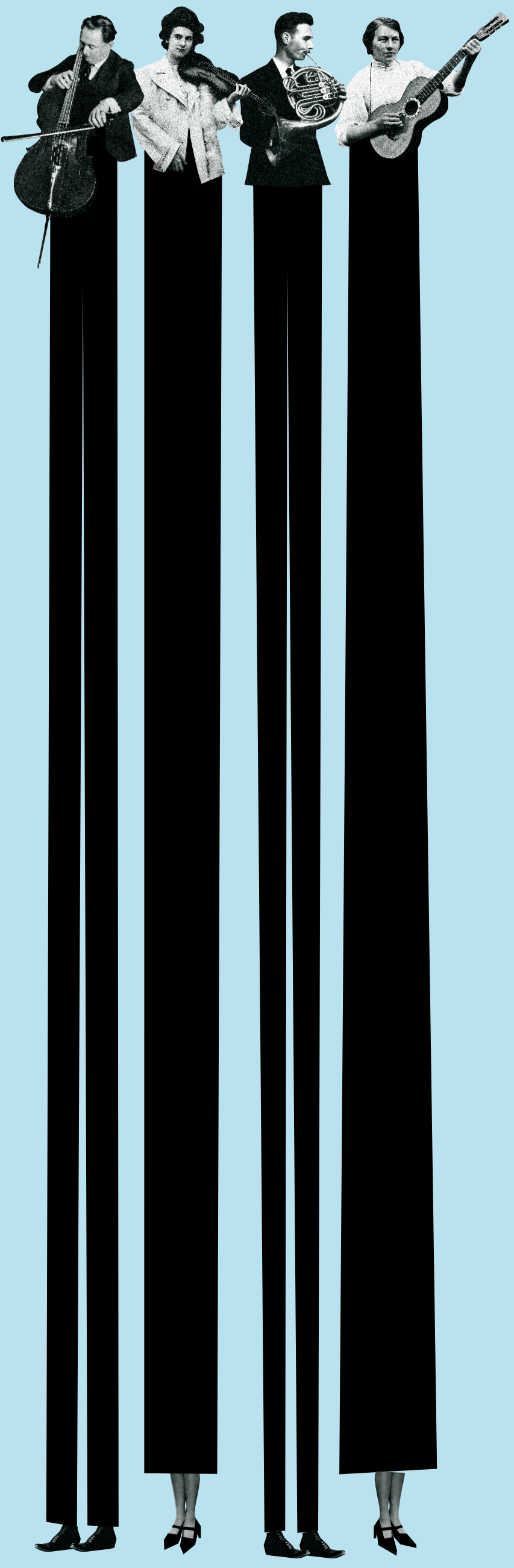



GALERIJA KLOVIČEVI DVORI ————— CRKVA SV. MARKA
11. ————— 22. SRPNJA 2024.
THE KLOVIČEVI DVORI GALLERY ————— ST. MARK'S CHURCH
JULY 11 ————— 22 2024



43. VEČERINA GRIOČU THE 43RD 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

Dobro došli na 43. Večeri na Griču - Glazbu na visokom!

Već više od četiri desetljeća promišljamo i kreiramo festival, osluškujući vjernu publiku i nastojeći probranim i recentnim programima opravdati status jednog od vodećih komornih festivala u regiji. Ove godine, s osmijehom na licu, donosimo šest vrhunskih koncerata - u Klovićevim dvorima i u Markovoj crkvi - ne sumnjajući kako će Gornji grad ponovno biti ispunjen ljubiteljima glazbe, kao svakog ljeta još od davne 1982.

Pripremite se ponovno biti oduševljeni biranim izvedbama komorne glazbe s najboljih europskih pozornica. Ovog puta na Griču moći ćemo slušati nagrađivani britanski *a capella* vokalni sastav Apollo5; francusko-austrijski kvintet Ballot koji se predstavlja Brucknerovim gudačkim kvintetom u dosad neizvedenoj formi; poljski Metropolis kvartet, čijim nastupom obilježavamo čak dvije obljetnice, te hrvatske glazbenike: Ansambli Euterpa koji slavi godišnjicu rođenja I. B. Mažuranić; gitarista Zlatka Josipa Grgića u njegovoj glazbenoj šetnji Španjolskom; te iznimno cijenjeni violončelističko-klavirski duo Monika Leskovar - Martina Filjak koji će zaključiti ovogodišnje izdanje.

A dok čekate početak koncerta, zavirite u naše jedinstvene i već prepoznate festivalske novine, ovog ljeta još bogatije i živopisnije, pune zabave, priča i malih iznenađenja koje će dodatno začiniti vaše koncertno iskustvo.

Stoga, pridružite nam se od 11. do 22. srpnja na punokrvnom festivalu klasike, u srcu Zagreba, te učinimo Gornji grad ponovno živim mjestom umjetnosti i kulture koje ovoga ljeta svakako vrijedi posjetiti.

Josip Nalis, umjetnički voditelj

Welcome to the 43rd Grič Evenings - living the high life!

For more than 40 years, we have been thinking about and developing the festival, always keeping our loyal audience in mind and striving to validate our reputation as one of the premier chamber festivals in the region by offering exclusive and current programs. This year, we are excited to bring you six top-notch concerts, at the Klovićevi dvori and St. Mark's church, that will once again fill the Upper Town with music lovers, just like every summer since 1982.

Prepare to be mesmerized with chamber music performances from the finest European stages. This time at Grič, you will hear the award-winning British *a capella* vocal group Apollo5; the Franco-Austrian quintet Ballot that will present Bruckner's string quintet in as yet unperformed form; the Polish Metropolis Quartet, whose performance will commemorate two anniversaries, as well as Croatian musicians: Euterpa Ensemble that will celebrate the anniversary of the birth of I. B. Mažuranić; guitarist Zlatko Josip Grgić on his musical stroll through Spain; and the acclaimed cello-piano duo Monika Leskovar-Martina Filjak who will conclude this year's festival.

And while you wait for the concert to begin, check out our quaint and already illustrious festival newspaper that is now even richer and more colorful, packed with fun, stories, and little surprises that will spice up your concert experience this summer.

So, join us from July 11 to 22 at the full-fledged classical music festival in the heart of Zagreb, and let's transform the Upper Town once again into a bustling art and culture location that is definitely worth visiting this summer.

Josip Nalis, artistic director

PROGRAMME
PROGRAMME



*Crkva sv.
Marka /
The Church
of St. Mark*

četvrtak — 11. srpnja
Thursday — July 11

**Gudački
Kvintet
Ballot /
The Ballot
Quintet**

Bruckner

petak — 12. srpnja
Friday — July 12

*Atrij Galerije
Klovićevi
dvori / The
Atrium of
the Klovićevi
dvori Gallery*

**Klavirski
kvartet
Metropolis
/ The
Metropolis
Piano
Quartet**

Pejačević, Turina, Vasks

Početak koncerata
u 21 sat / Concerts
start at 9 p.m.

subota — 13. srpnja
Saturday — July 13

*Atrij Galerije
Klovićevi
dvori / The
Atrium of
the Klovićevi
dvori Gallery*

Zlatko Josip Grgić,

GITARA / GUITAR

*Glazbeno putovanje kroz Španjolsku i
španjolske gradove / A musical journey
through Spain and its cities*

nedjelja — 14. srpnja
Sunday — July 14

*Atrij Galerije
Klovićevi
dvori / The
Atrium of
the Klovićevi
dvori Gallery*

Ansambl Euterpa / The Euterpa Ensemble

Opera Regoč / Opera Reygoch

četvrtak — 18. srpnja
Thursday — July 18

*Crkva sv.
Marka /
The Church
of St. Mark*

Vokalni ansambl Apollo5 / The Apollo5 Vocal Ensemble

Wildflowers

ponedjeljak — 22. srpnja
Monday — July 22

*Atrij Galerije
Klovićevi
dvori / The
Atrium of
the Klovićevi
dvori Gallery*

Monika Leskovar, VIOLONČELO / CELLO Martina Filjak, KLAVIR / PIANO

Rahmanjinov, de Falla, Piazzolla

DID YOU KNOW? JESTE LI ZNALI?



Glazbena šetnja Gornjim gradom

Jeste li znali da na Gornjem gradu (zajedno s Mesničkom i Radićevom ulicom) postoje čak 52 lokacije povezane s glazbom? Paleta je široka: sjedišta glazbenih društava i ansambala, kazališta, glazbene škole, stanovi i kuće značajnih glazbenika, muzejske zbirke, crkve.... Tijekom proteklih stoljeća bilo je na Griču raznih glazbenih događanja: Zagrepčani su slušali koncerte (pa čak i samog Franza Liszta 1846. godine!); plesali su u palačama ili „Lapidariju“ u Habelićevoj; šetali uz glazbu iz glazbenog paviljona na Strossmayerovom šetalištu (srušen je 1920-ih); vidjeli i čuli prve operne predstave u Zagrebu. Jasni tragovi o našoj glazbenoj baštini, vidljivi svakome, imena su ulica i spomen-ploče, a dio priče o njima otkrit će vam ovaj tekst.

Na zapadnom dijelu Griča nalaze se ulice koje su zbog svojeg imena povezane s glazbom. Osobe po kojima su imenovane većinom pripadaju području književnosti, no ipak su vrijedne pozornosti i u glazbenom kontekstu. Osobito se to odnosi na Antuna Gustava Matoša (1873–1914), koji je zarađivao za život kao violončelist, ali je bio i glazbeni kritičar te je svojim oštrim perom pratio glazbeni život. Glazbenu je naobrazbu stekao na glazbenoj školi Hrvatskoga glazbenog zavoda. Matoševa ulica započinje pri Trgu Franje Markovića, malom trgu koji povezuje Matoševu s Ulicom Ambroza i Klotilde Vranyczany. Franjo Marković (1845–1914), istaknuti filozof, književnik i književni kritičar, itekako je imao veze s glazbom. Samo mali broj stručnjaka zna da svaki put kada se pjeva slavni zbor „U boj, u boj“ iz Zajčeve opere *Nikola Šubić Zrinjski*, zapravo čujemo stihove Franje Markovića, a ne Huga Badalića, libretista *Zrinjskog*. Naime, te je stihove Ivan Zajc uglazbio još 1866., deset godina prije nego što je tu zbornu skladbu odlično ukomponirao u svoju najpoznatiju operu. Važna je bila suradnja dvojice umjetnika i na Zajčevoj operi *Mislav*, za koju je Marković napisao libreto. Praizvedba te opere u jesen 1870. ujedno je bila i početak rada Zagrebačke opere.

U Matoševoj se nalazi Hrvatski povijesni muzej, palača u kojoj su u 18. stoljeću priređivani balovi, a u 20. stoljeću je postala muzej i koncertni prostor. Završetak ulice je na uglu s Ulicom Tituša Brezovačkog koja se spušta prema Mesničkoj, a nastavak Mesničke je Ulica Dimitrija Demetra, književnika i kazališnog djelatnika. Dimitrija (bio je grčkog podrijetla pa je ovo točan nominativ njegova imena) Demeter (1811–1872) bio je također autor libreta, i to za opere Vatroslava Lisinskog *Ljubav i zloba* (prvu verziju napisao je malo poznati književnik Janko Car) te *Porin*. I Demeterove stihove često čujemo, u budnici *Prosto zrakom ptica leti*, koju zbog nastavnog programa poznaju i školarci u Hrvatskoj. A u neposrednoj blizini

Demeterove ćemo pronaći i trag o samom Vatroslavu Lisinskom (1819–1854) – ulicu koja nosi njegovo ime. Radi se o maloj ulici koja povezuje Mesničku i Visoku, i ima samo dva kućna broja. No značaj ove ulice nećemo mjeriti njezinom dužinom, nego ćemo istaknuti da je to prva ulica u Zagrebu imenovana po nekom glazbeniku. Bilo je to davne 1878. godine, prilikom prvog planskog imenovanja ulica u Zagrebu.

U susjednoj Visokoj ulici počinje nova priča, ona o gornjogradskim spomen-pločama glazbenicima i zbivanjima povezanim s glazbom. Svojom elegancijom ističe se spomen-ploča postavljena u dnu slijepe Visoke ulice, na br. 16, u čast Ivanu Zajcu (1832–1914) koji je tamo umro. Kao i brojne druge spomen-ploče u Zagrebu i Hrvatskoj, i ovu je postavila Družba „Braća Hrvatskoga Zmaja“. Šetnjom po Visokoj ulici doći ćemo do početka Demetrove, gdje će obnovljeni Hrvatski prirodoslovni muzej ovog ljeta u svojem atriju ponovno ugostiti scenu „Amadeo“, pa će niz koncerata obogatiti ljetnu kulturnu ponudu Zagreba. Ta je palača, nekada vlasništvo zagrebačkog velikog župana Antala Amadé de Várkonyi (1760–1935), bila prvo kazalište u Zagrebu, ujedno i mjesto gdje je bila prva javna izvedba neke opere, još krajem 18. stoljeća, 1799. godine. Svojedobno su na pročelju bile spomen-ploče u čast Hrvatskom planinarskom društvu i Hrvatskom naravoslovnom društvu, a nakon obnove bi bilo lijepo da im se pridruži i nova spomen-ploča o kazališnom segmentu povijesti te palače. Malo dalje, na kućnom broju 5, nalazi se kuća sa spomen-pločom koju nećete lako zamijetiti, jer je postavljena neobično visoko. Šteta, jer ima zasigurno najpoetičniji tekst od svih glazbeničkih spomen-ploča u Zagrebu: „Prijatelju osluhni zar ne čuješ glas divnog hrvatskog slavuja...“ nakon čega saznajemo da je u toj kući „svoje posljednje dane“ provela „svijetom proslavljena operna pjevačica“ Milka Trnina (1863–1941). Loše postavljena spomen-ploča bolja je, međutim, od izgubljene spomen-ploče, zar ne? Naime, u obližnjoj Mletačkoj ulici, na kućnom broju 7, nedostaje spomen-ploča – već dvadeset godina nije na svojem mjestu! Pouzdano se zna što na njoj piše: „U ovoj je kući živio skladatelj, dirigent i kazališni kroničar Nikola Faller [1862–1938]. Hrvatskom narodnom kazalištu posvetio je sav svoj život. U povodu stogodišnjice zagrebačke Opere članovi Hrvatskog narodnog kazališta 21. IV. 1971.“ Prema podacima koje je autorica ovog teksta početkom 2000-ih dobila od stanara, oni su spomen-ploču sklonili na sigurno kada je započela obnova pročelja te kuće, s namjerom da ju vrate po dovršetku obnove. Pročelje nije dovršeno, protutnjao je i potres, stanari imaju drugih briga, a spomen-ploča spava kao Trnoružica na nekom javnosti nedostupnom mjestu.

Središnji dio Gornjega grada, Trg sv. Marka, i sam je bio glazbena lokacija, primjerice kada je u listopadu 1895. priređena ponoćna serenada Franji Josipu I., koji je bio u posjeti Zagrebu i odsjeo u Banskim dvorima. Car

je imao naporan dan: ujutro je doputovao u Zagreb, prijepodne je otvorio novu zgradu Hrvatskog narodnog kazališta, potom i novu zgradu Hrvatskoga glazbenog zavoda i svečano stubište sa spomen-pločom. Oko ponoći mu je ispred Banskih dvora Hrvatsko pjevačko društvo „Kolo“ otpjevalo *Lijepu našu domovinu*, a onda su članovi zagrebačkih tamburaških društava, njih oko 150 (!), izveli nekoliko prigodnih domoljubnih skladbi. Nije zabilježeno kako je umorni Franjo Josip reagirao na tu serenadu...

Nakon otvorenja nove zgrade kazališta, na današnjem Trgu Republike Hrvatske, zatvoreno je tzv. staro ili Stankovićevo kazalište na uglu Markova trga i Ćirilometodske ulice, izgrađeno 1834. godine. U sljedećim je godinama preuređeno u uredsku zgradu, kao dio gradske vijećnice. Krajem Prvog svjetskog rata, 1917., Družba „Braća Hrvatskoga Zmaja“ postavila je na zgradi spomen-ploču, koja nažalost ima dvije pogreške: uz netočan datum otvorenja zgrade (7. 1. 1835.), navedena je i pogrešna godina praižvedbe prve hrvatske nacionalne opere, *Ljubav i zloba* V. Lisinskog. Praizvedba je održana 1846., a ne godinu dana poslije kako je to uklesao nepažljiv majstor. Dakle uz prijedlog za jednu novu spomen-ploču, premještanje druge, potrage za trećom evo još jednog teškog zadatka za one koji se skrbe za glazbenu i kulturnu baštinu Zagreba.

Ali vi se, draga publiko, nemojte s time zamarati. U lijepim ljetnim predvečerjima, uoči nekog koncerta *Večeri na Griču*, prošetite Gornjim gradom. Prisjetite se davnih glazbenika, zastanite pred spomenom na njih. A kada nakon toga dođete u artij Galerije Klovićevi dvori, znajte da ste i ovdje na glazbenoj lokaciji, jer još od 1982. u ovom se atriju održavaju koncerti i operne priredbe, na radost brojnih ljubitelja glazbe.

Nada Bezić

A musical stroll through the Upper town

Did you know that there are as many as 52 music-related locations in the Upper Town (including Mesnička and Radić Streets)? The variety is vast and includes the headquarters of musical societies and ensembles, theaters, music schools, quarters and houses of well-known musicians, museum collections, churches, and more. Grič has hosted various musical events over the past centuries: Zagreb residents have attended concerts (even heard Franz Liszt himself in 1846!); they danced in palaces or at the Lapidarium in Habdelić Street; they strolled down Strossmayer's Promenade while listening to music from the music pavilion (that was torn down in the 1920s); and witnessed the first opera performances in Zagreb. Street names and memorial plaques are obvious and readily visible signs of our musical heritage, and we will

share some of their stories in this text. Streets in the western part of Grič have names that link them to music. The people they are named after are mostly writers, but they also hold importance in terms of music. This particularly applies to Antun Gustav Matoš (1873-1914), who earned his living as a cellist, but was also a music critic, whose sharp pen followed the musical life. He received his musical education at the music school of the Croatian Music Institute. Matoš Street begins at Franjo Marković Square, a small square connecting Matoš Street with Ambroz and Klotilda Vranyczany Street. Franjo Marković (1845-1914), a prominent philosopher, author and literary critic, had strong ties to music. Only a handful of experts are familiar with the fact that every time the famous chorus 'U boj, u boj' (To the battle, to the battle) from Zajc's opera *Nikola Šubić Zrinjski* is sung, we are actually hearing Franjo Marković's verses, and not those penned by Hugo Badalić, the librettist of *Zrinjski*. Ivan Zajc actually set these verses to music as early as 1866, ten years before he masterfully incorporated this choral piece into his most famous opera. The two artists also collaborated on Zajc's opera *Mislav*, for which Marković wrote the libretto. The first performance of that opera took place in the fall of 1870, which also signified the start of the Zagreb Opera. In Matoš Street, you will also find the Croatian History Museum housed in a palace that hosted balls in the 18th century, and serves as a museum and concert venue in the 20th century. The street ends at the corner with Tituš Brezovački Street, which descends towards Mesnička Street, and Mesnička continues to Dimitrija Demeter Street, named after an author and theater professional. Dimitrija (he was of Greek descent, so this is the correct spelling of his name) Demeter (1811-1872) was also a librettist. He wrote librettos for Vatroslav Lisinski's operas *Love and Malice* (the first version was written by the little-known writer Janko Car) and *Porin*. We can often hear Demeter's verses as well. For example, the patriotic song 'Prosto zrakom ptica leti' (A bird is flying through the air) is a standard part of Croatian school curriculum. There is another sign of Vatroslav Lisinski (1819-1854) himself in the immediate vicinity—a street named after him. This small street connects Mesnička Street and Visoka Street, and has just two house numbers. However, the significance of this street is not determined by its length, but by its significance as the first street in Zagreb to be named after a musician. This was back in 1878, during the first planned naming of the streets in Zagreb.

A new story begins in the neighboring Visoka street, a story about Upper Town's memorial plaques commemorating musicians and music-related events. The memorial plaque at the bottom of the cul-de-sac Visoka Street, at No. 16, commemorating Ivan Zajc (1832-1914) who died there, is particularly elegant. The Society of Brethren of the Croatian Dragon placed this memorial plaque, just like many other similar ones in Zagreb and Croatia. Walking along the Visoka Street, we will reach the beginning of

Demeter Street, where the renovated Croatian Natural History Museum is located. This summer, the Amadeo scene will once again organize a series of concerts in its atrium that will enliven Zagreb's cultural scene during the summer. The palace, once owned by Zagreb's prefect Antal Amadé de Várkony (1760-1935), was the first theater in Zagreb, and the venue for the first public performance of an opera, back in late 18th century, in 1799. It once had plaques on its facade that commemorated the Croatian Mountaineering Association and the Croatian Natural History Society, and a memorial plaque commemorating the theater segment of the palace's history would be a nice addition after the renovation. A little further on, at No. 5, there is a house with a memorial plaque that is hard to spot because it is placed unusually high, which is a shame because it contains the most poetically written text of all the music-related memorial plaques in Zagreb: "Listen, my friend. Can't you hear the voice of the magnificent Croatian nightingale..." Reading on, we learn that the "world-famous opera singer" Milka Trnina (1863-1941) spent her "final days" in that house. Still, a poorly placed plaque is better than a lost plaque, isn't it? In the nearby Mletačka Street, at No. 7, a memorial plaque has been missing—for twenty years! We know exactly what is written on it: "Composer, conductor and theater chronicler Nikola Faller [1862-1938] lived in this house. He dedicated his entire life to the Croatian National Theatre. Placed on the centenary of the Zagreb Opera by members of the Croatian National Theater, 21. IV. 1971." According to the information given to the author of this text by the tenants in the early 2000s, they put the memorial plaque away for safekeeping when the facade renovation began, planning to return it once the renovation was finished. Since the facade is still not finished, and there was an earthquake in Zagreb, the tenants have other matters to worry about, so the memorial plaque is sleeping like Sleeping Beauty in a place inaccessible to the public.

St. Mark's Square, located at the heart of the Upper Town, was also a musical location. For example, when Emperor Franz Joseph I visited Zagreb in October 1895, he stayed at the Banski dvori, and was serenaded at midnight. The Emperor had a busy day: he arrived in Zagreb in the morning, then in the mid-morning opened the new building of the Croatian National Theater, the new building of the Croatian Music Institute, and the ceremonial staircase with a memorial plaque. Around midnight, in front of the Banski dvori, the Croatian Singing Society Kolo sang "Our Beautiful Homeland" to him, and then the members of the Zagreb tamburitza societies, about 150 of them (!), performed several patriotic compositions. How the tired Emperor Franz Joseph reacted to this serenade is not documented...

Following the opening of the new theater building, on today's Trg Republike Hrvatske, the so-called old or Stanković theater on the corner of St. Mark's Square and Ćirilometodska Street,

Zagrebačka simfonija / The Zagreb Symphony

Nikola Kuzmičić

built in 1834, was closed. In the ensuing years, it was converted into an office building that was part of the town hall. At the end of World War I, in 1917, the Society of Brethren of the Croatian Dragon placed a memorial plaque on the building, which unfortunately contains two mistakes—the building's opening date (January 7, 1835) and the year of the premiere of the first Croatian national opera, *Love and Malice*, by V. Lisinski, are both incorrect. The premiere was held in 1846, not a year later as the inattentive craftsman mistakenly carved. So, this is another difficult task for those responsible for preserving Zagreb's musical and cultural heritage, in addition to the proposal to put up a new memorial plaque, move another plaque, and search for the third one.

You, my dear audience, don't need to be concerned about that. Take some time to stroll through the Upper Town on beautiful summer eves before attending a concert at the Grič Evenings Festival. Remember the musicians from long ago and stop in front of the plaques that commemorate them. And when you arrive at the atrium of the Klovićevi dvori Gallery, know that you are again in a musical location since concerts and opera performances have been held in this atrium, to the delight of many music lovers, since 1982.

Nada Bezić

Orgulje zabruje sa kaptolskog brijega
Gornjogradska sjena violine štima
Raznježena harfa u žuboru Save
Medvedgradska truba ječi sa visina

Uspinjača klizi skalom klarineta
Udaraljke Trga ritmom život slave
Zrinjevačko čelo radošću doziva
Novozagrebačke klavirske oktave

Flauta Jarunom odzvanja u smijehu
Žamor stare Tkalče pikolo pun nade
A viola drhti posred kolodvora
Dok kontrabas mirom ispunja arkade

Crtovljem života dani kao note
Melodiju pletu što se srcem svira
Dokle pogled seže blagoslov ljepote
Orkestrom Zagreba ljubav dirigira

The organ blares from the Kaptol hill
The Upper Town's shadow tunes the violins
A sentimental harp echoes in the murmur of the Sava
Medvedgrad's trumpet resounds from the heights

The Funicular glides on the clarinet scale
Percussion on the Square celebrate life
The cello on Zrinjevac joyfully beckons
The piano octaves in New Zagreb

Jarun's flute reverberates with laughter
The murmur of the old Tkalčić Street is the piccolo of hope
And the viola trembles in the middle of the station
As the double bass fills the arcades with peace

The staff of life where days like notes
Weave a melody played from the heart
The blessing of beauty as far as the eye can see
Love leads the Zagreb Orchestra

Grički štiklec / The Grič Štiklec (Anecdote)

Jedne vruće ljetne večeri ansambl
klasične glazbe Užarena gudala
krenuo je na svoj koncert na Gornji
grad.

Dok su prolazili kroz Kamenita vrata,
vidjeli su grupu gornjogradskih
vještica kako kuhaju napitak.

Violinist ih u šali upita: "Dolazi li
slučajno taj napitak s klimom?"

Jedna vještica zahihoće i odgovori:
"Jedino ako želiš hladan tuš na kraju!"

Brišući znoj s čela, violončelist je
potom upita: "A znate li kakvu čaroliju
da nas rashladite?"

Druga se vještica naceri i odgovori
mu: "Naravno, no možda se pretvorite
u žabe u fraku pa budete svirali u
bari!"

Smijući se, glazbenici odluče radije
trpjeti vrućinu, no vještice su ih ipak
bodrile čarobnim iskricama, dodajući
tako dašak čarolije njihovu večernjem
koncertu.

On a hot summer evening, the classical
ensemble The Scorching Bows was
heading to their concert in the Upper
town.

As they passed through the Stone
Gate, they stumbled upon a group of
Old Town witches brewing a potion.

The violinist joked, "Any chance that
potion comes with air conditioning?"

One witch cackled, "Only if you want a
chilling finale!"

The cellist, wiping his brow, asked,
"Got any spells to cool us down?"

Another witch grinned, "Sure, but
you might end up playing in a pond as
frogs in formal wear!"

Laughing, the musicians decided
they'd rather brave the heat, and the
witches cheered them on with magical
sparks, adding a touch of enchantment
to their evening concert.



1107

BALLOT KVINTET / THE BALLOT QUINTET

Povodom 200. godišnjice rođenja Antona Brucknera / On the 200th anniversary of Anton Bruckner's birth

RÉMY BALLOT, violina / violin
IRIS BALLOT, violina / violin
STEFANIE KROPFREITER, viola / viola
NATALIA KULEBA, viola / viola
MARTA SUDRABA, violončelo / cello

- **Anton Bruckner: Gudački kvintet u F-duru, WAB 112**
Gemäßigt
Scherzo: Schnell. Trio: Langsamer
Adagio
Intermezzo u d-molu, WAB 113
Finale: Lebhaft bewegt

“Svaki član kvarteta glazbeno je izgrađena ličnost koja zna oslušivati kolege s kojima svira te je podjednako sposobna preuzeti vodstvo, kao i svirati pratnju, uklapajući se u zvuk čitavog ansambla. Ovaj ansambl ne pruža unificirani zvuk kakav se čuje kod sastava koji teže kvaziorkestralnoj ili precizno isklesanoj izvedbi. Njegovo sviranje prilagođeno je potrebama skladbe te je izneseno s izuzetnom osjećajnošću.”

(Florian Schuck za the-new-listener.com povodom nastupa Ballot kvarteta na St. Florian Bruckner Festivalu 2023.)

Francuski violinist i dirigent **Rémy Ballot** osnovao je ansambl s glazbenicima s kojima kao dirigent redovito surađuje. Debitantski koncert, hvaljen od strane struke, ansambl je imao na St. Florian Bruckner Festivalu 2020. godine koji je rezultirao objavom nosača zvuka s gudačkim kvartetima i kvintetima Antona Brucknera za etiketu Gramola, uz nagrađivani ciklus Brucknerovih simfonija. Ovaj projekt bio je poticaj za osnivanje stalnog ansambla, koji nosi naziv Ballot kvartet. S namjerom da publici predstavi raznovrsniji i širi repertoar, ansambl također povremeno djeluje i kao Ballot kvintet.

Na ovogodišnjim Večerima na Griču Rémy Ballot i njegov ansambl izvest će Brucknerov Gudački kvintet u F-duru u peterostavačnoj formi, s dodanim *Intermezzom* kao četvrtim stavkom. Bruckner je *Intermezzo* prvotno zamislio kao jednostavniju alternativu *Scherzu*, drugom stavku Gudačkog kvinteta, međutim, Kvintet se ipak nastavio izvoditi u svom izvornom obliku sa *Scherzom*, a *Intermezzo* kao samostalno djelo. Ballot kvintet ovom će prigodom zagrebačkoj publici predstaviti Gudački kvintet u F-duru u nešto drukčijoj formi koja na zanimljiv način spaja obje Brucknerove vizije njegova izvođenja.

“Each member of the quartet is a seasoned musician who knows how to listen to colleagues with whom they play, and is as capable of taking the lead as of playing accompaniment and blending into the sound of the entire ensemble. The ensemble's sound is not as unified as that of ensembles that aim to achieve a quasi-orchestral or precisely sculpted performance. Their interpretation is tailored to the composition's needs and is presented with remarkable sensitivity.”

(Florian Schuck for the-new-listener.com on the performance of the Ballot Quartet at the St. Florian Bruckner Festival in 2023)

French violinist and conductor **Rémy Ballot** founded an ensemble with musicians with whom he regularly collaborates as a conductor. The ensemble's debut concert at the St. Florian Bruckner Festival in 2020 received praise from critics and resulted in the release of a CD with Anton Bruckner's string quartets and quintets for Gramola, along with the award-winning cycle of Bruckner's symphonies. This project led to the establishment of a permanent ensemble named the Ballot Quartet. The ensemble occasionally also performs as the Ballot Quintet in order to present to the audience a more diverse and wider repertoire.

At this year's Grič Evenings, Rémy Ballot and his ensemble will perform Bruckner's String Quintet in F major in a five-movement form, with the fourth movement being the *Intermezzo*. Bruckner initially composed the *Intermezzo* as a simpler alternative to the *Scherzo*, the second movement of the String Quintet, but the Quintet continued to be performed in its original version with the *Scherzo*, and the *Intermezzo* as an independent work. On this occasion, the Ballot Ensemble will be presenting the String Quintet in F major to the Zagreb audience in a slightly different form, which merges both of Bruckner's visions of its interpretation in an interesting way.

Rémy Ballot, photo - Meinrad Hofer



*

Koncert je ostvaren uz potporu Austrijskoga kulturnog foruma u Zagrebu. / The concert is realized with the support of the Austrian Cultural Forum in Zagreb.

KLAVIRSKI KVARTET METROPOLIS / THE METROPOLIS PIANO QUARTET

JOANNA GALON-FRANT, klavir / piano
SULAMITA ŚLUBOWSKA, violina / violin
DAWID JADAMUS, viola / viola
ŁUKASZ FRANT, violončelo / cello

- **Dora Pejačević: Klavirski kvartet u d-molu, op. 25**
Allegro - Poco meno Allegro (Ruhiger) - Tempo I
Adagio
Minuetto. Allegretto.
Rondo. Allegro
- **Joaquín Turina: Klavirski kvartet u a-molu, op. 67**
Lento - Andante mosso
Vivo
Andante - Allegretto
- **Pēteris Vasks: Klavirski kvartet**
Preludio. Moderato
Danze. Allegro
Canti drammatici. Andante
Quasi una passacaglia. Allegro - Andante
Canto principale. Cantabile
Postludio. Adagio



Photo - Grzegorz Mart

Klavirski kvartet Metropolis čini četvero prijatelja koji su ostvarili poznanstvo studirajući i djelujući na Muzičkoj akademiji te u Simfonijskom orkestru Poljskoga nacionalnog radija u Katowicama. Također ih povezuje i zajednička strast prema komornoj glazbi, kao i potreba za prihvaćanjem novih umjetničkih izazova. Glazbena iskustva stjecali su u renomiranim kulturnim centrima u Poljskoj i u inozemstvu, a dodatno su se usavršavali pohađajući majstorske tečajeve kod uglednih profesora poput Zakhara Brona, Pinchasa Zukermana, Gidona Kremera, Kevina Kennera, Claudija Bohórqueza, Rudolfa Buchbindera i Pietera Wispelweyja.

Članovi Klavirskog kvarteta Metropolis stipendisti su Ministarstva kulture i umjetnosti, Zaklade za glazbu iz Züricha, Zaklade Yamaha i drugih. Kao pobjednici prestižnih natjecanja imali su priliku nastupiti na nacionalnim i međunarodnim festivalima kao što su Unerhörte Musik u Berlinu, Intersonanzen festival u Potsdamu, Uskršnji festival Ludwig van Beethoven, međunarodni festival Emanations, Krzyżowa-Music festival te Varšavska jesen. Svaki član ansambla među svojim umjetničkim postignućima, uz niz nagrada i priznanja na solističkim natjecanjima, broji i ona na natjecanjima iz područja komorne glazbe, među kojima su Međunarodno natjecanje komornih glazbenika Ludwig van Beethoven u Hradecu, Međunarodno violinističko natjecanje Young Paganini u Poljskoj, Međunarodno natjecanje komorne glazbe Premio Vittorio Gui u Firenci te Međunarodno natjecanje komorne glazbe Premio Trio di Trieste.

While studying and working at the Music Academy and the Polish National Radio Symphony Orchestra in Katowice, four friends met and formed **the Metropolis Piano Quartet**. They are passionate about chamber music and are committed to new artistic challenges. They gained musical experience in renowned venues in Poland and abroad, and enhanced their skills by attending master classes with eminent teachers such as Zakhar Bron, Pinchas Zukerman, Gidon Kremer, Kevin Kenner, Claudio Bohórquez, Rudolf Buchbinder and Pieter Wispelwey.

The members of the Metropolis Piano Quartet have been awarded scholarships by the Ministry of Culture and Arts, Foundation for Music from Zurich, Yamaha Foundation, and other organizations. As a result of winning prestigious competitions, they were given the opportunity to perform at national and international festivals such as the Unerhörte Musik in Berlin, Intersonanzen Festival in Potsdam, Ludwig van Beethoven Easter Festival, Emanations International Music Festival, Krzyżowa-Music Festival and Warsaw Autumn Festival. Each member of the ensemble won awards and recognitions at both solo and chamber competitions, including the International Beethoven Chamber Music Competition in Hradec, International Violin Competition Young Paganini in Poland, Premio Vittorio Gui International Chamber Music Festival in Florence and Premio Trio di Trieste International Chamber Music Competition.

*
Koncert se održava u suradnji s Veleposlanstvom Republike Poljske u Zagrebu povodom 20. godišnjice ulaska Poljske u Europsku uniju i 25. godišnjice ulaska u NATO. / The concert is realized in partnership with the Embassy of the Republic of Poland in Zagreb to mark the 20th anniversary of Poland's entry into the European Union and the 25th anniversary of its accession to NATO.

1307

ZLATKO JOSIP GRGIĆ-
Torres' Whisperer,

GITARA / GUITAR

Glazbeno putovanje kroz Španjolsku i španjolske gradove / A musical journey through Spain and its cities

- *El cant dels ocells*, katalonska narodna pjesma
- **Enrique Granados: Andaluza (Granados) iz 12 Danzas españolas, op. 37, br. 5**
- **Isaac Albéniz: Granada iz Suite española, op. 47, br. 1**
- **Joaquim Malats: Serenata española iz Impresiones de España**
- **Isaac Albéniz: Mallorca, op. 202**
- **Isaac Albéniz: Córdoba iz Chants d'Espagne, op. 232, br. 4**
- **Isaac Albéniz: Cádiz iz Suite española, op. 47, br. 4**
- **Isaac Albéniz: Sevilla iz Suite española, op. 47, br. 3**

(obr. djela: Hrvoje Grgić)

Zlatko Josip Grgić rodio se 2001. godine u Zagrebu. Već od najranije dobi okružen je najboljim svjetskim gitaristima, kao što su Leo Witoszynskyj i Tommy Emmanuel, a poučava ga njegov otac, profesor gitare. U svojim nastupima naglasak stavlja na emociju, autentičnost i izražajnost, nastavljajući tako tradiciju stare španjolske, katalonske gitarske škole koja preko profesora Lea Witoszynskyja i Luise Walker vodi izravno do velikoga gitarista Miguela Llobeta, učenika Francisca Tárrega.

Tijekom školovanja u Glazbenoj školi Vatroslava Lisinskog u Zagrebu redovito je nastupao na svečanim koncertima škole. Početkom 2017. na međunarodnom natjecanju *Dr. Jovan Jovičić* u Novom Sadu osvojio je nagradu *Distinction Award*, a krajem iste godine, zahvaljujući suradnji s poznatim restauratorom Gabrieleom Lodijem, nastupio je u Muzeju violina u Cremoni povodom 200. godišnjice rođenja Antonija de Torresa, na otvorenju izložbe Torresovih gitara. Snimio je i skladbu *Serenata española* Joaquima Malatsa za dokumentarni film o Antoniu de Torresu koji priprema Španjolska televizija i u kojem sudjeluju najbolji gitaristi svijeta.

U prosincu 2018. godine održao je uspješan koncert u Barceloni na čuvenoj Torresovoj gitari koju je sam Torres nazvao *La Invencible (Nepobjediva)*, jedinoj gitari koja je uvrštena u nacionalna blaga Španjolske. Tom prilikom Španjolci su mu dodijelili nadimak *Torresov šaptač (Torres' Whisperer)*.

Na istoj gitari održao je koncert 2019. godine u kripti crkve sv. Petra u Beču i to je bilo prvi put da je gitara iznesena iz Španjolske. Cilj koncerta bio je povezati španjolsku i bečku gitarsku školu, koje su prvi povezali umjetnici Miguel Llobet i Luise Walker. Davne 1924. godine Miguel Llobet donosi iz Madrida u Beč Luise Walker gitaru koju je izradio Santos Hernández. Kasnije Luise Walker predaje tu gitaru svom učeniku Leu Witoszynskyju, koji ju potom daje Zlatkovu ocu, a otac Zlatku. Zlatko Josip Grgić danas svira na toj gitari te ona predstavlja materijalizaciju te povijesne tradicije i međusobnog utjecaja dviju gitarskih škola. Zlatko također svira i na gitari Antonija de Torresa iz 1890. godine.

Zlatko Josip Grgić was born in 2001 in Zagreb. From his earliest childhood, he was surrounded by some of the world's best guitar players, such as Leo Witoszynskyj and Tommy Emmanuel, and was taught by his father, a guitar teacher himself. In his concerts, Grgić puts emphases on emotion, authenticity and expressiveness, in line with the tradition of the old Spanish, that is the Catalan School of guitar, which—through the guitar teacher Leo Witoszynskyj and Luise Walker—leads directly to the legendary guitar player Miguel Llobet, a student of Francisco Tárrega.

He regularly performed at school concerts during his studies at the Vatroslav Lisinski Music School in Zagreb. In early 2017, he received the *Distinction Award* at the *Dr. Jovan Jovičić* International Competition in Novi Sad, and later that same year, thanks to the collaboration with the famous restorer Gabriele Lodi, he performed at the Violin Museum in Cremona during the opening of an exhibition of Torres' guitars on the 200th anniversary of Antonio de Torres' birth. He also recorded Joaquim Malats' composition *Serenata Española* for a documentary film about Antonio de Torres currently being produced by the Spanish Television, featuring the world's best guitar players.

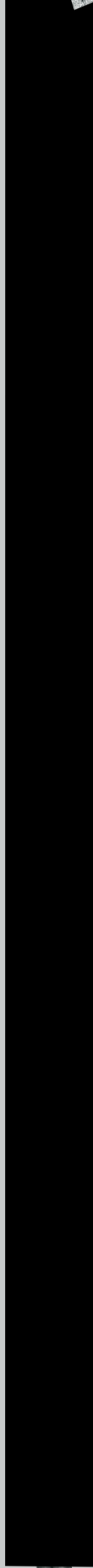
In December 2018, he held a successful concert in Barcelona on the famous Torres guitar, *La Invencible (The Invincible)*, as Torres himself had named it, which is the only guitar among the National Treasures of Spain. On that occasion, the Spaniards gave him the nickname '*Torres' Whisperer*'.

He held a concert in 2019 in the crypt of the St. Peter's church in Vienna on the same guitar, which was the first time that the guitar left Spain. The aim of the concert was to connect the Spanish and Viennese schools of guitar, which were first connected by the artists Miguel Llobet and Luise Walker. Back in 1924, Miguel Llobet brought Luise Walker a guitar made by Santos Hernández from Madrid. Later, Luise Walker gave that guitar to her student Leo Witoszynskyj, who then gave it to Zlatko's father, who in turn gave it to his son. Today, Grgić plays on that guitar, which represents a sort of a materialization of the historical tradition and the reciprocal influence of these two schools of guitar. Grgić also plays on an Antonio de Torres' guitar from 1890.

Photo - Dražen Kokorić



HORROSCOPE



Za ljubitelje
glazbe i blagih
ljetnih večeri

For fans of
music and
balmy summer
evenings

OVAN / ARIES

21. ožujka - 19. travnja / March 21 - April 19

Zvijezde predviđaju da ćete ući u atrij Galerije Klovićevi dvori koji će vam izgledati kao bojno polje. No ne zaboravite – ovo je koncert klasične glazbe, a ne rock klub. Usredotočite se na energičan aplauz i nastojte ne svirati imaginarne gitare i skakati u prvom redu.

The stars predict that you'll enter the atrium of Klovićevi Dvori Gallery feeling like you are on a battlefield. Don't forget that this is a classical concert, not a rock gig. Focus on clapping enthusiastically – but perhaps avoid the air guitar solos and mosh pit this time.

Preporuka koncerta / Concert recommendation
12. srpnja / July 12
Klavirski kvartet Metropolis /
The Metropolis Piano Quartet

BIK / TAURUS

20. travnja - 20. svibnja / April 20 - May 20

Uživat ćete u svakoj noti na koncertu jer se razumijete u uživanje u lijepim stvarima. Samo pripazite da u atrij ne donesete cijelu košaru za piknik za uživanje pod zvijezdama, čak i ako ste unutra stavili vrhunske sireve i Bordeaux iz 2005. Svoje uživanje u glazbi radije upotpunite čitanjem zanimljivog sadržaja naših festivalskih novina.

You're all about enjoying the good things in life, and you'll relish and appreciate every note at the concert. Just be careful not to bring an entire picnic to your seat, even if it includes artisanal cheeses and a 2005 Bordeaux. Improve your experience by perusing this festival newspaper instead.

Preporuka koncerta / Concert recommendation
13. srpnja / July 13
Zlatko Josip Grgić, gitara / guitar

BLIZANCI / GEMINI

21. lipnja - 22. srpnja / May 21 - June 20

Nećete znati biste li radije slušali glazbu ili razgovarali o njoj. Nastojte se suzdržati od komentara i pustite violine da pričaju. Nemojte pretvoriti koncert u svoj osobni *talk show*. Ipak će vaše društvene vještine doći do izražaja tijekom pauze.

You'll be torn between actually listening to the music and chatting about it. Try to keep your comments to a minimum and let the violins do the talking. Your socializing skills will shine during intermission, just don't turn the concert into your personal talk show.

Preporuka koncerta / Concert recommendation
11. srpnja / July 11
Ballot kvintet / The Ballot Quintet

RAK / CANCER

21. lipnja - 22. srpnja / June 21 - July 22

Osjećate nostalgiju ove sezone pa će vas klasične note dirnuti u srce. Ne zaboravite ponijeti maramice na koncert – ne samo za sebe, već i za ostale kojima bi mogle zatrebati. Da vas ne bi svladali osjećaji, pročitajte naše zanimljive festivalske novine i prepustite se ovim prekrasnim ljetnim večerima i uživajte u njima.

You are feeling nostalgic this season, and those classical tunes will tag at your heartstrings. Bring tissues—not just for yourself, but for anyone else who might need them. Don't forget to enjoy these beautiful summer evenings and read our festival newspaper to keep your emotions in check.

Preporuka koncerta / Concert recommendation
18. srpnja / July 18
Apollo5

LAV / LEO

23. srpnja - 22. kolovoza /
July 23 - August 22

Vama je svaki koncert kao odlazak na svečanu premijeru. Pobrinut ćete se da svaki vaš *outfit* bude fantastičan i upečatljiv. No ne očekujte da će dirigent usmjeriti svu pozornost na vas i vašu solo izvedbu. Uživajte u veličanstvenom koncertu i nemojte pokušavati ravnati orkestrom svojom zamišljenom dirigentskom palicom. Zapamtite da ste na Večerima na Griču, a ne u svojoj kraljevskoj palači.

You'll treat this concert like it's a red-carpet event. Make sure your outfit is fabulous, but don't expect the conductor to spotlight you for a solo. Enjoy the grandeur without trying to lead the orchestra with your imaginary baton. Remember that you're not at your royal court, you're at the festival.

Preporuka koncerta / Concert recommendation
14. srpnja / July 14
Ansambl Euterpa, opera *Regoč* /
The Euterpa Ensemble, Opera *Reygoch*

DJEVICA / VIRGO

23. kolovoza - 22. rujna /
August 23 - September 22

Već ste pročitali program od korice do korice. Dva puta. Znači povijest svake izvedene skladbe. Nastojte ne ispravljati izvođače ako pogriješe, već se opustite i uživajte u večeri koju ste već ionako analizirali do najmanjih detalja. A ako primijetite pogrešku ili tipfeler u našim novinama, nemojte nam zamjeriti. U životu treba imati i malo ludosti!

You've already read the program from cover to cover. Twice. You know the history of every piece being played. Try not to correct the performers if they hit a wrong note; just sit back and enjoy the evening you've already analyzed in detail. And if you notice a mistake in our newspaper, try not to judge us. Allow yourself a little craziness in life!

Preporuka koncerta / Concert recommendation
12. srpnja / July 12
Klavirski kvartet Metropolis /
The Metropolis Piano Quartet

VAGA / LIBRA

23. rujna - 22. listopada /
September 23 - October 22

Volite ravnotežu pa će vam skladan zvuk uigranog orkestra biti pravi melem za uši. Pronaći ćete savršeno mjesto s najboljom akustikom, iako do zadnjeg trenutka nećete biti sigurni koje sjedalo odabrati. Jedino pripazite da se ne fokusirate previše na simetriju i propustite prvi stavak dok ste razmišljali jeste li odabrali pravo mjesto za uživanje u koncertu.

You're all about balance, so the harmony of the orchestra will be music to your ears—literally. You'll find the perfect seat with the best acoustics (although you'll debate which seat to take until the last moment). Just make sure you're not so focused on symmetry that you miss the first movement while rearranging your seating chart.

Preporuka koncerta / Concert recommendation
11. srpnja / July 11
Ballot kvintet / The Ballot Quintet

ŠKORPION / SCORPIO

23. listopada - 21. studenog
October 23 - November 21

Ove sezone ćete duboko uroniti u glazbu te analizirati svaki detalj i emocionalnu nijansu skladbe. Ne zaboravite da je u redu uživati u koncertu i ne pokušavati otkriti najveće tajne izvođača. Neka večeras jedno interpretacija ostane zagonetna. Nemojte biti kao Sherlock, ostavite svoje povećalo kod kuće i opustite se.

You'll be deeply engaged in the music, analyzing every emotional nuance. Just remember, it's okay to enjoy the concert without trying to uncover the performers' deepest secrets. The mystery of the music should be enough for you. Sherlock, you can leave the magnifying glass at home and relax.

Preporuka koncerta / Concert recommendation
18. srpnja / July 18
Apollo5

STRIJELAC / SAGITTARIUS

22. studenog - 21. prosinca /
November 22 - December 21

Spremni ste za avanturu, bilo da se radi o traženju puta do atrija Galerije Klovićevi dvori bez karte ili skladanju simfonije u vašim mislima. Vaš je entuzijizam zarazan, stoga prenesite to veselje i u večerašnji koncert. No svoju ideju za ples u vlakiću ipak sačuvajte za *after party*, a ne za izvedbu Rahmanjinova.

You're ready for an adventure, whether it's navigating your way to the concert hall without a map or mentally composing a symphony in your mind during intermission. Your enthusiasm is infectious, so bring that joy to the performance, but hold off your idea of starting a conga line for the afterparty, and not during Rachmaninoff.

Preporuka koncerta / Concert recommendation
22. srpnja / July 22
Monika Leskovar, violončelo i Martina Filjak, klavir
Monika Leskovar, cello and Martina Filjak, piano

JARAC / CAPRICORN

22. prosinca - 19. siječnja
December 22 - January 19

Vi svaki koncert shvaćate ozbiljno. Cijenite disciplinu glazbenika i složenost skladbi. Premda se divite izvedbenoj preciznosti izvođača, nastojte da vas ne izbaci iz takta njihov raspored sjedenja. Sasvim je u redu da violine nisu savršeno poravnane – glazbenici će i dalje moći "pogoditi" visoke tonove.

You're here to take this seriously. You'll appreciate the discipline of the musicians and the complexity of the compositions. While you admire their precision, resist the urge to reorganize the orchestra's seating chart in your mind. It's okay if the violins aren't perfectly aligned – they'll still hit the high notes.

Preporuka koncerta / Concert recommendation
14. srpnja / July 14
Ansambli Euterpa, opera Regoč /
The Euterpa Ensemble, Opera Regygoch

VODENJAK / AQUARIUS

22. prosinca - 19. siječnja /
January 20 - February 18

Vi ste vizionar koji zamišlja kako na originalan način promijeniti doživljaj koncerta klasične glazbe. No molimo vas da se ovaj put suzdržite od ideje da atrij pretvorite u *light show*. Poštujte tradiciju dok u tajnosti planirate holografski orkestar za 44. Večeri na Griču. I ne zaboravite prelistati naše festivalske novine prepune zanimljivog štiva.

You'll be the visionary imagining how to reinvent the classical concert experience. Just this time, hold off on suggesting turning the atrium into a light show. Enjoy the tradition while secretly planning the next year's holographic orchestra, and explore the festival newspaper for some delightfully unconventional reading material.

Preporuka koncerta / Concert recommendation
13. srpnja / July 13
Zlatko Josip Grgić, gitara / guitar

RIBE / PISCES

19. veljače - 20. ožujka /
February 19 - March 20

Nosit će vas melodije, a vaše će misli odlutati daleko, daleko. Neka vas ove sezone glazba ponese do novih visina, ali pokušajte se vratiti natrag na vrijeme za aplauz. Vaša sanjarska narav unosi dašak čarolije u ambijent, no nemojte skroz odlutati jer se ipak trebate sjetiti gdje ste ostavili svoj bicikl.

You'll be swept away by the melodies, your mind will wander to distant realms. This season, let the music carry you to new heights, but remember to return in time for the applause. Your dreamy nature adds a touch of magic to the ambiance, but try not to drift away completely; most importantly, remember where you parked your bike.

Preporuka koncerta / Concert recommendation
22. srpnja / July 22
Monika Leskovar, violončelo i Martina Filjak, klavir
Monika Leskovar, cello and Martina Filjak, piano

**ANSAMBL EUTERPA
/ THE EUTERPA
ENSEMBLE
OPERA REGOČ /
OPERA REYGOCH**

Povodom 150. godišnjice rođenja Ivane Brlić-Mažuranić / On the 150th anniversary of Ivana Brlić-Mažuranić's birth

Skladatelj / Composer: Krešimir Klarić
Režija / Director: Kristina Grubiša
Dramaturgija / Dramaturgy: Nikolina Rafaj
Scenografija / Set design: ZBIR studio
Kostimografija / Costume design:
Ivana Blažević, Ana Roko, Karlo Blažina
Produkcija / Production:
UO Euterpa i Udruga za promicanje kulture
Dud / Artistic organization Euterpa and
Association for the Promotion of Culture *Dud*

ANSAMBL PREDSTAVE / ENSEMBLE

Regoč, Stari Liljo / Reygoch, Old Liljo:
Dorian Stipčić
Kosjenka / Curlylocks:
Barbara Pijetlović
Mrak, Zlovoda, Stara Kosjenka /
Darkness, Banewater, Old Curlylocks:
Lucija Klarić
Liljo: Marko Antolković

Zbor Euterpa (mnoštvo, vile, konji, čobančići)
/ The Euterpa Choir (crowd, fairies, horses,
shepherd boys):

Katarina Bobok, Mirta Javurek,
Marta Knežević, Marta Bradić,
Hana Sever, Vinka Siladi

Ansambl Euterpa / The Euterpa Ensemble:

Ana Kovačev, flauta / flute;
Ana Ciglenečki, oboa / oboe;
Lovre Lučić, klarinet / clarinet;
Luka Norac, alt saksofon / alto saxophone;
Ante Bubić, truba / trumpet;
Katarina Nera Biondić, klavir / piano;
Matea Kasaić Drakšić,
prva violina / first violin;
Esperanza Claudia Frank,
druga violina / second violin;
Barbara Vlajnić, viola;
Alida Cossetto, violončelo / cello

Dirigentica / Conductor:
Marija Anđela Biondić



Bajka *Regoč* Ivane Brlić-Mažuranić, koja otvara prostor svega onog mogućeg i nemogućeg, nadaleko je poznata zbog svestremenosti pitanja koja hrabro postavlja, istodobno nam ukazujući na važnost promatranja svijeta iz različitih perspektiva jer, koliko god one bile udaljene od naše, upravo na taj način možemo najviše naučiti o svijetu, ali i o samima sebi. Kao središnji motiv za adaptaciju bajke u libreto postavlja se perspektiva čobančića i čobanica iz dvaju posvađanih sela koja je pomirio dolazak Regoča i Kosjenke. Pitajući se što se dogodilo nakon njihova velikog pomirenja, odlučili smo krenuti iz već uspostavljene harmonije - dana proslave njihova grada koji više nema dvije crkve, dva groblja, dva suprotstavljena mišljenja. Tijekom proslave već ostarjeli Liljo započinje priču o osnutku grada.

Ivana Brlić-Mažuranić's *Reygoch*, a fairy tale that depicts all that is possible and impossible, is widely known for the currentness of the issues it boldly deals with, but also the emphases it puts on the significance of examining the world from different viewpoints, regardless of how distant they are from our own, as that is the most effective way to learn about the world and ourselves. The main motif of the adaptation of this fairy tale into a libretto is the perspective of shepherd boys and girls from two quarreling villages, which reconciled upon the arrival of Reygoch and Curlylocks. We wondered what happened after their great reconciliation, so we decided to start from the established harmony—the day their city celebrates the absence of two churches, two cemeteries, and two opposing opinions. During the celebration, the Old Liljo begins recounting the story of how the city was founded.

1807

APOLLO5

Wildflowers

CLARE STEWART, sopran / soprano
PENELOPE APPLEYARD, sopran / soprano
OSCAR GOLDEN-LEE, tenor
OLI MARTIN-SMITH, tenor
AUGUSTUS PERKINS RAY, bas / bass

- **Francisco Guerrero: *Veni Domine***
- **Ola Gjeilo: *Ubi Caritas***
- **Lucy Walker: *My heart, my God, is steadfast***
- **Ralph Vaughan Williams (obr. Harry D. Bennett za Apollo5): *The Call***
- **Thomas Morley: *I love, alas, I Love Thee***
- **Orlando Gibbons: *The Silver Swan***
- **Fraser Wilson: *Anam***
- ***Black is the Colour*, škotska tradicionalna pjesma (obr. Blake Morgan za Apollo5)**
- ***The Skye Boat Song*, škotska tradicionalna pjesma (obr. Fraser Wilson za Apollo5)**
- ***Vuprem oči*, hrvatska tradicionalna pjesma (obr. Tomislav Fačini za Apollo5)**
- **Lionel Bart (obr. Jim Clements za Apollo5): *Who Will Buy?***
- **Wailin' Jennies (obr. Penelope Appleyard za Apollo5): *Wildflowers***
- **Elton John (obr. Matt Greenwood za Apollo5): *Your Song***
- **Sam Smith & Timothy McKenzie (obr. Paul Smith za Apollo5): *The Lighthouse Keeper***
- **Bill Withers (obr. Blake Morgan za Apollo5): *Lovely Day***

Apollo5 jedan je od najmanjih, ali i najzanimljivijih britanskih vokalnih ansambala koji je dobio naziv prema starogrčkom bogu glazbe. Postao je poznat po svom dinamičnom i bogatom zvuku koji dokazuje koliko svega pet *a cappella* glasova može zvučati moćno. Svestranim pristupom u kreiranju koncertnih programa, Apollo5 oživljava glazbu različitih stoljeća, izvodeći repertoar koji obuhvaća renesansna, klasična i suvremena zborna djela te folk, jazz i pop glazbu. Tijekom svoje trinaestogodišnje karijere, osim u prestižnim dvoranama u Velikoj Britaniji, među kojima su Barbican Centre, Royal Albert Hall, Wembley Arena, St John's Smith Square i St Martin-in-the-Field, ansambl je nastupao i u mnogim drugim europskim zemljama te u SAD-u i Aziji. Za diskografsku kuću Voces8 Records snimio je niz albuma, redovito hvaljenih od strane kritike.

Tijekom pandemije Apollo5 bio je jedan od pokretača projekta LIVE From London, prijenosa koncerata uživo mnogih vodećih svjetskih vokalnih ansambala i orkestara. Ti su koncerti putem interneta donijeli glazbu u milijune domova te su prikupili sredstva za više od 500 umjetnika, skladatelja i produkcijskih timova.

Kao dio Zaklade Voces8, u suradnji s vokalnim ansamblom Voces8 i njihovim suosnivačem Paulom Smithom, Apollo5 sudjeluje u

provođenju obrazovnog programa koji uključuje radionice, majstorske tečajeve i koncerte za više od 40 000 mladih ljudi godišnje u Velikoj Britaniji, Europi, SAD-u i Aziji. Taj projekt, koji se provodi već sedmu godinu, podupiru Masonska dobrotvorna zaklada, The Worshipful Company of Glovers, The Big Give Trust te brojni privatni donatori i fondovi.

Apollo5 is one of the smallest, but also the most interesting British vocal ensembles, named after the ancient Greek god of music. It became known for its dynamic and rich sound that proves just how powerful five a cappella voices can sound. With a versatile approach to creating concert programs, Apollo5 revives music from different centuries, performing a repertoire that includes Renaissance, classical, and contemporary choral pieces, as well as folk, jazz, and pop music. Over the past thirteen years, in addition to prestigious venues in Great Britain such as the Barbican Centre, Royal Albert Hall, Wembley Arena, St John's Smith Square and St Martin-in-the-Fields, the ensemble has performed in many other European countries, the US and Asia. They recorded several albums for Voces8 Records, which received positive reviews from critics.

During the pandemic, Apollo5 was one of the initiators of the LIVE From London project, a live broadcasting of concerts of many of the world's leading vocal ensembles and orchestras. These online concerts brought music to millions of homes and raised funds for more than 500 artists, composers, and production teams.

As part of the Voces8 Foundation, and in collaboration with the Voces8 vocal ensemble and their co-founder Paul Smith, Apollo5 has participated in an educational program that includes workshops, masterclasses and concerts for over 40,000 young people a year in the UK, Europe, the US, and Asia. This project, which started seven years ago, is supported by the Masonic Charitable Foundation, The Worshipful Company of Glovers, The Big Give Trust, and many private donors and foundations.



Photo - Andy Staples

MONIKA LESKOVAR,

VIOLONČELO / CELLO

MARTINA FILJAK,

KLAVIR / PIANO

– **Sergej Rahmanjinov: Sonata za violončelo i klavir u g-molu, op. 19***Lento. Allegro moderato
Allegro scherzando
Andante
Allegro mosso*– **Manuel de Falla: Suite Populaire Espagnole***El Paño Moruno
Nana
Canción
Polo
Asturiana
Jota*– **Astor Piazzolla: Le Grand Tango**

Sanktpeterburški simfonijski orkestar, Zagrebačka filharmonija, Essenska filharmonija, Praški komorni orkestar, Litavski komorni orkestar, Kremerata Baltica, Zagrebački solisti te s dirigentima poput Valerija Gergijeva, Thomasa Hengelbrocka, Krzysztofa Pendereckog i mnogih drugih. Održala je brojne recitale te redovito nastupa na festivalima komorne glazbe po cijelom svijetu, među kojima se ističu Manchester International Cello Festival, Kronberg Academy Festival, Rostropovich Festival, Festival Casals, Dubrovačke ljetne igre, Schleswig-Holstein Musik Festival i Mozartfest Würzburg. Ostvarila je uspješnu suradnju s brojnim istaknutim glazbenicima kao što su Giovanni Sollima, Ivana Švarc Grenda, Boris Berezovsky, Sofia Gubaidulina, Jurij Bašmet, Julian Rachlin, Stefan Milenković, Mischa Maisky, Itamar Golan, Gidon Kremer, Mario Brunello, Patti Smith, Janine Jansen i drugi.

U sezoni 2010./2011. djelovala je kao prva violončelistica Münchenske filharmonije. Od 2012. godine profesorica je na Konzervatoriji u Luganu, a od 2017. docentica na Muzičkoj akademiji Sveučilišta u Zagrebu.

Svira na violončelu napuljskog majstora Vincenza Postiglionea iz godine 1884. koje je dobila na upotrebu od grada Zagreba i Zagrebačke filharmonije.

Cellist **Monika Leskovar** drew public attention in 1995 when she became the youngest winner of the Tchaikovsky International Competition in Japan at the age of 13. She first attended the Elly Bašić Music School in Zagreb in the class of Dobrila Berković Magdalenić, then was a student of Valter Dešpalj, and finally graduated and finished the postgraduate program at the *Hanns Eisler* School of Music in Berlin, in the class of David Geringas, to whom she became an assistant in 2006. She attended master classes with Mstislav Rostropovich and Bernard Greenhouse. She won numerous international competitions, including the ARD in Munich (2001), Mstislav Rostropovich in Paris, Roberto Caruana in Milan (1999) and Adam in New Zealand (2003). In 1998, she became the first Croatian representative to make it to the finals of the Eurovision Young Musicians Contest in Vienna.

She has performed in Japan, Belgium, France, Germany, Denmark, Hungary, Great Britain, New Zealand, and Australia. As a soloist, she has appeared with orchestras such as the Bavarian Radio Symphony Orchestra, Moscow Philharmonic, Sendai Philharmonic Orchestra, Slovenian Philharmonic, St. Petersburg Symphony Orchestra, Zagreb Philharmonic, Essen Philharmonic, Prague

Chamber Orchestra, Lithuanian Chamber Orchestra, Kremerata Baltica, Zagreb Soloists, and with conductors such as Valery Gergiev, Thomas Hengelbrock, Krzysztof Penderecki and many others. She has held many recitals and is a regular performer at international chamber music festivals all over the world, including most notably the Manchester International Cello Festival, Kronberg Academy Festival, Rostropovich Festival, Casals Festival, Dubrovnik Summer Festival, Schleswig-Holstein Musik Festival and Mozartfest Würzburg. She has successfully collaborated with many eminent musicians such as Giovanni Sollima, Ivana Švarc Grenda, Boris Berezovsky, Sofia Gubaidulina, Yuri Bashmet, Julian Rachlin, Stefan Milenković, Mischa Maisky, Itamar Golan, Gidon Kremer, Mario Brunello, Patti Smith, Janine Jansen and so on.

During the 2010/2011 season, she became the principal cellist at the Munich Philharmonic. She has taught at the Conservatory in Lugano since 2012, and she became an assistant professor at the Music Academy of the University of Zagreb in 2017.

Monika performs on the cello made by the Neapolitan master Vincenzo Postiglione in 1884, on a long-term loan from the city of Zagreb and the Zagreb Philharmonic.

Monika Leskovar

Violončelistica **Monika Leskovar** skrenula je na sebe pozornost javnosti 1995. godine kada je u trinaestoj godini postala najmlađom pobjednicom Međunarodnog natjecanja Čajkovski u Japanu. Najprije polaznica Glazbenog učilišta Elly Bašić u Zagrebu kod profesorice Dobrile Berković Magdalenić, zatim učenica Valtera Dešpalja, diplomirala je i završila poslijediplomski studij na Glazbenoj akademiji *Hanns Eisler* u Berlinu u razredu profesora Davida Geringasa, gdje je 2006. preuzela mjesto njegova asistenta. Usavršavala se na majstorskim tečajevima Mstislava Rostropoviča i Bernarda Greenhousea. Pobjednica je mnogih međunarodnih natjecanja, kao što su ARD u Münchenu (2001.), Mstislav Rostropovič u Parizu, Roberto Caruana u Milanu (1999.) te Adam na Novom Zelandu (2003.). Bila je prva hrvatska predstavica Eurovizijskog natjecanja za mlade glazbenike koja je ušla u finale nastupivši u Beču 1998. godine.

Koncertirala je u Japanu, Belgiji, Francuskoj, Njemačkoj, Danskoj, Mađarskoj, Velikoj Britaniji, Novom Zelandu te Australiji. Kao solistica nastupala je s orkestrima kao što su Simfonijski orkestar Bavarskoga radija, Moskovska filharmonija, Sendajska filharmonija, Slovenska filharmonija,



Martina Filjak

Rođena u glazbeničkoj obitelji, pijanistica **Martina Filjak** glasovir je počela učiti u dobi od pet godina te je već sa šest godina prvi put javno nastupila. Glazbenu naobrazbu stekla je na Muzičkoj akademiji u Zagrebu i na bečkom Konzervatoriju, a usavršila u renomiranoj klasi za soliste u Hannoveru. Pohađala je i majstorske tečajeve na prestižnoj Klavirskoj akademiji na jezeru Como u Italiji.

Pozornost šire međunarodne javnosti privukla je 2009. godine kada je osvojila prvu nagradu i niz posebnih priznanja na renomiranom Međunarodnom pijanističkom natjecanju u Clevelandu te je ubrzo nakon toga debitirala u dvoranama Konzerthaus u Berlinu, Musikverein u Beču, kao i u dvorani Zankel u Carnegie Hallu u New Yorku. Neposredno prije Clevelanda bila je dobitnica prvih nagrada na natjecanjima Viotti u Vercelliju (2007.) i Maria Canals u Barceloni (2008.) te je bila laureatkinja natjecanja Busoni u Bolzanu.

Također je dobitnica prestižnih nagrada i priznanja na području Hrvatske: nagrade *Milka Trnina* Hrvatskog društva glazbenih umjetnika, državne nagrade Vladimir Nazor za izvedbe Prvog koncerta Johannesa Brahmsa i Koncerta br. 1 Milka Kelemena, nagrada *Orlando* za nastup na Dubrovačkim ljetnim igrama te *Judita* za izvedbu Klavirskog koncerta u g-molu Dore Pejačević na Splitskom ljetu, a 2009. odlikovana je Redom hrvatskog pletera za postignuća u glazbi.

Posljednjih nekoliko sezona surađivala je s vodećim svjetskim orkestrima iz Clevelanda, San Diega i Floride, Filharmonijom iz Strasbourga, simfonijskim orkestrima iz Barcelone i Bilbaa, Filharmonijom Njemačkog radija, Staatskapelle iz Weimara, Staatskapelle iz Hallea, filharmonijama iz Bremena i Lübecka, Filharmonijom Robert Schumann iz Chemnitza, Slovenskom filharmonijom, Simfonijskim orkestrom Century iz Japana, Izraelskim komornim orkestrom i Simfonijskim orkestrom La Verdi iz Milana.

Nastupala je na znamenitim pozornicama dvorana kao što su Concertgebouw u Amsterdamu, Konzerthaus u Berlinu, l'Auditori i Palau de la Música Catalana u Barceloni, Zankel u Carnegie Hallu u New Yorku, Jordan Hall u Bostonu, Teatro di San Carlo u Napulju, Sala Verdi u Milanu, Salle Gaveau u Parizu, Musikverein i Konzerthaus u Beču i mnoge druge.

Zadnjih godina nastupala je uz brojne renomirane dirigente, među kojima su JoAnn Falletta, Stanislav Kochanovsky, Alexander Shelley, Hans Graf, Ivan Repušić, Julian

Kovatchev, Markus Poschner, Marcus Bosch, Josep Caballé Domenech, Paul Goodwin, Carlos Miguel Prieto i Stefan Sanderling.

Ljubav prema komornom muziciranju njeguje kroz redovite nastupe i suradnje s umjetnicima kao što su Szymanowski Quartet, Berliner Ensemble, Dmitry Sinkovsky, Radovan Vlatković, Felix Klieser, Andrej Bielow, Julian Steckel, Monika Leskovar i Eckart Runge.

Martinin široki repertoar obuhvaća djela od Bacha do Beria te preko 30 klavirskih koncerata.

Born into a musical family, pianist **Martina Filjak** started learning the piano at the age of five and had her first public performance at the age of six. She was educated at the Music Academy in Zagreb and the Vienna Conservatory, then studied at the renown soloist class in Hannover. She also attended masterclasses at the prestigious Piano Academy on Lake Como in Italy.

In 2009, she gained international attention by winning first prize and a number of special recognitions at the famous international piano competition in Cleveland, and soon afterwards, she debuted at the Konzerthaus in Berlin, the Musikverein in Vienna, and the Zankel Hall at the Carnegie Hall in New York. Just before Cleveland, she also won the first award at the competitions Viotti in Vercelli (2007) and Maria Canals in Barcelona (2008), and was the laureate of the Busoni Competition in Bolzano.

She won many prestigious awards and recognitions in Croatia such as the *Milka Trnina* Award of the Croatian Society of Musical Artists, the national Vladimir Nazor Award for her performances of Johannes Brahms's Concerto No. 1 and Milko Kelemen's Concerto No. 1, the *Orlando* Award for her performance at the Dubrovnik Summer Festival and the *Judita* Award for her performance of Dora Pejačević's Piano Concerto in G minor at the Split Summer Festival. In 2009, she received the medal of the Order of the Croatian braider for her achievements in music.

In recent seasons, Martina has performed with the world's leading orchestras such as the Cleveland Orchestra, San Diego Symphony, Florida Orchestra, Strasbourg Philharmonic, Barcelona and Bilbao Symphonies, German Radio Philharmonic, Weimar State Chapel, Halle State Chapel, Bremen Philharmonic, Lübeck Philharmonic, Robert Schumann Philharmonic from Chemnitz, Slovenian Philharmonic, Japan Century Symphony Orchestra, Israeli Chamber Orchestra and La Verdi Symphony Orchestra from Milan.

She has also performed at prestigious concert venues such as the Concertgebouw in Amsterdam, Konzerthaus in Berlin, l'Auditori and Palau de la Música Catalana in Barcelona, Zankel Hall at the New York Carnegie Hall, Jordan Hall in Boston, Teatro di San Carlo in Naples, Sala Verdi in Milan, Salle Gaveau in Paris, Musikverein and Konzerthaus in Vienna and many others.

In recent years, she has had the opportunity to perform with many renowned conductors, including JoAnn Falletta, Stanislav Kochanovsky, Alexander Shelley, Hans Graf, Ivan Repušić, Julian Kovatchev, Markus Poschner, Marcus Bosch, Josep Caballé Domenech, Paul Goodwin, Carlos Miguel Prieto and Stefan Sanderling.

She pursues her love for chamber music through regular performances and collaborations with prominent artists, such as Szymanowski Quartet, Berliner Ensemble, Dmitry Sinkovsky, Radovan Vlatković, Felix Klieser, Andrej Bielow, Julian Steckel, Monika Leskovar and Eckart Runge.

Martina's extensive repertoire includes works from Bach to Berio and over thirty piano concertos.



Photo - Romano Crozic

INTERVIEW



Monika Leskovar i Martina Filjak:

“Odgovornost prema sebi i radu motivira nas da uvijek održavamo visoku razinu kvalitete”

Violončelistica Monika Leskovar i pijanistica Martina Filjak jedne su od najuspješnijih hrvatskih glazbenica te su obje ostvarile zapažene međunarodne karijere kao solistice, ali i komorne glazbenice. Na 43. Večerima na Griču Monika i Martina nastupit će zajedno, a njihov koncert ujedno je i posljednji ove sezone te će svečano obilježiti kraj festivala. U razgovoru za gričke festivalske novine otkrile su kako je započeo njihov glazbeni put i s kojim se izazovima u karijeri susreću.

– **Monika i Martina, u kojem trenutku ste se umjetnički prepoznale i povezale, kako je došlo do zajedničke suradnje?**

Martina: Poznajemo se već dugi niz godina, a prvi put smo se upoznale u glazbenoj školi u kojoj su radile Monikina profesorica Dobrila Berković-Magdalenić i moja mama. Kao malene djevojčice ponekad smo zajedno svirale te odlazile na natjecanja. Putevi studijskih boravaka u inozemstvu na više su nas godina razdvojili, a prvi put ponovno smo zajedno nastupile 2016. i od tada redovito nastupamo - i kao duo i u različitim komornim formacijama.

– **Na koji način odabirete repertoar koji izvodite?**

Obje smo zrele umjetnice koje znaju što žele i koji nam se repertoar sviđa. Zajedno biramo i gradimo repertoar, bilo da je riječ o duu, bilo o novome komornom ciklusu u Maloj dvorani Lisinski koji započinje iduće godine, a u kojem ćemo nastupati u kvartetu s Dunjom Bontek i Marijom Andrejaš. Kada imamo koncerte pred sobom, često razmatramo mogućnost da dodamo barem jedno novo djelo u svoj repertoar kako bismo ga obogatili, dodatno izgradile te si postavile neki nov izazov.

– **Koji zajednički koncert vam je ostao u najljepšem sjećanju?**

Mnogo je koncerata iza nas, ali i ispred nas. Dragi su nam koncerti koje smo izvele za vrijeme pandemije jer su nam dali nadu u bolje sutra te potreban kontinuitet za naš zajednički rad i stvaralaštvo.

– **Prema vašem viđenju, kakva je recepcija klasične glazbe u današnjem svijetu? Je li se koncertna publika promijenila od vremena vaših početaka bavljenja glazbom?**

Monika: Klasična glazba danas je bez sumnje prihvaćena kod publike koju čini uzak krug ljudi. Za razumijevanje i poznavanje klasične glazbe obrazovni sustav je taj koji ima ključnu

ulogu. Tijekom studija i života u Njemačkoj primijetila sam da svaka škola ima svoj orkestar i zbor, što je vjerojatno i pridonijelo velikom senzibilitetu za glazbu i kulturu općenito. Veseli me što se i kod nas u Hrvatskoj sve više rade projekti s ciljem približavanja klasične glazbe svim mladim ljudima, a ne samo pojedincima koji pohađaju glazbene škole.

– **Već dugi niz godina opstajete u samom vrhu svjetske izvedbene umjetnosti, što je izuzetno zahtjevno. Na koje sve načine održavate fizičku, psihičku i emocionalnu spremu?**

Martina: Mislim da je odgovornost prema samima sebi i dosad uloženom trudu i radu ono što nas motivira da uvijek održavamo razinu kvalitete, ali i da je nastojimo podići na višu razinu. Tu je balans emocija, fizičke sprema i koncentracije izuzetno važan. Osobno ga održavam bavljenjem fizičkom aktivnošću i mentalnom higijenom te si svakodnevno nastojim priuštiti dovoljno sna.

– **Martina, prošle ste godine postali i intendantica Dubrovačkih ljetnih igara. S kojim izazovima ste se susreli prilikom preuzimanja te lijepe, ali zahtjevne funkcije i koji cilj ste stavili pred sebe?**

Preuzela sam funkciju umjetničke ravnateljice prije nešto više od godinu dana, i to pred jubilarnu 75. obljetnicu toga našeg velikog nacionalnog festivala. I dok je izazov potražiti balans između tradicije i suvremenih načina prezentiranja programa i umjetnika, zahvalna sam na dosadašnjem iskustvu i veselim se intenzivnom ljetu u Dubrovniku.

– **Monika, također djelujete i kao docentica na Muzičkoj akademiji Sveučilišta u Zagrebu. Što za Vas znači rad sa studentima i s kojim se sve izazovima susrećete u pedagoškom radu?**

Rad sa studentima velik je izazov i odgovornost. Osobno mi je najveći izazov prenijeti svoje sviračko iskustvo, glazbenu savjest te ljubav prema instrumentu i glazbi. Također mi je bitno osvijestiti studente za okolnosti koje ih očekuju nakon studija u stvarnome glazbenom životu. Ono što je iznimno važno jest da se posebno nadareni mladi glazbenici ističu i da ih se svim “sredstvima” podržava.

– **S obzirom na to da je glazba prisutna u velikome dijelu vašeg života jer se bavite profesijom koja je na neki način i poziv, imate li prostora i za neke druge “male strasti” ili hobije? Kako provodite slobodno vrijeme?**

Monika: Slobodno vrijeme najviše volim provoditi sa svojom djecom, obitelji i prijateljima. Moje “male strasti” su ples, sport i kuhanje.

Martina: Slobodnog vremena imam vrlo malo; ipak, kada ulovim trenutak, volim boravak u prirodi i planinarenje, jogu ili jednostavno druženje s meni dragim ljudima.

Razgovor vodila /
Interviewed by:
Tina Cota

Monika Leskovar and Martina Filjak:

“Our duty to ourselves and the work/effort we have already put into what we do motivates us to consistently maintain high quality”

Monika Leskovar, a cellist, and Martina Filjak, a pianist, are two of Croatia's most accomplished musicians and have successful international careers as soloists and chamber musicians. Monika and Martina are set to perform together at the 43rd Grič Evenings Festival, which also happens to be both this season's last concert and the closing concert of the festival. They shared their musical journey and the challenges they face in their careers during an interview with the Grič Festival newspaper.

- Monika and Martina, when did you first connect artistically and begin collaborating?

Martina: We have known each other for years, but we first met at the music school where both my mom and Monika's teacher Dobrila Berković-Magdalenić worked. As little girls, we occasionally played together and participated in competitions together. Our studies took us separate ways for a couple of years, but we performed together again in 2016, and have been performing regularly together since—both as a duo and in various chamber line-ups.

- How do you choose the repertoire you perform?

Being experienced artists, we both know what we want and our preferred repertoire. We select and build a repertoire together, whether it is for a duo or a new chamber series at the Small Hall of the Lisinski that is set to begin next year, in which we will perform in a quartet with Dunja Bontek and Marija Andrejaš. When we have concerts coming up, we often think about adding at least one new piece to our repertoire to enhance it, expand it, and set ourselves up for a fresh challenge.

- Which joint concert is the one that has stuck with you the most?

Many concerts have taken place and will take place in the future. Our concerts during the pandemic have a special place in our hearts because they gave us the hope of a brighter future as well as the continuity necessary for our collaborative work and creativity.

- In your opinion, how is classical music perceived today? Is the concert audience different today than it was when you first started playing music?

Monika: There is no doubt that classical music today is limited to a specific audience. The educational system has a significant impact on how well individuals understand and know classical music. While studying and living in Germany, I have noticed that every school has its own orchestra and choir, which probably contributes to a great appreciation for music and culture in general. I am happy to see a rise in the number of projects in Croatia that aim to bring classical music closer to all young people, not just those who attend music schools.

- Being one of the best interpreters in the world for so many years is an extremely demanding feat. How do you ensure physical, mental, and emotional well-being?

Martina: I believe that our duty to ourselves and the work/effort we have already put into what we do motivates us to consistently maintain high quality, but also to strive to improve it. The balance of emotions, physical fitness, and concentration is crucial for our work. My personal approach of maintaining it is through physical activity and mental hygiene, and I make sure to get enough sleep every day.

- Martina, you became the director of the Dubrovnik Summer Festival last year. What were the challenges you faced when you took on this distinguished but demanding job and what goals did you set for yourself?

I was appointed the artistic director a little over a year ago, just before our national festival will be celebrating its jubilee 75th anniversary. Although finding a balance between traditional and contemporary ways of presenting programs and artists is a challenge, I am thankful for my past experience and am looking forward to an intense summer in Dubrovnik.

- Monika, you currently work as an assistant professor at the Music Academy of the University of Zagreb. What is it like for you to work with students and what are the challenges you face in teaching?

Working with students is both a challenging and rewarding experience. Personally, the biggest challenge for me is to convey my interpretative experience, musical conscience, and love for the instrument and music. I also think it is important to educate students about the realities of musical life after they have completed their studies. Recognizing and fully supporting young musicians who are particularly talented is also extremely important.

- Since music is a major part of your life because of your profession, one might even say your calling, do you have room for any other “little passions” or hobbies? How do you spend your free time?

Monika: I like to spend my free time with my children, family and friends. Dancing, sports, and cooking are my “little passions”.

Martina: I have very little free time. However, when I do have it, I like to spend it outdoors, hiking, doing yoga, or simply spending time with my closest friends.



Grad Zagreb



Veleposlanstvo
Republike Poljske
u Zagrebu



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

Odnosi s javnošću /
Public relations:
DALILA ŽUKLIĆ

Prevoditeljica /
Translator:
ANKICA ŽARNIĆ

Oblikovanje i grafička priprema /
Design and prepress:
KUNA ZLATICA

Tisak /
Print:
SVEUČILIŠNA TISKARA

Naklada /
Edition:
750 PRIMJERA / COPIES

Cijena / Price:
2 €

