



40. VEČERI NA GRIČU

Atrij Galerije Klovićevi dvori
1. - 15. srpnja 2021.



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Uživati u muziciranju uživo uvijek je poseban doživljaj, a emocije i energija koje se neposredno prenose između glazbenika i publike nemaju alternative. Taj smo doživljaj dnevno uzimali zdravo za gotovo, praktički ne razmišljajući koliko je zapravo dragocjeno i krhko to nevidljivo tkanje glazbene kreacije što nastaje samo i isključivo u jednom trenu i nije ju više nikada moguće ponoviti na posve isti način. A onda je svijet stao. U posljednjih godinu i pol dana osjetili smo koliko je teško živjeti bez susreta, bez dodira, bez prisnosti, bez neposrednosti.

Sada kada se život pomalo vraća nekom novo-starom normalitetu, možemo reći da gotovo osjećamo pravu glad za svim onim doživljajima koji su nam bili uskraćeni i bez kojih prividno i privremeno možda možemo opstati, ali dugoročno i supstancijalno zapravo možemo samo životariti. Kreiranje još jednih *Večeri na Griču* naš je doprinos vraćanju onome što životu daje puninu i hrani nam dušu. Ovogodišnje izdanje festivala četrdeseto je po redu. Puna četiri desetljeća prekrasan Atrij Galerije Klovićevi dvori, jedna od najljepših i najatraktivnijih lokacija Gornjega grada, okuplja ljubitelje glazbe u jedinstvenom doživljaju uživanja u vrhunskim izvedbama pod zvjezdanim nebom.

U toplim ljetnim noćima uživati ćemo u fantastičnim interpretacijama sjajnih umjetnika kao što su svjetski poznati Zagrebački solisti i fenomenalan Lovre Marušić, nastupu jedin-

Enjoying live music is always a special experience, as the emotions and energy conveyed between the musicians and the audience have no alternative. Until recently, we took this experience for granted, not really thinking about how precious and delicate this invisible fabric of musical creation is since it only exists in one instant and can never be repeated in the exact same way. And then the world stopped. Over the past year and a half, we have all felt how difficult it is to live without contact, without touching, without familiarity, without proximity.

Now that life is slowly returning to some new-old normal, we can say that we almost feel a real hunger for all those experiences denied to us, experiences without which we could seemingly and temporarily survive, even though it would mean that we are merely existing in a lasting and significant way.

Creating another Grič Evenings is our contribution to returning to that which gives fullness to life and nourishes our soul. This year marks the fortieth consecutive edition of the festival. For four decades, the splendid Atrium of the Klovićevi dvori Gallery, one of the most beautiful and captivating locations in the historical district of Upper Town, brings music lovers together for a unique experience of enjoying the top performances under the stars.

The warm summer nights will include fabulous interpretations by excellent artists such as the world-famous Zagreb Soloists and the

stvenog dua oca i sina Ljubomira i Danijela Gašparovića, mladom ali vrhunskom Triju Eusebius; obilježiti ćemo trideset godina Zagrebačkog puhačkog ansambla, ugostiti ćemo višestruko nagrađivanog ruskog pijanista svjetske klase Andreyu Gugnina, uživati u upečatljivim glasovima Cantores Sancti Marci i zaključiti festival unikatnim i globalno prepoznatljivim Ansambлом Dialogos.

S *Večerima na Griču* povezan sam posljednjih petnaest godina i taj je festival uvijek donosio posebnu radost i ispunjenje. Ovom izdanju osobito sam posvećen jer danas nam je kao nikada prije potrebna transformativna moć žive glazbe. Dopustimo da njezina iscjeljujuća svojstva kreiraju neponovljiv doživljaj koji će još dugo rezonirati u nama krijepeći nas, pružajući nam utjehu ali i snagu za nova, vjerujemo bolja i ljepša vremena kojima idemo susret.

Josip Nalis, programski voditelj

phenomenal Lovro Marušić, a performance by the unique duo, father and son, Ljubomir and Danijel Gašparović, as well as the young but outstanding Eusebius Trio. We will also be celebrating the 30th anniversary of the Zagreb Wind Ensemble, welcome the award-winning, world-class Russian pianist Andrey Gugin, enjoy the striking voices of the *Cantores sancti Marci* Choir and end the festival with the incomparable and world renowned Dialogos Ensemble.

I have been associated with the Evenings for the past fifteen years and this festival has always brought a particular joy and fulfilment. I am especially committed to this edition because today we need the transformative power of live music like never before. Let its healing powers create a unique experience that will resonate with us for a long time, soothe us, give us both comfort and strength for new, hopefully better and nicer times ahead.

Josip Nalis, program director

**KONCERTNA
DIREKCIJA
ZAGREB**

**LJETNA KONCERTNA SEZONA
SUMMER CONCERT SEASON**

*U noću na Grč i Ruo iz misterijskog fonografa
izlaze pousti tog grada, te zemlje, tog naroda...*

AG Matoš

[illegible]

1. 7. Vatroslav Lisinski: «POROĐE»
(koncertna izvedba / concert performance)

BRANKA BEREKTOVAČ, sopran / soprano
MARIA BOLKOVIC, mezzosopran / mezzo-soprano
VICTOR BULJETA, tenor / tenor
GABRILO BULJETA, bas / baritone
FRANJO PETRARIJEVIĆ, bas / bass

ZBOR ETZ / CHOIR OF THE RADIO-TELEVISION

ZAGREBAČKI SIMFONIJSKI ORKESTR / SYMPHONY ORCHESTRA OF THE RADIO-TELEVISION

NEKOJALJ ŽILCAR, dirigent / conductor

2. 7. MILKI TRINIĆ U ČAST
IN HONOUR TO MILKA TRINIĆ

Opera trije u interpretaciji dvadesetih godina 20. st.
Trije u čast trije tenor i mezzosopran u interpretaciji
interpretation of the artists across with Milka
Trinić plays
Muzika: Verdi, Gounod, Puccini, Saint-Saëns, Smetana
Kijevska

BRANKA BEREKTOVAČ, sopran / soprano
MARIA BOLKOVIC, mezzosopran / mezzo-soprano
MAGA RUŽIČKAJ, sopran / soprano
LJILJANA MOLJAN-TALAJ, sopran / soprano
BLAZENKA MILIC, sopran / soprano
BOJENKA RUĐOVIĆ, sopran / soprano
MILKA TRINIĆ, mezzosopran / mezzo-soprano
VICTOR BULJETA, tenor
VLADIMIR RUŽIČKAJ, bas / baritone
FRANJO PETRARIJEVIĆ, bas / bass

GABRILO BEREKTOVAČ, klavir / piano

3. 7. KARLJAN ŠERER, violončelo
J. S. BACH

14. E.
GISELLE MAY, soprano — ROSE / dramatica — GOR
Brecht / vocal
15. R.
IVO POGORELEC, klavir / piano
17. R.
KONGONIN ORKESTAR LATVISKES FILHARMONIJAS
— SOSS / CHAMBER ORCHESTRA OF THE
LATVIAN PHILHARMONIC — SOSS
Toms LIEPINS, dirigents / conductor
Evalds, Hofmeister, Peticis, Madamova, E. Cakstulis
21. E.
ARSEN DEDIC / guest / and his guests
22. E.
LEONID KOGAN, violon — SOSS / violin — SOSS
23. R.
MARINENA KATKAR, soprano — voice / mezzo
SOPRANO, KATKAR, voice — mezzo / mezzo
24. R.
VLADIMIR KOPPEL, klavir / piano
25. E.
MADARASKA ORKESTAR FIMHARMONIKAI / HUNGARIAN
STATE PHILHARMONIC
EVENS LOKACSI, dirigents / conductor
Jeno JANDOS, klavir / piano
Maurer, Sarkis, Szallvari

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

Ove riječi Antuna Gustava Matoša, najglasovitijeg kroničara što ga je Zagreb imao, uvele su posjetitelje prvih *Večeri na Griču*, inauguriranih 1. srpnja 1982. godine, u programsku knjižicu svakog od čak dvadeset i šest koncerata. Tih je ranih osamdesetih Gornji grad bio istinskog središte grada, poprište kazališne, likovne i klupske scene, unatoč tome što je ta slojevita urbana cjelina vapila za cjelovitom obnovom. Korak u nastojanju da popularni Gradec još jače zaživi kao kvart kulture bila je adaptacija nekadašnjeg isusovačkog samostana uz crkvu Sv. Katarine, s ciljem da se ondje smjesti Mimarina zbirka. Ta se kolekcija međutim skrasila na drugom mjestu, a adaptirani sklop (projekt kritiziran zbog nepoštivanja konzervatorskih načela) postao je – i nakon svih ovih godina ostao – nezaobilazno mjesto zagrebačke likovnosti, izvorno pod nazivom Muzejski centar, a od 1996. godine Galerija Klovićevi dvori. Uz to, atrij zdanja desetljećima je dom *Večeri na Griču* i time srce ljetnog koncertnog života Zagreba.

Kada sredinom lipnja pretplatničke sezone zatvore svoja vrata, glazbeni se život seli izvan uobičajenih koncertnih prostora i u festival-skom formatu dopire do šire publike. U tome je do navedenih osamdesetih godina prednjačila obala, s nizom glazbenih manifestacija različitih programskih koncepcija i umjetničkih doseg, na koje su redom oživljavale po-vijesne ambijente. Osnivanjem *Večeri na Griču* i Zagreb je upisan na ljetnu kartu Hrvatske i Jugoslavije, ostvarivši na taj način dojmljivu poveznicu između prošle i naredne sezone. Treba, međutim, istaknuti da *Večeri* bastine još stariju zagrebačku tradiciju ljetnog koncertiranja, barem od 1961. godine, otkada su pod različitim imenima (*Matoševe večeri*, *Zagrebačke ljetne večeri*, *Zagrebačko ljeto*) organizirani koncerti. Kako bilo, spomenuto 1. srpnja 1982. godine rođen je novi festival u organi-

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

With these words by Antun Gustav Matoš, the most famous chronicler Zagreb has ever had, the audience of the very first Grič Evenings, which started on 1 July 1982, was welcomed at each of the twenty-six concerts in the program booklet. In the early 1980s, the Upper Town was the true center of the city, the site of the theatre, art and club scene, despite the fact that this layered urban area has called for a full renovation. A further step in an effort to make the popular Gradec even more vibrant as the cultural quarter was the conversion of the former Jesuit monastery next to the Church of St. Catherine in order for it to house the Mimara collection. This collection was, however, housed elsewhere, and the converted lot (a project criticized for failing to comply with the conservation principles) has become – and has remained after all these years – a must-see stop of fine art in Zagreb, initially named the Museum Centre, then the Klovičevi dvori Gallery (since 1996). The building's atrium has also been home to the Grič Evenings for decades, making it the heart of summer concert life in Zagreb.

With the end of the subscription seasons in mid-June, music life moves out of the usual concert venues and reaches a wider audience in a festival format. Up to the 1980s, such events were typical for the coast, which had many musical events of different program concepts and artistic scope, all of which revived the historic sites. With the founding of the Grič Evenings, Zagreb also appeared on this summer map of Croatia and Yugoslavia, establishing thus an impressive link between the previous and the next season. It should also be noted that the Evenings is inspired by an even older Zagreb tradition of summer concerts that had existed at least since 1961, though under different names (Matoš Evenings, Zagreb Summer Evenings, Zagreb Summer). At any rate, a new festival was born on 1 July 1982, organized by the Zagreb Con-



zaciji Koncertne direkcije Zagreb pod palicom Miroslava Poljanca. Festival je otpočeo koncertnom izvedbom opere *Porin* Vatroslava Lisinskog, a u atriju Klovićevih muzicalo se sve do konca kolovoza, s nekoliko „izleta“ izvan klasike, poput večeri šansona Arsena Dedića ili koncerta tradicionalne indijske glazbe.

Ambiciozan uzlet, kako brojem tako i kvalitetom programa, nastavljen je i na drugom izdanju 1983. godine, koje je započelo ranije, već sredinom lipnja. S većim udjelom večeri šansona (Ive Robića, Tomislava Ivčića i drugih), festival je nastavio njegovati visok profil klasične glazbe. Njemu su podjednako pridonosili atraktivni programi i strana gostovanja (izdvojimo, među ostalima, Sofijske soliste i pijanista Mihaila Pletnjova, tada dvadesetpetogodišnjaka na početku svjetske karijere tijekom koje se više puta vraćao na Grič). Krajem osamdesetih godina dodatno se povećao broj koncerata pa su *Večeri* tiskale dvije programske knjižice, za prvi i drugi dio festivala, s podjednakim udjelom koncerata u atriju Klovićevih dvora i u obližnjoj Sv. Katarini (treba dodati da su stranice sponzorskog sadržaja višestruko premašivale opise koncertnog programa, što je danas teško zamislivo).

cert Management led by Miroslav Poljanec. The festival began with a concert performance of Vatroslav Lisinski's opera *Porin*, and the atrium of the Klovićevi dvori reverberated with music until the end of August, with some "deviations" from classical music, like the evenings of Arsen Dedić's chansons or a concert of traditional Indian music.

The ambitious upswing, both in the quantity and quality of the program, continued during the second edition of the festival in 1983, which began a little earlier, in mid-June. Although there were more chanson evenings (Ivo Robić, Tomislav Ivčić and others), the festival kept on cultivating a high profile of classical music. Compelling programs and guest appearances of foreign artists have contributed equally to the festival's reputation (there were, for example, the appearances of the Sofia Soloists and pianist Mikhail Pletnev, then a twenty-year old at the start of his world-class career who came back to Grič repeatedly). By the late 1980s, the number of concerts increased, so that the Evenings had two program booklets for the first and second part of the festival, and there was an equal share of concerts held in the atrium of

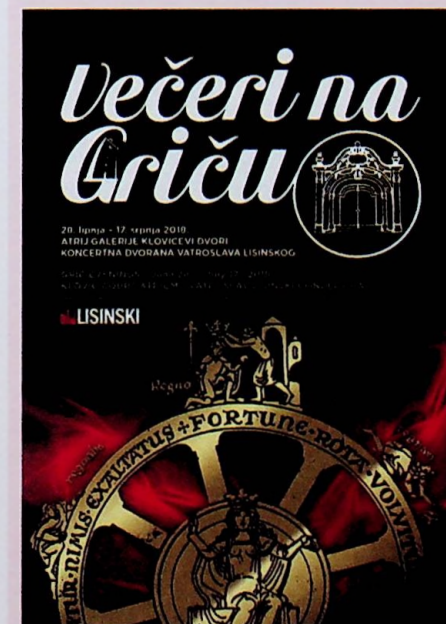


Devedesetih se godina festival nastavlja odvijati u istom opsegu, no programi su disperzirani i po drugim scenama grada (uz već ranije korištenu Sv. Katarinu, Muzej za umjetnosti i obrt, ali i Koncertnu dvoranu Vatroslava Lisinskog). Time *Večeri na Griču* prestaju djelovati kao samostalan festival, te se 1991. uklapaju u *Zagrebačko glazbeno ljeto*, koje je već naredne godine preimenovano u *Zagrebački ljetni festival*. Bio je to klastar nekoliko bratskih festivala Koncertne direkcije Zagreb: uz *Večeri*, *Orgulje zagrebačke katedrale* i *Međunarodna smotra folklora*, a nakratko im se pridružilo i *Histrionsko ljeto*. I unutar tog šireg okvira, *Večeri* su zadržale programsku koncepciju započetu ranih osamdesetih, redovito ugošćujući zagrebačke ansamble, poput Zagrebačkih solista, Kvarteta i drugih komornih sastava koji nose ime grada. Poput ranijih godina, bila je naglašena i međunarodna dimenzija, a uigrani tim Direkcije dovodio je istaknute strane soliste i ansamble. Upriličeni su i specijalizirani programi, poput „festivala u festivalu“ posvećen stvaralaštvu Ivana pl. Zajca (1992.), a istih su godina njegovani i posebni žanrovi, poput operete.

Početkom novog tisućljeća zadržan je impresivan broj koncerata koji su se odvijali ti-

the Klovićevi dvori and the nearby Church of St. Catherine (it must be noted here that the sponsored content several times surpassed the descriptions of the concert program, which seems incredulous today).

In the 1990s, the festival continued on the same scale, but the programs took place all over the city (in addition to the already used Church of St. Catherine, the new venues were the Museum of Arts and Crafts, as well as the Vatroslav Lisinski Concert Hall). As a result, the Grič Evenings ceased to be an independent festival and in 1991 became part of the Zagreb Music Summer, which became the Zagreb Summer Festival the following year. This cluster of several similar festivals was organized by the Zagreb Concert Management: in addition to the Grič Evenings, there were also the Zagreb Cathedral Organ and the International Folklore Festival, and for a short while also the Histrion Summer. Within this wider festival scope, the Evenings retained the program concept that began in the early 1980s, regularly welcoming the ensembles from Zagreb, such as the Zagreb Soloist, Zagreb Quartet and other chamber ensembles bearing the city's name. The international aspect was also prominent, as it was during the early years, and the Concert Management's experi-



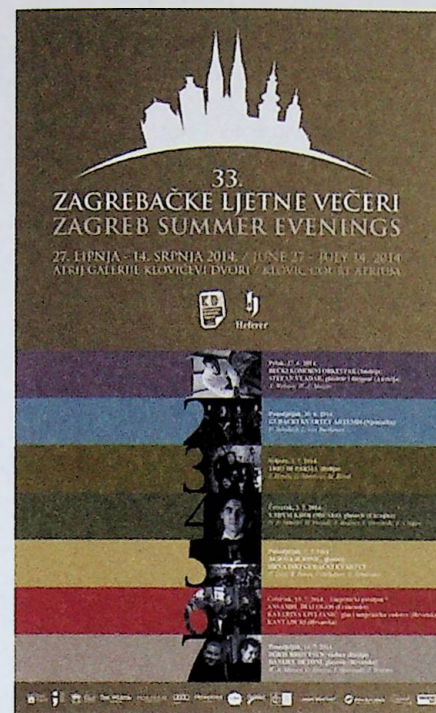


jekom puna dva ljetna mjeseca, a festivalu je još jednom promijenjeno ime, u *Zagrebačke ljetne večeri*. Međutim, već 2004. godine manifestacija dobiva nov naziv i (po prvi put u svojoj tada već višedesetljetnoj povijesti) užu programsku odrednicu. Osniva se *Zagrebački barokni festival* koji se, kako je to istaknuto povodom otvaranja, „nastavlja na tradiciju Zagrebačkih ljetnih večeri“, preciznije *Večeri na Griču*. Program se sljedećih nekoliko godina (do 2006.) pod palicom Saše Britvića, tadašnjeg ravnatelja Koncertne direkcije, u cijelosti posvećuje povijesno osviještenim izvedbama baroka. Tih je godina, razumljivo, nastupao veći broj stranih umjetnika, izdanja su imale zemlje-partnere, a sretna je okolnost bila stasjanje domaće scene baroknog muziciranja koja je uspijevala iznjedrati značajan dio programa.

Od 2007. godine festivalu se vraća naziv s početka 21. stoljeća – *Zagrebačke ljetne večeri* – što, međutim, nije označilo i povratak na izvornu zamisao. Naime, programska politika u narednim godinama čini najveći otklon od dotadašnjih koncepcija: glavninu programa činili su popularniji žanrovi, poput jazza, rocka, etna i različitih denominacija „glazbe svijeta“ (*world music*). Ipak, klasika nije iščezla iz tog

enced team brought as guests leading foreign soloists and ensembles. There were also specialized programs, such as “the festival within the festival” dedicated to the opus of Ivan pl. Zajc (1992), and certain genres, such as operetta, were given an important place in these years.

At the beginning of the new millennium, an impressive number of concerts held over the two summer months continued, while the festival itself once again changed its name to the Zagreb Summer Evenings. However, the event was renamed already in 2004 and (for the first time in its then decades-long history) its program outline was scaled down. The Zagreb Baroque Festival was founded to “continue [as noted at the opening ceremony] the tradition of the Zagreb Summer Evenings” or, more precisely, the Grič Evenings. During the next several years (up to 2006), under the charge of Saša Britvić, the director of the Concert Management at the time, the entire program was devoted to historically conscious Baroque performances. During these years, naturally, there were a great number of appearances by foreign artists, the editions were devoted to partner countries, and the local baroque scene has fortunately matured sufficiently to carry out a significant portion of the program.



repozicioniranja na festivalskoj karti Hrvatske; štoviše, od 2012. godine ponovno je promaknuta u okosnicu programa. Visok broj koncerata iz „zlatnih“ osamdesetih i devedesetih godina 20. stoljeća nije mogao biti nastavljen, te se festival recentno ograničio na (najviše) desetak koncerata. Treba, u tom smislu, napomenuti kako je na tu putanju najviše utjecao osnutak drugih ljetnih festivala u Zagrebu, no zvučnost imena ostaje na strani *Večeri*: prošlih su godina tako nastupili Les Vents Français i Les Arts Florissants. Sretna je okolnost da potres koji je zadesio Zagreb 2020. godine nije statički narušio Klovičeve dvore, za razliku od drugih koncertnih pozornica grada, a koncerti pod vedrim nebom odolijevaju i trenutačnim pandemijskim uvjetima. Štoviše, koncerti ovogodišnjeg izdanja najbolja su pozivnica za često uspinjanje na Grič tijekom prve polovice srpnja. Točno četrdeset godina nakon otvaranja prvih *Večeri* nastupaju Zagrebački solisti s pijanistom Lovrom Marušićem. Visoku razinu muziciranja nastavlja Ansambli Dialogos, Cantores Sancti Marci, Zagrebački puhački ansambli, klavirski duo Danijela i Ljubomira Gašparovića, ruski pijanist Andrej Gunjin i Trio

In 2007, the festival returned to the name it had at the beginning of the 21st century – the Zagreb Summer Evenings – but not to its original concept. Over the following years, program policy has deviated significantly from previous concepts: the bulk of the program was comprised of more popular genres, such as jazz, rock, ethno and various denominations of world music. Still, classical music did not disappear from this repositioning on the festival map of Croatia; moreover, since 2012, it has again become the core of the program. As it was not possible to hold as many concerts as in the “golden” 1980s and 1990s, the festival has recently narrowed its scope to about a dozen concerts (at most). It should be mentioned here that the festival took this path mainly because of the foundation of other summer festivals in Zagreb, even though the Evenings still welcomed more prominent guests – in recent years, Les Vents Français and Les Arts Florissants. Fortunately, the Klovičevi dvori suffered no structural damage after the earthquake that hit Zagreb in 2020, unlike other concert venues in the city, and the open-air concerts even braved the current pandemic situation. Besides, the concerts in this edition are the best inducement to walk frequently to





Eusebius. Te, redom potvrđene snage domaće i međunarodne scene klasične glazbe, dostojno će obilježiti veliku obljetnicu *Večeri na Griču*.

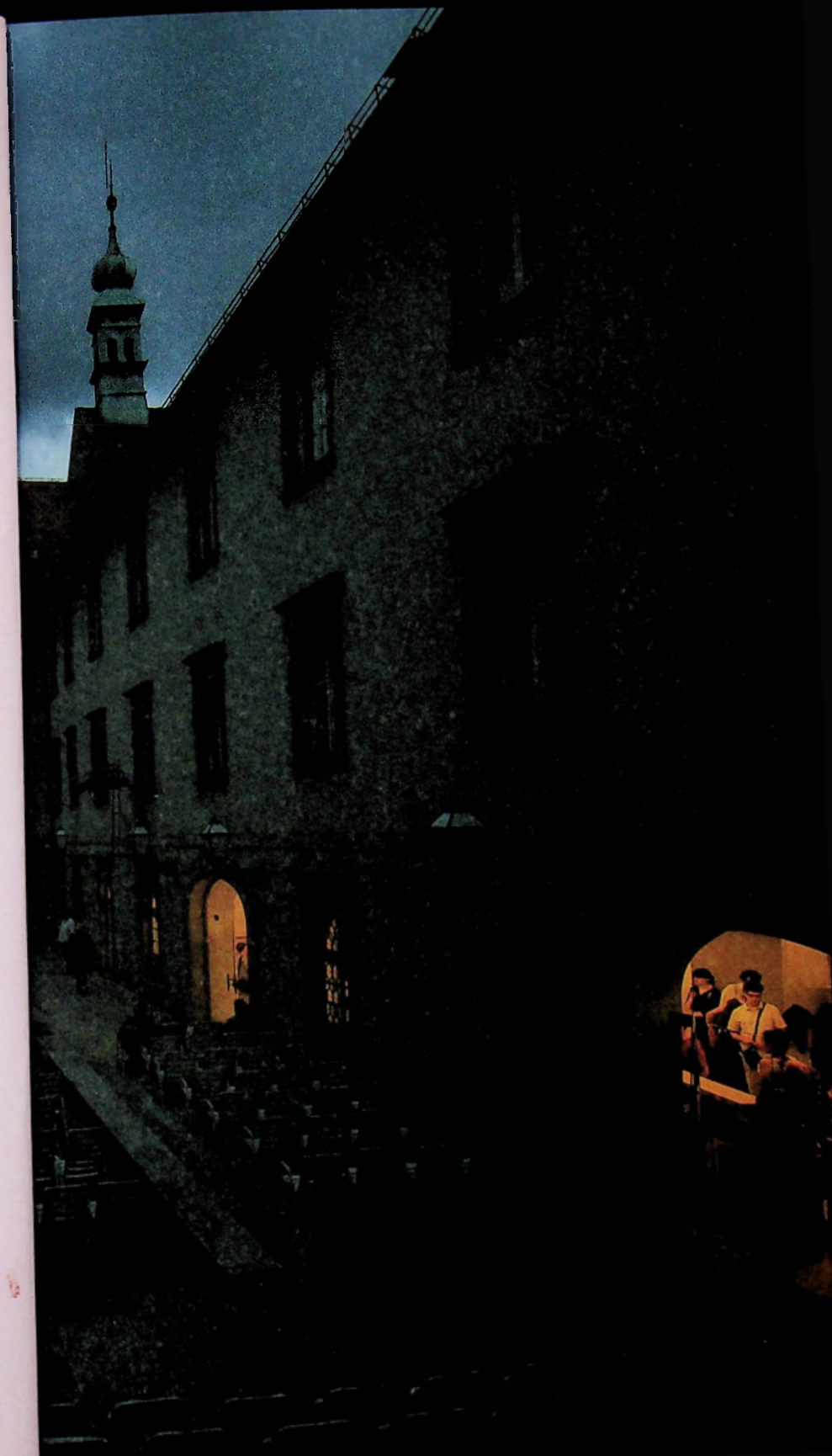
Povijesne amplitude *Večeri*, konceptijska traženja i mijenjanje imena nisu nesvojstvena manifestacijama dugog trajanja - štoviše, svjedoče da festival živi, raste, razvija se i mijenja s vremenom, okruženjem i publikom ispunjavajući zacrtani cilj: pružiti Zagrebu raznolikost i kvalitetu te produžiti priliku za uživanje u vrhunskom muziciranju i na ljetne mjesece. Svojim mijenama i ponekad osebnom programskom strukturom, *Večeri na Griču* pokazale su da se ne libe novih istraživanja glazbenih žanrova jer - složio bi se zasigurno i Matoš - jedino lutanjem otkrivamo skriveni šarm Griča i glazbe koja je nakon četiri desetljeća utkana u njegov identitet. Matoš je drugom prilikom zapisao da noću na Griču „nema nikakvog tona koji bi smetao skladu dojma“. Ni on sam, unatoč „misterijskom fonografu“ u kojem su osnivači festivala prepoznali proročki nagovještaj *Večeri na Griču*, nije mogao pretpostaviti da će grad kojeg je opjevao (ali i bitko kritizirao), tijekom ljetnih mjeseci decentno odzvanjati glazbom ne remeteći - svojoj raznolikosti usprkos - sklad njegova i našeg Gornjeg grada.

Matko Matija Marušić

Grič during the first half of July. Exactly forty years after the opening of the first Evenings, the Zagreb Soloists will perform with pianist Lovro Marušić. The high quality of music will be upheld by the Dialogos Ensemble, Zagreb Wind Ensemble, piano duo Danijel and Ljubomir Gašparović, Russian pianist Andrey Gugin and Eusebius Trio. All these outstanding artists from the national and international classical music scene will mark with dignity the important anniversary of the Grič Evenings.

The historical amplitudes of the Evenings, the conceptual wanderings and the name changes are not uncommon for events of such a long history - they are in fact a testimony that the festival lives, grows, develops and changes with time, the environment and the public to achieve the set goal: give Zagreb diversity and quality and extend the possibility of enjoying first-class music performances even during the summer months. Its changes and occasional distinctive program structure have shown that the Grič Evenings is not afraid to embark on a new exploration of musical genres because - and Matoš would surely agree - it is only by wandering that we discover the hidden charm of Grič and the music that is woven into its identity after four decades. On another occasion, Matoš wrote that at night "there is no tone on Grič that would disturb the harmony of the impression". Despite the "mysterious phonograph" in which the festival founders recognized the prophetic presage of the Grič Evenings, not even Matoš could guess that the city he wrote poems about (but also heavily criticized), would alluringly resound with music during the summer months without disturbing - in spite of its diversity - the harmony of his and our Upper Town.

Matko Matija Marušić





PROGRAM 40. VEČERI NA GRIČU

Četvrtak, 1. srpnja, 21 sat
ZAGREBAČKI SOLISTI
LOVRE MARUŠIĆ, klavir
Mozart, Dvořák

Subota, 3. srpnja, 21 sat
DANIJEL & LJUBOMIR GAŠPAROVIĆ,
klavir četveroručno
Bobić, Schubert, Rahmanjinov, Papandopulo

Četvrtak, 8. srpnja, 21 sat
TRIO EUSEBIUS
Maček, Rihm, Brahms

Subota, 10. srpnja, 19 sati
ORATORIJSKI ZBOR CRKVE SV. MARKA
CANTORES SANCTI MARCI
ANSAMBL AYLLU
PAVAO MAŠIĆ, klavir/čembalo
EMANUEL TOMLJENOVIĆ, tenor
JURICA PETAR PETRAČ, dirigent
Ramírez

Subota, 10. srpnja, 21 sat
ZAGREBAČKI PUHAČKI ANSAMBL
Bach, Ligeti

Utorak, 13. srpnja, 21 sat
ANDREY GUGNIN, klavir
Papandopulo, Skrjabin, Liszt, Stravinski/
Agosti

Četvrtak, 15. srpnja, 21 sat
DIALOGOS
Barlaam & Jozafat. Buda – kršćanski svetac?

PROGRAM OF THE 40TH GRIČ EVENINGS

Thursday, 1 July at 9 PM
THE ZAGREB SOLOISTS
LOVRE MARUŠIĆ, piano
Mozart, Dvořák

Saturday, 3 July at 9 PM
DANIJEL & LJUBOMIR GAŠPAROVIĆ,
four-hand piano
Bobić, Schubert, Rachmaninoff, Papandopulo

Thursday, 8 July at 9 PM
TRIO EUSEBIUS
Maček, Rihm, Brahms

Saturday, 10 July at 7 PM
THE ORATORIO CHOIR OF THE CHURCH OF
ST. MARK CANTORES SANCTI MARCI
THE AYLLU ENSEMBLE
PAVAO MAŠIĆ, piano/harpsichord
EMANUEL TOMLJENOVIĆ, tenor
JURICA PETAR PETRAČ, conductor
Ramírez

Saturday, 10 July at 9 PM
THE ZAGREB WOODWIND ENSEMBLE
Bach, Ligeti

Tuesday, 13 July at 9 PM
ANDREY GUGNIN, piano
Papandopulo, Scriabin, Liszt, Stravinsky/
Agosti

Thursday, 15 July at 9 PM
DIALOGOS
Barlaam & Josaphat. Buddha – a Christian saint?



Četvrtak, 1. srpnja 2021. u 21 sat

ZAGREBAČKI SOLISTI LOVRE MARUŠIĆ, klavir

Wolfgang Amadeus Mozart
Koncert za klavir i orkestar u C-duru, KV 415
Allegro
Andante
Allegro

Antonín Dvořák
Serenada za gudače u E-duru, op. 22
Moderato
Tempo di valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace

Ansambli **Zagrebačkih solista** osnovan je 1953. godine u okviru Radio Zagreba pod umjetničkim vodstvom glasovitoga violončelista Antonija Janigra. Tijekom gotovo sedam desetljeća – pod umjetničkim vodstvom koncertnih majstora poput Dragutina Hrdjoka, Tonka Ninića, Anđelke Krpana i Borivoja Martinić-Jerčića – Zagrebački solisti održavaju kvalitetu muziciranja na zavidnoj razini te redovito gostuju na prestižnim svjetskim koncertnim pozornicama. Od 2012. godine ansambl nastupa uz violinistu Sretena Krstića kao svojega koncertnog majstora.

Zagrebački solisti 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. Gostovali su na najpoznatijim glazbenim festivalima poput onih u Salzburgu, Pragu, Edinburghu, Berlinu, Bergenu, Barceloni, Istanbulu, Dubrovniku, a uz njih su muzicirali ugledni solisti: Henryk Szeryng, Alfred Brendel, Christian Ferras, Pierre Fournier, Leonard Rose, James Galway, Jean-Pierre Rampal, Aldo Ciccolini, Katia Ricciarelli, Lily Laskine, Zuzana Růžicková, Mario Brunello, Isabelle Moretti, Guy Touvron, Marc Coppey and Ray Chen.

Thursday, 1 July 2021, 9 PM

THE ZAGREB SOLOISTS LOVRE MARUŠIĆ, piano

Wolfgang Amadeus Mozart
Piano Concerto in C Major, KV 415
Allegro
Andante
Allegro

Antonín Dvořák
Serenade for Strings in E Major, Op. 22
Moderato
Tempo di valse
Scherzo: Vivace
Larghetto
Finale: Allegro vivace

The **Zagreb Soloists** ensemble was founded in 1953 by the 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 ensemble regularly appears in guest performances at prominent music festivals, such as the ones in Salzburg, Prague, Edinburgh, Berlin, Bergen, Barcelona, Istanbul and Dubrovnik, and alongside numerous distinguished soloists, among them Henryk Szeryng, Alfred Brendel, Christian Ferras, Pierre Fournier, Leonard Rose, James Galway, Jean-Pierre Rampal, Aldo Ciccolini, Katia Ricciarelli, Lily Laskine, Zuzana Růžicková, Mario Brunello, Isabelle Moretti, Guy Touvron, Marc Coppey and Ray Chen.

Růžicková, Mario Brunello, Isabelle Moretti, Guy Touvron, Marc Coppey, Ray Chen i mnogi drugi.

Zagrebački solisti izvode široki repertoar u rasponu od baroka do suvremenih ostvarenja, s posebnom pažnjom na otkrivanje manje poznatih djela te na predstavljanje mlađih generacija hrvatskih skladatelja.

Snimili su više od sedamdeset nosača zvuka za etikete kao što su Vanguard, EMI, ASV, Eurodisc, Melodia, Hispa-vox, Pickwick i Croatia Records. Među recentnijim izdanjima je album s djelima Ernesta Cordera, ostvaren u suradnji s violinistom Guillermom Figuerom te gitaristom Pepeom Romerom (Naxos, 2010.), nominiran za nagradu *Latin Grammy*. Godine 2014. godine objavili su album s djelima Borisa Papandopula, s pijanistom Oliverom Triendlom, a godinu poslije, s violončelistom Marcom Coppeyem, snimili su nosač zvuka u izdanju njemačke diskografske kuće Audite.

Zagrebački solisti dobitnici su brojnih uglednih međunarodnih i domaćih nagrada i priznanja, među kojima su: 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 Lukčić* 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 cjelokupnoga programa Dubrovačkih ljetnih igara.

Lovre Marušić (Omiš, 1992.) prvu poduku iz klavira dobiva od prof. Rozarije Samodol u rodnom Omišu. Na poziv ugledne ruske pijanistice Natalije Troull, 2006. godine odlazi u Moskvu na Centralnu muzičku školu pri Državnom konzervatoriju *P. I. Čajkovski*, koju je 2011. godine uspješno završio. Studij na Muzičkoj akademiji počeo je u klasi Rubena Dalibaltayana, a nastavio u klasi Ljubomira Gašparovića kod kojeg je diplomirao i stekao

The Zagreb Soloists ensemble performs a wide range of repertoire spanning from Baroque to contemporary music, with a special focus on bringing lesser known works to the public and promoting younger generations of Croatian composers.

They have recorded over seventy albums for labels such as Vanguard, EMI, ASV, Eurodisc, Melodia, Hispa-vox, Pickwick and Croatia Records. A significant recent recording is an album of works by Ernesto Cordero featuring violinist Guillermo Figueroa and guitarist Pepe Romero (Naxos, 2010), which was nominated for a Latin Grammy Award. In 2014, they released an album of works by Boris Papandopulo featuring pianist Oliver Triendl, and a year later, they recorded another album with cellist Marc Coppey for the German label Audite.

The Zagreb Soloists have 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 Lukčić 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 special artistic contributions in the realization of the Dubrovnik Summer Festival programme.

Lovre Marušić (Omiš, 1992) received his first piano lessons from Professor Rozarija Samodol in his native Omiš. From 2006 to 2011, he attended the Central Music School of the P. I. Tchaikovsky Moscow State Conservatory in the class of Professor Natalia Troull. He went on to study under Professors Ruben Dalibaltayan and Ljubomir Gašparović at the Music Academy in Zagreb, where he gained his Master's degree in piano performance. Currently, he is a postgraduate student at Franz Listz Hochschule für Musik in Weimar in the class of Professor Grigory Gruzman.

He has been awarded numerous prizes at renowned piano competitions, including First

titulu magistra muzike. Poslijediplomske studije nastavlja na Hochschule für Musik *Franz Liszt* u Weimaru u klasi Grigoryja Gruzmana.

Dobitnik je brojnih nagrada na uglednim pijanističkim natjecanjima, među kojima se ističu prve nagrade na međunarodnim natjecanjima *Santa Cecilia* u Portu (2018.), *IMF* u Parizu (2018.), *New Stars* u Manchesteru (2016.), *World Piano Teachers Association* u Londonu (2017.), u Karlovcu (2015.), *Aleksandar Skrbabin* u Parizu (2011.), kao i prva nagrada i apsolutna pobjeda, nagrada komisije i nagrada publike na Međunarodnom pijanističkom natjecanju *Isidor Bajić* (2016.), prva nagrada i nagrada za najbolju izvedbu djela J. S. Bacha na Međunarodnom natjecanju *Jurica Murai* u Varaždinu (2016.), nagrada za najbolju izvedbu hrvatskog autora na Međunarodnom natjecanju *Ferdo Livadić* u Samoboru (2016.), *Grand Prix* 20. Međunarodnog pijanističkog natjecanja *Mihailo Vukdragović* u Šapcu (2016.), prva nagrada i stipendija zaklade *Dino Škrapić* u Rovinju (2015.), nagrada publike i nagrada dva pijanistička recitala u Miamiu (SAD) u *Steinway Piano Gallery - Coral Gables* te u Savanni (Georgia) u ciklusu *Piano in the Arts*, druga nagrada na Međunarodnom natjecanju *Zlatko Grgošević* (2002.), prve nagrade na Regionalnim i Državnim natjecanjima učenika i studenata glazbe (2003., 2005.), druga nagrada i posebna nagrada na Međunarodnom pijanističkom natjecanju slavenskih kompozitora *Stanislav Moniuszko* u Parizu (2009.) i mnoge druge. Na Međunarodnom pijanističkom natjecanju *Hamamatsu* u Japanu 2016. godine plasirao se među 24 najbolja pijanista iz cijeloga svijeta, a 2020. godine izabran je kao jedan od 29 kandidata međunarodnog pijanističkog natjecanja u Clevelandu u SAD-u, gdje će se u srpnju 2021. godine natjecati u završnici. Dobitnik je Rektorove i Dekanove nagrade Sveučilišta u Zagrebu za iznimne rezultate tijekom studija. Kao solist i komorni glazbenik nastupa na raznim festivalima i koncertnim ciklusima diljem Hrvatske, Srbije, Italije, Njemačke, Lihtenštajna, Rusije, Ukrajine, Japana i SAD-a.

Redovito nastupa s uvaženim orkestrima i dirigentima poput orkestra Hrvatskog narodnog kazališta u Splitu pod ravnanjem Ivana Repušića, Irkutske filharmonije pod ravnanjem Ilmara Lapinscha, Zagrebačke filharmonije pod

Prize at the Santa Cecilia International Competition in Porto (2018), First Prize at the International Music Festival & Competition in Paris (2018), First Prize at the New Stars International Music Competition in Manchester (2016), First Prize at the World Piano Teachers Association's International Piano Competition in London (2017), First Prize at the Alexander Scriabin Russian Conservatory's International Piano Competition in Paris (2011), First Prize and Jury and Audience Prizes at Isidor Bajić International Piano Competition in Novi Sad (2016), First Prize and a prize for the best interpretation of a piece by J. S. Bach at the Jurica Murai International Competition in Varaždin (2016), a prize for the best interpretation of a piece by a Croatian author at the Ferdo Livadić International Competition in Samobor (2016), Grand Prix at the 20th Mihailo Vukdragović International Piano Competition in Šabac (2016), First Prize at the Youth Piano Festival in Rovinj and a scholarship by Dino Škrapić Foundation (2015), Audience Prize and solo recitals at Steinway Piano Gallery in Miami, Florida, and at the concert cycle *Piano in the Arts* in Savannah, Georgia (USA), Second Prize at the Zlatko Grgošević International Competition (2002), First Prize at the Croatian Regional and State Competitions of Music and Dance Students (2003 and 2005), and Second Prize and Special Mention at the Stanisław Moniuszko International Piano Competition in Paris (2009), among others. He was ranked among the top 24 pianists from all over the world at the Hamamatsu International Piano Competition in Japan (2016), and among the top 29 contestants at the Cleveland International Piano Competition in the USA (2020), where in July 2021 he will compete in the final round.

Lovre was awarded the Rector's and Dean's Awards of the University of Zagreb for academic excellence. He has appeared as a soloist and chamber musician at various festivals and concert cycles across Croatia, Serbia, Italy, Germany, Lichtenstein, Russia, Ukraine, Japan and the USA.

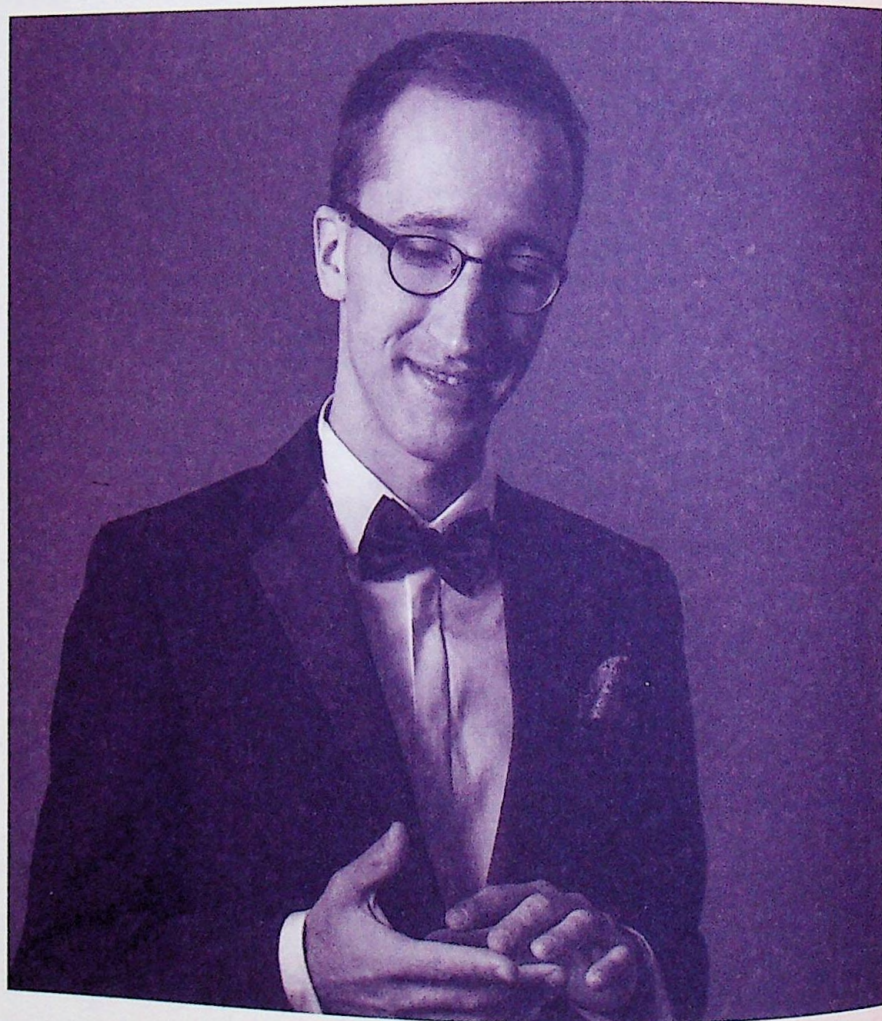
He has performed regularly with renowned orchestras and conductors, including the Orchestra of the Croatian National Theatre in Split under Ivan Repušić, the Irkutsk State Philharmonic Orchestra under Ilmar Lapinsch, the Zagreb Philharmonic Orchestra under Zoran

ravnanjem Zorana Juranića, Simfonijskog orkestra Hrvatske radiotelevizije pod ravnanjem Ivo Lipanovića, Simfonijskog orkestra Muzičke akademije u Zagrebu pod ravnanjem Mladena Tarbuka, orkestra *El sistema Srbija* pod ravnanjem Gerarda Estrade i dr.

Usavršavao se kod profesora i pijanista poput Nauma Gruberta, Mikhaila Oleneva, Petera Eichera, Snežane Čadikovske, Evgenyja Starodubtseva, Balázsa Szokolajja, Dmitrija Bashkirova, Danijela Detonija, Malcolm Bilsona, Kemala Gekića, Eduarda Huberta, Nina Katamadzea, Pavela Gililova i drugih. Trenutno je zaposlen na Muzičkoj akademiji u Zagrebu u zvanju asistenta na klavirskom odjelu te je izvršni i umjetnički voditelj festivala komorne glazbe *Ostinato* u Omišu.

Juranić, the Croatian Radiotelevision Symphony Orchestra under Ivo Lipanović, the Symphony Orchestra of the Music Academy in Zagreb under Mladen Tarbuk, and the El Sistema Serbia Orchestra under Gerard Estrada.

He attended masterclasses with eminent professors and pianists, among which are Naum Grubert, Mikhail Olenev, Peter Eicher, Snežana Čadikovska, Evgeny Starodubtsev, Balázs Szokolay, Dmitri Bashkirov, Danijel Detoni, Malcolm Bilson, Kemal Gekić, Eduardo Hubert, Nino Katamadze and Pavel Gililov. Currently, he is a teaching assistant at the Piano Department of the Music Academy in Zagreb, and executive and artistic director of the Ostinato International Chamber Music Festival in Omiš.





Subota, 3. srpnja 2021. u 21 sat

DANIJEL & LJUBOMIR GAŠPAROVIĆ, klavir četveroručno

Uz 70. rođendan i 50 godina djelovanja
Ljubomira Gašparovića

Davor Bobić

Zagrebački concertino (praizvedba)
djelo je posvećeno Danijelu i Ljubomiru
Gašparoviću

Franz Schubert

Fantazija u f-molu, D. 940

Sergej Rahmanjinov

Iz 6 Morceaux, op. 11:

Barkarola, br. 1

Valcer, br. 4

Boris Papandopulo

Plesna suita za klavir četveroručno

Radničko kolo

Ketuš

Igra

Tetovka

Danijel Gašparović (Zagreb, 1988.) diplomirao je u klasi Ljubomira Gašparovića, a magistrirao u klasi Đorđa Stanetti na Muzičkoj akademiji Sveučilišta u Zagrebu. Usavršavao se na Sveučilištu za glazbu i izvedbene umjetnosti u Pečuhu (Mađarska) u klasi Csabe Királyja. Dobitnik je državnih, međunarodnih i dekanovih nagrada, a bio je i stipendist Grada Zagreba. Samostalno i kao komorni glazbenik nastupao je u koncertnim ciklusima i na festivalima diljem Hrvatske i šire. Kao izvođač te kao organizator i producent sudjelovao je u brojnim projektima te surađivao s Koncertnom dvoranom Vatroslava Lisinskog, HRT-om, Hrvatskim društvom glazbenih umjetnika, Gradom Zagrebom, Ministarstvom kulture Republike Hrvatske, Austrijskim kulturnim forumom i brojnim drugim partnerima. Redovito nastupa s mladim umjetnicima među kojima su bariton Matija Meić, Nikola Kos u klavirskom duu Kos-Gašparović i Krešimir Starčević.

Saturday, 3 July 2021, 9 PM

DANIJEL & LJUBOMIR GAŠPAROVIĆ, four-hand piano

On the occasion of Ljubomir Gašparović's
70th birthday and 50th anniversary of career
in music

Davor Bobić

Zagreb Concertino (first performance)
the work is dedicated to Danijel and Ljubomir
Gašparović

Franz Schubert

Fantasia in F Minor, D. 940

Sergei Rachmaninoff

From 6 Morceaux, Op. 11:

Barcarolle, No. 1

Valse, No. 4

Boris Papandopulo

Dance Suite for Four-Hand Piano

Radničko kolo (Workers' wheel dance)

Ketuš (Ketuš dance)

Igra (Game)

Tetovka (A woman from Tetovo)

Danijel Gašparović (Zagreb, 1988) earned his Bachelor's and Master's degrees in piano performance from the Music Academy in Zagreb in the classes of Ljubomir Gašparović and Đorđe Stanetti. He attended the University of Music and Performing Arts in Pécs (Hungary) in the class of Csaba Király. He received Croatian, international and dean's awards, as well as a scholarship from the City of Zagreb. He has performed solo and in chamber groups at festivals and of concert cycles across Croatia and internationally. As a performer, organizer and producer, he participated in various projects, collaborating with the Vatroslav Lisinski Concert Hall, Croatian Radiotelevision, the Croatian Society of Musicians, the City of Zagreb, the Ministry of Culture of the Republic of Croatia, and the Austrian Cultural Forum, among others. He performs regularly with young artists, including baritone Matija Meić, Nikola Kos (the Kos-Gašparović piano duo) and Krešimir Starčević (the Gašparović-

vić u klavirskom duu Gašparović-Starčević, te sa svojim ocem Ljubomirom Gašparovićem s kojim je vlasnik najveće privatne zbirke povijesnih klavira u Hrvatskoj.

Dobitnik je Nagrade za najbolju umjetničku suradnju na Tribini *Darko Lukić* 2016. godine. Profesor je klavira na Školi za umjetnost, dizajn, grafičku i odjeću u Zaboku, izvršni i umjetnički voditelj Umjetničke organizacije *Cristoforium*, predsjednik World Piano Teachers Association (WPTA) Croatia te direktor i osnivač tvrtke *CristoforiumArt* za menadžment umjetnika i usluge u kulturi.

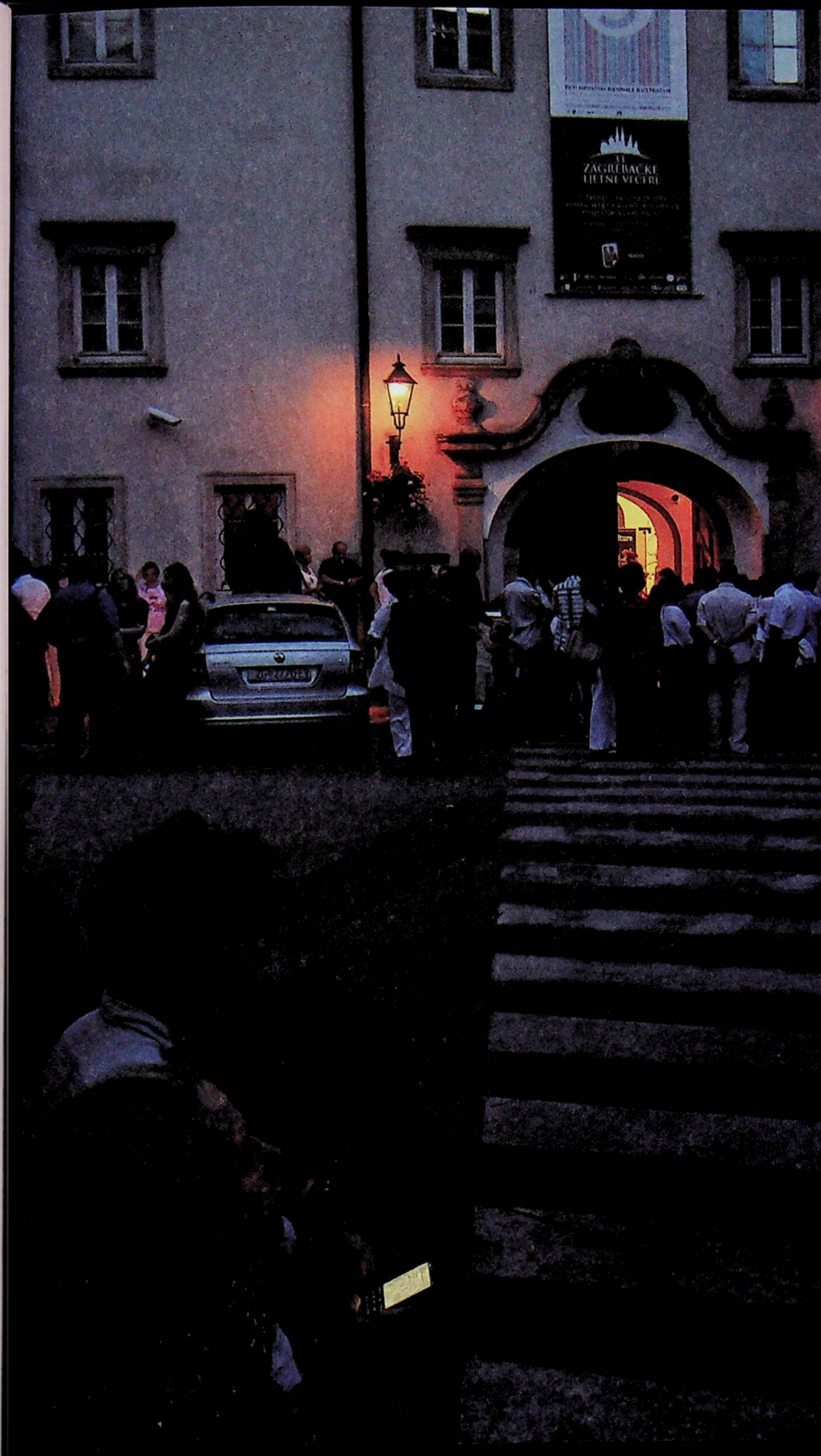
Ljubomir Gašparović (Zagreb, 1951.) diplomirao je klavir na Muzičkoj akademiji u Zagrebu, u klasi Ive Mačeka, a usavršavao se u klasi Alda Ciccolinija u Parizu. Magistrirao je u klasi Vladimira Krpana, a sviranje na povijesnim glazbalima učio je kod njemačke umjetnice Edith Picht-Axenfeld. Vrlo je aktivan kao solist i komorni glazbenik, djelovao je u klavirskom duu s Eminom Armanom te u Hrvatskom klavirskom triju. Kao solist nastupio je sa svim hrvatskim orkestrima pod ravnanjem mnogih uglednih dirigenta. Dobitnik je niza nagrada, među kojima se ističu *Svetislav Stančić* i *Milka Trnina*. Ostvario je brojne snimke za radijske postaje i snimio više nosača zvuka. Posebno se angažirao u revitalizaciji i revalorizaciji hrvatske glazbene baštine (Ferdo Livadić, Božidar Kunc). Praisveo je i snimio brojna djela hrvatskih autora, među kojima su neka i njemu posvećena. Tijekom 1993. inicirao je osnivanje Društva *Albert Schweitzer*, s ciljem promicanja izvodilaštva na povijesnim instrumentima. Kao predsjednik Društva osmislio je i prvi komorni ciklus na povijesnim glazbalima u Hrvatskoj. Vlasnik je zbirke povijesnih klavira, jedinstvene na ovim prostorima, koje sam restaurira. Restaurirao je klavir *Conrad Graf* koji se nalazi u dvorcu Trakošćan, što je bila prva restauracija povijesnog klavira u Hrvatskoj. Redoviti je profesor klavira u trajnom zvanju na Muzičkoj akademiji u Zagrebu i ravnatelj Umjetničke organizacije *Cristoforium*.

Starčević piano duo), as well as with his father Ljubomir Gašparović, with whom he owns the largest private collection of historic pianos in Croatia.

He received a prize for the best artistic collaboration at the Darko Lukić Competition in 2016. He is a piano teacher at the School of Arts, Design, Graphics and Clothing in Zabok, executive and artistic director of the Cristoforium Artistic Organization, president of the World Piano Teachers Association (WPTA) Croatia, and director and founder of the CristoforiumArt company for artist management and cultural services.

Ljubomir Gašparović (Zagreb, 1951) graduated in piano performance from the Music Academy in Zagreb in the class of Ivo Maček, continuing his studies in the class of Aldo Ciccolini in Paris. He gained his Master's degree in the class of Vladimir Krpan, and studied music performance on historical instruments under the German musician Edith Picht-Axenfeld. He has performed actively both solo and in chamber groups, such as the piano duo with Emin Armano and the Croatian Piano Trio, and also with numerous Croatian orchestras and many renowned conductors. He has been a recipient of multiple awards, most notably the Svetislav Stančić and Milka Trnina Awards. He has made numerous recordings for radio stations and released several albums. He is deeply committed to the revitalization and revalorization of Croatia's music heritage (Ferdo Livadić, Božidar Kunc). He has premiered and recorded many pieces by Croatian composers, some of which were dedicated to him. In 1993, he initiated the founding of the Albert Schweitzer Society, whose mission is to promote music performance on historic instruments.

As president of the Society, he organized the first cycle of chamber music performances on historic instruments in Croatia. He owns a unique collection of historic pianos, which he restores himself. He restored the Conrad Graf piano in Trakošćan Castle, which was the first such restoration of a historical piano in Croatia. He is a tenured professor of piano at the Music Academy in Zagreb and director of the Cristoforium Artistic Organization.



Četvrtak, 8. srpnja 2021. u 21 sat

TRIO EUSEBIUS

Eva Šulić, violina
Tonka Javorović, violončelo
David Vuković, klavir

Ivo Maček

Trio za violinu, violončelo i klavir, Romantični

Wolfgang Rihm

Fremde Szene III

Johannes Brahms

Klavirski trio br. 1 u H-duru, op. 8

Allegro con brio

Scherzo: Allegro molto. Meno allegro. Tempo I Adagio

Finale: Allegro

Trio Eusebius je klavirski trio osnovan 2017. na Muzičkoj akademiji u Zagrebu pod mentorstvom prof. Pavla Zajceva. Članovi trija su violinistica Eva Šulić, violončelistica Tonka Javorović i pijanist David Vuković. Godine 2019. postigli su značajne rezultate na 16. Međunarodnom natjecanju mladih glazbenih umjetnika *Ferdo Livadić* u Samoboru (nagrada *Ferdo Livadić* za najbolju umjetničku osobnost te nagrada Grada Samobora i Hrvatskog društva skladatelja za najbolju izvedbu djela hrvatskog skladatelja za skladbu *Zovu me Tryor* (Dubravka Detonija) te na 8. Hrvatskom natjecanju mladih glazbenih umjetnika *Papandopulo* (prva nagrada i nagrada Hrvatskog društva skladatelja za najbolju izvedbu djela hrvatskog skladatelja). Dobitnici su Dekanove nagrade za ostvarenja u akademskoj godini 2018./2019. te su nastupali na festivalima kao što su: Dubrovačke ljetne igre, Osorske glazbene večeri, Samoborska glazbena jesen, Festival komorne glazbe *Ostinato* u Omišu, Festival *BEETHOVENplus* u Zagrebu, Festival komorne glazbe u Čakovcu, Festival *A FEST* u Novom Sadu.

Eva Šulić (Maribor, 1997.) svira violinu od svoje četvrte godine. Nakon poduke kod Zorice Todorović na Konzervatoriju za glazbu i balet u Mariboru, već s devet godina nastavlja učiti na Konzervatoriju *J. J. Fux* u Grazu u klasi prof. Helfrieda Fistera. Od 2011. do 2015. godine

Thursday, 8 July 2021, 9 PM

TRIO EUSEBIUS

Eva Šulić, violin
Tonka Javorović, cello
David Vuković, piano

Ivo Maček

Trio for Violin, Cello and Piano, Romantic

Wolfgang Rihm

Fremde Szene III

Johannes Brahms

Piano Trio No. 1 in B Major, Op. 8

Allegro con brio

Scherzo: Allegro molto. Meno allegro. Tempo I Adagio

Finale: Allegro

Trio Eusebius is a piano trio founded in 2017 at the Music Academy in Zagreb under the supervision of Professor Pavle Zajcev. The trio consists of violinist Eva Šulić, cellist Tonka Javorović and pianist David Vuković. In 2019, they achieved noteworthy results at the 16th Ferdo Livadić International Competition of Young Musicians in Samobor (the Ferdo Livadić Award for the best artistic personality as well as the Croatian Composers' Society Award for the best performance of a piece by a Croatian composer for the composition *Zovu me Tryor / They Call me Tryor* by Dubravko Detoni) and at the 8th Papandopulo Croatian Competition of Young Musicians (First Prize and the Croatian Composers' Society Award for the best performance of a piece by a Croatian composer). They received the Dean's Award for achievements in the 2018/2019 academic year. They have performed at music festivals, including the Dubrovnik Summer Festival, Osor Musical Evenings, Samobor Festival, Ostinato International Chamber Music Festival in Omiš, BEETHOVENplus Festival in Zagreb, Čakovec Chamber Music Festival and A FEST in Novi Sad.

Eva Šulić (Maribor, 1997) has played the violin since the age of four. At nine-years-old, after receiving musical education from Zorica Todorović at the Maribor Conservatory of Music and Ballet, she went on to study at the J. J. Fux Conservatory in Graz in the class of Professor Helfried Fister. From 2011 to 2015, she attended the preparatory

pohađala je pripremni studij violine na Sveučilištu za glazbu i scenske umjetnosti u Beču kod prof. Leonida Sorokowa kod kojega je studirala i na Muzičkoj akademiji u Zagrebu i pod njegovim vodstvom provela ukupno 12 godina. Još godinu dana studirala je u Beču na Sveučilištu za glazbu i scenske umjetnosti kod Antona Sorokowa, koncertnog majstora Bečkih simfonijara. Tijekom studija pohađala je umjetničke seminare violinističkih pedagoga i virtuozu poput Marine Sorokowe, Latice Honda-Rosenberg, Stefana Milenkovića, Evgenije Epshtein, Pavela Vernikova, Barnabasa Kelemena, Antona Sorokowa i Kimiko Nakazawe. Kao solistica nastupala je sa Zagrebačkom filharmonijom, Simfonijskim orkestrom HRT-a, Varaždinskim komornim orkestrom, Komornim orkestrom Teatra Verdi, Simfonijskim orkestrom RTV Slovenija, Komornim orkestrom All Star Ljubljana, Dubrovačkim simfonijskim orkestrom i Simfonijskim orkestrom Festivala Maribor. Sudjelovala je na mnogim glazbenim natjecanjima te je višestruka dobitnica prvih nagrada. Uz ostalo, pobjednica je natjecanja *Stefanie Hohl* u Beču 2016., a na natjecanju *Papandopulo* u Zagrebu 2020. osvojila je prvu i posebnu nagradu za najbolju izvedbu djela hrvatskog skladatelja. Dobitnica je nagrade *Stjepan Šulek* za 2020./21. godinu za izvedbu skladbe za violinu.

Tonka Javorović (Zagreb, 1998.) počela je učiti violončelo u klasi prof. Bernarda Debuš Redžić u dobi od sedam godina. Od 2015. studirala je violončelo u klasi Valtera Dešpalja te je 2020. godine diplomirala u klasi Monike Leskovar na Muzičkoj akademiji u Zagrebu. Iste godine upisala je poslijediplomski studij violončela u klasi Reinharda Latzka na Sveučilištu za glazbu i scenske umjetnosti u Beču. Usavršavala se na solističkim i komornim seminarima kod violončelista i pedagoga kao što su Ivan Monighetti, Rainer Schmidt, Xenia Jankovic, Romain Garioud, Claudio Bohórquez, Annette Cleary, Gustavo Tavares, Michael Flaksman i dr. Sudjelovala je na Gstaad Menuhin Festival String Academy, International Academy of Music u Lihtenštajnu te na Cello Academy Rutesheim. Kao solistica nastupila je uz Zagrebačku filharmoniju, Simfonijski orkestar HRT-a, Zagrebačke soliste, Cantus Ansamb, Webern Kammerphilharmonie i Orkestar hrvatske glazbene mladeži. Dobitnica je mno-

study programme of violin at the University of Music and Performing Arts in Vienna with Professor Leonid Sorokow, after which she continued to study in his class at the Music Academy of Zagreb, spending twelve years under his tutorship. For another year, she studied at the University for Music and Performing Arts in Vienna under Professor Anton Sorokow, concertmaster of the Vienna Symphony Orchestra. During her studies, she attended master classes with eminent violin teachers and virtuosos such as Marina Sorokowa, Latica Honda-Rosenberg, Stefan Milenković, Evgenia Epshtein, Pavel Vernikov, Barnabás Kelemen, Anton Sorokow and Kimiko Nakazawa. She has performed as a soloist with the Zagreb Philharmonic Orchestra, Croatian Radiotelevision Symphony Orchestra, Varaždin Chamber Orchestra, Teatro Verdi Chamber Orchestra, Slovenian Radiotelevision Symphony Orchestra, All Star Ljubljana Chamber Orchestra, Dubrovnik Symphony Orchestra and Maribor Festival Symphony Orchestra. She has participated in many music competitions and received a number of first prizes. Notably, she won the Stefanie Hohl Competition in Vienna (2016), and received First Prize and a special prize for the best performance of a piece by a Croatian composer at the Papandopulo Competition in Zagreb (2020). She was awarded the Stjepan Šulek Award for the performance of a violin piece in the year 2020/2021.

Tonka Javorović (Zagreb, 1998) started cello lessons at the age of seven in the class of Professor Bernarda Debuš Redžić. From 2015, she studied cello at the Music Academy in Zagreb in the class of Valter Dešpalj, and in 2020, she graduated in the class of Monika Leskovar. In the same year, she enrolled in a postgraduate course in cello performance at the University of Music and Performing Arts in Vienna in the class of Reinhard Latzko. She attended master classes for soloist and chamber musicians with many prominent cellists and teachers such as Ivan Monighetti, Rainer Schmidt, Xenia Jankovic, Romain Garioud, Claudio Bohórquez, Annette Cleary, Gustavo Tavares, Michael Flaksman, etc. She participated in the Gstaad Menuhin Festival String Academy, International Academy of Music in Liechtenstein and Cello Academy Rutesheim. As a soloist, she has performed with the Zagreb Philharmonic Orchestra, Croatian Radiotelevision Symphony Orchestra, Zagreb Soloists, Cantus Ensemble, Webern Kammerphilharmonie and Jeunesses Musicales Croatia Orchestra.

gih nagrada na državnim i međunarodnim natjecanjima; među recentnima su prva nagrada i nagrada Hrvatskog društva skladatelja za najbolju izvedbu djela hrvatskog skladatelja na natjecanju *Papandopulo* 2018. te nagrada za najbolje plasiranog hrvatskog kandidata na natjecanju *Antonio Janigro* 2020. Predstavljala je Republiku Hrvatsku u Orkestru mladih Europske unije (EUYO) u kojemu je od 2019. vođa sekcije violončela. Sudjelovala je u radu *Sistema Europa* i *El Sistema Venezuela*, a 2014. sudjelovala je u radu European Music Campus Orchestra (EMCO), Austrija. Kao solistica i članica komornih sastava redovito nastupa na domaćim i inozemnim festivalima. Dobitnica je pet *Oskara znanja*, stipendistica je Muzičke akademije u Lihtenštajnu te dobitnica Rektorove i dvije Dekanove nagrade.

David Vuković (Čakovec, 1996.) klavir je počeo učiti u klasi Daniela Maria Novaka u Čakovcu, a nastavio u klasi Lee Šantek u Varaždinu, gdje je učio i teoriju glazbe te fakultativno orgulje i solo pjevanje. Diplomirao je 2021. na Muzičkoj akademiji u Zagrebu u klasi Đorđa Stanetti, a akademsku godinu 2018./19. proveo je na Musik und Kunst Privatuniversität der Stadt Wien u Beču u klasi Doris Adam kao stipendist programa *Erasmus+*. Usavršavao se na majstorskim tečajevima s pijanistima kao što su Srđan Čaldarović, Naum Grubert, Ksenia Kogan, Grigory Gruzman, Eugen Indjic, Nina Patarčec, Milana Chernyavska, Oliver Kern, Vyacheslav Gryaznov i dr. Laureat je niza državnih, regionalnih i međunarodnih natjecanja; uz ostalo, dobitnik je prvih nagrada na državnim natjecanjima HDGPP-a u disciplini klavirska dua i klavir solo, druge nagrade i posebne nagrade EPTA-e Hrvatska na 8. Međunarodnom natjecanju mladih pijanista *Zlatko Grgošević* u Sesvetama, prvih nagrada na natjecanjima *Sonus op. 1* u Križevcima i *Davorin Jenko* u Beogradu, posebne nagrade Hrvatskog društva skladatelja za najbolju izvedbu zadane skladbe hrvatskog autora na 9. EPTA međunarodnom natjecanju za mlade pijaniste u Osijeku i drugih. Također, dobitnik je Rektorove nagrade i *Oskara znanja* Agencije za odgoj i obrazovanje te je ostvario značajne nastupe uz pratnju Zagrebačke filharmonije, Zagrebačkih solista i Varaždinskog komornog orkestra.

Tonka has received numerous awards at national and international competitions; most recently, First Prize and the Croatian Composers' Society Award for the best performance of a piece by a Croatian composer at the Papandopulo Competition of Young Musicians in 2018, and a prize for the highest ranked Croatian candidate at the Antonio Janigro Competition in 2020. She has represented Croatia in the European Union Youth Orchestra (EUYO), where she has led the cello section since 2019. She participated in the work of the Sistema Europe and El Sistema Venezuela, and in 2014 she participated in the work of the European Music Campus Orchestra (EMCO) in Austria. As a soloist and a chamber musician, she has performed regularly at Croatian and international festivals. She received five Knowledge Oscars awarded by the Education and Teacher Training Agency, a scholarship for the Music Academy in Liechtenstein, as well as the Rector's Award and two Dean's Awards.

David Vuković (Čakovec, 1996) started learning piano in the class of Daniel Mario Novak in Čakovec and continued in the class of Lea Šantek in Varaždin, where he also studied music theory and, as electives, organ and solo singing. In 2021, he graduated at the Music Academy in Zagreb in the class of Đorđe Stanetti, having spent the 2018/2019 academic year as an Erasmus+ student at the Music and Arts University of the City of Vienna in the class of Doris Adam. He attended master classes with pianists such as Srđan Čaldarović, Naum Grubert, Ksenia Kogan, Grigory Gruzman, Eugen Indjic, Nina Patarčec, Milana Chernyavska, Oliver Kern, Vyacheslav Gryaznov, etc. He has received a number of awards, including first prizes at the HDGPP state competitions in the piano duo and piano solo categories, second prizes and the special award of EPTA Croatia at the 8th Zlatko Grgošević Competition of Young Pianists in Sesvete, first prizes at the Sonus Op. 1 Competition of Young Musicians in Križevci and Davorin Jenko International Competition in Belgrade, and the special award by the Croatian Composers' Society for the best performance of a required piece by a Croatian composer at the 9th EPTA International Composition of Young Pianists in Osijek. He has received the Rector's Award and Knowledge Oscar given by the Education and Teacher Training Agency, and has held notable performances with the Zagreb Philharmonic Orchestra, Zagreb Soloists and Varaždin Chamber Orchestra.



Subota, 10. srpnja 2021. u 19 sati

**ORATORIJSKI
ZBOR CRKVE SV.
MARKA CANTORES
SANCTI MARCI
ANSAMBL AYLLU**

PAVAO MAŠIĆ, klavir/čembalo
EMANUEL TOMLJENović, tenor
JURICA PETAR PETRAČ, dirigent

Ariel Ramírez
(uz 100. obljetnicu skladateljeva rođenja)

Misa Criolla

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Navidad Nuestra (tekst: Félix Cesar Luna)

La Anunciación
La Peregrinación
El Nacimiento
Los Pastores
Los Reyes Magos
La Huida

Oratorijski zbor crkve sv. Marka Cantores sancti Marci osnovan je 1988. godine obnavljanjem tradicije slavnog Oratorijskog zbora sv. Marka utemeljenog 1920. Zbor njeguje kulturnu baštinu hrvatske sakralne glazbe i obogaćuje repertoar izvedbama djela inozemnih autora koja se rijetko čuju u Hrvatskoj. Ostvaruje desetak cjelovečernjih koncerata godišnje, uz nedjeljno izvođenje misnih uglazbljenja hrvatskih i svjetskih skladatelja u crkvi sv. Marka. Suraduje s mnogim ansamblima (Zbor HRT-a, Hrvatski barokni ansambl, Dubrovački simfonijski orkestar, Hrvatski komorni orkestar) te nastupa diljem Hrvatske na manifestacijama kao što su Varaždinske barokne večeri, Glazbene večeri u sv. Donatu, Muzički biennale Zagreb, Dubrovačke ljetne igre, Dubrovnik u pozno ljeto. Brojni ugledni dirigenti vodili su *Cantorese*: Franjo Dugan, Mladen Pozajić, Vladimir Kranjčević, Ivan Repušić i Tomislav Fačini samo su neki od njih. Godine 2011. vodstvo je preuzeo Jurica Petar Petrač s kojim Zbor osvaja niz nagrada

Saturday, 10 July 2021 at 7 PM

**THE ORATORIO CHOIR
OF THE CHURCH OF
ST. MARK CANTORES
SANCTI MARCI
THE AYLLU ENSEMBLE**

PAVAO MAŠIĆ, piano/harpsichord
EMANUEL TOMLJENović, tenor
JURICA PETAR PETRAČ, conductor

Ariel Ramírez
(on the centenary of the composer's birth)

Misa Criolla

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Navidad Nuestra (text: Félix Cesar Luna)

La Anunciación
La Peregrinación
El Nacimiento
Los Pastores
Los Reyes Magos
La Huida

The Oratorio Choir of the Church of St. Mark Cantores sancti Marci was founded in 1988 to rekindle the tradition of the famous St. Mark's Oratorio Choir that was founded in 1920. The Choir cultivates the cultural heritage of Croatian sacral music and enriches the repertoire by performing works of foreign authors who are seldom heard in Croatia. They hold a dozen full-length concerts a year, as well as the Sunday performance of mass music by Croatian and foreign composers in the Church of St. Mark. They collaborate with many ensembles (Croatian Radiotelevision Choir, Croatian Baroque Ensemble, Dubrovnik Symphony Orchestra, Croatian Chamber Orchestra) and perform throughout Croatia at events such as the Varaždin Baroque Evenings, Musical Evenings in St. Donat, Music Biennale Zagreb, Dubrovnik Summer Festival, Late Summer Festival Dubrovnik. Numerous prominent conductors led the *Cantorese*, such as Franjo Dugan, Mladen Pozajić, Vladimir Kranjčević, Ivan Repušić and Tomislav Fačini to name just a few. In 2011, Jurica Petar Petrač became their choirmaster, and the Choir

na domaćim i međunarodnim natjecanjima pjevačkih zborova. Kao recentna postignuća ističu se dvije zlatne medalje osvojene na prestižnom natjecanju *European Choir Games Riga* 2017., zlatna medalja na Međunarodnom festivalu zborova *Zlatna vila* u Prijedoru 2018., dvije zlatne plakete i pehar Hrvatskog društva skladatelja na 15. Natjecanju hrvatskih pjevačkih zborova *Zagreb 2020.*, uz album *Ossana va višnih* objavljen u izdanju Croatia Recordsa 2018.

Ansambli **Ayllu** osnovao je Robert Lovrić 1978. te za ime uzeo pojam koji je u carstvu Inka na kečua jeziku označavao zajednicu ljudi koja se bavi istim poslom. Brojni su vrtni glazbenici na originalnim glazbalima Anda sudjelovali u djelovanju ansambla podupirući ga do danas. Grupa je ubrzo postala vrlo popularna i privukla simpatije brojnih Zagrepčana željnih učenja muziciranja na autohtonim glazbalima stanovnika Anda. Današnji sastav čine Robert Lovrić, Zrinka Božičević Plavec, Ivan Andrić, Ivana Lovrić i Hrvoje Ton. Glazbala kojima prenose duh Anda su brojna: tradicionalni puhači instrumenti su kena (uzdužna flauta bez piska, napravljena od trske, kosti ili drveta) i srodni instrumenti (kena-kena i kenacho), zatim sikus (niz cjevčica od trske različitih dužina povezanih u dva reda, poznate kao Panova flauta), uz žičani instrument charango nastao dolaskom Španjolaca u te krajeve kao modifikacija gitare i mandoline. Grupa Ayllu približila je široj publici glazbu i kulturu starih Inka, ali i kultura koje su se prostirale od Ekvadora i Perua do Bolivije. Ansambli Ayllu ostvario je brojne nastupe u Hrvatskoj i inozemstvu, proputovao Južnu i Sjevernu Ameriku te snimio sedam nosača zvuka.

Pavlo Mašić, dobitnik nagrade *Grand Prix Bach* i nagrade publike na Bachovom natjecanju orguljaša u Lausanni (2006.), razvija uspješnu karijeru koncertnog orguljaša i čembalista. Nakon završenog studija na Muzičkoj akademiji u Zagrebu, nastavio je poslijediplomske studije u Lausanni (orgulje) i Freiburgu (čembalo), a danas djeluje kao glavni orguljaš crkve sv. Marka i izvanredni profesor na Muzičkoj akademiji u Zagrebu. Kvaliteta njegova umjetničkog djelovanja prepoznata je s više od 35 važnih inozemnih i domaćih nagrada. Koncertira diljem Europe, Rusije i Izraela. Iza njega su mnoge značajne izvedbe opusa J. S. Bacha, O. Messiaena, C. Francka, D. Buxtehudea, te koncerta za orgulje i orkestar F. Poulencia A. Knešauera-

went on to win a number of prizes in national and international choir competitions. Recent achievements include two gold medals at the prestigious *European Choir Games Riga* in 2017, a gold medal at the International *Zlatna vila* Choir Festival in Prijedor in 2018, two gold plaques and a trophy from the Croatian Composers' Society at the 15th Competition of Croatian Choirs *Zagreb 2020*, in addition to the album *Ossana va višnih* released by Croatia Records in 2018.

The **Ayllu** Ensemble was founded by Robert Lovrić in 1978. Its name comes from a term that, in the Quechua language of the Inca Empire, marked a community of individuals involved in the same field of activity. Many great musicians took part, and continue to do so, in the Ensemble's activities by playing on the traditional instruments of the Andes. The group quickly became very popular and won the hearts of many Zagreb residents eager to learn how to play the traditional instruments of the Andean peoples. The current line-up consists of Robert Lovrić, Zrinka Božičević Plavec, Ivan Andrić, Ivana Lovrić and Hrvoje Ton. There are many instruments that convey the spirit of the Andes – traditional wind instruments are quena (longitudinal flute without a mouthpiece, made of cane, bone or wood) and similar instruments (quena-quena and quenacho), then siku (a series of cane pipes of different lengths tied in two rows, also known as a pan flute) and also a string instrument charango invented when the Spaniards arrived to these parts and is in fact a guitar-mandolin modification. The Ayllu Ensemble brought the music and culture of the ancient Incas to a broader audience, as well as the cultures of the nations from Ecuador to Peru and Bolivia. The Ensemble has made numerous appearances in Croatia and abroad, travelled throughout South and North America and recorded seven CDs.

Pavlo Mašić, the winner of the *Grand Prix Bach* award and the audience award at the Bach de Lausanne Organ Competition (2006), has made a successful career as a concert organist and harpsichordist. After obtaining a diploma from the Music Academy in Zagreb, he pursued his postgraduate studies in Lausanne (organ) and Freiburg (harpsichord) and is currently the principal organist at the Church of St. Mark and an associate professor at the Music Academy in Zagreb. Over 35 important international and national awards are a testament to the quality of his work. He performs across Europe, Russia and Israel. His achievements include important interpretations of the works of J. S. Bach, O. Messiaen, C. Franck, D. Buxtehude,

ka, S. Šuleka i S. Foretića, kao i intenzivan rad na pripremi i tisku sabranih djela za orgulje F. Dugana i A. Klobučara. Sudjeluje u radu žirija međunarodnih orguljaških natjecanja, voditelj je *Orguljaške ljetne škole* u Šibeniku te umjetnički voditelj festivala *Orgulje sv. Marka*. Snima za HRT i Croatia Records; raznolika diskografija uključuje četiri albuma ovjenčana s ukupno 11 *Porina*.

Emanuel Tomljenović (Zagreb, 1997.) student je druge godine pjevanja na Muzičkoj akademiji u Zagrebu u klasi Lidije Horvat Dunjko. U kratkom periodu istaknuo se u izvedbama *Magnificata* J. S. Bacha i *Te Deuma* M.-A. Charpentiera (uz Oratorijski zbor *Cantores Sancti Marci* i Hrvatski barokni ansambl pod vodstvom Jurice Petrača na Varaždinskim baroknim večerima), opernih arija G. Rossinija i W. A. Mozarta (na Lubeničkim glazbenim večerima), uloga Alfreda (*Šišmiš* J. Straussa ml. u produkciji Opere bb u Dvorani Lisinski pod ravnanjem Darijana Ivezića) i Bastiena (*Bastien und Bastienne* W. A. Mozarta uz Orkestar mladih glazbenika pod vodstvom Matije Fortune) te *Muke po Marku* J. S. Bacha (uz orkestar Muzičke akademije u Zagrebu pod vodstvom Hansjörga Albrechta).

Jurica Petar Petrač (Zagreb, 1985.) studirao je na Muzičkoj akademiji u Zagrebu, gdje je 2009. diplomirao glazbenu teoriju, a danas je apsolvent zbornog dirigiranja u klasi Tomislava Fačinija. U dobi od 17 godina osniva Mješoviti pjevački zbor *Capella miércoles*, a od 2008. do 2014. godine bio je voditelj pjevačkog zbora Pravnog fakulteta Sveučilišta u Zagrebu *Capella juris* s kojim osvaja nagrade na natjecanjima u Hrvatskoj i inozemstvu. Od 2011. godine vodi Oratorijski zbor crkve sv. Marka u Zagrebu, *Cantores sancti Marci*, s kojim osvaja niz međunarodnih nagrada (Niš, Bratislava, Zagreb, Ohrid, Prijedor, Riga). Njegova umjetnička aktivnost uz *Cantorese* obuhvaća glazbeno oblikovanje nedjeljnih liturgijskih slavlja u crkvi sv. Marka te koncertne nastupe na kojima izvode bogat repertoar, često uz suradnje sa Simfonijskim orkestrom HRT-a, Dubrovačkim simfonijskim orkestrom, Hrvatskim komornim orkestrom te Hrvatskim baroknim ansamblom. Od 2015. godine član je vokalnog ansambla Antiphonus te je osnivač vokalnog ansambla i radionice *Viatores mundi* (2018.). Profesor je glazbenih teoretskih predmeta u Glazbenoj školi Blagoja Berse u Zagrebu.

concertos for organ and orchestra by F. Poulenc, A. Knešauerek, S. Šulek and S. Foretić, as well as an intense work on the preparation and printing of the collected works for organ by F. Dugan and A. Klobučar. He is a member of various international organ competition panels, director of the Organ Summer School in Šibenik and artistic director of St. Mark's Organ Festival. He has recorded for the Croatian Radiotelevision and Croatia Records; his diverse recordings include four albums that won a total of 11 *Porin* awards.

Emanuel Tomljenović (Zagreb, 1997) is a second-year undergraduate student of singing at the Music Academy in Zagreb in the class of Lidija Horvat Dunjko. In little time, he stood out in performances of *Magnificat* by J. S. Bach and *Te Deum* by M.-A. Charpentier (with the Oratorio Choir *Cantores Sancti Marci* and the Croatian Baroque Ensemble led by Jurica Petar Petrač at the Varaždin Baroque Evenings), opera arias by G. Rossini and W. A. Mozart (at the Lubenice Musical Evenings), the role of Alfred (*Die Fledermaus* by J. Strauss Jr. produced by the Opera bb in the Lisinski Hall led by Darijan Ivezić) and Bastien (*Bastien und Bastienne* by W. A. Mozart with the Young Musicians Orchestra led by Matija Fortuna) and *St Mark Passion* by J. S. Bach (with the Orchestra of the Music Academy in Zagreb led by Hansjörg Albrecht).

Jurica Petar Petrač (Zagreb, 1985) studied at the Music Academy in Zagreb, from which he graduated in music theory in 2009, and is today a grad student of choir conducting in the class of Tomislav Fačini. At the age of 17, he founded the Mixed Choir *Capella miércoles*, and, from 2008 to 2014, was the choirmaster of the *Capella juris* Choir of the Faculty of Law of the University of Zagreb, with which he won awards in competitions in Croatia and abroad. Since 2011, he has been the choirmaster of the Oratorio Choir of the Church of St. Mark in Zagreb, *Cantores sancti Marci*, with which he won many international awards (Niš, Bratislava, Zagreb, Ohrid, Prijedor, Riga). In addition to *Cantores*, his artistic activities also include the musical backdrop of Sunday liturgical celebrations at the Church of St. Mark and concerts where the Choir performs an extensive repertoire, often in collaboration with the Croatian Radiotelevision Symphony Orchestra, Dubrovnik Symphony Orchestra, Croatian Chamber Orchestra and Croatian Baroque Ensemble. Since 2015, he has been a member of the vocal ensemble Antiphonus and is the founder of the vocal ensemble and the workshop *Viatores mundi* (2018). He currently works at the Blagoje Bersa Music School in Zagreb as a professor of music theory.



Subota, 10. srpnja 2021. u 21 sat

ZAGREBAČKI PUHAČKI ANSAMBL

30 godina od utemeljenja

Dani Bošnjak, flauta
Branko Mihanović, oboa
Danijel Martinović, klarinet
Bánk Harkay, rog
Žarko Perišić, fagot

Johann Sebastian Bach
Goldberg varijacije, BWV 988
(ar. Srđan Berdović)
Aria
Varijacije 1-30
Aria da capo

György Ligeti
Šest bagatela za puhački kvintet
Allegro con spirito
Rubato. Lamentoso
Allegro grazioso
Presto ruvido
Adagio. Maesto
Molto vivace. Capriccioso

Zagrebački puhački ansambl osnovan je 1991. godine. Čine ga ambiciozni i afirmirani glazbenici, obrazovani na više različitih visokoškolskih glazbenih ustanova, usavršavani u zemlji i inozemstvu. Repertoar ansambla je vrlo širok, a obuhvaća skladbe mnogih stilova i razdoblja, s naglaskom na glazbi 20. stoljeća. Interpretacije ansambla krase sklad kvinteta u cjelini, kao i osobnost te kvaliteta svakog pojedinog člana kao solista. Ansambl je redoviti gost brojnih domaćih glazbenih festivala među kojima su Večeri na Griču, Muzički biennale Zagreb, Festival sv. Marka, Ljetna scena Amadeo, Omiško ljetno, Pulski festival i dr. Surađuje s istaknutim glazbenicima kao što su Stephen Kovacevich, Anđelko Krpan, Ratko Vojtek, Višnja Mažuran, Ljubomir Gašparović, Ruben Dalibaltayan i dr. Uz brojne hrvatske gradove ansambl je gostovao u Austriji i Južnoj Americi. Snimio je tri nosača zvuka.

Flautist **Dani Bošnjak** diplomirao je i magistrirao flautu na Muzičkoj akademiji u Zagre-

Saturday, 10 July 2021, 9 PM

THE ZAGREB WOODWIND ENSEMBLE

On the occasion of their 30th anniversary

Dani Bošnjak, flute
Branko Mihanović, oboe
Danijel Martinović, clarinet
Bánk Harkay, horn
Žarko Perišić, bassoon

Johann Sebastian Bach
Goldberg Variations, BWV 988
(arr. Srđan Berdović)
Aria
Variations 1-30
Aria da capo

György Ligeti
Six Bagatelles for Wind Quintet
Allegro con spirito
Rubato. Lamentoso
Allegro grazioso
Presto ruvido
Adagio. Maesto
Molto vivace. Capriccioso

The Zagreb Woodwind Ensemble was founded in 1991. The members are ambitious and established musicians, educated at different music academies and trained in Croatia and internationally. The ensemble covers a variety of repertoire of different styles and periods, with a special emphasis on the 20th century music. The ensemble's interpretations are imbued with the harmony of the quintet as a whole, as well as with the personality and quality of each individual member as a soloist. The ensemble has appeared regularly at Croatian music festivals, including the Grič Evenings, Music Biennale Zagreb, St. Mark's Festival, Amadeo Summer Stage, Omiš Summer Festival and Pula Festival. They have collaborated with such notable musicians as Stephen Kovacevich, Anđelko Krpan, Ratko Vojtek, Višnja Mažuran, Ljubomir Gašparović and Ruben Dalibaltayan. The ensemble has performed across Croatia, as well as in Austria and South America, and they have recorded three albums.

Flutist **Dani Bošnjak** graduated and gained his Master's degree in flute performance from the

bu. Polazio je tečajeve Maxencea Larrieua i Karl-Bernharda Sebona. Bio je član orkestara opernih kuća Hrvatskih narodnih kazališta u Zagrebu i Splitu. Član je Hrvatskog baroknog ansambla i više komornih sastava. Od 1992. djeluje u Zagrebačkoj filharmoniji.

Oboist **Branko Mihanović** diplomirao je u Freiburgu u klasi Heinza Holligera. Nastupao je s mnogim orkestrima, a koncertirao u Europi i u SAD-u. Ostvario je brojne snimke te nekoliko diskografskih izdanja. Bio je ravnatelj Opere Hrvatskog narodnog kazališta u Zagrebu (2005. - 2013.). Profesor je oboe na Muzičkoj akademiji u Zagrebu.

Klarinetist **Danijel Martinović** diplomirao je 1990. na Muzičkoj akademiji u Zagrebu u klasi Josipa Nochte. Tijekom studija primio je više nagrada i priznanja. Održao je velik broj solističkih koncerata u Hrvatskoj i u inozemstvu. Član je orkestra Opere Hrvatskog narodnog kazališta u Zagrebu.

Kornist **Bánk Harkay** diplomirao je 1992. na Muzičkoj akademiji u Zagrebu u klasi Prerada Detičeka. Tijekom studija sudjelovao je na mnogim natjecanjima postizujući zapažene rezultate. Usavršavao se i polazio poslije-diplomski studij kod Hermanna Baumanna (1993. - 1995.) u Essenu. Član je Simfonijskog orkestra HRT-a, a od 2006. docent na Muzičkoj akademiji u Zagrebu.

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. Od 2004. godine djeluje kao docent na Muzičkoj akademiji u Zagrebu, a od 2005. kao solo fagotist Simfonijskog orkestra HRT-a. Suraduje s ansamblom ÖENM iz Salzburga, a član je i komornog okteta festivala Hagen.

Music Academy in Zagreb. He attended master classes with Maxence Larrieu and Karl-Bernhard Sebon. He was a member of the opera orchestras of the Croatian National Theatres in Zagreb and Split. He is a member of the Croatian Baroque Ensemble and several other chamber groups. Since 1992, he has held a position in the Zagreb Philharmonic Orchestra.

Oboist **Branko Mihanović** graduated in Freiburg in the class of Heinz Holliger. He has performed with numerous orchestras, in Europe and the United States. He has made many recordings and several albums. From 2005 to 2013, he held the post of Opera Director at the Croatian National Theatre in Zagreb. He has thought as an oboe professor at the Music Academy in Zagreb.

Clarinetist **Danijel Martinović** graduated in 1990 at the Music Academy of Zagreb in the class of Josip Nocht. During his studies, he received a number of awards and prizes. He has given many of solo recitals in Croatia and internationally. He is a member of the Opera Orchestra of the Croatian National Theatre in Zagreb.

Hornist **Bánk Harkay** graduated in 1992 at the Music Academy in Zagreb in the class of Prerad Detiček. During his studies, he participated in many competitions with great success. From 1993 to 1995, he attended a postgraduate course with Hermann Baumann in Essen. He is a member of the Croatian Radiotelevision Symphony Orchestra, and since 2006 he has thought as an assistant professor at the Music Academy in Zagreb.

Žarko Perišić received his primary and secondary music education in his native Split. After graduating in bassoon performance from the Music Academy in Zagreb in the class of Marijan Kobeti, he went on to study at the Mozarteum University in Salzburg in the class of Milan Turković. Since 2004 he has thought as an assistant professor at the Music Academy in Zagreb, and since 2005 he has been a soloist in the Croatian Radiotelevision Symphony Orchestra. He has regularly performed with the Österreichisches Ensemble für Neue Musik from Salzburg, and has been a member of the Hagen Festival Chamber Octet.





Utorak, 13. srpnja 2021. u 21 sat

ANDREY GUGNIN, klavir

Boris Papandopulo

8 studija za klavir

Vivacissimo

Tempo di tango

Allegro moderato

Allegro vivace

Andante con moto

Con brio

Tempo di blues

Allegro

Aleksandar Skrjabin

Fantazija u h-molu, op. 28

Aleksandar Skrjabin

Mazurka u gis-molu, op. 3, br. 9

Franz Liszt

Španjolska rapsodija, S. 254

Igor Stravinski / Guido Agosti

Tri stavka iz suite Žar-ptica

Demonški ples kralja Kaščeja

Uspavanka

Finale

Andrey Gugnin (Moskva, 1987.) diplomirao je na Moskovskom državnom konzervatoriju P. I. Čajkovski kod Vere Gornostayeve, nakon čega dobiva poziv da se kao redovni član pridruži programu Moskovskog filharmonijskog društva za mlade glazbene talente pod nazivom *Zvijezde 21. stoljeća*. Od 2016. studira na Međunarodnoj pijanističkoj akademiji *Lago di Como* kod Stanislava Judeniča i Williama Naboréa.

Laureat je međunarodnih natjecanja *Allegro vivo* u San Marinu (Italija, 2008.), u gradu Cantùu (prva nagrada, 2009.), *Svetislav Stančić* u Zagrebu (druga nagrada i dvije posebne nagrade, 2011.), *Ludwig van Beethoven* u Beču (2013.), *Valsesia Musica* u Italiji (prva nagrada, 2014.) i *Cidade de Ferrol* u Španjolskoj (prva nagrada, 2015.). U lipnju 2014. osvojio je zlatnu medalju i nagradu publike na 16. Međunarodnom pijanističkom natjecanju *Gina*

Tuesday, 13 July 2021, 9 PM

ANDREY GUGNIN, piano

Boris Papandopulo

Eight Studies for Piano

Vivacissimo

Tempo di tango

Allegro moderato

Allegro vivace

Andante con moto

Con brio

Tempo di blues

Allegro

Alexander Scriabin

Fantasie in B Minor, Op. 28

Alexander Scriabin

Mazurka in G-Sharp Minor, Op. 3, No. 9

Franz Liszt

Spanish Rhapsody, S. 254

Igor Stravinsky / Guido Agosti

Three movements from The Firebird Suite

Infernal dance of King Kashchei

Lullaby

Finale

Andrey Gugnin (Moscow, 1987) graduated from the P. I. Tchaikovsky Moscow State Conservatory in the class of Vera Gornostayeva. Following the graduation, he was invited to be a full participant of the 21st Century Artists, the Moscow Philharmonic Society program for promising young musicians. Since 2016, he has studied at the Lago di Como International Piano Academy with Stanislav Judenič and William Naboré.

He has been a prize-winner at numerous competitions, including the Allegro Vivo International Competition in San Marino (2008), International Competition in Cantù, Italy (First Prize, 2009), Svetislav Stančić International Competition in Zagreb (Second Prize and two special prizes, 2011), Ludwig van Beethoven Competition in Vienna, Austria (2013), and Valsesia Musica International Competition, Italy (First Prize, 2014). In June 2014, he won the Gold Medal and Audience Award at the XVI International Gina Bachauer Pi-

Bachauer u Salt Lake Cityju (SAD). Godine 2016. osvojio je prvu nagradu na Međunarodnom pijanističkom natjecanju u Sydneyu, uz priznanja za najbolju izvedbu klavirskog koncerta, najbolju izvedbu klavirskog koncerta 19. ili 20. stoljeća, najbolju izvedbu sonate za violinu i klavir te najbolji recital u prvome izlučnom krugu natjecanja. Zahvaljujući tome dobio je brojne koncertne angažmane, uključujući nastupe s Valerijem Gergijevim i Londonskom filharmonijom te poziv za snimanje za tvrtku Hyperion Records.

Redovito svira na turnejama, održava recitale, nastupa kao komorni glazbenik i kao solist uz orkestar u više od dvadeset zemalja, u koncertnim prostorima kao što su Musikverein u Beču, Carnegie Hall u New Yorku, Abravanel Hall u Salt Lake Cityju, Sydney Opera House, Eastman School of Music, Velika dvorana Moskovskog državnog konzervatorija, Royal Festival Hall u Londonu, Koncertna dvorana P. I. Čajkovski u Moskvi, Tajlandski kulturni centar, Muzej Louvre, HNK u Zagrebu i drugi. Na poziv je održao majstorske tečajeve u Rusiji, SAD-u i Hrvatskoj. Suradivao je s orkestrima kao što su Ruski državni akademski simfonijski orkestar, Simfonijski orkestar Sanktpeterburške dvorske kapele, Orkestar Marijinog kazališta, Simfonijski orkestar iz Utaha, Israel Camerata Jerusalem, Londonska filharmonija, Nizozemski simfonijski orkestar, Moskovski državni akademski simfonijski orkestar, ansambl Asko Schönberg, Camerata Salzburg i drugi. Gostovao je na festivalu Verbier, Pijanističkom festivalu u Ruhru, Dubrovačkim ljetnim igrama, Glazbenom festivalu Olympus, Međunarodnom festivalu umjetnosti Art-November, festivalima Vivacello i Ars-longa, Ohridskom ljetu, Šangajskom festivalu, Zagrebačkim ljetnim večerima, Festivalu mladih u Aberdeenu, Festivalu scenskih umjetnosti Bermudskog otočja, Međunarodnom festivalu Mariinsky, Dusznički Chopin International Festivalu, ciklusu Pleyel Svetislava Stančića i dr. Imao je i vlastiti ciklus koncerata u dvorani Moskovske filharmonije. Redovito nastupa s uglednim dirigentima među kojima su: Jaap Van Zweden, Valerij Gergijev, Reinbert de Leeuw, Daniel Raiskin, Juraj Valčuha, Stanislav Kočanovski, i drugi.

Snimao je za televizijske i radijske programe u Rusiji, Nizozemskoj, Hrvatskoj, Austriji, Švicar-

sko i Sjedinenim Američkim Državama. In 2016, he received First Prize at the Sidney International Piano Competition, alongside the prizes for the best performance of a piano concerto, best performance of a 19th or 20th century piano concerto, best performance of a sonata for piano and violin, and the best recital in the first round of the competition. Owing to this, he had many performance opportunities, including a concert with the London Symphony Orchestra and Valery Gergiev, and a recording for the Hyperion Records.

He has toured, given recitals, and performed as a soloist and chamber musician alongside orchestras in more than twenty countries, at notable concert halls such as the Musikverein in Vienna, Carnegie Hall in New York, Abravanel Hall in Salt Lake City, Sydney Opera House, Eastman School of Music, Grand Hall of the Moscow State Conservatory, Royal Festival Hall in London, P. I. Tchaikovsky Concert Hall in Moscow, Thailand Cultural Centre, Louvre Museum, Croatian National Theatre in Zagreb, and many others. He was invited to give master classes in Russia, United States and Croatia. He has worked with such orchestras as the State Academic Symphony Orchestra of Russia, St. Petersburg Cappella Symphony Orchestra, Netherlands Symphony Orchestra, Moscow State Academic Symphony Orchestra, Asko Schönberg Ensemble and Camerata Salzburg. He has performed at various festivals, among which are the Verbier Festival, Ruhr Piano Festival, Dubrovnik Summer Festival, Olympus Musicus – International Music Festival, Art-November International Arts Festival, Vivacello and Ars Longa Festivals, Ohrid Summer Festival, Shanghai Festival, Zagreb Summer Evenings, Aberfeen Youth Festival, Berumda Islands Performing Arts Festival, Mariinsky International Piano Festival, Dusznički International Chopin Piano Festival, and Svetislav Stančić's Pleyel Concert Cycle. He held his own series of concerts at the concert hall of the Moscow Philharmonic Orchestra. He has regularly performed with renowned conductors, including Jaap Van Zweden, Valery Gergiev, Reinbert de Leeuw, Daniel Raiskin, Juraj Valčuha and Stanislav Kočanovski.

He has recorded for radio and television programmes in Russia, The Netherlands, Croatia, Austria, Switzerland and the United States. In 2018, he signed a contract with Hyperion Records, and to date, he has recorded albums

skoj i Sjedinenim Američkim Državama. Za Hyperion Records potpisao je ugovor 2018. godine te do sada snimio albume Šostakovič: 24 Preludija - Sonate za klavir 1&2 (kojemu je BBC Music Magazine dodijelio Instrumental Award) i Homage to Godowsky. Guginova diskografija uključuje i Šostakovičeve klavirske koncerte s Ruskim državnim akademskim komornim orkestrom (Delos International, 2007.), klavirske duete uz Vadima Kholodenka (Delos International, 2010.), album Pictures posvećen suitama za klavir solo (Steinway & Sons, 2016.), Transcendentalne etide Franza Liszta (Piano Classics, 2018.), uvrštene u Editor's Choice i One to Watch časopisa Gramophone, te djela za violinu i klavir uz violinisticu Ioanu Cristinu Goiceu (Atoll Records, 2019.).

Shostakovich: Preludes – Piano Sonatas 1&2 (awarded the Instrumental Award by BBC Music Magazine) and Homage to Godowsky. His discography also includes recordings of Shostakovich's piano concertos with the Russian State Academic Chamber Orchestra (Delos International, 2007), piano duets with Vadim Kholodenko (Delos International, 2010), the Pictures album of piano solo suites (Steinway & Sons, 2016), Franz Listz's Transcendental Études (Piano Classics, 2018, named Editor's Choice and One to Watch by Gramophone Magazine), and violin and piano pieces with violinist Ioana Cristina Goicea (Atoll Records, 2019).





Četvrtak, 15. srpnja 2021.

DIALOGOS

Katarina Livljanić, glas, umjetničko vodstvo
Albrecht Maurer, viela, rebek
Norbert Rodenkirchen, poprečne flaute, harfa

Barlaam & Jozafat

Buda – kršćanski svetac?

Jozafatovo rođenje i mladost

Era in quel tempo d'India signore

(Ulomak talijanske verzije *ottava rima*: Neri Pagliaresi (14. st.), *Leggenda di Santo Giosafa*)
Oxford, Bodleian Library, Ms. Canonici 53, 14. st.

Smrt

Quinsainne apries

(Ulomak francuske verzije: Gui de Cambrai (13. st.), *Barlaam et Josaphat*)
Tekst: Montecassino, Archivio, ms. 329, 13. st.
Glazbena rekonstrukcija: KL prema Paris, BNF, ms. lat 238, 13. st.

Hélinand de Froimont (12. st.): Vers de la mort (ulomak)

Tekst: Montecassino, Archivio, ms. 329, 13. st.
Glazbena rekonstrukcija: KL prema Paris, BNF, ms. lat 238, 13. st.

Molt est dolans li fils le roi

(Ulomak francuske verzije: Gui de Cambrai, *Barlaam et Josaphat*)
Tekst: Montecassino, Archivio, ms. 329, 13. st.
Glazbena rekonstrukcija: KL prema Paris, BNF, ms. lat 238, 13. st.

Barlaam

Nempe senex quidam, vir sanctus nomine Barlaam

(Ulomak latinske verzije: *Versus de Sanctis Barlaam et Josaphat*)
Tekst: Besançon, BM, ms. 94, 12. st.

I poyde Barlaam na urata od Palaca

(Ulomak hrvatske verzije: *Xivot svetoga Giosafata*)
Tekst: Zagreb, NSK, SM 32 D 2, 18. st.
Glazbena rekonstrukcija: KL prema *Zakantajmo i mi dva*, tradicija iz Baške

Thursday, 15 July 2021, 9PM

DIALOGOS

Katarina Livljanić, voice, direction
Albrecht Maurer, fiddle, rebec
Norbert Rodenkirchen, flutes, harp

Barlaam & Josaphat

Buddha – a Christian saint?

Josaphat's birth and youth

Era in quel tempo d'India signore

Excerpt from the Italian version in *ottava rima*:
Neri Pagliaresi (14th c.), *Leggenda di Santo Giosafa*
Oxford, Bodleian Library, Ms. Canonici 53, 14th c.

Death

Quinsainne apries

Excerpt from the French version: Gui de Cambrai (13th c.), *Barlaam et Josaphat*
Text: Montecassino, Archivio, ms. 329, 13th c.
Musical reconstruction: KL based on Paris, BNF, ms. lat 238, 13th c.

Hélinand de Froimont (12th c.): Vers de la mort (excerpt)

Text: Montecassino, Archivio, ms. 329, 13th c.
Musical reconstruction: KL based on Paris, BNF, ms. lat 238, 13th c.

Molt est dolans li fils le roi

Excerpt from the poetic French version: Gui de Cambrai, *Barlaam et Josaphat*
Text: Montecassino, Archivio, ms. 329, 13th c.
Musical reconstruction: KL based on Paris, BNF, ms. lat 238, 13th c.

Barlaam

Nempe senex quidam, vir sanctus nomine Barlaam

Excerpt from the poetic Latin version: *Versus de Sanctis Barlaam et Josaphat*
Text: Besançon, BM, ms. 94, 12th c.

I poyde Barlaam na urata od Palaca

Excerpt from the Croatian version: Petar Macukat, *Xivot svetoga Giosafata*
Text: Zagreb, NSK, RIIC-16°-148, 1708.
Musical reconstruction: KL based on *Zakantajmo i mi dva*, traditional from Baska, Croatia

Prispodobe

E si tu aguessas huelhs esperitals

(Prispodoba o slavuju)

(Ulomak okcitanske verzije: *Barlam et Jozaphas*)

Tekst: Paris, BNF, ms. fr. 1049, 14. st.

Glazbena rekonstrukcija: KL prema *La dousa votz ai auzida del rosinholet sauvatge* (B. Ventadorn)

Paris, BNF, ms. 22543, 14. st.

Ivionski zazivi - instrumental

Brdo Athos, samostan Ivion, ms 1203, 17. st.

Varlaam že glagola (Prispodoba o Jednorogu)

(Ulomak staroruske verzije: *Повесть о Варлааме и Иоасафе* / *Povest' o Varlaame i Ioasafe*)

Tekst: Moskva, Ruska državna knjižnica, Bolshakov ms. 410, 16. st.

Glazbena rekonstrukcija: KL

Jozafatovo krštenje

Baleham tout ensi parole

(Ulomak francuske verzije: Gui de Cambrai, *Barlaam et Josaphat*)

Tekst: Montecassino, Archivio, ms. 329, 13. st.

Glazbena rekonstrukcija: KL prema Oxford, Bodlean Library, Canon. Liturg. 342, 13. st.

Srdžba bogova

I chada chragl bise razumi

(Ulomak hrvatske verzije: *Xivot svetoga Giosafata*)

Tekst: Zagreb, NSK, SM 32 D 2, 18. st.

Tafta un panta os ikusen o vasilefs

(Ulomak grčke verzije: *Varlaam kai Ioasaf*)

Tekst: Paris, BNF, ms. gr. 903, 11. st.

Ivionski zazivi - instrumental

Brdo Athos, samostan Ivion, ms 1203, 17. st.

Vous, gent ki estes en cest mont

(Ulomak francuske verzije: Gui de Cambrai, *Barlaam et Josaphat*)

Tekst: Montecassino, Archivio, ms. 329, 13. st.

Glazbena rekonstrukcija: KL prema Paris, BNF, ms. lat 238, 13. st.

Parables

E si tu aguessas huelhs esperitals

(The parable of the nightingale)

Excerpt from the Occitan version: *Barlam et Jozaphas*

Text: Paris, BNF, ms. fr. 1049, 14th c.

Musical reconstruction: KL based on *La dousa votz ai auzida del rosinholet sauvatge* (B. Ventadorn)

Ventadorn)

Paris, BNF, ms. 22543, 14th c.

Ivion incantations (I) - Instrumental

Mont Athos, Ivion Monastery, ms 1203, 17th c.

Варлам же глагола (The parable of the unicorn)

Excerpt from the Old-Russian version: *Повесть о Варлааме и Иоасафе* / *Povest' o Varlaame i Ioasafe*

Text: Moscow, Russian State Library, Bolshakov ms. 410, 16th c.

Musical reconstruction: KL

Josaphat's baptism

Li fils le roi li respondi

Excerpt from the poetic French version: Gui de Cambrai, *Barlaam et Josaphat*

Text: Montecassino, Archivio, ms. 329, 13th c.

Musical reconstruction: KL based on Oxford, Bodlean Library, Canon. Liturg. 342, 13th c.

The rage of Gods

I chada chragl bise razumi

Excerpt from the Croatian version: Petar Macukat, *Xivot svetoga Giosafata*

Text: Zagreb, NSK, RIIC-16°-148, 1708.

Ταῦτα οὖν πάλιν

Excerpt from the Greek version: *Varlaam kai Ioasaf*

Text: Paris, BNF, ms. gr. 903, 11th c.

Musical reconstruction: KL

Ivion incantations (II) - Instrumental

Mont Athos, Ivion Monastery, ms 1203, 17th c.

Vous, gent ki estes en cest mont

Excerpt from the poetic French version: Gui de Cambrai, *Barlaam et Josaphat*

Text: Montecassino, Archivio, ms. 329, 13th c.

Musical reconstruction: KL

Režija: Yoshi Oida

Video: Tom Schenk

Glazbena rekonstrukcija i izbor teksta:

Katarina Livljanić

Instrumentalna rekonstrukcija: Norbert

Rodenkirchen & Albrecht Maurer

Jezično, književno i muzikološko savjetovanje: Milja Vuković, Geneviève Brunel Lobrichon (okcitanski), Maria Ana Duerrig i Jasna Vince (starohrvatski), Claudio Galderisi, Richard Traxler, Fanny Mailet i Isabelle Ragnard (starofrancuski), Véronique Lossky (staroruski) te Theodora Psychoyou (grčki).

Jedna od najpopularnijih srednjovjekovnih legendi, nevjerojatna priča o Jozafatu i njegovu učitelju Barlaamu, porijeklom iz Indije (3. – 4. st.), bila je inspiracija za ovaj koncertni program. Ova gotovo nadrealistična priča je kristijanizirana verzija Budina života: priča započinje na dvoru kralja Avenir koji progodi kršćane. Kada mu astrolozi proreknu da će njegov vlastiti sin Jozafat jednog dana postati kršćanin, Avenir odlučuje izolirati mladog princa od ikakvog dodira s ljudskim patnjama, starošću ili bolešću (i zatvoriti ga u umjetni svijet, gotovo kao u kakav današnji „reality show“). Unatoč odvojenosti od stvarnog svijeta, Jozafat upoznaje pustinjaka Barlaama te se obraća i postaje kršćanin, kroz čitav niz pitoresknih i neobičnih susreta, inicijacija i učenja kroz prispodobu.

Priča o Barlaamu i Jozafatu bila je vrlo popularna u srednjem vijeku: pojavljuje se u mnogim rukopisnim izvorima, čak i u kompilacijama svetačkih života poput čuvene *Zlatne legende* iz 13. stoljeća. Popularnost legende je dostigla tako visok stupanj te su Barlaam i Jozafat doživjeli i status svetaca, iako nema dokaza o njihovu postojanju. Njihov je kult preživio i do 20. stoljeća, kada im je blagdan napokon ukinut iz svetačkog kalendara, ali ne i iz pučke pobožnosti.

Prva kristijanizirana adaptacija ove priče jest gruzijski ep *Balavariani* iz 10. stoljeća. Kasnije je prevedena na grčki i latinski (11. st.), te je postala popularna na brojnim europskim jezicima. Kozmopolitska priroda legende inspirirala nas je u stvaranju ovog koncertnog programa u kojemu tri interpreti slijede

Staging: Yoshi Oida

Video: Tom Schenk

Musical reconstruction and scenario: Katarina Livljanić

Instrumental reconstructions: Norbert

Rodenkirchen & Albrecht Maurer

Philological, literary and musicological advice: Milja Vuković, Geneviève Brunel Lobrichon (Occitan), Maria Ana Duerrig and Jasna Vince (Old Croatian), Claudio Galderisi, Richard Traxler, Fanny Mailet and Isabelle Ragnard (Old French), Véronique Lossky (Old Russian) and Theodora Psychoyou (Greek).

Instruments:

Norbert Rodenkirchen: transverse flutes (Neidhart Bousset, Giovanni Tardino), traditional warpipe from Lombardy (anonymous), harp (Lynne Lewandowski)

Albrecht Maurer: fiddle and rebec (Thilo Viehrig)

If we had to choose the hundred most beautiful tales from the history of civilisations, the legend of Barlaam and Josaphat would surely have its place amongst those treasures. This tale, one of the most popular in times past yet almost unknown today, has survived long centuries in numerous versions, languages and translations, and only their mosaic allows for understanding this incredible transcultural phenomenon in which Buddha appears... as a Christian saint.

From Buddha to Josaphat

This inseparable couple of saints, Barlaam and Josaphat appear in the 9th-century Georgian epic *Balavariani*, the story of a young prince who renounces the religion of his father and converts to Christianity. However, this story has its origin in the life of Buddha in the 3rd-century *Lalitavistara*, which had inspired Arab versions before becoming a Christian text, subsequently translated into Greek and Latin. Starting from these translations, the legend spread as of the 11th century throughout Europe in innumerable languages, in verse or prose. Bodhisattva became Budasaf, then Judasaph/Josaph, to finally come full circle and return to the Far East in a Japanese version – entirely Christianised – which the Portuguese Jesuits wanted to use... to convert Buddhists! The Catholic Church introduced Barlaam and Josaphat in the calendar of saints where, without ever having existed, they enjoyed in-



Barlaama i Jozafata na njihovim brojnim putovanjima te izvode dijelove priče i glazbene repertoare koje je ona inspirirala, iz srednjovjekovnih grčkih, latinskih, staroruskih, hrvatskih, starofrancuskih, okcitanskih i talijanskih izvora.

Konstrukcija ovoga programa uključila je nekoliko slojeva istraživanja. Bilo je potrebno pročitati legendu na više jezika, izabrati odlomke koji će stvoriti jedinstvenu nit (jer bi izvedba čitave legende vjerojatno potrajala cijeli dan!) te naposljetku stvoriti finalnu verziju.

Rad na glazbenoj rekonstrukciji bio je usmjeren prema glazbenim izvorima najsrodnijim tekstualnim odlomcima legende (koja je preživjela bez glazbene podloge). Tako je odlomak iz starofrancuske stihovane verzije Barlaama i Jozafata (13. st., autorstvo pripisano autoru Gui de Cambrai) pjevan na melodijske fragmente iz tropiranih svetačkih čitanja iste metričke strukture iz sjevernofrancuskih izvora iz 13. stoljeća. Odlomak iz talijanske verzije legende (u fiksnoj poetskoj formi nazvanoj *ottava rima*) pjevan je u melodijskome stilu koji se još i danas koristi u talijanskoj usmenoj predaji za taj tip improvizirane poezije.

Naša izvedba obogaćena je scenskom postavom u režiji Yoshija Oide, jednog od legendarnih glumaca našeg doba i glavnih suradnika

credible popularity and where they would remain until the 20th century.

The story

The hero of the legend, the young Prince Josaphat, spends his youth in a magnificent palace, cleansed, without his knowledge, of any poor, sick or old people. His father locks him up there out of fear that a prophecy might come true. According to the prophecy, the young man would experience human suffering, renounce the religion of his father and leave the kingdom. On his long initiatory path, Josaphat will finally leave the palace, guided by the hermit Barlaam, who instructs him through numerous allegorical figures including nightingales, unicorns... He will finally free himself from the opulence and futility of the outside world and go into the desert.

The project by Dialogos

Approaching this story with the idea to transform it into a concert programme, I decided to become another of its vectors, in the style of a storyteller, a performer who conveys a story through the voice. Barlaam and Josaphat struck me as perfect emissaries between the past and the world of today: they bear witness to the multilingual Babel and the plethora of traditions that created them. What could be closer to the man of today than this multiculturalism and polyglossia? It is for this reason that the most natural way of passing on this story today seemed to me to be the creation of a performance in several

Petera Brooka, koji minimalističkim i rafiniranim scenskim rješenjima legendi daje univerzalnu dimenziju i povezuje je s njezinim azijskim korijenima. Rana glazba u našem projektu izlazi iz okvira historijske rekonstrukcije i postaje originalnom novom kreacijom za današnju publiku, a remek-djela srednjovjekovne književnosti doprinose atmosferi u kojoj se različiti jezici i glazbene kulture susreću u iznenađujućem pejzažu, poput kakvog glazbenog babilonskog tornja srednjovjekovne Europe. Mostovi među jezicima odražavaju mostove među kulturama i različitim religijama koje je povezala ova nevjerojatna legenda.

Katarina Livljanić

„Toliko veličanstveno i dojmljivo djelo da o sličnosti s onim što su slušatelji srednjega vijeka mogli čuti nema smisla raspravljati.“
(*New York Times*)

Pod vodstvom Katarine Livljanić, pjevačice i muzikologinje sa Sveučilišta Sorbonne, ansambl **Dialogos** istražuje veze s našim glazbenim korijenima. Od 1997. ansambl okuplja pjevače i instrumentaliste različitih žanrovskih opredjeljenja i iz različitih zemalja, koji oživljavaju europske usmene i pisane tradicije, od srednjega vijeka do danas. Zahvaljujući istraživanjima Katarine Livljanić, programi

languages. I decided to read the legend in seven ancient translations (Greek, Latin, Old Slavonic-Russian, Old Croatian, Old French, medieval Occitan and Italian), and chose excerpts in each one, in order to create a unifying thread through this «plurilingual» narration. Thus was born our story of Barlaam and Josaphat told in music, where these saints change from one episode to the next and from one language to another, as they have done for centuries.

The music

The music sprung from the texts I was assembling, and the choice of instruments and melodies became clear during the study of musical sources from the periods and places corresponding to each of the chosen traditions of the legend in our project. Sometimes barely perceptible, the music is born from the very text itself. The melodies of these works are not set musical forms, but rather formulas or 'modes' of interpretation where the voice of the singer is flexible and used in a wide spectrum of nuances ranging from the spoken word to singing. The musical work was preceded by the assembly, notation, memorisation and sedimentation of the melodic material in each of the sources: notebooks filled with musical formulas for each song in each of the chosen languages. From these excerpts, comparable to the extracts obtained by the distillation of essential oils, were born the seven musical languages of our production.

Dialogosa publici širom svijeta nude uvid u nepoznate repertoare, s posebnim naglaskom na one južnoslavenske provenijencije, oživljavajući prošlost kroz glazbeni jezik temeljen na srednjovjekovnim izvorima, korlima, tradicionalnim melodijama i polifoniji. Produhovljena muzikalnost i suvremene inscenacije otkrivaju bezvremensku ljepotu tih priča koje su preživjele stoljeća.

Dialogos nastupa na najuglednijim festivalima i u koncertnim dvoranama diljem svijeta: Boston, Utrecht, Vancouver, Dubrovnik, Sydney, Lincoln Center, Muzej Metropolitana u New Yorku, Cité de la musique u Parizu, Folle Journée u Nantesu... Francuska i međunarodna kritika hvali kreativne izbore ansambla, razinu interpretacije kao i istraživanja koja prate svaki novi projekt. Dialogos je dobitnik nagrada kao što su *Diapason d'Or*, *Choc* časopisa *Monde de la musique* te više nagrada časopisa *Répertoire* i *Goldberg*. Album *Tondalova vizija* osvojio je *Diapason d'Or* 2004. godine i *Coup de Coeur* Akademije Charles-Cros.

Ansambl uživa potporu DRAC Île-de-France – Ministarstva kulture, a glavni mu je sponzor *Mécénat Musical Société Générale*. Između 2006. i 2009. godine ansambl je bio u rezidenciji u Kulturnom centru Ambronay, a od 2011. do 2014. pri Zakladi *Royaumont*.



The staging

In a new staged version, this project is enriched through a contemporary and minimalist staging by Yoshi Oida, one of Peter Brook's principal collaborators, and a video projection by Tom Schenk. The staging, inspired by techniques of Japanese traditional theatre, focuses on the core of our legend, its Asian origins, and opens yet a new door to its many transformations. It seeks to eliminate the superfluous and searches for the inner power of this legend, which continues to live and fascinate, through all the languages and religions that have carried the story of the young prince during his long wanderings in time and space. It is like the precious stone "visible to the eyes of the spirit" that Barlaam brings to Josaphat - this thing that you can no longer leave once it has been encountered, silently calling you to continuously come back to it.

Katarina Livljanić

A work so magnificent and moving that its resemblance to what medieval listeners might have heard is beside the point. (New York Times)

Directed by Katarina Livljanić, singer and musicologist, professor at the Schola Cantorum in Basel, Dialogos explores our relationship to our musical roots. Since 1997, the ensemble brings together singers and instrumentalists from different backgrounds and countries to revive European oral and written traditions, from the Middle Ages to the present day.

Through the research of Katarina Livljanić, Dialogos's programmes allow audiences worldwide to (re)discover unknown repertoires, with a particular interest for the southern Slavic world. The past becomes alive again through musical language based on medieval sources, plainchant, traditional melodies and polyphonies. Profound musicality and contemporary stagings reveal the timeless beauty of these stories that have crossed the centuries.

Dialogos has performed in the most prestigious festivals and concert halls worldwide: Boston, Utrecht, Vancouver, Dubrovnik, Sydney, Lincoln Center, the Metropolitan Museum in New York, the Cité de la musique in Paris, Folle Journée de Nantes ... French and international critics acclaimed the ensemble for the creativity of its musical choices, the quality of its interpretations

as well as the research that accompanies each new project. Dialogos has received awards such as *Diapason d'Or*, "Choc" from *Monde de la Musique*, 10 of *Répertoire*, 5 of *Goldberg*. The CD of *Tondal's Vision* won the "Diapason d'Or" of the Year 2004 and the "Coup de Coeur" of the Académie Charles-Cros.

Dialogos is subsidized by the DRAC Île-de-France – Ministry of Culture. "Mécénat Musical Société Générale" is the main sponsor of Dialogos. The ensemble has been in residence at the Ambronay Cultural Center (2006–2009) and the Royaumont Foundation (2011–2014).



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