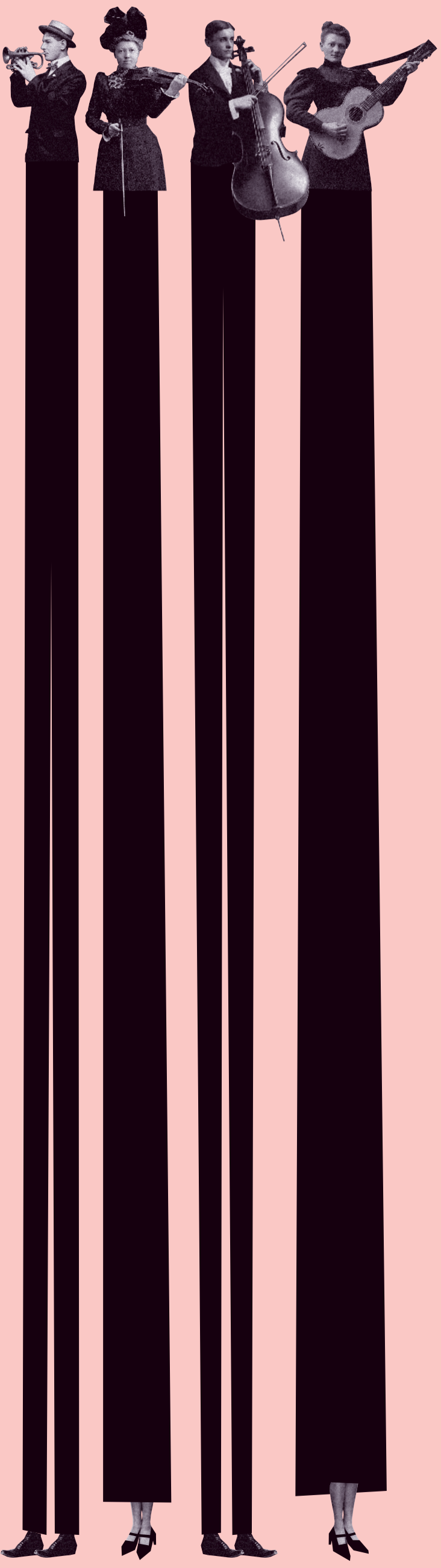


ATRIJ GALERIJE KLOVIĆEVI DVORI 1. ————— 29. SRPNJA 2022.
THE ATRIUM OF THE KLOVIĆEVI DVORI GALLERY JULY 1 ————— 29 2022



41. VEČĚRINÁ GRIOČU
THE 4^{1ST} GRIOČ EVENINGS

“Idite noću na Grič i kao iz misterijskog fonografa čut ćete pouku toga grada, te zemlje, tog naroda...”

“Walk up to Grič at night and, as if from a mysterious phonograph, you will receive the message of the city, soil, people.”

A. G. Matoš

Večeri na Griču, jedan od najstarijih zagrebačkih ljetnih glazbenih festivala, i ove će godine tijekom srpnja tradicionalno okupiti brojne ljubitelje glazbe u jednoj od najljepših i najatraktivnijih lokacija Gornjega grada, atriju Galerije Klovićevi dvori. Festival koji se 2022. godine održava 41. put najavljuje velika domaća i strana imena, prvenstveno klasične, ali također *jazz* i etno glazbene scene čime dodatno potvrđuje svoju poziciju na karti sličnih vodećih komornih festivala u Europi. Tijekom devet koncertnih večeri očekuju nas vrhunske izvedbe, ponajprije zagrebačkih glazbenika - što je od samog osnutka Festivala njegov zaštitni znak, ali i brojnih drugih domaćih i inozemnih umjetnika, pri čemu će neki od njih ovom prilikom ostvariti zanimljive međunarodne glazbene suradnje.

Pod zvjezdanim nebom Griča moći ćemo uživati u spoju hrvatske i bugarske glazbene tradicije na originalan način u izvedbi dua Hojsak & Novosel i svjetski priznatog kavalista Theodosija Spassova, u nastupu Zagrebačkih solista koji su neizostavni gosti ovog festivala od njegove inauguracije 1982. godine te u izvedbi najboljih i najsvestranijih hrvatskih saksofonista srednje generacije koji čine Papandopulo kvartet. Valja istaknuti zajednički donatorski koncert zagrebačkih zborova “Cantores sancti Marci”, “Vladimir Prelog” te “Ivan Goran Kovačić” za obnovu crkve sv. Katarine, bisera zagrebačke barokne arhitekture, stradale u potresu 2020. godine, kao i pijanistički recital karizmatičnog makedonskog virtuozu svjetskoga glasa Simona Trpčeskog. Ovom prilikom Simon Trpčeski svirat će na koncertnom klaviru Fazioli, što će ujedno biti premijera glazbala ove talijanske tvrtke u Zagrebu.

Slijedi koncert Zagrebačkog kvarteta u suradnji s dvojicom briljantnih solista – klarinetistom Milanom Miloševićem i fagotistom Žarkom Perišićem, uvijek atraktivan nastup Hrvatskoga gitarskog kvarteta te gostovanje mađarskog ansambla Bacchus Consort, koji će se zagrebačkoj publici predstaviti skladbama europske i američke provenijencije iz perioda od 16. do 18. stoljeća. Završetak ovogodišnjih Večeri obilježit će povratak čuvenog violinista Robyja Lakatosa, koji u svojim nadahnutim inetrpretacijama isprepliće romsku i mađarsku glazbenu tradiciju.

Nesumnjivo je da će 41. Večeri na Griču svojim iznimnim i raznolikim glazbenim repertoarom obojiti posljednjih godina pomalo uspavanu atmosferu Gornjega grada te ga ponovno učiniti živim mjestom umjetnosti i kulture koje ovoga ljeta svakako vrijedi posjetiti.

The Grič Evenings, one of Zagreb’s oldest summer music festivals, will once again become a traditional meeting point for many music lovers in July this year in one of the most beautiful and fascinating venues in the historic district of Upper Town, the Atrium of the Klovićevi dvori Gallery. The Festival, held for the 41st time in 2022, announces major national and international names, mainly of classical, but also of jazz and ethno music, which also confirms its position on the map of the most important chamber music festivals in Europe. The nine concert evenings will feature world-class performances, principally by musicians from Zagreb – the hallmark of the Festival since its founding – but also by a lot of other local and international artists, some of whom will engage in interesting international musical collaborations here.

Beneath the starry sky of Grič, we can enjoy the unique fusion of Croatian and Bulgarian musical traditions performed by the Hojsak & Novosel duo and the world-famous kaval (wooden “shepherd” flute) player Teodossii Spassov, the performance of the Zagreb Soloists, indispensable guests of the Festival since its foundation in 1982, and the interpretations of the finest and most versatile Croatian saxophonists of the younger generation who make up the Papandopulo Quartet. We must also mention the joint fundraising concert of Zagreb choirs (Cantores sancti Marci, Vladimir Prelog and Ivan Goran Kovačić) for the reconstruction of the Church of St. Catherine, a jewel in the baroque architecture of Zagreb that was damaged during the 2020 earthquake, and the piano recital of the world-renowned Macedonian virtuoso Simon Trpčeski. On this occasion, Simon Trpčeski will perform on the Fazioli concert piano, which will also be the first time that the instrument of this Italian company will be used in Zagreb.

This will be followed by a concert of the Zagreb Quartet with two outstanding soloists, clarinetist Milan Milošević and bassoonist Žarko Perišić, an invariably appealing performance of the Croatian Guitar Quartet and a guest appearance of the Hungarian ensemble Bacchus Consort, which will present to the Zagreb audience compositions of European and American origin from the 16th to the 18th century. The reappearance of the renowned violinist Roby Lakatos, who blends Romani and Hungarian musical traditions in his inspired interpretations, will conclude this year’s Evenings.

The 41st Grič Evenings and its exceptional and diverse musical repertoire has undoubtedly, in recent years, colored a somewhat sleepy atmosphere of the Upper Town and again transformed it into a lively and must-go place of arts and culture for the summer.

PROGRAMME



str / pg **6**

Petak, 1. srpnja
Friday, July 1

FILIP NOVOSEL,
tambura/brač / basprim
TIHOMIR HOJSAK,
kontrabas / double bass
THEODOSII
SPASSOV,
kaval

Bulgaria meets Croatia - večer tradicionalne, klasične i jazz glazbe / Bulgaria meets Croatia - an evening of traditional, classical and jazz music

str / pg **7**

Subota, 2. srpnja
Saturday, July 2

ZAGREBAČKI
SOLISTI / THE
ZAGREB SOLOISTS

SRETEN KRSTIĆ,
umjetnički voditelj / artistic director

Schubert, Rossini, Weiner, Paganini/Krstić

str / pg **10**

Ponedjeljak, 4. srpnja
Monday, July 4

PAPANDOPULO
KVARTET / THE
PAPANDOPULO
QUARTET

Tudor, Bobić, Uhlik, Ivičević, Obradović

str / pg **11**

Petak, 8. srpnja
Friday, July 8

CANTORES SANCTI
MARCI
AZ IVAN GORAN
KOVAČIĆ / THE IVAN
GORAN KOVAČIĆ
ACADEMIC CHOIR
AZ VLADIMIR PRELOG
/ THE VLADIMIR
PRELOG ACADEMIC
CHOIR

Donatorski koncert za obnovu crkve sv. Katarine / Fundraising concert for the reconstruction of the Church of St. Catherine

Dirigenti / Conductors:
Jurica Petar Petrač
Iva Juras
Luka Vukšić

str / pg **13**

Ponedjeljak, 11. srpnja
Monday, July 11

SIMON TRPČESKI,
klavir / piano

Grieg, Mozart, Beethoven, Prokofjev

str / pg **17**

Četvrtak, 14. srpnja
Thursday, July 14

ZAGREBAČKI
KVARTET / THE
ZAGREB QUARTET

MILAN MILOŠEVIĆ, klarinet / clarinet
ŽARKO PERIŠIĆ, fagot / bassoon
Dowland, Brahms, Samandari, Mozart, Dvořák

str / pg **19**

Nedjelja, 17. srpnja
Sunday, July 17

HRVATSKI GITARSKI
KVARTET / THE
CROATIAN GUITAR
QUARTET

Boccherini, Vivaldi, Piazzolla, Miletić, Tudor, Prokofjev, Juranić

str / pg **21**

Ponedjeljak, 18. srpnja
Monday, July 18

BACCHUS CONSORT
/ THE BACCHUS
CONSORT

Put oko svijeta: glazba Europe i Amerike između 16. i 18. stoljeća / Around the world: European and American music from the 16th to the 18th century

str / pg **23**

Petak, 29. srpnja
Friday, July 29

ROBY LAKATOS
ANSAMBL / THE
ROBY LAKATOS
ENSEMBLE

Jedinstvena sinergija klasične glazbe, jazza i narodne tradicije mađarskih Roma / The unique synergy of classical music, jazz and folk tradition of the Romani people of Hungary

1. srpnja / July 1

FILIP NOVOSEL,
tambura/brač / basprim

TIHOMIR HOJSAK,
kontrabas / double bass

THEODOSII SPASSOV,
kaval

Tihomir Hojsak na kontrabasu i **Filip Novosel** na tamburi već su godinama poznati našoj javnosti kao vrhunski instrumentalisti. Osim što su sjajni virtuozii, također i pišu svoju glazbu baziranu na hrvatskoj tradiciji. Njihovi su nastupi prava poslastica za glazbene znalce, ali i pravo otkriće vrijednosti hrvatske baštine koju prenose diljem domovine i svijeta na originalan i neočekivan način. Osim u Hrvatskoj, ostvarili su zapažene nastupe u SAD-u, Kini, Belgiji, Italiji, Austriji, Sloveniji, Bosni i Hercegovini i Srbiji.

U šest godina djelovanja izdali su četiri sjajna albuma, surađivali s brojnim ansamblima, solistima i pjevačima, od kojih se ističu Zagrebačka filharmonija, Tamburaški orkestar HRT-a, Gibonni, Vlatko Stefanovski, Miroslav Tadić, Monika Leskovar, Pero Galić, Neno Belan, Elvis Stanić i mnogi drugi.

Jednu od takvih suradnji ostvarili su i s jednim od najvećih bugarskih glazbenika današnjice, **Theodosijem Spassovom**. Ovaj poznati kavalist, vokalist, skladatelj i umjetnik nagrađen je mnogobrojnim nagradama, od kojih se ističe *Grammy* za suradnju sa Ženskim radijskim zborom iz Sofije. Magazin Newsweek uvrstio ga je među najtalentiranije glazbenike cijele istočne Europe, ističući kako je Spassov "ne samo preživio postkomunističku kulturološku pustopoljinu, već je izmislio potpuno novi glazbeni žanr."

Spassov svojim virtuoznim sviranjem kavala (bugarski tip frule) spaja bugarsku tradiciju s *jazzom*, uz vidljive utjecaje klasične glazbe, ali i glazbe drugih kultura i naroda, baš kao što Hojsak i Novosel to vješto čine svirajući tamburu i kontrabas.

Njihova suradnja započela je 2016. godine, kada su Hojsak i Novosel na svom prvijencu *Bow vs Plectrum* pozvali Spassova da im gostuje na albumu. Nakon toga Theodosii Spassov poziva naš dvojac na turneju u Bugarsku, gdje je i došlo do ideje o ovakvoj koncertnoj suradnji.

Na večerašnjem programu naći će se originalne skladbe Hojsaka i Novosela te originalne skladbe Spassova, kao i obrade hrvatskih i bugarskih tradicijskih pjesama i napjeva.

Bulgaria meets Croatia - večer tradicionalne, klasične i jazz glazbe / Bulgaria meets Croatia - an evening of traditional, classical and jazz music

Local fans have known for years that **Tihomir Hojsak**, double bass, and **Filip Novosel**, tambura, are internationally renowned instrumentalists. Not only are they excellent virtuosos, but they also write their own music based on the Croatian tradition. Their performances have not only been a real feast for music lovers, but also a true discovery of the value of Croatian heritage that they bring to their country and to the world in an original and unexpected way. Apart from Croatia, they have appeared in the United States, China, Belgium, Italy, Austria, Slovenia, Bosnia and Herzegovina and Serbia.

Over their six years of activity, they released four fantastic albums, have collaborated with many ensembles, soloists and singers, including the Zagreb Philharmonic, HRT Tamburica Orchestra, Gibonni, Vlatko Stefanovski, Miroslav Tadić, Monika Leskovar, Pero Galić, Neno Belan, Elvis Stanić and many others.

One of those collaborations was also with one of the greatest Bulgarian musicians of today, **Theodosii Spassov**. This famous kaval player, vocalist, composer and artist has won numerous awards, including the Grammy for

© Mare Milin (Hojsak&Novosel)



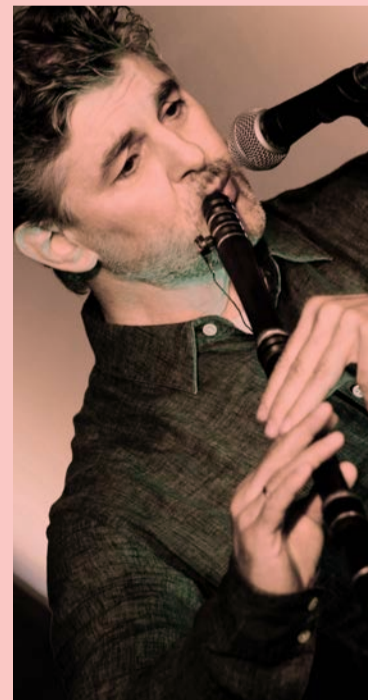
his collaboration with the Radio Female Vocal Choir of Sofia. Newsweek magazine recognized him as one of the most talented Eastern-European musicians, noting that Spassov "is not merely surviving the post-communist cultural wasteland. He has actually invented a new musical genre."

Through his virtuoso playing of the kaval (a Bulgarian wooden flute) Spassov synthesizes the Bulgarian tradition with jazz, alongside visible influences of classical music but also music of other cultures and peoples, just as Hojsak and Novosel skillfully do by playing the tambura and the double bass.

Their collaboration started in 2016, when Hojsak and Novosel asked Spassov to appear on their debut album *Bow vs. Plectrum*. Following this, Theodosii Spassov invited our duo to a tour in Bulgaria, where the idea for such a concert collaboration arose.

Tonight's program will feature original compositions by Hojsak and Novosel, as well as original compositions by Spassov, and arrangements of traditional Croatian and Bulgarian songs and chants.

© Todor Dinev (Spassov)



2. srpnja / July 2

ZAGREBAČKI SOLISTI / THE ZAGREB SOLOISTS

— **Franz Schubert: Simfonija br. 5 u B-duru, D. 485**
(obr. Sreten Krstić)
Allegro Andante con moto Menuetto. Allegro molto Allegro vivace

— **Gioachino Rossini: Sonata a quattro u D-duru, br. 6, La tempesta (Oluja)**
Allegro spiritoso Andante assai Tempesta. Allegro

— **Leó Weiner: Divertimento za gudače, op. 20, br. 1**
Tempo di Csárdás (quasi alla Marcia) Rókatánc: Vivace Marosszéki keringős: Allegretto moderato (quasi andantino) Csúrdöngölő: Presto

— **Niccolò Paganini/Sreten Krstić: Varijacije na Capriccio u a-molu, br.24**

Ansabl **Zagrebačkih solista** osnovan je 1953. godine u okviru Radio Zagreba pod umjetničkim vodstvom glasovitog violončelista Antonija Janigra. Tijekom gotovo sedam desetljeća – pod umjetničkim vodstvom koncert-majstora poput Dragutina Hrdjoka, Tonka Ninića, Anđelka Krpana i Borivoja Martinića-Jerčića – Zagrebački solisti održavaju kvalitetu muziciranja na zavidnoj razini te redovito gostuju na prestižnim svjetskim koncertnim pozornicama. Od 2012. godine ansabl nastupa uz violinista Sretena Krstića kao svojeg koncert-majstora. Održali su gotovo 4000 koncerata na svim kontinentima, u najvećim svjetskim centrima i najslavnijim koncertnim dvoranama među kojima su Musikverein (Beč), Concertgebouw (Amsterdam), Royal Festival Hall (London), Berliner Philharmonie, Dvorana Čajkovski (Moskva), Santa Cecilia (Rim), Carnegie Hall (New York), Sydney Opera House, Dvorana Victoria (Ženeva), Teatro Real (Madrid), Teatro Colón (Buenos Aires), Versailles itd. Gostovali su na najpoznatijim domaćim i inozemnim glazbenim festivalima te su snimili više od 70 nosača zvuka. Zagrebački solisti izvode široki repertoar u rasponu od baroka do suvremenih ostvarenja, s posebnom pažnjom na otkrivanje manje poznatih djela te na predstavljanje mladih generacija hrvatskih skladatelja.

SRETEN KRSTIĆ,
umjetnički voditelj / artistic director

Dobitnici su brojnih uglednih međunarodnih i domaćih nagrada i priznanja, među kojima se ističu: prva nagrada u Mar del Plati (za album *Koncerti 18. stoljeća*), Medalja *Pablo Casals*, Medalja *Elizabeth Sprague Coolidge* (za izvođenje suvremene glazbe), nagrade *Vladimir Nazor*, *Milka Trnina*, *Josip Štolcer Slavenski*, *Ivan Lukačić* i *Jurica Murai* Varaždinskih baroknih večeri, UNESCO, Nagrada Grada Zagreba, Srebrni kompakt disk diskografske kuće Croatia Records, Orden zasluga za narod sa srebrnim zracima, Plaketa Grada Zagreba, više diskografskih nagrada *Porin*, te *Orlando Grand Prix* za osobite umjetničke doprinose u ostvarenju cjelokupnog programa Dubrovačkih ljetnih igara.

The Zagreb Soloists ensemble was founded in 1953 by Radio Zagreb under the artistic direction of the acclaimed cellist Antonio Janigro. For nearly seven decades, under the artistic direction of concertmasters Dragutin Hrdjok, Tonko Ninić, Anđelko Krpan and Borivoj Martinić-Jerčić, the ensemble has retained the exceptional quality of musicianship and performed at notable international concert halls. Since 2012, the ensemble has been led by violinist Sreten Krstić as concertmaster. The ensemble has given nearly four thousand concerts on all continents, in most prestigious centres and concert halls, including the Musikverein (Vienna), Concertgebouw (Amsterdam), Royal Festival Hall (London),

Berlin Philharmonic Concert Hall, Tchaikovsky Concert Hall (Moscow), Santa Cecilia (Rome), Carnegie Hall (New York), Sydney Opera House, Victoria Hall (Geneva), Teatro Real (Madrid), Teatro Colón (Buenos Aires) and Versailles.

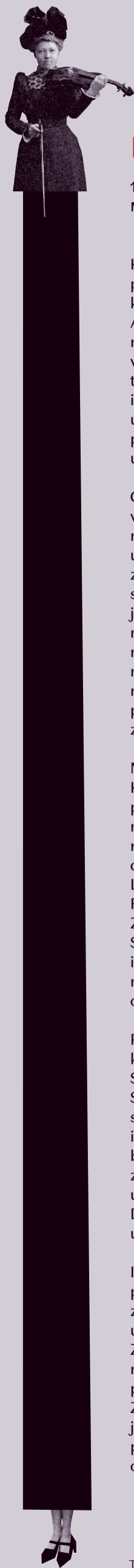
The Zagreb Soloists ensemble has performed at the most prominent local and foreign music festivals and has recorded more than seventy albums.

It performs a wide range of repertoire spanning from Baroque to contemporary music, with a particular focus on bringing lesser-known works to the public and promoting younger generations of Croatian composers.

The ensemble has received numerous Croatian and international awards and honours, including First Prize in Mar del Plata (for the album *18th Century Concertos*), the Pablo Casals Medal, the Elizabeth Sprague Coolidge Medal (for contemporary music performance), the Vladimir Nazor, Milka Trnina and Josip Štolcer Slavenski Awards, the Ivan Lukačić and Jurica Murai Awards from Varaždin Baroque Evenings, the UNESCO Award, the City of Zagreb Award, the Silver CD given by Croatia Records, the Silver Merit Medal, the City of Zagreb Plaque, multiple Porin Discography Awards, and the Orlando Grand Prix prize for exceptional artistic contributions in the realisation of the Dubrovnik Summer Festival programme.



PROGNOZA FORECAST



Kakvo će biti vrijeme?

161 GODINA METEOROLOŠKIH MJERENJA NA GRIČU

Kad idemo na koncert na otvorenom, prije polaska vrlo vjerojatno bacit ćemo pogled kroz prozor, a i na vremensku prognozu. Atmosferilije sigurno donekle mogu obilježiti naš doživljaj večeri, ali i samu izvedbu: vlaga, temperatura zraka kao i promjene u tlaku mogu utjecati na pjevače i na osjetljive instrumente, a iskusni glazbenici znaju da u nepovoljnim vremenskim uvjetima treba posvetiti posebnu pozornost ugađanju te uložiti dodatan napor u kvalitetu zvuka.

Grič je pravo mjesto za promišljanje o vremenskim (ne)prilikama: na adresi Grič 3 nalazi se najstariji meteorološki opservatorij u nas s neprekidnim motrenjima, koja su započela 1. prosinca 1861. godine i obavljaju se do danas bez i jednog dana prekida, čineći je time jednom od “najvrjednijih riznica meteoroloških podataka u svijetu i jednim od najhomogenijih nizova u Europi, jer od početka mjerenja nije bilo prekida motrenja, promjene mjesta postaje, ni bitnih promjena u okolini postaje.” (Izvor: Državni hidrometeorološki zavod)

Meteorološka postaja bila je smještena u zgradi Kraljevske velike realke i trgovačke škole, prethodno palači plemića Ludovika Jelačića, nikloj na nekadašnjem prostoru kapucinskoga reda, koji je na toj lokaciji imao samostan, crkvu, groblje i vrt. Kada je red 1788. ukinut, L. Jelačić tamo gradi palaču po nacrtu Bartola Felbingera, najznačajnijeg arhitekta staroga Zagreba, a ideja je bila da na dijelu prema Strossmayerovom šetalištu bude izgrađen i *casino*. Što se dogodilo s gradnjom *casina* nije nam poznato, no znamo da je 1857. Grad otkupio palaču i u nju smjestio gimnaziju.

Postaja je djelovala u sklopu fizikalnoga kabineta pod vodstvom profesora fizike Ivana Stožira, a uz pomoć učenika završnih razreda. Stožir je 30-ak godina, do umirovljenja, gotovo sve radio sam s učenicima, a postaja je bila na izvrsnome glasu. Njegov entuzijazam i upornost bili su temelji kasnijeg osnutka Geofizičkog zavoda, Geofizičkog odsjeka PMF-a Sveučilišta u Zagrebu, Seizmološke službe Hrvatske i Državnog hidrometeorološkog zavoda, koji je ustrojen 27. kolovoza 1947. u toj istoj zgradi.

Iz Bakra u zagrebačku Realku 1891. kao profesor dolazi Andrija Mohorovičić, kasnije znameniti geofizičar, i od 1892. preuzima upravljanje opservatorijem. Odlukom Zemaljske vlade godine 1901. sve postaje na području banske uprave stavljene su pod nadzor Meteorološkog opservatorija Zagreb-Grič, na čelu s Mohorovičićem, koji je uspostavio standarde motrenja, počeo provoditi kontrolu podataka i pripremati ih za objavljivanje.

Zahvaljujući Mohorovičiću kao upravitelju, kada je gimnazija preseljena u novu zgradu na Rooseveltovom trgu, založio se za ostanak opservatorija na dotadašnjem mjestu upravo zbog do tada već 35-godišnjeg niza homogenih podataka motrenja koji bi se time nastavili, dok nova lokacija ne bi mogla pružiti adekvatne uvjete za meteorološke opservacije prije svega zbog očekivanih urbanističkih promjena koje bi mogle utjecati na homogenost podataka.

Mohorovičić je tri desetljeća neumorno radio na promoviranju geofizike i njene važnosti, ostavivši posebno značajan trag u meteorologiji i seizmologiji, a upravo je tijekom svog djelovanja na Griču otkrio granicu između Zemljine kore i plašta u kojoj se skokovito mijenja brzina potresnih valova, odnosno “Mohorovičićev diskontinuitet”.

Objavio je pionirski i vizionarski rad “Djelovanje potresa na zgrade” (1909.), u kojem upozorava na nužnost pridržavanja posebnih propisa pri gradnji zgrada u potresnom području. Ironijom sudbine, zgrada na Griču teško je oštećena u zagrebačkom potresu u ožujku 2020. i više nije pogodna za rad, ali mjerni uređaji nastavljaju kontinuitet započet prije 161 godinu vrijedno šaljući podatke.

Kakvo, dakle, vrijeme možemo očekivati na “Večerima na Griču”?

Statistički ljetopis Grada Zagreba kaže da je najviša zabilježena temperatura na mjernoj postaji Grič od 1862. do danas bila 5. srpnja 1950. i iznosila je 40,3° C. No, to još uvijek ne znači da nam možda za koji koncert neće trebati dugi rukavi jer je najniža srpanjska temperatura na Griču izmjerena 11. srpnja 1948. i iznosila je svega 7,3° C.

U srpnju zna biti nešto kiše: petogodišnji prosjek kaže da u tom mjesecu bude i 12-ak dana s oborinama. No, gledajući količinski, srpanj je negdje “u sredini” prosjeka svih mjeseci - i sami iskustveno znamo da ljetni pljuskovi mogu biti vrlo intenzivni, ali uglavnom kratkotrajni.

Srpanj je svakako mjesec s najvećim brojem sunčanih sati, i prilično ugodnom vlažnošću zraka od prosječno 65%. Jačina vjetrova u srpnju u Zagrebu kreće se oko 1,6 po Beaufortovoj ljestvici, što tablica vjetrova opisuje kao lahor s blagom tendencijom prema povjetarcu. Idealno za ljetne koncerte na otvorenom.

Rekli bismo da je većina dosadašnjih gričkih koncerata bila obilježena lijepim vremenom, a vjerujemo da će tako biti i s ovim izdanjem: s prvim danom srpnja, kada počinje Festival, sunce će zaći u 20:49 i dati nam privilegij uživanja u usponu na 157 metara nadmorske visine Gornjega grada okupanima blagom svjetlošću smiraja dana.

Zauzet ćemo mjesta u atriju Klovićevih dvora u trenutku kada se iznad njega pomole prve

zvijezde, a zvukovi s pozornice dolepršat će do nas nošeni ugodnim lahorom.

Možda se dogodi da nas s ponekog koncerta isprati topli pljusak, ali to samo daje dodatnu draž uživanju u glazbi pod ljetnim zagrebačkim nebom.

What’s the weather forecast?

161 YEARS OF METEOROLOGICAL MEASUREMENTS ON GRIČ.

Before going to an outdoor concert, we are likely to look out the window and check the weather forecast. Atmospheric conditions can certainly affect to some extent our experience of the evening and the performance itself: moisture, air temperature and changes in atmospheric pressure can affect singers and sensitive instruments, and experienced musicians know that in adverse weather conditions, particular attention should be paid to tuning and extra effort is required to achieve sound quality.

Grič is the perfect place to reflect on the (adverse) weather conditions: the oldest weather station with continuous meteorological observations in Croatia is located at the address Grič 3. It began working on December 1, 1861 and continues to this day without a single interruption, making it one of the “most valuable repositories of meteorological data in the world and one of the most homogeneous lines in Europe since there were no interruptions to observations, changes in the location of the station or significant changes in the station surroundings since the beginning of the observations.” (Source: Croatian Meteorological and Hydrological Service)

The meteorological station was housed in the building of the Royal Senior High School and Trade School, former palace of the nobleman Ludoviko Jelačić, build on the land once owned by the Capuchin Order that had a monastery, a church, a cemetery and a garden on this site. When the order was abolished in 1788, L. Jelačić built a palace there to a design by Bartol Felbinger, the most important architect of the Old Zagreb, and the idea was to have a casino in the section of the building overlooking the Strossmayer Promenade. What happened with the construction of a casino we do not know, but in 1857 the city bought the palace and established a grammar school there.

The station was part of the physics department run by physics teacher Ivan Stožir, and operated with the help of senior students. For some 30 years, until he retired, Stožir did almost all measurements together with his students, and the station had an excellent reputation. His enthusiasm and perseverance laid the

foundation for the subsequent founding of the Geophysics Institute, the Department of Geophysics of the Faculty of Science of the University of Zagreb, Seismological Survey of the Republic of Croatia and the Croatian Meteorological and Hydrological Service, which was established on August 27, 1947 in the same building.

In 1891, Andrija Mohorovičić, later a famous geophysicist, came to Zagreb’s grammar school from Bakar to teach, and took over the management of the observatory in 1892. By the decision of the Land Government in 1901, all stations in the region under the ban’s administration were placed under the supervision of the Zagreb-Grič Meteorological Observatory, led by Mohorovičić, who set the observation standards, began conducting data control and preparing them for publication.

Thanks to Mohorovičić as the manager, when the grammar school moved to a new building on Roosevelt Square, he advocated for the observatory to remain at its present location because of a 35-years long line of homogeneous observation data that could in that case continue, while the new location could not provide adequate conditions for meteorological observations primarily due to expected urban changes that could affect data homogeneity.

For three decades, Mohorovičić worked tirelessly on promoting geophysics and its importance, leaving a particularly important mark on meteorology and seismology. It was in the course of his work on Grič that he discovered the boundary between the Earth’s crust and the mantle marked by the distinct change in velocity of seismic waves, that is known as the “Mohorovičić (or Moho) discontinuity”.

He also published a pioneering and visionary paper “The Effects of Earthquakes on Buildings” (1909), in which he warned about the necessity to comply with special regulations on the construction of buildings in earthquake zones. Ironically, the building on Grič was extensively

damaged in the Zagreb earthquake in March 2020 and is no longer suitable for work, but measuring devices continue the work that begun 161 years ago by diligently sending data.

So what kind of weather can we expect during the Grič Evenings?

The statistical annals of the City of Zagreb indicate that the highest temperature recorded at the Grič measuring station from 1862 to today was 40.3° C on July 5, 1950. However, that does not mean that we might not end up wearing long sleeves for some concerts as the lowest July temperature on Grič was only 7.3° C recorded on July 11, 1948.

It could rain in July – the five-year averages indicate that there can be approximately 12 days of rainfall this month. However, on a quantitative level, July is somewhere in the middle of the monthly averages: we all know from experience that summer showers can be very heavy, but more importantly very short.

July is certainly a month with most hours of sunlight and very pleasant humidity of 65% on average. The July wind speed in Zagreb is generally around 1.6 on the Beaufort scale, which the specification describes as a zephyr with a slight tendency towards the breeze. Perfect for outdoor concerts in the summer.

We would say that most concerts on Grič so far have had some nice weather, and we expect the same with this edition: on the first day of July, when the Festival starts, the sun sets at 8.49 pm and gives us the opportunity to enjoy the 157 m climb to the Upper Town bathed in the gentle light of the dusk.

We shall take our seats in the atrium of the Klovićevi dvori as the first stars appear on the night sky, and the sounds from the stage will float up to us carried by a slight breeze. It may happen that some concerts will be accompanied by warm showers, but this only adds some extra charm to enjoy the music under the summer sky of Zagreb.



Joseph Svoboda (učenik 6. razreda Velike realke): Šetalište Grič sa starom zgradom Više realne škole 1862., akvarelirani crtež, papir, 375 x 590 mm, čuva se u Muzeju Grada Zagreba / Joseph Svoboda (6th grade student of Realgymnasium): Grič promenade with the old building of the Realgymnasium, 1862, watercolor drawing, paper, 375 x 590 mm, the original is kept in the Zagreb City Museum

4. srpnja / July 4

PAPANDOPULO KVARTET / THE PAPANDOPULO QUARTET

- **Gordan Tudor:** *Scene*
- **Davor Bobić:** *Choral i scherzando*
- **Tomislav Uhlik:** *Papandopolijada*
- **Mirela Ivičević:** *Goldspell*
- **Petar Obradović:** *Petrichor*

Papandopulo kvartet čine četvorica hrvatskih saksofonista: Nikola Fabijanić, sopran saksofon, Gordan Tudor, alt saksofon, Goran Jurković, tenor saksofon i Tomislav Žužak, bariton saksofon. Svi redom diplomirali su u razredu profesora Dragana Sremeca na Muzičkoj akademiji u Zagrebu, a usavršavali su se na konzervatorijima u Parizu, Amsterdamu i Beču te na seminarima kod uglednih svjetskih saksofonista.

Uz redovito koncertiranje, članovi Kvarteta također se bave i pedagoškim radom na muzičkim akademijama i glazbenim školama, a djeluju i kao mentori-predavači na majstorskim radionicama u Hrvatskoj i inozemstvu.

Nastupi Papandopulo kvarteta praćeni su burnim odobravanjem publike i pohvalama kritike, stoga sastav s pravom nosi epitete najznačajnijeg i najekspoziranijeg domaćeg komornog sastava. Osobito važnost Kvartet pridaje promicanju suvremene glazbe hrvatskih i inozemnih autora koji mu često posvećuju svoja djela, a kontinuirano surađuje i s brojnim istaknutim glazbenicima, ansamblima i orkestrima.

Kvartet je održao je preko 200 koncerata na svim poznatim hrvatskim i međunarodnim festivalima i glazbenim manifestacijama, a dobitnik je i brojnih nagrada i priznanja, među kojima se osobito ističu diskografska nagrada *Porin* za najbolju skladbu s albuma *Papandopulo* (2013.), diploma *Milka Trnina* (2019.), prva nagrada - *Grand Prix* u kategoriji komornih sastava i dodatna nagrada njujorške koncertne agencije *Manhattan Concert Artist Award* na cijenjenom 3. međunarodnom berlinskom glazbenom natjecanju (2019.), *Zlatna medalja* u kategoriji komorne glazbe na Međunarodnom glazbenom natjecanju u Beču te posebna nagrada koja se sastoji od objavljivanja *Best of* albuma za Orpheus Classical records (2021.), godišnja nagrada *Daniel Marušić* Osorskih glazbenih večeri za najbolji festivalski koncert (2021.), itd.

NIKOLA FABIJANIĆ, sopran saksofon / soprano saxophone
GORDAN TUDOR, alt saksofon / alto saxophone
GORAN JURKOVIĆ, tenor saksofon / tenor saxophone
TOMISLAV ŽUŽAK, bariton saksofon / baritone saxophone

The **Papandopulo Quartet** consists of four Croatian saxophonists: Nikola Fabijanić, soprano saxophone, Gordan Tudor, alto saxophone, Goran Jurković, tenor saxophone and Tomislav Žužak, baritone saxophone. All are graduates of the Music Academy in Zagreb, the class of Professor Dragan Sremec, and have studied at conservatories in Paris, Amsterdam and Vienna and in courses with world-renowned saxophonists.

In addition to regular concerts, the members of the Quartet teach in music academies and music schools, and work as mentor lecturers in master classes in Croatia and abroad.

The performances of the Papandopulo Quartet regularly end with audience ovations and critical acclaim, so the ensemble is rightly called “the most important and high-profile national chamber ensemble”. They consider it especially important to promote contemporary music by Croatian and foreign authors who often dedicate their works to this Quartet, and to continually collaborate with many leading musicians, ensembles and orchestras.

The Papandopulo Quartet has held over 200 concerts at all major music festivals and events in Croatia and abroad and has won many awards and honors, including the Croatian Discography Award *Porin* for best composition from their album *Papandopulo* (2013), the Milka Trnina Award (2019), the Grand Prix in the category of chamber ensembles and the additional award from New York’s Manhattan Concert Artist agency at the renowned 3rd Berlin International Music Competition (2019), Gold Medal in the chamber music category at the Vienna International Music Competition and the special prize which included the release of the Best Of album for Orpheus Classical Records label (2021), the annual Daniel Marušić Award of the Osor Musical Evenings for the best concert at the festival (2021), etc.



8. srpnja / July 8

ORATORIJSKI ZBOR CRKVE SV. MARKA "CANTORES SANCTI MARCI" / THE ORATORIO CHOIR OF THE CHURCH OF ST. MARK AKADEMSKI ZBOR IVAN GORAN KOVAČIĆ / THE IVAN GORAN KOVAČIĆ ACADEMIC CHOIR AKADEMSKI ZBOR VLADIMIR PRELOG / THE VLADIMIR PRELOG ACADEMIC CHOIR

- **Gustav Holst:** *Nunc Dimittis*
- **Igor Kuljerić:** *Seh-duš-dan*
- **Josquin des Prez:** *Gaude virgo*
- **Sergej Rahmanjinov:** *Blagosloven jesi Gospodi*
- **Thomas Dorsey:** *Precious Lord*
- **Moses Hogan:** *Hear My Prayer*
- **Pablo Casals:** *O vos omnes*
- **Frank Ticheli:** *Earth Song*
- **Shawn Kirchner:** *Wana Baraka*
- **Mato Lešćan:** *Zdrava devica*
- **Jakov Gotovac:** *Terra tremuit*
- **Blaženko Juračić:** *Ave maris stella*
- **Boris Papandopulo:** *Svet iz Hrvatske mise*
- **Franz Biebl:** *Ave Maria*

Oratorijski zbor crkve sv. Marka "Cantores sancti Marci" osnovan je 1988. godine obnavljanjem tradicije slavnoga Oratorijskog zbora sv. Marka utemeljenog 1920. Svojim djelovanjem njeguje kulturnu baštinu hrvatske sakralne glazbe i obogaćuje repertoar izvedbama stranih umjetničkih djela koja se rijetko čuju u Hrvatskoj. Svake godine ostvaruje desetak cjelovečernjih koncerata, a nedjeljama u crkvi sv. Marka izvodi misna uglažbljenja hrvatskih i stranih autora na visokoj umjetničkoj razini, čime privlači velik broj turista te promovira hrvatsku kulturu. Surađuje s brojnim ansamblima, poput Zbora HRT-a, Hrvatskog baroknog ansambla, Dubrovačkog simfonijskog orkestra, Hrvatskog komornog orkestra te nastupa na gotovo svim relevantnim manifestacijama u Hrvatskoj, kao što su Varaždinske barokne večeri, Glazbene večeri u Sv. Donatu, Muzički biennale Zagreb i Dubrovačke ljetne igre. "Cantorese" su vodili brojni ugledni dirigenti poput Franje Dugana, Mladena Pozajića, Vladimira Kranjčevića, Tomislava Fačinija i Ivana Repušića, a od 2011. Zbor djeluje pod vodstvom Jurice Petra Petrača.

Akademski zbor "Vladimir Prelog" osnovan je 1991. godine kao sekcija Alumni društva Fakulteta kemijskog inženjerstva i tehnologije Sveučilišta u Zagrebu (*Almae Matris Alumni Chemicæ Ingeniariæ Zagradiensis* – AMACIZ).

Repertoar Zbora, koji pretežno izvodi a *cappella*, izuzetno je širok te seže od obrada narodnih napjeva, preko klasičnih skladbi pa sve do suvremenih i sakralnih djela. Zbor je održao vrlo uspješne koncerte u Zagrebu, kao i u mnogim drugim hrvatskim i europskim gradovima. Također nekoliko puta godišnje izvodi pjevanjem uveličava misna slavja diljem Hrvatske. Redovito sudjeluje i na festivalu zborova Sveučilišta u Zagrebu Festa choralis zagrabiensis koji se održava svakoga proljeća u Hrvatskome glazbenom zavodu, čime nastoji promicati kvalitetno zbarsko muziciranje. Zborom je od osnutka ravnao Vinko Glasnović, zatim Zdravko Vitković, a od 2001. vodi ga dirigentica i muzikologinja Iva Juras.

Akademski zbor "Ivan Goran Kovačić" utemeljen je 1948. godine. Zbor su vodili ugledni hrvatski glazbenici: Mladen Jaguš, Duško Prašelj, Lovro Županović, Adalbert



Donatorski koncert za obnovu crkve sv. Katarine / Fundraising concert for the reconstruction of the Church of St. Catherine

Dirigenti / Conductors:
JURICA PETAR PETRAČ
IVA JURAS
LUKA VUKŠIĆ

Marković, Dinko Fio, Vladimir Kranjčević i Saša Britvić. Od početka 2003. godine umjetnički je voditelj Luka Vukšić. Zbor je nastupao pod ravnanjem najvećih domaćih i svjetskih glazbenika, među kojima su Lovro pl. Matačić, Milan Horvat, Zubin Mehta, Sir Yehudi Menuhin, Krzysztof Penderecki, Lorin Maazel, Ennio Morricone, Noam Sheriff, Gerd Albrecht, Kazushi Ono, Alun Francis, Hans Graf, Kurt Masur, Dmitrij Kitajenko, Valerij Gergijev i Sir Neville Marriner. Među solistima koji su pjevali s "Goranovcima" su brojne pjevačke legende, kao što su Vladimir Ruždjak, Ruža Pospiš – Baldani, Ruggiero Raimondi, Jose Carreras, Grace Bumbry, Barbara Hendricks, Thomas Moser, Jan Hendrik Rootering, Andrea Bocelli, Inva Mula, Sumi Jo, Nikolai Schukoff i mnogi drugi. Uz redovite nastupe u Hrvatskoj, Zbor je ostvario mnogobrojna gostovanja diljem svijeta. Visoki interpretativni dosezi Akademskog zbora "Ivan Goran Kovačić" potvrđeni su

11. srpnja / July 11

SIMON TRPČESKI,
klavir / pianoKlavirska večer na Fazioliju /
Piano Evening on the FazioliPartner koncerta: Ministarstvo kulture
i Kulturno-informativni centar Sjeverne
Makedonije / Concert partner: Ministry of
Culture and Cultural-Information Center of
North Macedonia

brojnim nagradama i priznanjima, među kojima se posebno izdvajaju Rektorova nagrada Sveučilišta u Zagrebu, Nagrada Grada Zagreba te Nagrada *Vladimir Nazor*.

The Oratorio Choir of the Church of St. Mark "Cantores sancti Marci" was founded in 1988 by reviving the tradition of the famous St. Mark's Oratorio Choir that was founded in 1920. Thanks to its activities, the Choir nurtures the cultural heritage of Croatian sacral music and enriches the repertoire with performances of works by foreign authors who are rarely heard in Croatia. It holds ten concerts each year and performs music for mass by Croatian and foreign composers on Sundays at a high artistic level in the Church of St. Mark, attracting a large number of tourists and promoting Croatian culture. It collaborates with many ensembles, such as the Croatian Radiotelevision Choir, Croatian Baroque Ensemble, Dubrovnik Symphony Orchestra, Croatian Chamber Orchestra, and performs at almost all relevant events in Croatia, such as the Varaždin Baroque Evenings, Musical Evenings in St. Donat, Music Biennale Zagreb and Dubrovnik Summer Festival. Numerous prominent conductors led the "Cantorese", such as Franjo Dugan, Mladen Pozajić, Vladimir Kranjčević, Tomislav Fačini and Ivan Repušić, and since 2011 the Choir has been led by Jurica Petar Petrač.

The Vladimir Prelog Academic Choir was founded in 1991 as a section of the Alumni Society of the Faculty of Chemical Engineering and Technology of the University of Zagreb (Almae Matris Alumni Chemicarum Ingeniarum Zagrabiensis, AMACIZ). The repertoire of the Choir, which is mostly performed *a cappella*, is exceptionally broad and ranges from arrangements of folk songs, through classical compositions to contemporary and sacral works. The Choir gave highly successful concerts in Zagreb and in many other Croatian and European cities. Several times a year, its singing adorns the mass celebrations all over Croatia. It regularly participates at the University of Zagreb Choir Festival Festa choralis zagrabiensis that is held every spring at the Croatian Music Institute, in its effort to promote quality choral music. The Choir was initially led by Vinko Glasnović (since its foundation), then by Zdravko Vitković, and since 2001 it has been led by the conductor and musicologist Iva Juras.

The Ivan Goran Kovačić Academic Choir was founded in 1948. The Choir was led by prominent Croatian musicians, such as Mladen Juguš, Duško Prašelj, Lovro Županović, Adalbert Marković, Dinko Fio, Vladimir Kranjčević and Saša Britvić. Luka Vukšić became its artistic director in 2003. The Choir has performed under the baton of the leading national and international musicians, including Lovro pl. Matačić, Milan Horvat, Zubin Mehta, Sir Yehudi Menuhin, Krzysztof Penderecki, Lorin Maazel, Ennio Morricone, Noam Sheriff, Gerd Albrecht, Kazushi Ono, Alun Francis, Hans Graf, Kurt Masur, Dmitri Kitayenko, Valery Gergiy

and Sir Neville Marriner. Among the soloists that have sung with the Gorans are numerous singing legends, such as Vladimir Ruždjak, Ruža Pospiš - Baldani, Ruggiero Raimondi, Jose Carreras, Grace Bumbry, Barbara Hendricks, Thomas Moser, Jan Hendrik Rootering, Andrea Bocelli, Inva Mula, Sumi Jo, Nikolai Schukoff and many others. In addition to performing regularly in Croatia, the Choir has also made many appearances all over the world. Numerous awards and honors, including in particular the Rector's Award of the University of Zagreb, City of Zagreb Award and Vladimir Nazor Award, attest to the high interpretative abilities of the Ivan Goran Kovačić Academic Choir.



— **Edvard Grieg: Suita Iz Holbergova vremena, op. 40**
Praeludium
Sarabande
Cavotte
Air
Rigaudon

— **Wolfgang Amadeus Mozart: Varijacije u A-duru na Come un agnello iz opere Fra i due litiganti il terzo gode Giuseppea Sartija, KV 460**

— **Ludwig van Beethoven: Varijacije na Ruski ples iz baleta Šumska djevojka Paula Wranitzkyja, WoO 71**

— **Sergej Prokofjev: Sonata br. 7 u B-duru, op. 83**
Allegro inquieto
Andante caloroso
Precipitato

Pijanist **Simon Trpčeski** hvaljen je zbog svoje moćne virtuoznosti, duboko izražajnog pristupa i karizmatične scenske prisutnosti. Međunarodnu karijeru, koja nadilazi sve kulturne i glazbene granice, započeo je prije dvadeset godina kao BBC-jev *Umjetnik nove generacije* te je do danas surađivao s više od sto orkestara na četiri kontinenta i nastupao na najprestižnijim svjetskim pozornicama.

Njegova uspješna suradnja s izdavačkim kućama EMI Classics, Avie Records, Wigmore Hall Live, Onyx Classic i trenutačno Linn Records rezultirala je bogatom i nagrađivanom diskografijom koja uključuje repertoar poput Rahmanjinovog kompletnog opusa za klavir i orkestar, klavirskih koncerata Prokofjeva, kao i djela raznih drugih skladatelja među kojima su Poulenc, Debussy i Ravel. *Varijacije*, njegov posljednji album objavljen u proljeće 2022., sadrži djela Brahmsa, Beethovena i Mozarta.

Rođen u Makedoniji 1979. godine, Simon Trpčeski diplomirao je na Muzičkoj akademiji pri Sveučilištu sv. Ćirila i Metoda u Skoplju u klasi profesora Borisa Romanova.

Posvećen kulturnoj promociji svoje domovine okupio je vrhunske glazbenike u projektu *Makedonissimo*, s ciljem predstavljanja makedonske tradicije i glazbe kombinirane s elementima *jazza* međunarodnoj publici.

Godine 2009. Simon Trpčeski odlikovan je Ordenom za zasluge za Republiku Makedoniju, a 2011. stekao je titulu prvog *Nacionalnog umjetnika Makedonije*.

Na ovogodišnjim Večerima na Griču Simon Trpčeski svirat će na koncertnom klaviru **Fazioli**, što će ujedno biti zagrebačka premijera glazbala ove talijanske tvrtke koja posljednjih godina postavlja nove standarde zvuka u svijetu.

Pijanist **Simon Trpčeski** has been praised for his powerful virtuosity, profound expressiveness and charismatic stage presence. He began his international career, which transcends all cultural and musical boundaries, twenty years ago as the BBC's New Generation Artist and has so far collaborated with over one hundred orchestras on four continents and performed on the most prestigious stages in the world.

His successful collaborations with EMI Classics, Avie Records, Wigmore Hall Live, Onyx Classic and currently Linn Records have led to many award-winning albums that include the repertoire such as Rachmaninoff's entire opus for piano and orchestra, Prokofiev's piano concertos, and pieces by various other composers, such as Poulenc, Debussy and Ravel. *Variations*, his latest album released in the spring of 2022, contains pieces by Brahms, Beethoven and Mozart.

Simon Trpčeski was born in Macedonia in 1979 and graduated from the Music Academy of Ss. Cyril and Methodius University in Skopje in the class of Professor Boris Romanov. He is dedicated to promoting the culture of his homeland and has brought together the best musicians in his Makedonissimo project, whose aim is to present the Macedonian tradition and music fused with elements of jazz to the international audience.

In 2009, Simon Trpčeski received the Order of Merit of the Republic of Macedonia, and in 2011, he was awarded the title of the first National Artist of Macedonia.

At this year's Grič Evenings Simon Trpčeski will play on the **Fazioli concert piano**, which will also be the Zagreb premiere of the instrument of this Italian company that has recently set new sound standards in the world.



© B.Ealovega-KulturOp (Trpčeski)

CANCER

Sensitive Cancer starts sobbing after the very first bars. They fumble for tissues that they always forget to bring. Annoying rustling is interrupted by the always well-organized Capricorn shoving an entire box into their hand. They continue to watch the concert deeply moved, still sniffing from time to time. Occasionally, they squeeze Taurus' hand in search of comfort, waking them from a slumber in which they had finally managed to drift after being awakened several times by Gemini's cell phone.

Concert recommendation:

- July 1 - FILIP NOVOSEL, tambura/basprim; TIHOMIR HOJSAK, double bass; THEODOSII SPASSOV, kaval
- July 2 - THE ZAGREB SOLOISTS
- July 4 - THE PAPANOPULO QUARTET

LEO

Leo is also late for each concert as it is not easy to choose an outfit that will outshine the audience and the performers. They come just between the movements and give the royal wave to Aries at their "Bravo!" since it is perfectly understandable that such a theatrical entry be rewarded with applause and cheers. When their company rushes to the backstage to congratulate the artists, they are mildly offended, but only briefly because they draw a new entourage like a magnet, who is captivated by their reflections on performance, music in general and the world itself.

Concert recommendation:

- July 8 - Fundraising concert for the reconstruction of the Church of St. Catherine
- July 11 - SIMON TRPČESKI, piano
- July 14 - THE ZAGREB QUARTET

VIRGO

The sound of scraping chairs that Virgo tried to perfectly align drowns out the first bars of the performance. When they finally sit down, they smooth the folds of the booklet for a long time and glower at Cancer for sniffing and fumbling through their pockets. From time to time, they glance at the sheet music, neatly prepared and arranged in folders for each performance, in order to determine whether all notes have been played as per their marks. They mark any deviation with a red pen and follow the musicians after the performance in order to point out possible imperfections.

Concert recommendation:

- July 17 - THE CROATIAN GUITAR QUARTET
- July 18 - THE BACCHUS CONSORT
- July 29 - THE ROBY LAKATOS ENSEMBLE

LIBRA

Unable to decide which concert to attend, they end up attending them all. Fascinated by the romantic aura of a fragrant Zagreb evening, they enthusiastically sway to the music, searching for a kindred spirit with whom to enjoy the remaining performances. Perhaps Virgo is that kindred spirit? It is hard to tell since they spend the whole concert scribbling on some papers. During the intermission, they take a large mirror, almost like the one over a chest of drawers, from an enormous bag, place it in the foyer so that they can look at themselves from every angle and dust their noses with a puff from a giant powder case.

Concert recommendation:

- July 1 - FILIP NOVOSEL, tambura/basprim; TIHOMIR HOJSAK, double bass; THEODOSII SPASSOV, kaval
- July 2 - THE ZAGREB SOLOISTS
- July 4 - THE PAPANOPULO QUARTET

SCORPIO

They glumly drag themselves to Grič only because the Aries kept pestering them about it. If nothing else, the fact that the concerts begin after nightfall and take place in the mystic surroundings of the Upper Town suits them as they can saunter in their heavy brocade cape looking like a Nosferatu of Zagreb. They have no interest in sitting at concerts when the end of the world is right around the corner and we have to remain calm and focused, not indulge in idling away listening to music. They still steal two tissues from Cancer to wipe away a tear that appeared in the corner of their eye at hearing a sequence resembling a funeral march. Allergy, they would say.

Concert recommendation:

- July 8 - Fundraising concert for the reconstruction of the Church of St. Catherine
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- July 14 - THE ZAGREB QUARTET

SAGITTARIUS

The sociable Sagittarius meets at least half of their row as they walk to their seat, so by the time they sit down, they already have a full phonebook of new numbers. It is difficult to stay in place, so they can hardly wait for an intermission to learn more about their new acquaintances, drawing them like a moth to a flame. Although accompanying Aquarius, they are swept away by new acquaintances, forgetting both Aquarius and the reason for being in the Upper Town in the first place, and fly away with their bubbly-optimistic nature into new experiences, while the sounds of the Grič Evenings echo in their wake.

Concert recommendation:

- July 17 - THE CROATIAN GUITAR QUARTET
- July 18 - THE BACCHUS CONSORT
- July 29 - THE ROBY LAKATOS ENSEMBLE

CAPRICORN

They arrive thoroughly prepared to every concert. Several days before, they study the biographies of artists, listen to the pieces and make notes that they bring to the concerts in a huge binder. They pay close attention to a performer's every move and write down their impression in order to analyze them later in peace. They notice a certain inefficiency in bowing strokes and the use of piano pedals, and quickly calculate that the same effect can be achieved with greater energy efficiency. By intermission, they already have a presentation with analyses that they are trying to present to Leo who is absolutely uninterested in the details. In the end, they happily compare their observations with Virgo.

Concert recommendation:

- July 1 - FILIP NOVOSEL, tambura/basprim; TIHOMIR HOJSAK, double bass; THEODOSII SPASSOV, kaval
- July 2 - THE ZAGREB SOLOISTS
- July 4 - THE PAPANOPULO QUARTET

AQUARIUS

They are a bit disappointed with the program because no one plays the "Age of Aquarius" from the musical "Hair", the greatest and incomparable masterpiece in their opinion. Once they get over the resentment, they surrender to the sounds from the stage, thinking that they would perfectly suit a sound therapy seance with Tibetan singing bowls that they plan to conduct. They occasionally take out a thermos filled with St. John's wort tea, which they personally picked at dawn on Velebit, take a sip and adjust a wired headwear that even Lady Gaga would not be ashamed of, and drift away on the wings of music feeling the frequencies grounding the chakras.

Concert recommendation:

- July 8 - Fundraising concert for the reconstruction of the Church of St. Catherine
- July 11 - SIMON TRPČESKI, piano
- July 14 - THE ZAGREB QUARTET

PISCES

Pisces gently float to their seat and sink quietly into the darkness hovering above Grič, letting the restorative bars sweep over their body. Their thoughts drift off far and high away, even higher than the night sky framed by an uneven rectangle of the Atrium of the Klovičevi dvori. They do not even notice the booklet slide from their hand until it hits the ground and startles Aquarius who spills St. John's wort tea on Scorpio's cape. They count the stars with enthusiasm well after the music stops, until the Aries pokes them in the ribs to remind them that it is time to applaud.

Concert recommendation:

- July 17 - THE CROATIAN GUITAR QUARTET
- July 18 - THE BACCHUS CONSORT
- July 29 - THE ROBY LAKATOS ENSEMBLE

Četvrtak / Thursday

21 SAT / 9 PM

14. srpnja / July 14

ZAGREBAČKI KVARTET / THE ZAGREB QUARTET

— **John Dowland: *Lachrimae Tristes* (Seven Tears)**

— **Johannes Brahms: Kvintet za klarinet i gudački kvartet u h-molu, op. 115**
Allegro
Adagio
Andantino. Presto non assai, ma con sentimento
Con moto

— **Farshid Samandari** (Kanada): ***To the Tales Unsaid*** (svjetska praizvedba)

— **Wolfgang Amadeus Mozart: Kvartet u F-duru, KV 370/368b**
Allegro
Adagio
Rondeau. Allegro

— **Antonín Dvořák: Serenada za gudače u E-duru, op. 22**
Moderato
Tempo di valse

Koncertom 25. travnja 1919. u Velikoj dvorani Hrvatskoga zemaljskoga glazbenog zavoda (današnji Hrvatski glazbeni zavod) utemeljen je **Zagrebački kvartet**. Prvotnu četvorku činili su violinisti Vaclav Huml i Milan Graf, violist Ladislav Miranov i violončelist Umberto Fabri. Tijekom dugogodišnjeg djelovanja, doprinos Zagrebačkom kvartetu dalo je tridesetak glazbenika, među kojima su Stjepan Šulek, Josip Klima, Zlatko Balija, Đorđe Trkulja, Marija Cobenzl, Goran Bakrač, Ante Živković, Josip Stojanović, Goran Končar, Sergej Evseev, Marin Maras i drugi. Današnji sastav čine violinisti Martin Krpan i Davor Philips, violist Hrvoje Philips te violončelist Martin Jordan. Zagrebački kvartet odsvirao je više od 4000 koncerata na svim kontinentima te snimio više od 60 ploča za razne svjetske izdavačke i radijske kuće, među kojima su Sastruphon, RCA, Melodicom, Da Camera Magna, Croatia Records, ALM Records. U svojoj stoljetnoj povijesti, Zagrebački kvartet dobio je brojne domaće i inozemne nagrade i priznanja, među kojima se ističu Nagrade Grada Zagreba, nagrada *Milka Trnina*, Vjesnikova nagrada *Josip Štolcer Slavenski*, nagrade *Vladimir Nazor* i *Vatroslav Lisinski*, povelja Republike Hrvatske za osobite zasluge u kulturi te niz diskografskih nagrada *Porin*, kao i nagrada *Vladimir Nazor* za životno djelo.

MARTIN KRPAN, violina / violin
DAVOR PHILIPS, violina / violin
HRVOJE PHILIPS, viola
MARTIN JORDAN, violončelo / cello

MILAN MILOŠEVIĆ, klarinet / clarinet
ŽARKO PERIŠIĆ, fagot / bassoon

Priče o ljubavi, nadanju i patnji
Tales of love, hope and suffering

Klarinetist **Milan Milošević** doktorirao je glazbu na Sveučilištu Britanske Kolumbije u Kanadi. Dobitnik je doktorske istraživačke stipendije i nagrade za akademsku izvrsnost na Sveučilištu Britanske Kolumbije te nagrade Umjetničkog vijeća Britanske Kolumbije. Predstavnik je i sponzorirani umjetnik Légère Reedsa (Kanada), Silverstein Worksa (SAD) te Stowasser J. Tárogatóa (Mađarska). Bio je član Beogradske filharmonije, umjetnički voditelj Puhačkog ansambla Beogradske filharmonije i međunarodnog ansambla Synergia 5 te je predavao klarinet na Sveučilištu u Manitobi. Trenutačno djeluje kao profesor klarineta na kanadskom Kraljevskom glazbenom konzervatoriju (RCM) te solo klarinetist Interkulturalnog orkestra u Vancouveru (VICO). Surađuje s brojnim priznatim ansamblima, orkestrima i umjetnicima te je redoviti gost predavač na znanstvenim

konferencijama i majstorskim tečajevima diljem svijeta.

Žarko Perišić u rodnom Splitu završava osnovno i srednje glazbeno obrazovanje. Nakon studija fagota na Muzičkoj akademiji u Zagrebu u klasi Marijana Kobetića nastavlja usavršavanje na Visokoj školi za glazbu Mozarteum u Salzburgu u klasi Milana Turkovića. Koncertno djeluje s brojnim europskim ansamblima i orkestrima, pri čemu se ističu neprekidne suradnje s ansamblom ÖENM iz Salzburga te komornim oktetom festivala Hagen čiji je član. Sudionik je festivala u Villarsu (Švicarska), Straussovih dana, Muzičkog biennala Zagreb te surađuje s brojnim istaknutim umjetnicima. Od 2004. godine djeluje kao docent na Muzičkoj akademiji u Zagrebu, a od 2005. kao solo fagotist Simfonijskog orkestra HRT-a.



17. srpnja / July 17

HRVATSKI GITARSKI KVARTET /
THE CROATIAN GUITAR QUARTETZORAN DUKIĆ
PETRIT ČEKU
MAROJE BRČIĆ
TVRTKO SARIĆ

On April 25, 1919 the **Zagreb Quartet** was founded with a concert in the Grand Hall of the Croatian Provincial Music Institute (modern-day Croatian Music Institute). The original four consisted of violinists Vaclav Huml and Milan Graf, violist Ladislav Miranov and cellist Umberto Fabri. Over the years, about thirty musicians including Stjepan Šulek, Josip Klima, Zlatko Balija, Đorđe Trkulja, Marija Cobenzl, Goran Bakrač, Ante Živković, Josip Stojanović, Goran Končar, Sergej Evseev, Marin Maras etc. have contributed to the Zagreb Quartet. Violinists Martin Krpan and Davor Philips, violist Hrvoje Philips and cellist Martin Jordan make up the current line-up. The Zagreb Quartet has held over 4,000 concerts on all continents and recorded over sixty albums for various record and radio companies around the globe, including Sastruphon, RCA, Melodicom, Da Camera Magna, Croatia Records, ALM Records. In its hundred-year-old history, the Zagreb Quartet has won numerous national and international awards and honors, such as the City of Zagreb Award, Milka Trnina Award, Josip Štolcer Slavenski Award of the daily Vjesnik, Vladimir Nazor and Vatroslav Lisinski Awards, Charter of the Republic of Croatia for special merits in culture and several Porin Awards, as well as Vladimir Nazor Lifetime Achievement Award.

Clarinetist **Milan Milošević** has a doctoral degree in music from the University of British Columbia in Canada. He received a PhD research scholarship and an academic excellence award from the University of British Columbia and the British Columbia Arts Council. He is the representative and an endorsing artist of Legere Reeds (Canada), Silverstein Works (USA) and Stowasser J. Tárogató (Hungary). He was a member of the Belgrade Philharmonic, artistic director of the Belgrade Philharmonic Wind Ensemble and the Synergia 5 international ensemble and taught clarinet at the University of Manitoba. He is currently a clarinet professor at the Royal Conservatory of Music in Canada (RCM) and a solo clarinetist with the Vancouver Inter-cultural Orchestra (VICO). He collaborates with many renowned ensembles, orchestras and artists and is a regular guest lecturer at scientific conferences and master classes around the world.

Žarko Perišić completed his primary and secondary music education in his native Split. After studying bassoon at the Music Academy in Zagreb in the class of Marijan Kobetić, he continued his studies in Salzburg, at the Mozarteum, in the class of Milan Turković. He has held concerts with many European ensembles and orchestras; of particular importance is his continued collaboration with the ÖENM ensemble from Salzburg and the Hagen chamber octet of which he is a member. He has taken part in the Villars Festival (Switzerland), Strauss Days, Music Biennale Zagreb and collaborates with a number of outstanding artists. He has been an associate professor at the Music Academy in Zagreb since 2004, and a solo bassoonist with the HRT Symphony Orchestra since 2005.



— **Luigi Boccherini: *Fandango iz Gitarskog kvinteta u D-duru, G. 448***
(obr. Jeremy Sparks)

— **Antonio Vivaldi: *Largo iz Koncerta za violinu i gudače u f-molu, op. 8, RV 297 Zima***

— **Astor Piazzolla: *Invierno Porteño***
(obr. Krešimir Bedek)

— **Miroslav Miletić: *Suite du bourdon***
Prélude
Aria
Alla Gavotte
Dialogue
Finale

— **Gordan Tudor: *Bašamar***

— **Sergej Prokofjev: *Dva stavka iz suite Romeo i Julija, op. 75***
(obr. Tvrtko Sarić)
Scène
Montecchi e Capuleti

— **Zoran Juranić: *Bagatelle za kućnu upotrebu***
Mosso
Allegretto - Omaggio a Nino Rota
Andante molto comodo
Vivace

— **Astor Piazzolla: *Concerto para Quinteto***
(obr. Thomas Fellow)

Prvi zajednički koncert Zoran Dukić, Petrit Čeku, Maroje Brčić i Tvrtko Sarić održali su 2016. godine. Nakon toga, na više koncertnih turneja, predstavili su se publici u Hrvatskoj, Sloveniji i Češkoj te na koncertima sa Zagrebačkim solistima i Varaždinskim komornim orkestrom. Za koncert na Dubrovačkim ljetnim igrama 2017. godine nagrađeni su nagradom *Orlando*. Od 2020. godine Kvartet nastupa pod imenom **Hrvatski gitarski kvartet**. Iste godine izdali su, u suradnji s još četvero kolega gitarista (Morana Pešutić, Pedro Riberio Rodrigues, Tomislav Vukšić i Krešimir Bedek), album *Guitarrismo* u izdanju diskografske kuće Croatia Records. Album je nominiran za nagradu *Porin* u dvije kategorije.

Koncertni program Kvarteta obuhvaća gotovo sve glazbene epohe, nastojeći pritom da izvedbe i praižvedbe skladbi hrvatskih skladatelja budu njegov neizostavan dio.

Zoran Dukić diplomirao je na Muzičkoj akademiji u Zagrebu u klasi profesora Darka Petrinjaka, a usavršavao se kod prof. Huberta Käppela na Visokoj glazbenoj školi u Kölnu. Pobjednik je niza najvažnijih svjetskih gitarskih natjecanja, a i do danas je jedini koji je pobijedio na oba natjecanja *Andrés Segovia* (u Granadi i u Palma de Mallorci). Na najvećem španjolskom gitarskom natjecanju u Madridu koje se održava pod pokroviteljstvom kraljevske obitelji osvojio je prvu, kao i posebnu nagradu za interpretaciju španjolske glazbe, po prvi puta dodijeljenu gitaristu rođenom izvan Španjolske.

Iznimno bogata koncertna karijera odvela ga je u najznačajnije koncertne dvorane svijeta, a njegova suptilna poetika, superiorna virtuoznost i nadasve glazbena suverenost potaknula je mnoge skladatelje da mu posvete svoja djela. Kao vrstan pedagog odgojio je naraštaje klasičnih gitarista na Kraljevskom konzervatoriju u Haagu gdje je profesor od 1997. godine. Od 2011. godine Zoran Dukić djeluje pod pokroviteljstvom američke tvrtke D'Addario.

Petrit Čeku diplomirao je u klasi Darka Petrinjaka na Muzičkoj Akademiji u Zagrebu te se usavršavao kod Manuela Barrueca na konzervatoriju Peabody u Baltimoreu (SAD). Nastupao je diljem svijeta sa solističkim recitalima te surađujući s brojnim istaknutim ansamblima i orkestrima. Osvojio je brojne prve nagrade na međunarodnim natjecanjima, među kojima se izdvajaju *Christopher Parkening* u Malibu (SAD), *Schadt* u Allentownu (SAD), *Maurizio Biasini* u Bologni (Italija) te natjecanje *Michele Pittaluga* u Alessandriji (Italija). Dobitnik je nagrada *Ivo Vuljević* Hrvatske glazbene mladeži, *Mladi glazbenik* godine Zagrebačke filharmonije te nagrade *Milka Trnina* Hrvatskog društva glazbenih umjetnika.

Petrit Čeku profesor je komorne glazbe kao posebnog studija za gitaru na Umjetničkom sveučilištu u Grazu. Svira na gitari američkog graditelja Rossa Gutmeiera sa žicama marke D'Addario.

Maroje Brčić diplomirao je na Muzičkoj akademiji u Zagrebu u klasi profesora Darka Petrinjaka. Na koncertnim podijima preko trideset godina nastupa kao solist, član različitih komornih sastava te kao solist uz orkestar. Osim u domovini, nastupio je u Europi, Aziji i Sjevernoj Americi. Dobitnik je Rektorove nagrade Sveučilišta u Zagrebu (1991.), diplome *Milka Trnina* (Hrvatsko društvo glazbenih umjetnika, 2008.), *Oskara znanja* (Agencija za odgoj i obrazovanje, 2005., 2006., 2007., 2008., 2017., 2019. i 2021.) te nagrade *Orlando* (Hrvatska radiotelevizija, 2009. i 2017.).

Maroje Brčić predaje gitaru na Umjetničkoj akademiji Sveučilišta u Splitu. Od 2019. urednik je časopisa *Gitara* - godišnjaka Hrvatske udruge gitarskih pedagoga, te je objavio knjigu u kojoj obrađuje teme iz područja interpretacije i tehnike sviranja.

Tvrtko Sarić diplomirao je u klasi profesora Darka Petrinjaka na Muzičkoj akademiji u Zagrebu, a usavršavao se na Visokoj školi za glazbu u Lovranu pohađajući jednogodišnju specijalizaciju u klasi profesora Gorana Listeša. Koncertirao je u gotovo svim europskim zemljama te Sjevernoj i Južnoj Americi. Također je nastupao kao solist s mnogim renomiranim hrvatskim orkestrima i ansamblima. Od 2010. do 2015. bio je član renesansnog ansambla *Minstrel* u kojem je svirao lutnju.

Na području grada Gospića i Ličko-senjske županije osnovao je nekoliko glazbenih ciklusa i u svojstvu umjetničkog ravnatelja s uspjehom ih vodio dvadeset godina. U zvanju docenta zaposlen je na Odjelu za nastavničke studije u Gospiću pri Sveučilištu u Zadru te na Glazbenoj školi u Črnomlju. Na spomenutom Odjelu 2012. godine osnovao je pjevački zbor „Degenija“ za čiji rad je 2017. nagrađen Rektorovom nagradom.

18. srpnja / July 18

BACCHUS CONSORT
/ THE BACCHUS
CONSORTARTÚR SCHALLINGER-FOIDL,
umjetnički voditelj / artistic director

JUDIT ANDREJSZKI, sopran / soprano
 PÉTER MÉSZÁROS, tenor / tenor
 ANDREA MOLNÁR, blok-flauta / alto recorder
 CSENGE ORGOVÁN, barokna violina / Baroque violin
 ZSÓFIA BRÉDA, barokna violina, viola da gamba / Baroque violin, viola da gamba
 ZSOLT SZABÓ, viola da gamba, violone / viola da gamba, violone
 ARTÚR SCHALLINGER-FOIDL, čembalo, viola da gamba, gitara / harpsichord, viola da gamba, guitar
 BALÁZS LACZKÓ-PETŐ, udaraljke / percussions

— ITALIJA
 Giorgio Mainerio: *Pass'e mezzo della Paganina*
 Stefano Landi: *Passacaglia della Vita*
 Claudio Monteverdi: *Chiome d'oro*

— FRANCUSKA
 Le roi a fait battre tambour
 La Caroline – Le Sabotier
 J'avois crù qu'en vous aymant

— IBERIJA
 Ay, luna que reluces (iz Cancionero de Uppsala)
 Rodrigo Martínez (iz Cancionero de Palacio)

— NOVI SVIJET
 Lanchas para bailar (iz Códice Martínez Compañón)
 Canto 2 (indijansko pleme Canichana iz San Pedra)
 Tonada: El Congo (iz Códice Martínez Compañón)

— BRITANIJA
 Greensleeves
 Childgrove – Newcastle
 John Dowland: *Come again*

— KARPATSKI BAZEN
 Plesovi u d-molu (iz kodeksa Vietórisz)
 Mint sír az fejér hattyú (iz kodeksa Vietórisz)
 Plesovi u C-duru (iz kodeksa Kájoni)

Mađarski ansambl **Bacchus Consort** osnovan je 2014. godine, a njihov repertoar sastoji se uglavnom od djela koja pripadaju razdobljima renesanse i ranog baroka. Budući da su na srednjovjekovnim svečanostima i društvenim događajima ispijanje dobrog vina, uživanje u ukusnoj hrani i slušanje žive glazbe išli ruku pod ruku, ansambl je svoj naziv odabrao prema bogu vina, Bakhu. Tematski programi Bacchus Consorta jedinstveni su jer kroz njih nastoje slušateljima približiti ranu glazbu koja potječe iz različitih zemalja svijeta, a koja je u svoje vrijeme zabavljala publiku od taverna do aristokratskih dvorova. Posebnu pažnju ansambl posvećuje djelima u kojima se umjetnička glazba sjedinjuje s elementima narodne glazbe.

Put oko svijeta: glazba Europe i Amerike između 16. i 18. stoljeća / Around the world: European and American music from the 16th to the 18th century

Na turneji ovoga ljeta predstaviti će se programom *Put oko svijeta: glazba Europe i Amerike između 16. i 18. stoljeća*, a među djelima naći će se i ona hrvatskog skladatelja Tomasa Cecchinija.



Zoran Dukić, Petrit Ćeku, Maroje Brčić and Tvrtko Sarić held their first concert together in 2016. Subsequently, they appeared before the audiences in Croatia, Slovenia and Czechia on several concert tours and at concerts with the Zagreb Soloists and the Varaždin Chamber Orchestra. They won the Orlando Award for their concert at the Dubrovnik Summer Festival in 2017. Since 2020, the Quartet has performed under the name **Croatian Guitar Quartet**. That same year, together with four fellow guitarists (Morana Pešutić, Pedro Riberio Rodrigues, Tomislav Vukšić and Krešimir Bedek) they released the album *Guitarrismo* (Croatia records), which was nominated for the Porin in two categories.

The Quartet's concert program covers nearly all musical periods, with performances and premieres of compositions by Croatian composers being an integral part of it.

Zoran Dukić graduated from the Music Academy in Zagreb in the class of Professor Darko Petrinjak, and also studied under Professor Käppel at the University of Music in Cologne.

He is the winner of some of the most important guitar competitions in the world, and to date is the only one to have won both Andrés Segovia competitions (in Granada and Palma de Mallorca). At the biggest Spanish guitar competition in Madrid, held under the patronage of the royal family, he won the first prize and the special award for the best interpretation of Spanish music, awarded for the first time to a guitarist born outside Spain. His exceptionally rich concert career has taken him to the most important concert halls in the world, and his subtle poetics, superior virtuosity and, above all, musical supremacy have inspired many composers to dedicate their works to him. This outstanding educator has taught several generations of classical guitarists at the Royal Conservatory in The Hague, where he has been a professor since 1997. Zoran has been sponsored by the American company D'Addario since 2011.

Petrit Ćeku graduated from the Music Academy in Zagreb in the class of Darko Petrinjak and studied under Manuel Barrueco at the Peabody Conservatory in Baltimore (USA). He has performed in solo recital across the globe and collaborates with many leading ensembles and orchestras. Petrit has won numerous first prizes at international competitions, including the Christopher Parkening (Malibu, USA), Schadt (Allentown, USA), Maurizio Biasini (Bologna, Italy), and Michele Pittaluga (Alessandria, Italy). He received the Ivo Vuljević Award of the Jeunesses Musicales Croatia, Young Musician of the Year Award of the Zagreb Philharmonic and Milka Trnina Award of the Croatian Society of Musical Artists.



Petrit teaches chamber music as a special guitar course at the University of Music and Performing Arts in Graz. He plays on a Ross Gutmeier guitar with D'Addario strings.

Maroje Brčić graduated from the Music Academy in Zagreb in the class of Professor Darko Petrinjak. He has been on the concert stage for over thirty years as a soloist, a member of various chamber ensembles and a soloist accompanied by an orchestra. He has performed in Europe, Asia and North America, in addition to his homeland. He received the Rector's Award of the University of Zagreb (1991), Milka Trnina professional award (Croatian Society of Music Artists, 2008), Knowledge Oscar (Education and Teacher Training Agency, 2005, 2006, 2007, 2008, 2017, 2019 and 2021) and Orlando Award (Croatian Radiotelevision, 2009 and 2017).

Maroje Brčić teaches guitar at the Academy of Arts of the University of Split. He has been the editor-in-chief of the Citara (Guitar) magazine, an annual of the Croatian Society of Guitar Teachers, since 2019. He published a book on interpretations and playing techniques.

Tvrtko Sarić graduated from the Music Academy in Zagreb in the class of Professor Darko Petrinjak, and completed a one-year specialization in the class of Professor Goran Listeš at the Music College in Lovran. He has performed in nearly all countries in Europe and also in North and South America. He has also performed as a soloist with numerous well-known Croatian orchestras and ensembles. Between 2010 and 2015, he played the lute with the Renaissance ensemble Minstrel.

He founded several musical series in Gospić and Lika-Senj County and successfully led them for twenty years as the artistic director. He is an associate professor in the Department of Teacher Education of the University of Zadar in Gospić and at the Music School in Črnomelj. In 2012, he founded the Degenija Choir in the aforementioned Department and received the Rector's Award for its activities in 2017.

29. srpnja / July 29

ROBY LAKATOS
ANSAMBL / THE ROBY
LAKATOS ENSEMBLE

ROBY LAKATOSZ, violina / violin
LÁSZLÓ BÓNI, violina / violin
JENŐ LISZTES, cimbal / cymbal
GÁBOR LADÁNYI, gitara / guitar
RÓBERT SZAKCSI LAKATOS, klavir / piano
VILMOS CSIKÖS, kontrabas / double bass

Jedinstvena sinergija klasične glazbe, jazza i narodne tradicije mađarskih Roma / The unique synergy of classical music, jazz and folk tradition of the Romani people of Hungary



Roby Lakatos is a violin virtuoso and an exceptionally versatile musician, who is equally good in performing classical music, jazz or folk idiom of his native Hungary. He is hard to define: he has been described as *a Romani violinist, a devil's fiddlers*, a classical master, a jazz improviser, a composer and an arranger, and all of the above is actually part of his unique artistic personality. He is a universal musician who simultaneously blends a brilliant technical agility, for which he is known as one of the best violinists in the world, an improvisational creativity and a compositional might.

He was born in 1965 in Budapest into a legendary family of Romani musicians. He is the seventh generation of direct descendants of János Bihari, the famous *king of Romani violinists*, who was admired by Ludwig van Beethoven and Franz Liszt, and who introduced Johannes Brahms to the themes that inspired him to compose the Hungarian Dances. Roby Lakatos played music with the members of his family from an early age, and completed his formal music education at the Béla Bartók Conservatory in Budapest.

This Hungarian violinist has performed on many stages around the globe. Thanks to his musical versatility, Roby Lakatos and his ensemble have collaborated with large orchestras, such as the London Symphony Orchestra, the Orchestre National de France and the Dresden Philharmonic, as well as with many outstanding musicians including Giora Feidman, Herbie Hancock, Joshua Bell, Maksim Vengerov, Nigel Kennedy and Randy Brecker.

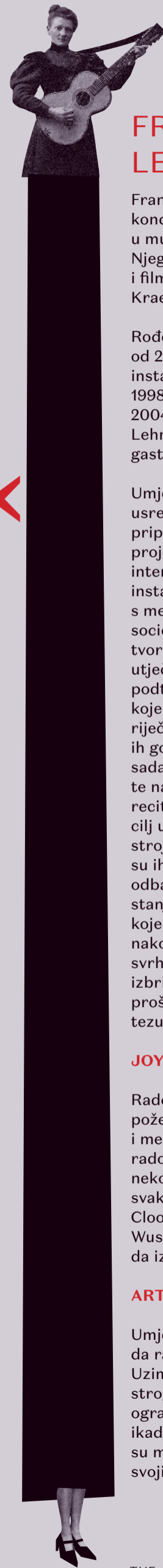
The Roby Lakatos Ensemble, with the exception of his long-time associate, violinist László Bóni, consists of young virtuoso musicians who, in addition to being classically educated, are also well-versed in the musical tradition of the Hungarian Romani people.

The **Bacchus Consort** ensemble from Hungary was founded in 2014, and its repertoire consists mainly of pieces belonging to the Renaissance and early Baroque periods. As drinking good wine, eating delicious food and listening to live music were typical of medieval festivities and social events, the ensemble chose its name after the god of wine, Bacchus. The thematic programs of the Bacchus Consort are unique as they aim to bring early music from different countries of the world closer to the listeners, the music that in its time used to entertain people both in taverns and castles. The ensemble pays particular attention to pieces in which artistic music is fused with the elements of folk music.

On this summer's tour they will present themselves through the program *Around the world: European and American music from the 16th to the 18th century*, which also includes pieces by Croatian composer Tomas Cecchini.

- ITALY
Giorgio Mainerio: *Pass'e mezzo della Paganina*
Stefano Landi: *Passacaglia della Vita*
Claudio Monteverdi: *Chiome d'oro*
- FRANCE
Le roi a fait battre tambour
La Caroline - Le Sabotier
J'avois crû qu'en vous aymant
- IBERIA
Ay, luna que reluces (from the *Cancionero de Uppsala*)
Rodrigo Martínez (from the *Cancionero de Palacio*)
- NEW WORLD
Lanchas para bailar (from the *Códice Martínez Compañón*)
Canto 2 (Native American tribe Canichana from San Pedro)
Tonada: El Congo (from the *Códice Martínez Compañón*)
- GREAT BRITAIN
Greensleeves
Childgrove - Newcastle
John Dowland: *Come again*
- THE CARPATHIAN BASIN
Dances in D minor (from the *Vietórisz* codex)
Mint sír az fejér hattyú (from the *Vietórisz* codex)
Dances in C major (from the *Kájoni* codex)

IZLOŽBA EXHIBITION



FRANK SERGE LEHMANN

Frank Serge Lehmann međunarodni je konceptualni umjetnik sa značajnim izlaganjima u muzejima, galerijama i javnim prostorima. Njegov rad zabilježen je u katalozima, knjigama i filmovima. Školovao se kod profesora Haralda Kraemera.

Rođen 1961. u Bernu; živi i radi u Bottmingenu; od 2001. slobodni vizualni umjetnik na području instalacije, fotografije i grafičke reprodukcije; 1998. - 2004. asistent Erike Lehmann; 2004. - 2016. umjetnički surađuje s Erikom Lehmann; član Visarte Basel; od 2014. profesor gastroenterologije na Sveučilištu u Baselu.

Umjetnički afiniteti Franka Sergea Lehmana usredotočeni su na oblike komunikacije i pripovijedanje, dok se njegov rad na trenutnom projektu sastoji od mnoštva autonomnih interdisciplinarnih radova temeljenih na instalaciji koja kombinira naprednu digitalnu s mehaničkom tehnologijom, vernakularnu sociologiju, film, zvuk i statistiku koje zajedno tvore umjetnički odgovor. Kako globalizacija utječe na nas, čak i na najintimniji način, podtekst je svih instalacija u projektu. Aparati koje Lehmann koristi pripadaju prošlosti, a riječ je o starim automatima iz 50-ih i 60-ih godina koje kolekcionira. Dovedeni su u sadašnjost sa složenim računalnim sustavima te na malim digitalnim ekranima, praćeni recitacijama profesionalnih glumaca, prikazuju cilj umjetnikova istraživanja. Svaki od tih strojeva nosi svoju osobnu priču, priču ljudi koji su ih nekoć posjedovali, brinuli se o njima ili ih odbacili. Na suptilan način kroz model, izradu, stanje i funkciju prikazuju mogući kontekst u kojem su bili prvi put korišteni te njihov život nakon toga. Tim strojevima prenamijenjena je svrha kako bi ispričali nove priče, ali bez da izbrišu one prvobitne, te na taj način spajaju prošlost i sadašnjost i prikazuju umjetnikovu tezu o univerzalnosti komunikacije.

JOY OF ART

Radost svakodnevne aktivnosti nije samo poželjna, već je i nužna za dobar umjetnički i medicinski rad. Nažalost, među liječnicima radost i zadovoljstvo čini se da nestaju nakon nekoliko godina. Kada jednom shvate da njihov svakodnevni rad nema veze s onim Georgea Clooneya u *Hitnoj službi* ili Klausjürgena Wussowa u *Klinici Schwarzwald*, u opasnosti su da izgube svoj radni entuzijizam.

ART & FREEDOM

Umjetnik sanja o tome da bude slobodan, da radi bez ograničenja. Liječnik želi to isto. Uzimajući u obzir administrativne teškoće, strogi hijerarhijski sustav i golema financijska ograničenja, liječnik je slobodan manje nego ikada. Ovo je jedan od glavnih razloga zašto su mnogi zdravstveni djelatnici nezadovoljni svojim poslom i često traže drugu profesiju.

VOICE OF ART

“Umjetnost ima glas, neka govori.” Kako bi postao uspješan, umjetnik se mora čuti. Isto vrijedi i za liječnika. Za uspješnu medicinsku karijeru, mora se čuti i za najvještijeg liječnika. Moraju ga čuti pacijenti, kolege i predstojnici odjela. U suprotnom njegov rad ostaje nezamijećen i podcijenjen.

ART & ETERNITY

Dobra umjetnost trebala bi trajati vječno. Bilo bi odlično kada bi dobra medicina također trajala zauvijek. No, u stvarnosti privilegij vječne medicine odnosi se samo na vremena Hipokrata, Sauerbrucha i Fleminga. Danas medicina, čak i dobra, daleko je od vječne. Veliki dio medicinskog znanja kratkog je vijeka, gotovo na nivou svakodnevice.

ARS INFINITA

Ovom istoimenom instalacijom umjetnik Frank Serge Lehmann postavlja pitanje: Je li umjetnost beskonačna (lat. *ars infinita*)? Izdržli umjetnička djela test vremena? Nadilazi li njihovo značenje beskonačnost? Originalna okna od vitražnog stakla iz vile u Berlinu, koja datiraju iz 1850-ih, diskretno su spojena metalnim okvirom. Tamo su prozori u svom izvornom neobnovljenom stanju, s krugovima postavljenim u olovne utore (u šali nazvanim dnom boca), preživjeli dva svjetska rata. Vitražno staklo potječe iz vremena kada nije bilo ravnog stakla te je u 19. stoljeću doživjelo svoju renesansu. U mnogim starim gradovima ovakvo se staklo i danas može pronaći. Za razliku od današnjih, gotovo neuništivih prozorskih stakala, okna od vitražnog stakla bila su izuzetno krhka i mnoga su stradala tijekom raznih ratova, uključujući i neka veličanstvena djela koja su krasila pročelja katedrala i drugih javnih zgrada. Brojna su danas izgubljena.

Olovni rub malih, okruglih okna od puhanog stakla pomogao je pri učvršćivanju i stabilizaciji prozora. Je li umjetnost sama po sebi krhka i potrebno joj je pojačanje?

Vremena su se promijenila od 19. stoljeća, a zahtjevi umjetnika, kao i njihove kreacije, su danas vrlo različiti. Instalacija zato uključuje 200 emotivnih literarnih i novinskih citata o prirodi umjetnosti. Tekstovi koje je umjetnik posebno odabrao za ovu instalaciju potječu iz različitih razdoblja, od antičke Grčke i Rima do moderne Europe i SAD-a, te u cjelini bilježe više od dvije tisuće godina povijesti. Izjave su prevedene na engleski te izražavaju osjećaje poput “Kako je divno biti umjetnik!” ili “Kakva je privilegija moći se posvetiti umjetnosti!”.

Umjetnik općenito voli raditi s povijesnim ili pronađenim predmetima, a ne sa suvremenim materijalom od stakla poput Olafura Eliassona (*1967., Copenhagen). Na taj način Lehmann uspijeva svojim djelima dati dodatnu dimenziju svojstvenu materijalima koje koristi.

ONE DOLLAR-ART

Koliko vrijedi umjetnost? Ovo pitanje koje se iznova postavlja u različitom kontekstu unutar umjetničkog tržišta dolazi do izražaja u naslovu instalacije: One Dollar-Art. Postoje li djela koja nemaju smisla i stoga su bezvrijedna? Umjetnikov odgovor je kako postoji umjetnost dostupna za dolar. Tome svjedoče brojne uokvirane slike na platnima unutar instalacije. Postoje kreacije koje je Lehmann kupio za jedan američki dolar.

Mnogi umjetnici sanjaju o slavi i bogatstvu. Kako onda originalno umjetničko djelo može završiti na bezvrijednoj hrpi od jednog dolara? Kako je dospjelo tamo? Više je razloga. Svaka slika jednom je stvorena velikom predanošću, nadahnućem i emocionalnim angažmanom. Lehmann je prikupio pedeset djela u vrijednosti jednog dolara koja su sadržana u osam identičnih kutija za dostavu iz 1920-ih i 1930-ih. Zbog pocrnjelog tamnog drva i čvrstih željeznih okova, kutije su izrazito loše kvalitete. Čemu su služile i što se u njima prenosilo? Možda antičko blago ili skrivena krijumčarena roba?

Ne možemo znati, ali naša mašta je potaknuta. Jedino sigurno je da se danas u tim kutijama nalaze “bezvrijedna” umjetnička djela. Čvrstoća i starost kutija zavaravaju gledatelja kako sadrže nešto vrijedno, što je suprotno njihovom stvarnom sadržaju. Naziv djela, One Dollar-Art, podsjeća na fenomen dućana Samo 99 centa u SAD-u.



ARTIST & ENLIGHTENMENT

Umjetnici su seizmografi našeg društva. Često se bave temama koje možemo razlučiti tek kasnije kroz retrospektivnu analizu povijesti. Oni ističu i propitkuju širok spektar događaja u trenutku kada ih javnost još uvijek ne može “vidjeti”.

Otuda dolazi i citat na instalaciji Arstist & Enlightenment: “Umjetnici prvi vide svjetlo.” Tamni, metalni ormarić od dva dijela koji je vidio bolje dane. Djelomično otvorena vrata dopuštaju uvid u njegov sadržaj: betonska glava smještena je na malom postolju, s parom pravih neprozirnih, *old-school* skijaških naočala spuštenih preko očiju. Iako bi bista bila vidljiva i kroz rupe zatvorenog ormarića, bez vrata koja ju štite je nesigurna i izložena. Jedinu vidljivu zaštitu pružaju leće naočala koje pokrivaju oči. One štite “vidioca” - umjetnikovu stvarnost na način da su prikladno zatamnjene, dopuštajući da se kreativni proces nastavi čak i pod svjetlima reflektora, što je podjednako poželjno i neugodno. Pružaju li umjetnici prosvjetljenje koje se zasniva na njihovoj sposobnosti da vide? Ili su oni tehničari rasvjete koji precizno znaju postaviti reflektor? Ili samo intuitivno reagiraju bez istinskog razumijevanja temeljnih uzroka?

FRANK SERGE LEHMANN

Frank Serge Lehmann is an international concept artist with significant exhibitions in art museums, galleries and public places. His work is documented in catalogues, books and films. He has been trained by Professor Harald Kraemer.

Born 1961 in Berne; lives and works in Bottmingen; since 2001 freelance visual artist in the domains of installation, photography and graphic reproductions; 1998 - 2004 assistant of Erika Lehmann; 2004 - 2016 artistic collaboration with Erika Lehmann; member of Visarte Basel; since 2014 Professor for Gastroenterology at the University of Basel.

Frank Serge Lehmann's artistic preoccupations center around forms of communication, storytelling, and cross-cultural affective transmissions.

His work is an ongoing project composed of a multitude of autonomous interdisciplinary installation-based works that combine advanced digital with mechanical technology, vernacular sociology, film, sound and statistics to create an artistic response. How globalization affects us, in even the most intimate of ways, is the subtext in all of the installations in the project. The apparatuses used by Lehmann belong to the past - they are old slot-machines from the 50s and 60s that he collects. They are brought into the present with complex computer systems that display on small digital screens, accompanied by recitations by professional actors, the outcomes of the artist's research. Each machine carries within it its personal story, the story of the people that owned it before, took care of it or discarded it. It itself communicates in subtle ways, through its model and make, condition, and function, about the possible context in which it was first used and its life thereafter. These machines are then repurposed to house new stories, without eliminating the original ones, thus bridging the past and the present, and illustrating the artist's thesis of the universality of communication.

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JOY OF ART

Joy of daily activity is not only desirable, but also a requirement for good artistic and good medical work. Unfortunately, among doctors, joy and pleasure seem to vanish after some few years. Once realizing that the daily work has nothing to do with George Clooney from *ER* or Klausjürgen Wussow from *Schwarzwaldklinik*, doctors are at risk to lose their personal enthusiasm.

ART & FREEDOM

The artist dreams of being free, being able to work without any restrictions and limitations. The doctor wishes basically the same. Considering, however, the administrative burdens, the strictly hierarchic system, and the overwhelming financial restrictions, the doctor is less free than ever. This is one of the main reasons why many health care professionals feel void and unsatisfied or even look for an alternative occupation.

VOICE OF ART

"Art has a voice, let it speak". To become successful, an artist has to be heard. The same applies to the doctor. For a successful medical career, even the most skilled doctor needs to be heard. To be heard by the patients, the colleagues and at last but not least by the head of the department. Otherwise, his or her work remains unnoticed and underestimated.

ART & ETERNITY

Good art is supposed to last forever. It would be great, if good medicine would last forever as well. In reality, the privilege of eternal medicine is restricted to the times of Hippocrates, Sauerbruch or Fleming. Nowadays, medicine, even good medicine, is far away from being eternal. Even, the half life time of medical knowledge shrinks on a daily basis.

ARS INFINITA

With this eponymous installation, the artist Frank Serge Lehmann asks: Is art infinite (lat. *ars infinita*)? Do works of art really stand the test of time? Does their meaning transcend infinity? Original panes of crown glass from a villa in Berlin, dating from the 1850s, are discreetly held together by a metal frame. The windows, in their original unrestored state, with the round slugs set in lead grooves (jokingly also called bottle bottoms) survived two world wars. Crown glass originates from a time when there was no flat glass; and found a renaissance in the nineteenth century. In many old towns, this kind of glass can still be found today. In contrast to today's virtually indestructible windows, the panes of crown glass were extremely fragile and many were destroyed in various wars, including some magnificent works in the facades of cathedrals and other public buildings. Much has been lost today.

The lead edging of the small, round, blown glass panes helped to strengthen and stabilize the window. Is art therefore per se fragile and in need of reinforcement?

Times have changed since the nineteenth century, and the demands of the artists and their creations are very different now. Accordingly, the installation includes two hundred emotive literary and newspaper quotations on the nature of the arts. The texts, specifically selected by the artist for this installation, date from various periods, including ancient Greece and Rome and modern-day Europe and the USA; taken as a whole, they chronicle more than two thousand years of history. The statements, rendered into English, express such sentiments as "How wonderful it is to be an artist!" or "What a privilege it is to be able to devote oneself to art!".

In addition, the artist – as in his other works – is keen on working with historically charged objects or *objets trouvés* and not with contemporary glass materials such as Olafur Eliasson (*1967, Copenhagen). Thus, Lehmann manages to give his works an additional dimension, which is intrinsic to the materials he uses.

ONE DOLLAR-ART

How much is art worth? This question, which arises again and again in different contexts within the art market, is brought to the fore by the title of the installation: One Dollar-Art. Do works exist that have no meaning and are therefore worthless? The artist's response to this is that there is art available for a dollar. The numerous framed pictures and paintings on canvas within the installation bear witness to this. There are creations purchased by Lehmann for one US dollar each.

Many artists dream of fame and wealth. So, how can an original work of art end up on the worthless one-dollar pile? How did it get there? There is a variety of reasons. Indeed, every image was once created with great devotion, inspiration, and emotional investment.

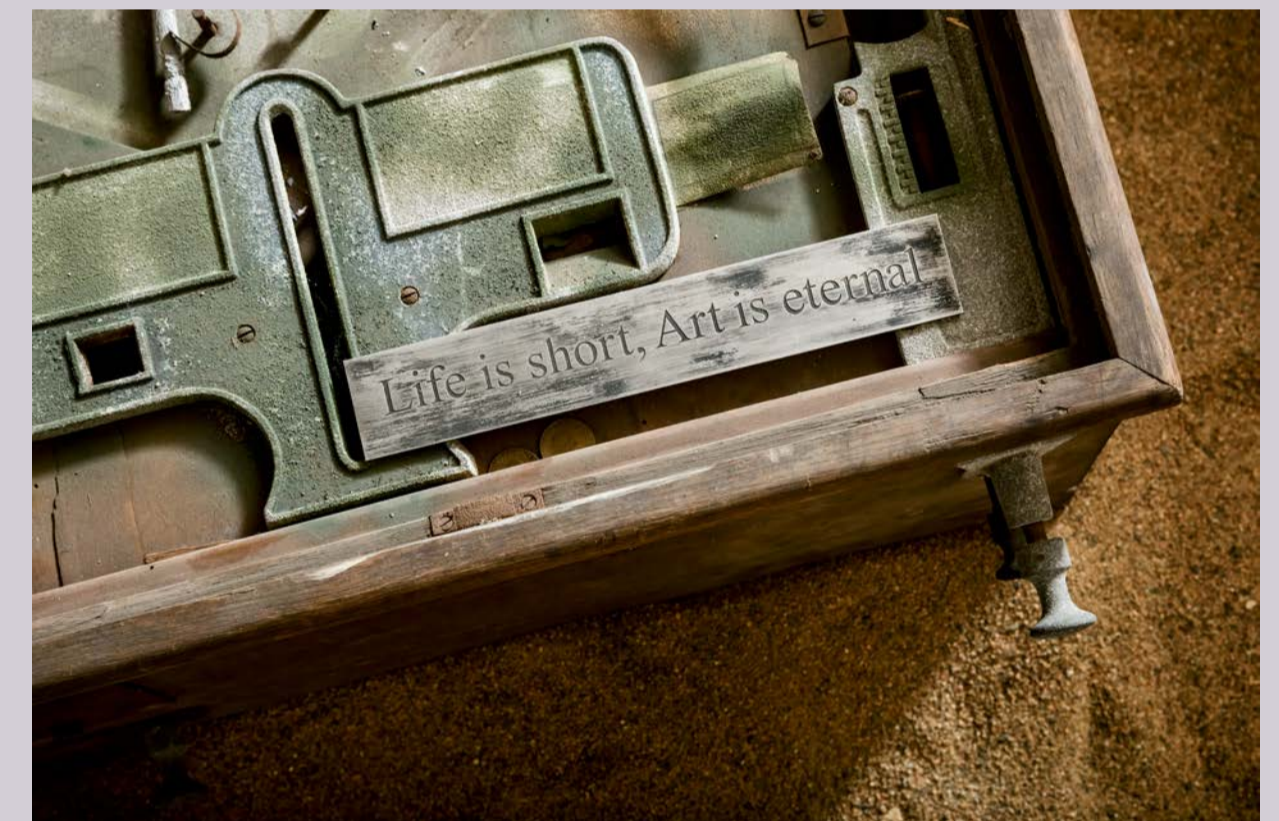
Lehmann has collected fifty of the one-dollar works contained in eight identical delivery boxes from the 1920s and 1930s. Owing to the blackened dark wood and the sturdy iron fittings, the boxes have an almost eerie quality about them. What were they used for, and what was transported in these boxes? Maybe ancient treasures, or forbidden contraband were hidden by smugglers?

We do not know, but our imagination is stimulated. The only certainty is that today the boxes contain «worthless» pieces of art. The solidly built appearance and age of the boxes deceive the viewer into believing they contain something valuable, which is in stark contrast to the actual content. The title of the work, One Dollar-Art, is reminiscent of the phenomenon of 99 Cents Only Stores in the USA.

ARTIST & ENLIGHTENMENT

Artists are seismographs of our society. Often they capture and reflect issues that can only be identified later through retrospective analysis of history. They highlight and question a wide variety of events at a time when the general public cannot yet "see" them.

Hence the quote on the installation Artist & Enlightenment: "Artists are the first to see the light." A dark, metal cabinet in two parts that has seen better days. The partially open door allows a glimpse of its contents: a head cast in concrete perched on a small pedestal with a real pair of opaque, old-school ski goggles pulled down over the eyes. Although the bust would be visible through the holes of the closed cabinet, with no door to protect it, it is deprived of its security and exposed. The only visible protection is provided by the lenses of the goggles covering the eyes. They shield the "seer" - the artist's realities that are conveniently glossed over, allowing the creative process to continue, even under the glare of the spotlight, which is both desirable and unpleasant. Do artists provide enlightenment by virtue of their ability to see? Or are they lighting technicians, knowing precisely where to put the spotlight? Or are they simply reacting to an intuition without truly understanding the underlying causes?





Donator / Supporter:
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Zahvale / Acknowledgements:
AGENCIJA IMC,
BRANKO KOBAS,
SAŠA BORIĆ



Organizator i nakladnik
/ Organiser and publisher:
KULTURNO INFORMATIVNI CENTAR



Za nakladnika
/ For the publisher:
HRVOJE HRIBAR



Programski voditelj festivala /
Artistic director:
JOSIP NALIS

Producentica / Producer:
TINA COTA



Voditeljica prodaje
/ Head of sales:
GORDANA ŠTORIĆ



Organizatori izložbe
/ Organizers of the Exhibition:
ANDREA GRGIĆ,
EMIL MATEŠIĆ

Prevoditeljica / Translator:
ANKICA ŽARNIĆ



Oblikovanje i grafička priprema /
Design and prepress:
KUNA ZLATICA



Fotografije / Photographs:
ARHIVA FESTIVALA VEČERI NA
GRIČU I FRANK SERGE LEHMANN

Tisak / Print:
SVEUČILIŠNA TISKARA



Naklada / Edition:
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