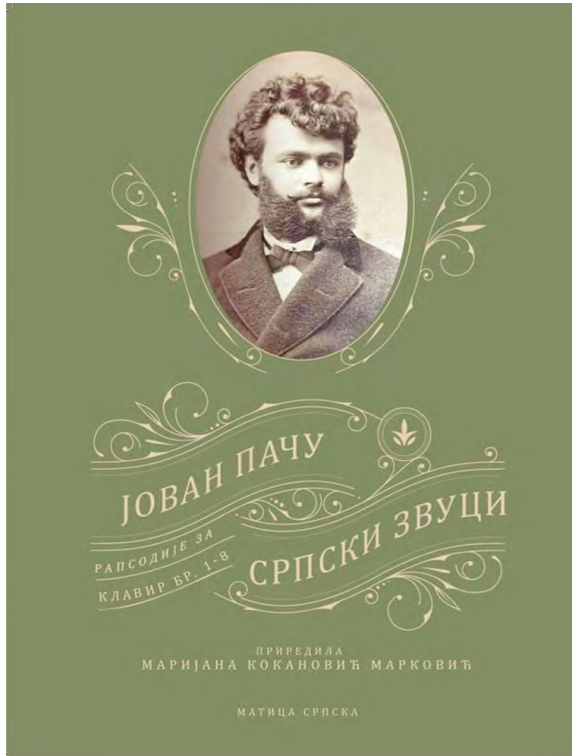
⁵ Корнелије Станковић, *Сабрана дела, књ. 1 – Клавирска музика*, прир. Маријана Кокановић и Даница Петровић, гл. уредник: Даница Петровић. Музиколошки институт САНУ, Београд и Завод за културу Војводине, Нови Сад, 2004.

⁶ *Из новосадских салона – Албум салонских композиција за клавир*, приредила Маријана Кокановић, уредник Даница Петровић, Нови Сад, Матица српска, 2010.

⁷ Avra Xerapadaku, Alexandros Charkiolakis, Marijana Kokanović Marković, Haiganuş Preda Schimek, Dalia Simona Rusu-Persic, Erich Türk, Emese Sófalvi, *19th-Century Salon Music from the Balkans*, Nicolae Gheorghită (Ed.), Bucharest, National University of Music, 2020.

⁸ *Elites and Their Music. Music and Music-Making in the 19th-Century South-Eastern Europe Salons*, International conference, National University of Music Bucharest, November 21–23, 2019.

Example 1. Јован Пачу, *Српски звуци*. Рапсодије за клавир бр. 1–8, прир. др Маријана Кокановић Марковић, гл. уредник: др Даница Петровић. Нови Сад, Матица српска, 2022. [Jovan Paču, *Serbian Sounds*. Rhapsodies for Piano nos. 1–8, ed. Dr. Marijana Kokanović Marković, chief editor: Dr. Danica Petrović, Novi Sad, Matica srpska, 2022.]



The First Printed Edition of Paču's Rhapsodies for Piano and CD

This collection of Paču's rhapsodies was published in the jubilee year of 2022, marking 175 years since the birth and 120 years since the death of Jovan Paču: a medical doctor, composer, pianist, music pedagogue, writer, member of the Literary Section of Matica srpska (Књижевно одељење Матице српске),⁹ Serbian Learned Society (Српско учено друштво), and later also

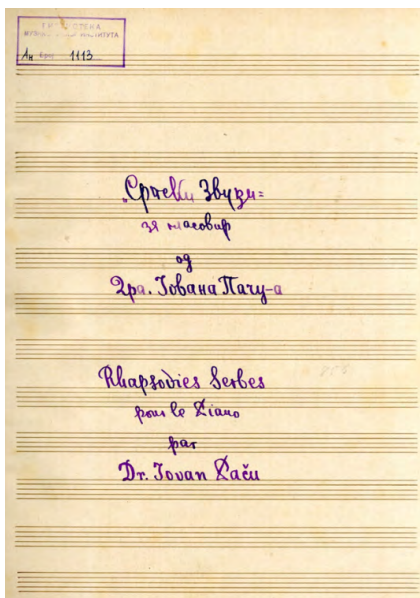
⁹ He was nominated to become a member of the Literary Section of Matica srpska on 24 August (5 September) 1885. *Rad и именик Матице српске*, 1909–1910, 134–135. Cf. Александар Влашкалин, *Др Јован Пачу и његов круї*, Београд, Библиотека града Београда, Нови Сад, Матица српска, Београд, Желнид, 1996, 311.

an honorary member of the Serbian Royal Academy (Српска краљевска академија).¹⁰

The first printed edition of Paču's piano rhapsodies comprises the first eight of the 12 he wrote. The manuscript is kept at the Archive of the Musicology Institute at the Serbian Academy of Sciences and Arts in Belgrade (МИ XXVI/АН-1113).¹¹ Our selection of the rhapsodies was guided by pre-existing recordings made by some of our leading pianists and, in editing the collection, we adhered to the composer's autograph, retaining his original markings regarding tempo, dynamics, articulation, and phrasing.

Examples 2 and 3. Jovan Paču, *Serbian Sounds*, rhapsodies for piano, manuscript.

Source: Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade (МИ XXVI /АН-1113)



¹⁰ He was elected to the Serbian Learned Society as a corresponding member on 30 January 1885 and made an honorary member of the Royal Serbian Academy on 15 November 1892.

¹¹ In his monograph dedicated to Jovan Paču, A. Vlaškalin points out that the original manuscript with Paču's piano rhapsodies was found "by chance, in a pile of debris during a general action to clear out the city's attics and basements, among discarded 'waste' in Jurišićeva Street in Zagreb, around 1980". Александар Влашкалин, *op. cit.*, 8.

It is especially noteworthy that the scores are complemented here with the accompanying CD, with recordings of the rhapsodies performed by our renowned pianists and piano teachers: Zorica Dimitrijević Stošić, Dušan Trbojević, Dubravka Jovičić, and Mirjana Šuica Babić. The recordings were kindly made available by the Sound Library of Radio Belgrade.¹² When we were presenting the edition at Matica srpska, we had the pleasure of Prof. Dubravka Jovičić reminding us of a worthy initiative of Ms Dubravka Stamenković, the then editor of Radio Belgrade 1, who initiated and organised a series of concerts dedicated to Jovan Paču, and that time that saw concert performances and recordings of Paču's rhapsodies, back in 1991 and 1992. The project was jointly realised by Radio Belgrade and Radio Novi Sad, while the pieces were recorded at Studio M in Novi Sad and Kolarac in Belgrade. Therefore, the recordings featured on this CD also serve as a sort of homage to all those who participated in producing the recordings and thus deserve credit for making this CD, which forms part of this edition, available to listeners today. Beside the pianists listed above, all of whom were piano professors at the Faculty of Music in Belgrade, the project also involved the producers (Milorad Kuzmanović, Jugoslav Bošnjak, Slobodan Misailović, and Mario Kremzir) and sound technicians (Danica Velašević and Jožef Gal), owing to whom these recordings have finally seen the light of day. The aim of that project was not only to produce recordings of those

¹² The recordings from the Sound Library of Radio Belgrade include the following: TO-21268/3, Jovan Paču, *Rhapsody No. 1* "Serbian Sounds" (4'24), Zorica Dimitrijević Stošić, piano (produced by Milorad Kuzmanović, RTV, sound technician: Danica Velašević, 1991); TO-21440/1, Jovan Paču, *Rhapsody No. 2* "Serbian Sounds" (5'00), Dušan Trbojević, piano (produced by Jugoslav Bošnjak, RTV, sound technician: Danica Velašević, 1991); TO-21268/4, Jovan Paču, *Rhapsody No. 3* "Serbian Sounds" (3'52), Dušan Trbojević, piano (produced by Milorad Kuzmanović, RTV, sound technician Danica Velašević, 1991); TO – 21543/1, Jovan Paču, *Rhapsody No. 4* "Serbian Sounds" (2'52), Dubravka Jovičić, piano (produced by Slobodan Misailović, RTS Novi Sad, sound technician: Jožef Gal, 1992); TO – 21543/2, Jovan Paču, *Rhapsody No. 5* "Serbian Sounds" (4'15), Dubravka Jovičić, piano (produced by Slobodan Misailović, RTS Novi Sad, sound technician: Jožef Gal, 1992); TO – 21440/3, Jovan Paču, *Rhapsody No. 6* "Serbian Sounds" (3'05), Mirjana Šuica-Babić, piano (produced by Mario Kremzir, RTB, sound technician Danica Velašević, 1991); TO – 21551/1, Jovan Paču, *Rhapsody No. 7* "Serbian Sounds" (4'52), Dubravka Jovičić, piano (produced by Milorad Kuzmanović, RTB, sound technician: Danica Velašević, 1992); TO-21551/2, Jovan Paču, *Rhapsody No. 8* "Serbian Sounds" (7'40), Dubravka Jovičić, piano (produced by Milorad Kuzmanović, RTB, sound technician: Danica Velašević, 1992).

pieces, but also to present them to the public. Paču's pieces were first presented at a charity concert held on 6 June 1992 at the National Museum in Belgrade and the same performance was repeated in Subotica in December of that year.

In addition to the eight rhapsodies for piano, the collection also includes introductory studies dedicated to the life and works of this prominent contributor to 19th-century Serbian culture and art: “Јован Пачу – композитор и пијаниста” (Jovan Paču – Composer and Pianist, pp. 9–14), “Српски звуци – рапсодије за клавир” (Serbian Sounds – Rhapsodies for Piano, pp. 15–18), “Начела издања” (Editorial Principles, p. 19), and an English Summary (p. 20). I will highlight only some of the more important segments from Paču's rich biography, with special emphasis on his piano pieces and performances, especially the rhapsodies, and share with you some of the wealth of the extraordinary archival material that is kept at the Manuscripts Section of the Library of Matica srpska, as well as the Museum of Vojvodina in Novi Sad. More information about all of that can be found in the studies cited above, which form an integral part of this edition.

Jovan Paču – Composer and Pianist

The life path of the medical doctor and musician Jovan Paču enabled the various branches of his fertile and rich creative personality to come together, securing him a prominent place in the history of 19th-century Serbian music. Although medicine was his primary vocation, he also acquired education in music from early childhood, working throughout his active creative period as a composer, pianist, music teacher, and writer. He gained his education in music from Vencel Souschek,¹³ who engendered in young Paču a love for works by Felix Mendelssohn and Franz Liszt, and familiarised him with works by Joseph Schlesinger, Nikola Đurković, and Kornelije Stanković, also stimulating him to compose pieces of his own.

During his high-school years in Bratislava and then medical studies in Pest and Prague, Paču continued working on his music education, performing

¹³ V. Souschek was active as the choirmaster at the Cathedral of Saint Theresa of Avila in Subotica and as the headmaster of the Music School from March 1875 until 1882, when he passed away. His successor was Ferenc Gaál. Pekár Tibor, *100 godina subotičke filharmonije 1908–2008. Istorijat orkestarskog muziciranja u Subotici*, Subotica, Grafo-produnkt, 2008, 12–14.

as a pianist and composing music. When he was studying there, Prague was an important stronghold of the panslavic ideology and the central figure in the city's musical life was Bedřich Smetana. Paču knew Smetana and referred to him in his letters as his teacher, which suggests that he may have taken private lessons with him or consulted him about his compositions. In a letter to his sister-in-law Julija Paču,¹⁴ he wrote: "Even when I was still a pupil of his, Smetana would often come to see me, to take care of his toothache, which caused him much torment, especially on those days when he was supposed to conduct an opera performance, as the chief conductor of the Czech national opera".¹⁵ To mark Smetana's death, he published an obituary in the magazine *Javor*, wherein he asserted: "This is a loss for the Serbian people as well, including the author of these lines, who was his pupil precisely at that time, when he, at the summit of his glory, wrote his last tune under the title of *Libuše*."¹⁶ Paču was part of Smetana's circle of followers and published in 1872 a piece titled "O srbské hudbě" in the music periodical *Hudebni listy*.¹⁷ In that text he clearly expressed a striving to come in his pieces as close as possible to "folk art". Undoubtedly, his Prague years were important in the solidifying of his goals regarding the promotion of Serbian folk music in his work in composition and performance, which may also be heard in his rhapsodies for piano.

¹⁴ Julija (Sida) Paču (1851–1920, *née* Velisavljević) was married to his brother Dimitrije (Mita). Before marriage, she published a piano polka titled *Leptir* ("Butterfly"; Franz Wessely, Wien). She performed at concerts and gatherings in Novi Sad. Маријана Кокановић, "Јулија Велисављевић", in: *Из новосадских салона. Албум салонских ијара за клавир*, Маријана Кокановић (Ed.), Нови Сад, Матица српска, 2010, 29–32. It is thanks to Julija Paču that a significant amount of documentation regarding Paču's artistic oeuvre has survived, "in bundles wrapped with silk ribbons in various colours, in a meticulously perfect chronological order". Александар Влашкалин, *op. cit.*, p. 8.

¹⁵ An excerpt from Jovan Paču's letter to his sister-in-law Julija Paču and her daughter Čedica (15 January 1894, Prague). Quoted in: А. Влашкалин, *op. cit.*, 530–531.

¹⁶ Др. Јован Пачу, "Читуља (Бедрих Сметана.)", *Јавор*, XI/21, 1884, 668–669.

¹⁷ J. Paču, "O srbské hudbě", *Hudební listy*, III/30, 1872, 245–246.

Example 4. Jovan Paču, Prague

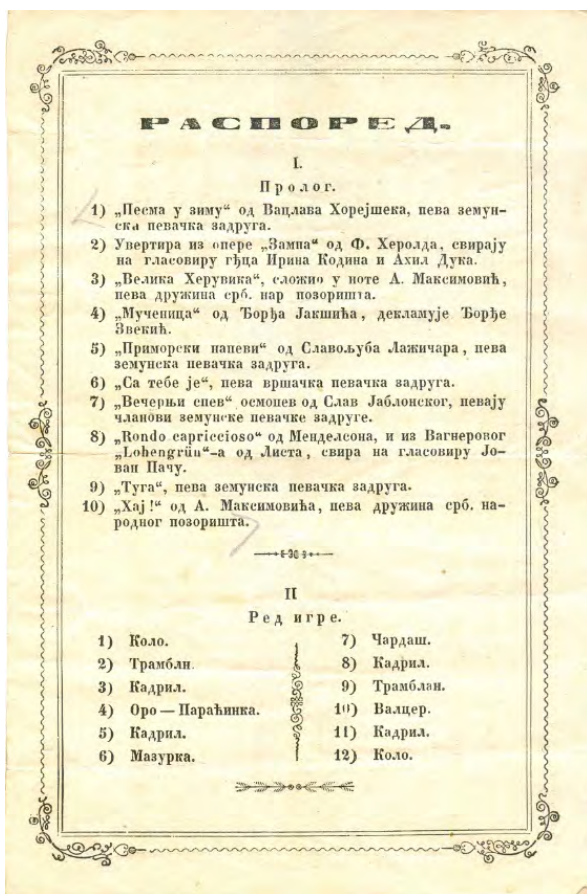
Source: Matica srpska, Manuscripts Section, LX-22



Something that accompanied Paču wherever he went in his many activities, whether as a doctor or an artist, as a composer or pianist, was charity work. As a physician, he treated poor people for free wherever he lived and worked: Velika Kikinda, Sombor, Sarajevo, and Zagreb. He often organised concerts whose proceeds would be dedicated to those in need, refugees, students, and institutions of national significance. Frequently, the same applied to his published pieces, partially or in full. For instance, while he was still a high-school student in Bratislava, where he graduated in 1866, the high-school students' society "Sloboda" ("Freedom") financed the publication of his piano variations *Бојак дију Херцеговци* (*Herzegovina's Men Fighting in Battle*). The proceeds were dedicated to the construction of a monument to Kornelije Stanković. That same year, he performed for the benefit of the Serbian National Theatre at a gathering of the United Serbian Youth (Уједињена омладина српска), in whose activities he took an active part as an adherent

of the political ideas of Svetozar Miletić. The event took place on 17/29 August 1866, with Paču performing Mendelssohn's *Rondo capriccioso* and Liszt's transcriptions from Wagner's opera *Lohengrin*.¹⁸

Example 5. The programme of the United Serbian Youth event in Novi Sad from 17 (29) August 1866. Source: Museum of Vojvodina, Ethnology Department, Musicological Section. Bequest of Jovan Paču, inv. no. 19



¹⁸ F. Liszt, *Aus R. Wagner's Lohengrin* (1. Festspiel und Brautlied; 2. Elsas Traum; 3. Lohengrins Verweis an Elsa). First edition: Leipzig, Breitkopf & Härtel, 1854. The programme notes do not state whether Paču performed the entire piece or just one of its three movements.

He was made a medical doctor in 1872, whereupon he settled in Velika Kikinda, staying there, with short breaks, until 1881 with his brother Dimitrije and his wife Julija. By 1881 he had composed all 12 of his rhapsodies, including an arrangement of Rhapsody No. 6 for two pianos. This is borne out by the list of his works published in *Српске илустриране новине* in 1881.¹⁹

Apart from his medical practice, he gave private piano lessons, composed music, and staged concerts. With Toša Knežević, a teacher, he founded a male teachers' choir in 1873, which performed at various gatherings and concerts, in which Paču likewise performed his rhapsodies.²⁰ A piece published in *Српске илустриране новине* attests to Paču's activities at the time:

As a piano virtuoso, his first task was to cultivate piano playing among a broader circle. He immediately succeeded at that, since his piano lessons were quickly snatched up. [...] Later, when he had already cultivated his first generation of young female pianists, Paču regularly organised musical productions at his home, with the choicest repertoires, serving to awaken a desire for developing musical skills as much as possible. In these productions, Paču would also present his own pieces, turning them into an agreeable venue for the town's select audience and offering a noble enjoyment to almost all of Kikinda's intelligentsia, who in turn eagerly frequented Paču's music salon.²¹

In Velika Kikinda, Paču collaborated with Milan Petrović, an attorney at law, who presided over the newly founded Music Appreciation Society "Gusle" (Друштво за неговање музике "Гусле", 1876), as well as with the Czech musician Robert Tollinger.²²

At this time, in 1875–76, he also undertook an extended tour, giving concerts in Novi Sad, Zemun, Belgrade, Pančevo, Vršac, Velika Kikinda, Sombor, Subotica, and Osijek. Among other pieces, his repertoire also included the first four rhapsodies from the collection, whereas half of all proceeds went to the benefit of refugees from Bosnia and Herzegovina.²³

¹⁹ -р.-, "Јован Пачу", *Српске илустриране новине*, I/7, 1881, 107.

²⁰ For more details, see "Н. Н. у В. Кикинди, 12. априла. (Скупштина диштриктског представништва. Добротворна српска женска задруга. Оснивање певачког друштва)", *Панчевац*, V/3, 1873, [2].

²¹ -р.-, "Јован Пачу", *Српске илустриране новине*, I/7, 1881, 106–107.

²² А. Влашкалин, *op. cit.*, 151.

²³ -р.-, "Јован Пачу", *Српске илустриране новине*, I/7, 1881, 107.

Example 6. Jovan Paču with family. Seated left to right: his nephew Dimitrije Paču, brother Dimitrije (Mita) Paču, Jovan Paču, sister-in-law Julija (Sida, *née* Velisavljević) Paču. Standing: niece Julija (Čedica) and Nephew Jovan (Joca) Paču.

Source: Matica srpska, Manuscripts Section, LXXXI-18.



In Vienna he performed at an event staged by the Serbian academic society “Zora” (Српско академско друштво “Зора”) on 15/25 February 1879 for the benefit of Đura Jakšić’s family, at the Gartenbaugesellschaft hall. On that occasion he performed his first, third, and fourth rhapsody, followed by another two of his pieces (*Праї је ово милої Српсїва – Tis the Threshold of Our Beloved Serbdom* and *Сїомен Ђуру Јакшићу – A Monument to Đura Jakšić*). For the occasion, the piano was supplied by the famous piano builders Bösendorfer free of charge, and the event was followed by a ball, featuring the orchestra of Carl Mihael Ziehrer under his leadership.²⁴

²⁴ The programme for an event followed by a dance, organised by the Serbian Academic Society “Zora” in Vienna, in the hall of the imperial and royal Gartenbaugesellschaft. Museum of Vojvodina, Ethnology Department, Musicology Section. Bequest of Jovan Paču, inv. no. 13.

Example 7. The concert programme of Jovan Paču's recital given in the hall of the Serbian National Theatre (Српско народно позориште) in Novi Sad on 22 October (3 November) 1875. Source: Museum of Vojvodina, Ethnology Department, Musicology Section. Bequest of Jovan Paču, inv. no. 152.

У среду 22. октобра (3. новембра) 1875. у дворани српског народног позоришта

К О Н Ц Е Р А Т

ДРА ЈОВАНА ПАЧУА

уз пријатељско суделовање гђе Милеве Симићеве и проф. Ал. В. Поповића.

РАСПОРЕД КОНЦЕРТА:

- 1.) „Беседа“, отворка од др. Јов. Пачуа, свира виолинска капела пукотије Цесаревића.
- 2.) „Српски звуци“ бр. 1, 2, 3, 4), од дра Ј. Пачуа, свира на гласовиру композитор.
- 3.) „Јадна мајка“ од Ј. Јовановића, деклам. гђца М. Симићева.
- 4.) а) Из Вагнеровог „Таухазера“ од Листа;
б) „Rondo Capriccioso“ од Менделсона; — свира на гласовиру др. Јован Пачу.
- 5.) Говор.
- 6.) а) Успомена на песме: „Чуј Душане“
б) „Без тебе драга“
в) „Праг је ово милог Српства“ . . . од др. Ј. Пачуа.
свира на гласовиру композитор.

Г. Ад. Кајбах имао је доброту уступити свој нови гласовир са изложбе за овај концерт.

ПОЧЕТАК ЈЕ У 7 САХАТА У ВЕЧЕ.

Улазне цене: седиште у кругу 1 фор. а. вр.; седиште 80 новч.; стајање 50 новч.; стајање за децу 30 новч.; галерија 20 новч.

Улазице се могу добити: у трговини гг. браће М. Поповића и Ј. Јовановића и друга, а на дан концерта у вече на каси.

Судна школа издава књижицу у Виши Бео.

He moved to Sombor in 1881 and spent the following five years there. This was also the most fruitful period of his music career. During this time he collaborated with the music teacher and choirmaster Dragutin Blažek and writer Mita Popović, for whose play *Наши сељани* (*Our Village Folk*) he composed incidental music. He performed at the famous Slavic Concert (Славянскій концертъ) in Kiev on 23 November 1885, on which occasion he was also featured as a pianist and composer at the Traders' Assembly Hall (Зал купеческого собрания) – which today houses the Ukrainian Philharmonic. At the time, the Traders' Assembly Hall served as a hub for social and

cultural events, hosting balls, literary soirées, charity lotteries, as well as, owing to its favourable acoustics, concerts. Among other pieces, his concert programme featured one of Paču's rhapsodies for solo piano as well as *Српска рајсогојуја* (*Serbian Rhapsody*) for two pianos (six hands).²⁵ A major source of support for organising this concert was the Slavist, historian, and university professor Timofei Dmitrievich Florinskii (Тимофей Дмитриевич Флоринский) and composer, pianist, conductor, and ethnomusicologist Mykola Vitaliiiovych Lysenko (Мико́ла Віта́лійович Лісенко).²⁶

Likewise during his Sarajevo period (1886–1892), in addition to pursuing his medical vocation, Paču remained active as a pianist and composer. In his salon he frequently assembled his friends and played the piano. One of the first such performances was staged on 22 August 1886, with around 30 people in attendance.²⁷ He provided a significant contribution to the work of the Serbian Choral Society “Sloga” (Српско певачко друштво “Слога”), which was established in 1888 and developed under Paču's watchful eye, who shared his earlier experiences in terms of programming and interpretation. He returned to Kikinda in 1892, but shortly thereafter moved to Novi Sad, where he accepted the position of editor-in-chief at the journal *Застава*.²⁸

Paču spent the final years of his life in Zagreb, where he moved in 1893. In 1900 he was elected president of the Serbian Independent Party (Самостална српска странка). He was one of the co-founders of the Serbian Bank (Српска банка) and also took part in the founding of the Privrednik Society (Привредник) (1897). Shortly upon the death of Pavle Jovanović, the editor of *Србодран*, he became the president of that periodical. Upon the establishment of the Serbian printing press in Zagreb he was elected its chairman of the board. One of his final public performances took place in Zagreb on 2

²⁵ Славянскій концертъ сербскаго композитора и піаниста Д-ра Јована Пачу. Museum of Vojvodina, Ethnology Department, Musicology Section. Bequest of Jovan Paču, inv. no. 54.

²⁶ А. Влашкалин, ор. cit., 313.

²⁷ The magazine *Стрaжилово* reported on the event by carrying a piece from another magazine, *Просвјета*: “The concert was attended by up to 30 listeners from the ecclesiastic, administrative, and bourgeois circles. For over an hour, without a break, the artist played from memory both original pieces in the spirit of Serbian music and his transcriptions and fantasies on Serbian songs [...]” “Др. Јован Пачу”, *Стрaжилово*, III/36, 1887, 605–606.

²⁸ А. Влашкалин, ор. cit., 373–374, 446.

April 1895, when he performed his rhapsodies nos. 1, 4, and 11.²⁹ He devised his programme as “a sort of concise retrospective of my own pianistic oeuvre hithertofore”.³⁰ He died at the age of 54 from a heart attack. He was interred in his family tomb in Velika Kikinda.

As a pianist, Paču actively performed over a period of some 30 years. He gave his first concert in his native Subotica in 1863 and stopped performing in public during the 1890s, due to pain in one of his hands. During this extended period, he performed not only in towns and cities of the Habsburg/Austro-Hungarian Monarchy, but also in the Principality/Kingdom of Serbia. His pianist career was crowned by his performance at the Slavic Concert in Kiev. Contemporaries praised his technique and facility of interpretation. Jovan Grčić asserted that as a pianist, Paču “impressed with his technique, but also enthralled his audiences with warmth and humility in his performances”.³¹ The magazine *Српске илустриране новине* published a piece with a pianistic portrait of Paču:

He always plays from memory, without the score. He plays powerfully, but also with moderation, authentically and naturally. Enthralled by the force of the beautiful sounds that his fingers elicit from the piano, he plays with fire, with enthusiasm, temperament, and frenzied feeling – but then quiets down to a reverie, weaving his melodies subtly, softly until they peter out. [...] Young, healthy, fresh, strong, he is full of life and vivacious, inundating the inanimate instrument with life. [...] His excitement irresistibly infects his listeners, hence all that clapping as one, which accompanied him wherever he performed.³²

Paču’s compositional oeuvre is dominated by salon piano pieces (variations, rhapsodies, dances), inspired by contemporary political circumstances and sentimental-salon bourgeois lyricism.³³ In his dances and rhapsodies he made references to folk melodies, which made his pieces highly popular. He also wrote an orchestra piece (*Бесега*), as well as numerous choral pieces and incidental music for Mita Popović’s play with singing (комрад с певањем) *Наши сељани* (*Our Village Folk*).

²⁹ “(Clavierconcert Dr. Jovan Paču)”, *Agramer Zeitung*, LXX/74, 1895, 5.

³⁰ Драгана Јеремић Молнар, *Српска клавирска музика у доба романтизма (1841–1941)*, Нови Сад, Матица српска, 2006, 70.

³¹ Јован Грчић, *Портрети с њима*, Загреб, Загребачка добротворна задруга Српкиња, 1926, 80–83.

³² -р.-, “Јован Пачу”, *Српске илустриране новине*, I/7, 1881, 107.

³³ Dragana Jeremić Molnar has given a significant contribution to the study of Paču’s piano oeuvre. Драгана Јеремић Молнар, *op. cit.*, 69–75, 111–120.

Српски звуци – rhapsodies for piano

As a medical student in Prague, the young Paču had ample opportunity to attend the city's rich music life and familiarise himself in its concert halls and salons with contemporary music genres, including rhapsodies, which until the mid 19th century constituted an integral part of the repertory of salon music. Typically, they followed a tripartite formal structure and had a lyrical character. Thanks to the oeuvres of pianist composers such as Jan Václav Hugo Voříšek, Ignaz Moscheles, Alexander Dreyschock, and many others, rhapsodies attracted amateur performers as well, which secured them a favourable position on the sheet music market.

In the latter half of the 19th century, rhapsodies followed the free formal pattern of a fantasy or potpourri, with ample reliance on folk thematic material. This line of development had been heralded by Liszt's *Hungarian Rhapsodies*, composed between 1839 and 1886. Owing to Liszt, the rhapsody became a highly virtuosic work, venturing beyond its erstwhile confines of amateur performance practice. His virtuosity, as well as evoking the playing of Hungarian Gypsy orchestras, followed by transcriptions of rhapsodies for two and three pianos and orchestra, inspired numerous composers of piano music.³⁴

The title page of Paču's autograph manuscript of the rhapsodies features the French subtitle *Rhapsodies Serbes*, probably emulating Liszt's *Rhapsodies Hongroises*. Another model for Paču's collection of rhapsodies may have also been the oeuvre of Jan Voříšek,³⁵ a Czech composer who likewise composed *12 Rhapsodies (12 Rhapsodien, op. 1)* for piano, which were published in Vienna in 1818.³⁶ When one compares Voříšek's rhapsodies to those of Paču, it becomes evident that for the most part both composers wrote them in ternary forms, with Voříšek's rhapsodies having a tighter internal structure, whereas those of Paču are freer and more fragmentary, also mirroring the

³⁴ Wili Kahl, "Rhapsodie", *Die Musik in Geschichte und Gegenwart*, Band 11, München, Deutscher Taschenverlag, Kassel, Bärenreiter-Verlag, 1989, 367–371.

³⁵ Voříšek was trained and active in Vienna, with his rhapsodies showing the influence of his teacher Václav Jan Křtitel Tomášek – a pioneer of this genre of piano music. Tomášek's rhapsodies were important for many composers who wrote works in this genre during the first half of the 19th century. He composed a total of 15 rhapsodies, which were published in three volumes (op. 40, 1813; op. 41, 1814; op. 110, 1840). Wili Kahl, op. cit., 367–368.

³⁶ See Jan Václav Hugo Voříšek, *XII Rhapsodies pour le pianoforte*, op. 1, Praha, Editio Supraphon, 1978.

influence of his contemporaries. Therefore, although the formal structure of most of Paču's rhapsodies is basically tripartite, their form is freer and closer to that of fantasies and potpourris. He often used the variation technique and through-composed type of formal construction, while his formal manner of stringing together contrasting sections generates the impression of a mosaic structure.³⁷

The scope and technical-performing complexity of the pieces grow as they progress from the opening to the closing rhapsody. Paču's rhapsodies are dominated by foregrounding virtuosic elements, which were meant to present the artist's performance skills, in order to make a corresponding impression on the audience. This is manifested in their many virtuosic passages, parallel thirds and octaves, repeated notes, octaves and chords, trills, playing cross-hands, arpeggiated chords in quintuplets and sextuplets, etc. Paču achieves a rich piano sound by using parallel octaves, tremolos, as well as the entire range of the instrument, from its lowest to top registers.

The rhapsodies clearly manifest Paču's striving to evoke the sound of Serbian folk melodies, songs, and round dances (кола). In addition to characteristic melodic augmented seconds and cadences on the second degree, one also finds melodies that are quite narrow in range, working with shorter motivic units, which are repeated on various pitches, melodies embellished with appoggiature and trills, as well as characteristic descending melodic fourths, imitating the sound of bagpipes. In some of the rhapsodies, the dance-like character of a *коло* is evoked with a motoric semiquaver pulse.

Within the confines of his pianist and compositional skills, Paču sought to compose works in which Serbian folk melodies would be presented in the virtuosic guise of the fashionable genre of the rhapsody. His piano oeuvre adhered to the needs and strivings of the Serbian bourgeoisie and reflected the mentality of the part of the world he inhabited and worked in, which is why it "carries a prominent seal of the spiritual climate of his time", as Stana Đurić Klajn aptly noted.³⁸

Apart from the significance of this edition in terms of its musicological contribution to the study of Serbian music history, my hope is that this collected edition of Paču's rhapsodies will garner a favourable reception among pianists as well, who might be interested in cultivating a national Serbian

³⁷ Cf. Драгана Јеремић Молнар, *op. cit.*, 118–120.

³⁸ Стана Ђурић-Клајн, *Историјски развој музичке културе у Србији*, Београд, Pro Musica, 1971, 93.

repertory with romanticist traits. The CD that forms part of this edition, apart from serving as a potential “roadmap” for future performers, is likewise valuable as a document for studying pianism in our music history.

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Summary

This, first printed edition of piano rhapsodies by Jovan Paču (1847–1902) comprises eight out of a total of 12 rhapsodies, which are preserved in a manuscript kept at the Archives of the Institute of Musicology at the Serbian Academy of Sciences and Arts in Belgrade. In the making of the edition, the editor adhered to the composer's autograph, retaining his indications regarding tempo, dynamics, articulation, and phrasing. In our selection of the rhapsodies, we used the interpretations of our renowned pianists and piano teachers (Dušan Trbojević, Zorica Dimitrijević Stošić, Dubravka Jovičić, and Mirjana Šuica Babić) as our guidance. The life journey of the medical doctor and musician Jovan Paču brought together the various branches of his prolific and rich creative personality, securing him a prominent place in the history of Serbian 19th-century music. Although his primary vocation was that of a physician, he acquired an education in music from early childhood, working throughout his active creative period as a composer, pianist, music pedagogue, and writer. He gave his first concert in Subotica in 1863 and stopped performing in public during the 1890s due to pain in his hand. During this extended period of time, he performed not only in towns and cities of the Habsburg/ Austro-Hungarian Monarchy, but also in the Principality/Kingdom of Serbia. His career in pianism was crowned with his performance at the Slavic Concert in Kiev on 23 November 1885. Paču's compositional oeuvre is dominated by salon pieces for piano (variations, rhapsodies, dances), inspired by contemporary political circumstances and sentimental-salon bourgeois lyricism. As a medical student in Prague, Paču had ample opportunity to participate in the city's rich music life and familiarise himself in its concert halls and salons with contemporary music genres, including rhapsodies, which until the mid 19th century constituted an integral part of the salon music repertory. It was probably in emulation of Liszt's "Hungarian Rhapsodies" that he subtitled his autograph collection in French, "Rhapsodies Serbes". Although most of Paču's rhapsodies basically follow a ternary structure, their form is free and closer to that of fantasies and potpourris. One may note his striving to evoke the sound of Serbian folk melodies, songs, and dances. Within the confines of his pianistic and compositional skills, Paču sought to compose works

wherein Serbian folk melodies would be presented in the virtuosic guise of the fashionable genre of the rhapsody. His piano oeuvre corresponded to the needs and strivings of the Serbian bourgeoisie and reflected the mentality of the environment he inhabited and worked in.