

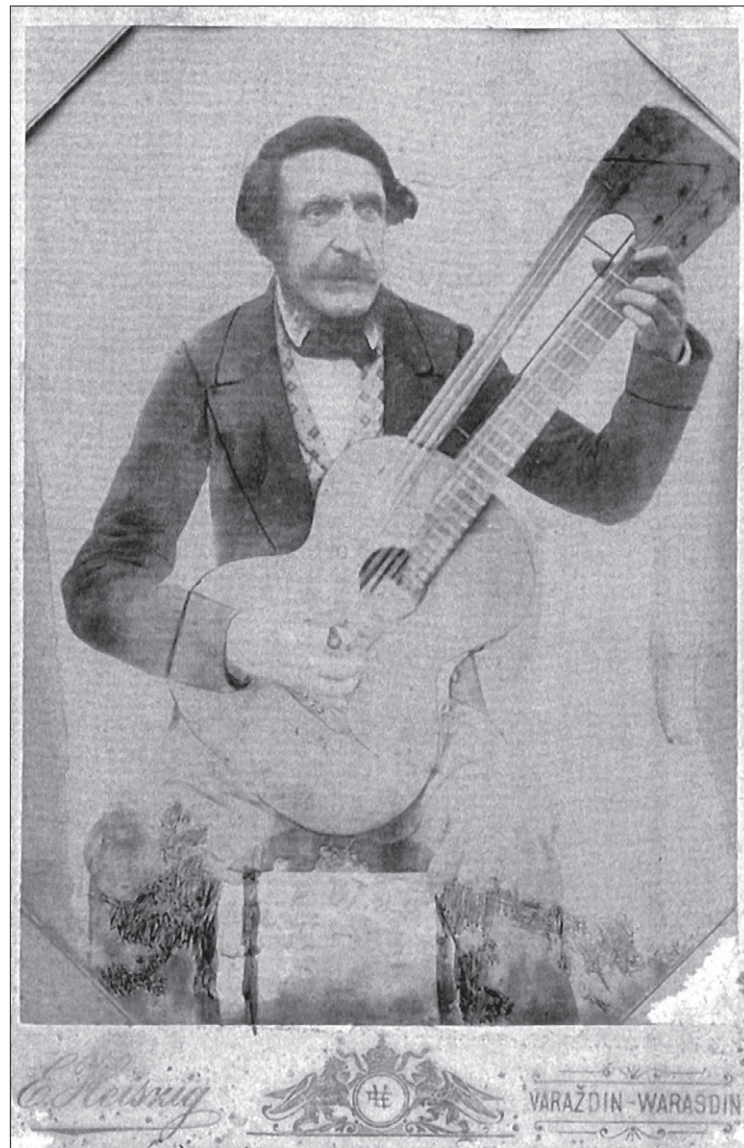
Ivan Padovec

(1800-1873)

Second Concertino

Terz Guitar, 2 Violins, Viola and Cello

Edited by Stefan R. Hackl



Photograph copy of an original made by an unknown photographer (S. Lypoldt?). The copy was made by Eduard Heiszig (a photographer from Varaždin) around 1890. The original photo was probably taken around 1845. Owner: The Varaždin Town Museum

INTRODUCTION

Ivan Padovec (also Johann Padowetz, Jean Padovetz, 1800-1873), born in Varaždin in Croatia, belongs to the most important composers for the guitar at the end of the guitar boom in the mid 19th century.

In his youth Padovec first learned to play the violin. In 1818 he came to Vienna for a visit and heard Mauro Giuliani playing chamber music with guitar. Giuliani played several concerts in April and May 1818 with the pianist Ignaz Moscheles and the violinist Joseph Mayseder, in which they also performed movements of Giuliani's concerto op. 70 for guitar and orchestra.¹ This concert stimulated his interest in the guitar and could have been the immediate impulse for his works for guitar and strings. Padovec might have played little guitar before, but now he studied it intensely using the method of Bartolomeo Bortolazzi.² He also studied harmony and piano with Karl Wisner von Morgenstern (Cantor from Zagreb). Padovec soon became an important figure in the Croatian music scene: he played chamber music in concert, he was an initial member of the Zagreb Music Association (1827) and an outstanding teacher. His success as a guitar virtuoso with concerts in neighboring cities (Triest and Rijeka) encouraged him to go to Vienna.

At that time Vienna was - besides Paris- the most important metropolis for the guitar. Mauro Giuliani, Anton Diabelli and Wenzel Matiegka worked there, and compositions of Ferdinando Carulli, Luigi Legnani and many others were published by the extremely productive Viennese publishers such as Diabelli, Artaria and Haslinger. Padovec lived in Vienna from 1829 to 1837, and many of his compositions were printed there. From Vienna he made concert tours into several European countries. An eye malady from his childhood worsened considerably, so Padovec returned to his hometown, Varaždin, in 1837. There he gave concerts until he became completely blind in 1848 and he was still active as a composer and music teacher. Padovec's work contains more than 200 compositions, mostly for solo guitar, songs with guitar accompaniment and guitar duos, but also vocal music and chamber music without guitar. His works for guitar and strings and/or orchestra seemed to be lost, and there were only a few indications referring to their existence until now:

- Reviews of performances: *Gitarre=Concert mit Quartett=Begleitung* and *Introduction und Variationen für die Gitarre mit Quartett=Begleitung, über ein Thema aus Norma's Indroductions=Chor* (Zagreb, April

¹ Thomas F. Heck: *The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani* (d. 1829), Vol. I, Ph. Diss. Yale University, New Haven, 1971, p. 119.

Mirko Orlic, Ivan Padovec, hrvatski gitarist europskog ugleda, <http://geo101.gfz.hr/~morlic/padovec1.pdf>

² *Neuer und gründlicher und vollständiger Unterricht die Gitarre nach einer leichten und fasslichen Methode gut und richtig spielen zu lernen*, op. 21, Vienna 1808. – one of the most popular Viennese guitar tutors, reprinted several times.

11th, 1841³ and Krapina, October 11th, 1846⁴).

- An incomplete copy of the *Second Concertino* (dated "Varaždin 1925") was found recently in the Varaždin Town Museum, but only the guitar part and the string parts of the second movement.⁵ In the archive of the Music Association in Vijenac there is an autograph of *Introduction und Variationen für die Gitarre über ein beliebtes Thema aus der Oper Korradin von Rossini mit Quartet Begleitung ...5. Werk, Agram ...1829*. It is probably the work performed by Padovec in January 1829 in Zagreb.⁶ Only the guitar part has survived.

- In an article on Padovec in 1940, Ernest Krajanski wrote that he received two works by Padovec from Sepp Bacher of Freistadt: *Second concertino* and *Introduction und Variationen über ein Thema aus der Oper "Die Kreuzritter" für die Gitarre mit Begleitung des Orchesters komponiert von Johann Padovetz*.⁷ In those variations the orchestra consists of a string quintet, two flute, two hautbois, two clarinets and two bassoons, french horn, trumpet and timpani – an enormous and unusual instrumentation for guitar concertos of this period!

The only useful trace to the lost scores was the name of Sepp Bacher. Bacher, an Austrian guitarist and music teacher, was born in Krems and learned to play guitar in the 1920s as a student in Innsbruck with Lois Köll and Erwin Mahrholdt, and in the summer holidays also with Heinrich Albert (Munich) and Luigi Mozzani (Bolzano). He was one of the pioneers of Early Music on plucked instruments and a collector of early handwritings and printings of guitar music. Unfortunately his extensive and carefully

³ Review in *Croatia*, April 16, 1841, Vol.3, No.31, p. 124.

⁴ (F. D. Rusan?) "Domaće vjesti" in *Ilirske narodne novine*, Vol. 12, No. 83, p. 350, October 17, 1846.

⁵ Varaždin Town Museum has MS copies of the following elements from the Second Concertino:

- guitar part of the whole concertino:

Signed by the copyist: H. (?) Seglin / Varaždin / October 15 1925. It is the same in every detail as the MS copy in Vienna, including the title page in French, so it must have been copied from the Vienna MS or both are copies of some unknown third source. Nice handwriting.

- score of Andante sostenuto:

In F-major! The solo part was obviously played on a normal guitar. Very hasty handwriting.

- string parts:
Also in F-major.

Varaždin Town Museum has an original concert program of a concert in Varaždin on November 14, 1925. One of the performed items was the Andante sostenuto from the "Concertino in D-major" for guitar and string quartet. It was performed by certain Mr. Janko Puchly "a pupil of Padovec" (he must have been at least 65 then). The above mentioned copy was certainly made for this performance. (by Darko Petrinjak)

⁶ Mirko Orlic, Ivan Padovec, hrvatski gitarist europskog ugleda, <http://geo101.gfz.hr/~morlic/padovec1.pdf>

⁷ Ernest Krajanski, "Sjetimo se Padovca", in: *Sv. Cecilija*, Vol. 34 (1940), Nr. 3, p. 50.

SECOND CONCERTINO

REVISED BY STEFAN R. HACKL

IVAN PADOVEG (1800-1873)

Allegro moderato

TERZ GUITAR

VIOLIN I

VIOLIN II

VIOLA

CELLO

5

9

SECOND CONCERTINO

REVISED BY STEFAN R. HACKL

IVAN PADOVEC (1800-1873)

Allegro moderato

21

TERZ
GUITAR

Solo

22

25

28

31

34

37

41