Boris Papandopulo (1906-1991) on the occasion of the tenth anniversary of his death

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trends, Papandopulo almost never thrust aside tradition. In this respect, one can follow a two-fold development of his stylistic synthesis: the neo-national and the neo-neoclassical, whereby the category of *neo* or new is present with Papandopulo exclusively in terms of applying the 12-tone technique (the ballet *The Gold*). This category of the new turned into a paradigm of the 20th century and Papandopulo was one of the composers who were definitely sceptic about the permanent sustainability of the avant-garde trends, which, according to him, had gone so far that the need for a return became a necessity. In Papandopulo's opinion, avant-garde music became stereotyped, exhausted and lost within its own movement. All of these underlie the purpose and reason of Papandopulo's continuous leaning on tradition, either in terms of the folklore idiom, neoclassical tendencies and preference for the achievements of the baroque, or the Russian school. One should note that Papandopulo got acquainted with classical forms in a time of their exhausted persistence. Thus, no wonder that he showed an inclination to fill these forms with new, contemporary contents or to abandon the rigidity of classical forms altogether and to embrace higher level of formal freedom that enables a more liberal expression of the composer's ideas.

As a composer, Papandopulo always sought, in addition to the inevitable preconceived sound image, the one that is also programmatically defined (which reflects the influence of Russian composers), assessing that it protects artist of stereotype or petrified routine. Given such a conception, one can easily understand Papandopulo's preference to musical forms that lean on extramusical content (let us recall just how numerous are cantatas written by author). And yet, this does not mean that music needs a kind of an interpreter or a mediator because music is a type of art defined above all by its own effect rather than by technique, as many believe, which would then explain the construction of a musical whole. Papandopulo revealed a huge diversity in his approach to texts, relying again and again on the meaning of the text itself, or, in other cases, he would be attracted by the musicality of texts, in which case he would pay great attention to inflections and accentuations of the language, often with the assistance of language experts.

Papandopulo was also author of many professional articles, in which he presented his views about the cultural function of music, considering that music plays a key role in the culture of an individual. Nevertheless, music increasingly loses its function in today's culture, which, on the other hand, looks more and more like the end of a highly developed civilisation that is no longer able to close the insurmountable gap between the technical progress and the spiritual values. Contemplation and beauty Papandopulo perceives as the essential elements of the cultural function of music, which is entirely at risk in today's culture, both because of an overall contemporary tendency of denying meaning and existence of beauty in the music, as well as due to the lack of the necessary musical education on all levels as a prerequisite for comprehending the quality of the musical and of music itself, which at the end leads to the dehumanisation of the music.

The collaborative skills of the Croatian Mozart, who would rather write a new composition than re-write the existing one, could be best illustrated by the following words of Jana Puleva, his long-time partner in life and partner in art: *'He was so relaxed that some would criticise him of being too easy going in his work, he was remarkable, he would never torture anyone, his authority was unobtrusive and he gave everyone freedom of independent artistic expression'.* Papandopulo was indeed an extraordinary creative artist in the Croatian music of the 20th century. Unfortunately, most of his works have never been honoured by appropriate musical interpretations. Furthermore, the information about his life and career cannot be found or obtained in our institutions devoted to music, where they should be readily available. Why is it so is a question which inevitably arises. What are the actual reasons allowing the entire Croatian musical establishment to ignore one of the greatest personalities of the 20th century Croatia? Even though one should mention the interest in Papandopulo's creative work, which emerged in Istria in the 1990s (which, one has to admit, never stimulated further investigation and evaluation of the composer's opus). Furthermore, we believe that one should finally raise a question why his native Zagreb even today, ten years after his death, is revealing itself as a milieu unfavourably disposed toward the unique personality of Papandopulo, which is first and most of all to the detriment of our own musical history and culture.