



OSORSKE GLAZBENE VEČERI 2004.

OSOR MUSICAL EVENINGS 2004

Osorske glazbene večeri prije svega su okrenute hrvatskom glazbenom stvaralaštvu. Želja nam je da se upravo na pozadini naše bujne povijesti, koju Osor čuva u svom okrilju, naša glazba otkrije u svojoj punoći. Da bi to bilo moguće, potrebno je dakako da tu našu glazbu prati i ona “glazba Svijeta” koja je manje ili više jasno određivala karakter cjelokupne glazbene povijesti. No, komentari za skladbe koje ćete slušati na “Osorskim glazbenim večerima” ograničit će se prije svega na skladbe domaćih autora jer smo sigurni da najveći dio posjetitelja “Osorskih glazbenih večeri” te skladbe susreće prvi put. Želja nam je prije svega da ti posjetitelji te naše skladatelje što dulje zadrže u svojoj svijesti.

Dr. N. Gligo (1976.)

The “Musical Evenings in Osor” are primarily directed towards the presentation of Croatian composers and their compositions. It is our wish that on the background of our stormy past, which Osor shelters under its wing, our music be revealed in all its glory. In order for this to be possible, it is naturally necessary for this music of ours to be accompanied by the “music of the World” which more or less distinctly determined the character of the whole of musical history. However, the commentaries on the compositions which you will be hearing at the “Musical Evenings in Osor” will be limited primarily to compositions by Croatian authors as we are sure that the majority of those attending the “Musical Evenings in Osor” will be hearing them for the first time. It is our greatest wish that these Croatian composers should remain fresh in the minds of our visitors for as long as possible.

Dr. N. Gligo (1976)



Vladimir Nazor
O S O R

Ognjišta hladna davno razvaljena
Srušene crkve, pusti samostani,
Grobovi kojekuda razbacani
U meni bude jato uspomena.

The cold fireplaces, ruined long ago,
The fallen churches, deserted monasteries,
Escutcheons and blazons strewn around,
They stir in me a flock of memories.

Sjećam se kralja Petra Krešimira,
Orseol - dužda, holih Morozina.
Pod ruševinom ovog trošnog mira
Hrvata trunu kosti i Latina.

I keep remembering Peter Krešimir, the king,
Orseol the dodge, the proud Morosinis -
The bones of the Croats and the Latins
Rot under these decaying walls.

O naše tužno umiranje! - Kuda
Nogama ideš, dižu se pred tobom
Pepel i prah, i kudgod hodaš, svuda

Even in death is our fate wretched!
Wherever your feet touch the ground, they
Stir a cloud of ashes. Wherever you go -

Podore gledaš: svud rake za grobom
I krvavijeh rana brazgotine
Na tijelu ove naše domovine.

Grave is over grave and scar over scar,
As if some horrid plough has left bloody
Furrows on the body of this land.

(Iz zbirke "Istarski gradovi")

*(From the collection "Istrian Towns")
Translated by Antun Šoljan*



Luko Paljetak

OSOR

Tu gdje se ljube Lošinj i Cres,
gdje jedan drugom ruku steže,
gdje vlada vječnih valova ples,
tu kao prsten što ih veže
nastao grad je, ruža života,
grad Osor, vječna kamena nota.

Argonauti na taj su prag
dolazili, Histri Liburni,
Rimljani, Goti vladali, trag
ostavljali su vjekovi burni...
Hrvati, "jer od mora znaju
živjeti"* , tu su našli domaju.

Refren

*Osore grade, pleter života
na čelu tvom se vije i sja,
ti si mu ključ i vječna nota,
grade od mora i od sna.*

*Osore, stari hrvatski grade,
raduj se svakom kamenu svom,
nikome ne daj da ti ga krade,
vječne slobode budi dom!*

Tu gdje se ljube Lošinj i Cres,
gdje jedan drugom ruku pruža,
gdje vlada vječnih valova ples,
tu kao prsten, kao ruža,
upisan poput glagoljskog slova
stoji grad Osor za vijek vjekova.

*Refren
Osore grade...*

* prema Porfirogenetu

Where Cres and Losinj a kiss exchange
each clasping tight the other's hand
where life the dancing waves arrange
in a ring that circles fast the land,
the rose of life, this city was born,
Osor town, you harmony in stone.

Jason's Argonauts crossed the threshold,
then came the Liburni and Histri,
the Goths and Romans the town controlled
left their mark in the tide of history,
and Croats, "though much at sea adept
at living"* here lasting home they kept.

Refrain

*City of Osor, interlacing live
on your front waves and gleams;
you're its key, its breathing archive
city of sea, and city of dreams.*

*Osor, ancient Croatian town
in every single freestone glory,
let no one dare to pull it down
but be the home of freedom's story.*

Where Cres and Losinj a kiss exchange
each clasping tight the other's hand
where life the dancing waves arrange
here like ring or roses stand,
emblazoned like a Glagolitic sign
stands Osor town, eternal shrine.

*Refrain
City of Osor...*

* after Constantine Porphyrogenitus



Četvrtak, 8. srpnja, 21.00
Thursday, July 8th, 21.00

SVEČANO OTVARANJE OPENING CEREMONY

OSORSKO TISUĆLJEĆE
HRVATSKE GLAZBE

OSOR'S THOUSAND YEARS
OF CROATIAN MUSIC

Posvećeno / Dedicated to

Stjepan Šulek

(1914 - 1986)

3. Ponedjeljak, 12. srpnja, 21.00
Monday, July 12th, 21.00

DALIBOR CIKOJEVIĆ

glasovir / piano

Debussy
Brahms
Skrjabin
Papandopulo

1. Četvrtak, 8. srpnja, 21.00
Thursday, July 8th, 21.00

ZAGREBAČKI SOLISTI The Zagreb Soloists

violine / violins

Tonko Ninić, koncertni majstor

Sergej Evseev

Vladimir First

Mirjam Pustički-Kunjko

Mislav Pavlin

Bojan Čičić

Ivan Martinec

viole / violas

Krešimir Petar Pustički

Hrvoje Philips

violončela / cellos

Zlatko Rucner

Ernest Zornjak

kontrabas / double bass

Mario Ivelja

Šulek, Jánaček, Britten, Šostakovič

4. Srijeda, 14. srpnja, 21.00
Wednesday, July 14th, 21.00

BUDIMPEŠTANSKI GLASOVIRSKI KVINTET Budapest Piano Quintet

Brahms
Bobić

2. Subota, 10. srpnja, 21.00
Saturday, July 10th, 21.00

BRASS ANSAMBL "AD GLORIAM" The ad Gloriam Brass Ensemble

Händel, G. Gabrieli, Sponga - Usper,
Bach, Rabadan, Vivaldi

5. Petak, 16. srpnja, 21.00
Friday, July 16th, 21.00

TRIO KUBELIK PRAG Kubelik Trio Prague

Beethoven, Magdić, Dvořák



6. Nedjelja, 18. srpnja, 21.00
Sunday, July 18th, 21.00

CELLOMANIA
Ansambl violončelista festivala
"Strings Only!"

The "Strings Only!" Cello Ensemble

Valter Dešpalj umjetničko vodstvo / artistic director

Karmen Pečar violončelo / cello

Zita Varga violončelo / cello

Stradella, Vivaldi, Schubert,

J. Strauss st., Kuljerić, Villa-Lobos

9. Subota, 24. srpnja, 21.00
Saturday, July 24th, 21.00

**ZAGREBAČKI
KVARTET**
The Zagreb Quartet

Boccherini, Radica,

Šostakovič, Dvořák

7. Utorak, 20. srpnja, 21.00
Tuesday, July 20th, 21.00

RENATA PENEZIĆ flauta / flute

BRANKO MIHANOVIĆ oboa / oboe

Mario Čopor glasovir / piano

OPERNI SUVENIRI NA TEME

SOUVENIRS OF THE OPERA ON THEMES BY

BELLINI, VERDI, ZAJC & ROSSINI

Doppler, Popp, Pasculli, Novačić,

Genin, Demersseman

10. Ponedjeljak, 26. srpnja, 21.00
Monday, July 26th, 21.00

VIRGINIO PAVARANA

glasovir / piano

Italija / Italy

Schumann

Kempff

Skrjabin

8. Četvrtak, 22. srpnja, 21.00
Thursday, July 22nd, 21.00

IDA GAMULIN

glasovir / piano

Scarlatti, Bach-Busoni,

Bach, Händel,

Bellini, Kuljerić,

Rossini

11. Srijeda, 28. srpnja, 21.00
Wednesday, July 28th, 21.00

TAMARA COHA

flauta / flute

DIANA GRUBIŠIĆ

harfa / harp

Telemann, C. Ph. E. Bach,

Händel, Fürstenau, Lauber,

Kuljerić, Turnier, Françaix



12. Petak, 30. srpnja, 21.00
Friday, July 30th, 21.00

**ZAGREBAČKI
GITARISTIČKI KVARTET**

**The Zagreb
Guitar Quartet**

Bach
Ž. Brkanović
Barber

15. Petak, 6. kolovoza, 21.00
Friday, August 6th, 21.00

**TRIO
BASILISK**
Švicarska / Switzerland

Milhaud, I. Brkanović,
Horovitz, Tartini,
Dobronić, Hačaturjan

13. Ponedjeljak, 2. kolovoza, 21.00
Monday, August 2nd, 21.00

**CONCILIAM
MUSICUM WIEN**

na originalnim instrumentima
original instruments

Bach, Miletić,
Mozart, P. Angerer,
Schröter

16. Nedjelja, 8. kolovoza, 21.00
Sunday, August 8th, 21.00

MASATOSHI HIRANO

viola

Japan

MARIA MIKULIĆ-ŠTIMAC

glasovir / piano

J. N. Hummel, Bach, Miletić – Dobronić,
Miletić, Prokofjev, Paganini

14. Srijeda, 4. kolovoza, 21.00
Wednesday, August 4th, 21.00

TONKO NINIĆ

violina / violin

IVA KONJEVOD

čembalo / harpsichord

Corelli, Händel, Locatelli,
Spadina, Veracini

17. Utorak, 10. kolovoza, 21.00
Tuesday, August 10th, 21.00

NIKICA LESIĆ

glasovir / piano

Musorgski, Robinić,
Papandopulo,
Krstičević,
Bodegrajac, Parać





18. Četvrtak, 12. kolovoza, 21.00
Thursday, August 12th, 21.00

PAVICA GVOZDIĆ

glasovir / piano

Haydn
Beethoven
Schumann
Horvat
Chopin

21. Srijeda, 18. kolovoza, 21.00
Wednesday, August 18th, 21.00

DUBROVAČKI GITARSKI TRIO

The Dubrovnik
Guitar Trio

Vivaldi, Njirić, Gragnani, Matušić,
Mendelssohn-Bartholdy

19. Subota, 14. kolovoza, 21.00
Saturday, August 14th, 21.00

DARKO PETRINJAK

gitara / guitar

Visée, Padovec, Ivanov-Kromskoj,
Villa-Lobos, Klobučar,
Granados, Rodrigo

GLAVNI PODUPIRATELJ
PRINCIPAL SPONSOR



20. Ponedjeljak, 16. kolovoza, 21.00
Monday, August 16th, 21.00

MUSICA DA CAMERA

Hotteterre
Georg Muffat
Purcell
Telemann
Lončarić
Bach

OSORSKE GLAZBENE VEČERI
OSOR MUSICAL EVENINGS

Tel/fax: 00 385 (0)51 237 110

Radno vrijeme / Office

9.00 - 13.00

18.00 - 20.00



Praizvedbe i izvedbe skladbi hrvatskih skladatelja

First performances and performances of compositions by Croatian composers

1. **Stjepan Šulek:** *Treći klasični koncert u F-duru za gudački orkestar / Third classical concerto in F-major for string orchestra*
- Zagrebački solisti / The Zagreb Soloists - 08.07.
2. **Francesco Sponga Usper:** *Sinfonia a 6 / Symphony a 6*
- Brass ansambl »Ad Gloriam« / The ad Gloriam Brass Ensemble - 10. 07.
3. **Marin Rabadan:** *Triptychon za brass sekstet / Triptych for brass sextet*
- Brass Ansambl »Ad Gloriam« / The ad Gloriam Brass Ensemble - 10. 07.
- **praizvedba / first performance**
4. **Marin Rabadan:** *Three Constellations*
- Brass Ansambl »Ad Gloriam« / The ad Gloriam Brass Ensemble - 10. 07.
5. **Boris Papandopulo:** *Sonatina*
- Dalibor Cikojević – glasovir / piano - 12. 07.
6. **Boris Papandopulo:** *Scherzo fantastico*
- Dalibor Cikojević – glasovir / piano - 12. 07.
- Nikica Lesić – glasovir / piano - 10. 08.
7. **Boris Papandopulo:** *10 x 1 – Deset muzičkih impresija, svaka po jednu minutu / 10 x 1 – Ten Musical Impressions of One Minute Each*
- Dalibor Cikojević – glasovir / piano - 12. 07. – **praizvedba / first performance**
8. **Davor Bobić:** *Sumphoneo*
- Budipeštanski glasovirski kvintet / Budapest Piano Quintet - 14. 07.
- **praizvedba / first performance**
9. **Josip Magdić:** *Glasovirski trio »Osorščica«, op. 198 / Osorščica Piano Trio op. 198*
- Trio Kubelik Prag / Kubelik Trio Prague - 16. 07. – **praizvedba / first performance**
10. **Igor Kuljerić:** *Espressivo*
- Ansambl violončelista festivala »Strings Only!«, umjetničko vodstvo – Valter Dešpalj / The Strings Only! Festival Cello Ensemble, artistic direction – Valter Dešpalj - 18. 07.
- **praizvedba / first performance**



11. **Zoran Novačić:** *Zrinjski – varijacije za flautu, obou i glasovir / Zrinjski – variations for flute, oboe and piano*
 - Renata Penezić – flauta / flute, Branko Mihanović – oboa / oboe,
 Mario Copor – glasovir / piano - 20. 07.
 – **praizvedba / first performance**

12. **Igor Kuljerić:** *Arabeska na temu Gioacchina Rossinija / Arabesque on a Theme by Gioacchino Rossini*
 - Ida Gamulin – glasovir / piano - 22. 07.

13. **Ruben Radica:** *Sutonski spjev za gudački kvartet / Twilight Song for String Quartet*
 - Zagrebački kvartet / Zagreb Quartet - 24. 07. – **praizvedba dva posljednja stavka / first performance of the two last movements**

14. **Davorin Kempf:** *Hommage à Skrjabin / Hommage à Scriabin*
 - Virginio Pavarana – glasovir / piano - 26. 07. – **praizvedba / first performance**

15. **Igor Kuljerić:** *Panova flauta za flautu i harfu / Pan's Pipe for Flute and Harp*
 - Tamara Coha – flauta / flute, Diana Grubišić – harfa / harp - 28. 07.
 – **praizvedba / first performance**

16. **Željko Brkanović:** *Pjesmarica za kvartet gitara / Songbook for Guitar Quartet*
 - Zagrebački gitaristički kvartet / Zagreb Guitar Quartet - 30. 07.
 – **praizvedba / first performance**

17. **Miroslav Miletić:** *Suita za violu d'amore i čembalo / Suite for viola d'amore and harpsichord*
 - Concilium musicum Wien - 02. 08.

18. **Stjepan N. Spadina:** *Sonata za violinu i basso continuo u G-duru, op. 3 br. 5 / Sonata for Violine and Basso Continuo in G-major, op. 3 no. 5*
 - Tonko Ninić – violina / violin, Iva Konjevod – čembalo / harpsichord – 04. 08.

19. **Ivan Brkanović:** *Pjesma i igra za violinu i glasovir / Song and Play for Violin and Piano*
 - Trio Basilisk - 06. 08. – **praizvedba / first performance**

20. **Antun Dobronić:** *Skice s otoka Hvara za obou ili klarinet i glasovir / Sketches from the Island of Hvar for Oboe or Clarinet and Piano*
 - Trio Basilisk - 06. 08.

21. **Miroslav Miletić – Antun Dobronić:** *Iz kajdanke A. Dobronića / From the Music Book of A. Dobronić*
 - Masatoshi Hirano – viola, Maria Mikulić-Štimac, - glasovir / piano - 08. 08.



22. **Miroslav Miletić:** *Fantazija za violu i glasovir na teme Benjamina Brittena / Fantasia for Viola and Piano on Themes by Benjamin Britten*
- Masatoshi Hirano – viola, Maria Mikulić- Štimac - glasovir / piano - 08. 08.
23. **Marko Robinić:** *Preludij / Prelude*
- Nikica Lesić – glasovir / piano - 10. 08.
24. **Marko Robinić:** *Mali Princ / The Little Prince*
- Nikica Lesić – glasovir / piano - 10. 08. – **praizvedba / first performance**
25. **Mirko Krstičević:** *Fragment 205*
- Nikica Lesić – glasovir / piano - 10. 08.
26. **Vladimir Bodegrajac:** *Rising Sun*
- Nikica Lesić – glasovir / piano - 10. 08.
27. **Vladimir Bodegrajac:** *Treptaji jedne zvijezde / Flickers of a Star*
- Nikica Lesić – glasovir / piano - 10. 08.
28. **Vladimir Bodegrajac:** *Desert flowers*
- Nikica Lesić – glasovir / piano - 10. 08.
29. **Frano Parać:** *Ples barunice / Dance of the Baroness*
- Nikica Lesić – glasovir / piano - 10. 08.
30. **Stanko Horvat:** *ben misurato*
- Pavica Gvozdić – glasovir / piano - 12. 08. – **praizvedba / first performance**
31. **Ivan Padovec:** *Varijacije na Schubertovu temu op. 4 / Variations on a Theme by Schubert op. 4*
- Darko Petrinjak – gitara / guitar - 14. 08.
32. **Andelko Klobučar:** *Mozaik na gitaru solo / Mosaic for Guitar Solo*
- Darko Petrinjak – gitara / guitar - 14. 08. – **praizvedba / first performance**
33. **Zdravko Lončarić:** *Osorske večeri za flautu, violinu, violončelo i orgulje / Osor Evenings for Flute, Violin, Cello and Organ*
- Musica da camera - 16. 08. – **praizvedba / first performance**
34. **Nikša Njirić:** *Hommage à Sorkočević za gitarski trio / Hommage à Sorkočević for Guitar Trio*
- Dubrovački gitarski trio / Dubrovnik Guitar Trio - 18. 08.
35. **Frano Matušić:** *Contradanza - Pobjeda / Contradanse - Victory*
- Dubrovački gitarski trio / Dubrovnik Guitar Trio - 18. 08.
– **praizvedba / first performance**



1 • Četvrtak, 8. srpnja, 21.00
Thursday, July 8th, 21.00

SVEČANO OTVARANJE / OPENING CEREMONY

OSORSKO TISUĆLJEĆE HRVATSKE GLAZBE OSOR'S THOUSAND YEARS OF CROATIAN MUSIC

*Posvećeno Stjepanu Šuleku / Dedicated to Stjepan Šulek
(1914 - 1986)*

ZAGREBAČKI SOLISTI The Zagreb Soloists

**50. godina Zagrebačkih solista / The Zagreb Soloists 50th Anniversary
(1954-2004)**

Violine / Violins Tonko Ninić, koncertni majstor / leader
Sergej Evseev
Vladimir First
Mirjam Pustički-Kunjko
Mislav Pavlin
Bojan Čičić
Ivan Martinec

Viole / Violas Krešimir Petar Pustički
Hrvoje Philips

Violončela / Cellos Zlatko Rucner
Ernest Zornjak

Kontrabas/ Double Bass Mario Ivelja



Stjepan Šulek (1914-1986)

3. klasični koncert za gudački orkestar u F-duru
(posvećen Zagrebačkim solistima)
3rd Classical Concert for String Orchestra
in F major (dedicated to the Zagreb Soloists)
Allegro con brio
Larghetto
Allegro vivacissimo

Leoš Jánáček (1854-1928)

Suita za gudače / Suite for Strings
Moderato
Adagio
Andante con motto
Presto-Andante-Presto
Adagio
Andante

Benjamin Britten (1913-1976)

Jednostavna simfonija / A Simple Symphony, op.4
Boisterous Bourrée
Playful Pizzicato
Sentimental Sarabande
Froliscome Finale

Dmitrij Dmitrijevič Šostakovič (1906-1975)

Scherzo za gudački oktet op. 11
Scherzo for String Octet op. 11

Stjepan Šulek (1914 – 1986) završio je studij violine u razredu Vaclava Humla na Muzičkoj akademiji Sveučilišta u Zagrebu, upisani studij glasovira ubrzo je prekinuo, a neko vrijeme je pohađao predavanja iz kompozicije kod Blagoja Berse. U razdoblju do kraja 2. svjetskog rata ponajviše se bavio izvodilaštvom, nastupao je kao solist, bio je i prva violina Zagrebačkog kvarteta, u glasovirskom je triju svirao s Ivom Mačekom i Antonijom Janigrom, a od 1935. počinje i njegova pedagoška aktivnost. Tada je predavao violinu na privatnoj glazbenoj školi “Beethoven”, a 1941. kratko i na Muzičkoj akademiji. U to se doba sve više posvećuje skladanju (1942. piše “Tri preludija za glasovir”, 1944. završava I. Simfoniju i piše I. Klasični koncert, 1946. završava II. Simfoniju), a 1947. prihvaća mjesto profesora kompozicije na Muzičkoj akademiji. S violinskom pedagogijom tada prestaje, a kao violinist nastupa rjeđe (1951. praižvest će sam svoj Koncert za violinu i orkestar) no započinje dirigentsku karijeru. Postaje članom HAZU-a 1954. i pokreće otvaranje Razreda za glazbenu umjetnost i muzikologiju. Danas u Zagrebu djeluje “Fond

Stjepan Šulek (1914-1986) completed his violin studies in the class of Vaclav Huml at the Music Academy of Zagreb University, quickly interrupted the piano course he had enrolled in, and for some time attended the composition classes of Blagoje Bersa. In the period up to the end of World War II he was mainly a performance artist, appearing as a soloist, and as the first violin of the Zagreb Quartet, playing in a piano trio with Ivo Maček and Antonio Janigro, while from 1935 he started his work as a teacher. Then he taught violin at the private Beethoven Music School and in 1941 for a short time at the Music Academy. At that time he devoted himself increasingly to composition (in 1942 he produced the *Three Preludes for Piano*, in 1944 he completed the *1st Symphony* and wrote the *1st Classical Concerto*, in 1946 finished his *2nd Symphony*), and in 1947 accepted the position of teacher of composition at the Music Academy. He then stopped teaching the violin, and appeared as violinist less frequently (in 1951 he did the first performance of his own *Concerto for Violin and Orchestra*), but he started a career as a conductor. He became a member of the Croatian Academy in 1954, and initiated the beginning of the Musical Art and



Stjepan Šulek”, a od njegovih djela navodimo 8 simfonija, 4 klasična koncerta za orkestar, 10 solističkih koncerata, dvije opere (“Koriolan”, 1957., “Oluja”, 1969) te skladbe za glasovir.

Šulekov bogati skladateljski opus najzamjetniji u aspektu promišljanja simfonijskog izraza temeljenog na postulatima kanona i nasljeđa glazbene misli i jezika baroka i klasičke, a u prostoru estetike na tragu kasnog romantizma, često je bio osporavan kao anakron u odnosu na kretanja i razvoj glazbene umjetnosti njegova doba. No, važnost Sulekova otklanjanja od ideologije nacionalnog smjera u glazbi, te njegovo veliko i supstantno skladateljsko umijeće, posebice u području poznavanja i razumijevanja forme i orkestracije, nitko nije dovodio u pitanje. Međutim, Suleka se još uvijek uglavnom smatra u prvome redu sjajnim pedagogom (odgajao je niz skladatelja koji su potom ostvarili ozbiljne karijere) te jednim od najkvalitetnijih izvođača i tumača glazbe koji su djelovali na hrvatskoj koncertnoj sceni – “... Bio je sjajan dirigent, odličan pijanist i virtuoz na violini. Od njega sam mnogo naučio o formi, instrumentaciji i interpretaciji. Imao sam čast svirati pod njegovim ravnanjem u Zagrebačkom komornom orkestru. Kao dirigent posvećivao se detaljima kojima se danas uopće ne posvećuje pozornost... Kao skladatelj smatram da je bio u vrlo nezavidnoj situaciji, simfonijski repertoar hrvatske glazbe koji je naslijedio bio je više nego oskudan, tako da je opusom pokrio gotovo cijelo stoljeće glazbe zaostatka. Skladateljski se rascvao u razdoblju kada je pisao veliki Richard Strauss, ili prije toga Mahler, a njihova glazba nije ništa modernija od njegove...” - kaže o Suleku i njegovu stvaralaštvu dirigent i skladatelj Pavle Dešpalj (jedan od njegovih studenata) čiji napor u predstavljanju Šulekova opusa recepciju njegova djela, podjednako kod glazbenika i publike, danas čini sve produbljenijom. Razlog tome je i u mogućnosti odmaka, kontekstu sagledavanja skladateljeva opusa i iz vremenske perspektive, ali i u cijelosti, što definira prostor konfrontacije i usporedbe Šulekova djela s drugim tada nastalim ostvarenjima.

Svojedobno veliki otpor prema stvaralaštvu Stjepana Šuleka i svemu što je on zastupao bio je zapravo vrlo plodonosan. Njegov skladateljski zanat, pristup i razumijevanje glazbe kroz njezino poimanje u kontinuitetu zapadnoeuropskog povijesnog nasljeđa te profesionalizacija, skladateljima poput Kelemena, Horvata, Detonija, Kuljerića ili Kempfa – Šulekovim studentima, dala je s jedne strane čvrste temelje, a s druge je otvorila prostor kreativnog razvoja kojeg su, posebice šezdesetih godina, većinom ostvarivali u području avangarde – dijametralno suprotnom svemu što je Sulek bio.

Musicology Class in that institution. Today the Stjepan Šulek Fund is at work in Zagreb, and of his works we would refer particularly to his eight symphonies, four classical concerti for orchestra, ten concerti for solo instruments, two operas (*Coriolanus*, 1957; *The Tempest*, 1969) and compositions for the piano.

Šulek's rich oeuvre as composer, based most obviously in the aspect of the consideration of symphonic expression on the postulates of the canon and the inheritance of the musical thought and language of the Baroque and Classicism, in aesthetics formed along the lines of late Romanticism, has often been criticised as anachronistic as compared with the trends in and development of the music art of his own age. But the importance of Šulek's divergence from the ideology of the vernacular or national tendency in music and his great and substantive art as a composer particularly in the area of knowledge and understanding of form and orchestration has never been called in question. However, Sulek is still mainly considered primarily a brilliant teacher (he trained a series of composers who later on had major careers) and one of the highest quality interpreters and performers of music to have worked on the Croatian concert scene. “He was a brilliant conductor, an excellent pianist and a virtuoso at the violin. I learned from him about form, instrumentation and interpretation. I had the honour to play under his baton in the Zagreb Chamber Orchestra. As conductor, he dedicated himself to details which are today but little considered. ... As composer I think he was in a very unpropitious situation, the symphonic repertoire of Croatian music that he inherited was more than meagre, so that in his oeuvre he had to make up for almost a whole century of musical deficit. He flowered as a composer in the period when the great Richard Strauss was writing, and before that Mahler, and their music is not at all more modern than his...” says conductor and composer Pavle Dešpalj (one of his students) about Šulek's oeuvre and the reception of his work, among the general and the musical public, seem today ever more profound. The reason for this is in the possibility for standing aside, in the context for looking at the composer's oeuvre from the perspective of time, as well as in a whole, which defines the space for the confrontation and comparison of Šulek's work with other creations produced at the time.

The great resistance there once was to the work of Šulek and everything he stood for was actually extremely fruitful. His composer's craft, his approach to and understanding of music through its conception in the continuous thread of the Western European historical heritage and his professionalism gave to composers like Kelemen, Horvat, Detoni, Kuljerić or Kempf – Šulek's students – on the one hand firm foundations, and on the other hand opened up a space for creative development that, particularly in the sixties, most of them achieved in the area of the avant-garde, diametrically opposite though it was to everything that Sulek represented.



Premda Šulek sam nikada nije napravio iskorak iz prostora vlastite estetike i svjetonazora, Igor Kuljerić će, primjerice danas reći da ga smatra nekom vrstom duhovnog oca, a Šulekova djela ostvarit će snažnu komunikaciju sa samim izvođačima – vjerni tumač njegovih skladbi niz je godina Vladimir Krpan, kome su neka i posvećena (npr. “Treći koncert za glasovir i orkestar u C- duru”, 1970) a slična vrsta prihvaćanja njegovih djela može se prepoznati i kod drugih glazbenika, posebice u izvedbama orkestralnih djela.

Potonje je nesumnjivo objašnjeno i riječima kojima Krešimir Šipuš (još jedan od njegovih studenata) u monografiji o Šuleku napisanoj pedesetih godina 20. stoljeća, prije nastajanja primjerice opere “Koriolan” ili “3. klasičnog koncerta za orkestar”, raspravlja Šulekov stvaralački habitus: “...Ako se radi o snazi, uvjerljivosti i jasnoći načina i sredstava, pomoću kojih stvaralac izražuje svoje misli i osjećaje, onda je Šulek također izvorni stvaralac. Snaga je po mome mišljenju jedna od najjačih strana Šulekova stvaralačkog potencijala, a čini mi se da je njeno porijeklo u prirodnom instinktu. Sposobnost dinamičkog i izražajnog gradiranja kod Šuleka je neiscrpna. Zaista, potreban je veliki napon snage da se gradacija u koračnici iz četvrtog stavka II. simfonije dovede do takvog vrhunca, kao što je to Šulek učinio. Izbor pravih sredstava, da se to dobro i uspješno izvede, igra također važnu ulogu, a Šulek je nejedanput dokazao, da ima vanredni smisao da određeni instrument ili grupu instrumenata upotrijebi u pravi čas i na pravom mjestu. Uvjerljivost Šulekove muzike nije sporna, jer usprkos tome, što on vrlo često ponavlja misli i osjećaje opterećene bolnim i sumornim značenjem, nikada ne izaziva sumnju u iskrenost tih misli i osjećaja...”.

O Šulekovu stvaralaštvu često se govori u kontekstu njegove zaokupljenosti sudbinom i trenutkom čovjeka, dok se relativno rijetko ukazuje na ono što dr. Petar Selem (u tekstu *Nova hrvatska glazba iz 1970*) naziva “Šulekovom oporbom”, a što je bitna razina ishodišta tog naglašavanog skladateljeva humanizma kao izvanglazbenog (no ne programnog) poticaja. Selem podcrtava važnost Šulekova nepristajanja na svjetonazor i profesionalnu razinu zagovaratelja nacionalnog smjera u smislu plošnog shvaćanja folkloru u umjetničkoj glazbi te na hrvatski povijesni i kulturološki prostor u kojem je kontekstu (konac 40 – ih i početak 50 – ih godina 20. st.) Šulekovo posizanje za normama baroka i klasike ili ekspresivnosti romantizma, bio i način uspostavljanja apsolutnih odnosno temeljnih vrijednosti, korektiva, samog ljudskog postojanja i djelovanja kroz stvaralački diskurs, dakle, pristup umjetničkom glazbenom djelu.

Mnoge su razine svjedočanstva u Šulekovu opusu kojima često ne pridajemo punu važnost i pažnju.

Although Šulek actually himself never made any advances from the area of his own aesthetics and worldview, Igor Kuljerić, for example, today says that he considers him a kind of spiritual father, and Šulek’s works enter into a remarkably viable communication with the performers themselves – Vladimir Krpan has been a loyal interpreter of his compositions for a number of years, and some of them, such as the 3rd *Concerto for Piano and Orchestra in C major* (1970), have been dedicated to him. A similar kind of acceptance of his works can be identified in other musicians, particularly in the performances of the orchestral works.

This is without any doubt explained by the words with which Krešimir Šipuš (another one of his students) in a book about Šulek written in the 1950s, before the production of the opera *Coriolanus*, for example, or the 3rd *Classical Concerto for Orchestra*, discussed Šulek’s creative habits: “If it is a matter of a powerful persuasiveness and the clarity of the manner and the means with which the creator expresses his thoughts and feelings, then Šulek is also an authentic creator. Power is in my opinion one of the strongest sides of Šulek’s creative potential, and it seems to me that its origin is in innate instinct. The capacity for dynamic and expressive gradation in Šulek is inexhaustible. Indeed, it was necessary to bend great strength for the gradation in the march of the fourth movement of the 2nd *Symphony* to be brought to such a peak as Šulek created. The choice of the right means, for this to be done properly and successfully, also plays an important role, and Šulek has more than once shown that he has an extraordinary sense to be able to use a given instrument or group of instruments at the right time and in the right place. There is no dispute about the convincingness of Šulek’s music, because in spite of his very often repeating thoughts and feelings loaded with painful and gloomy meanings, he never excites any suspicions of the sincerity of these feelings and thoughts...”.

Šulek’s creative work is often discussed in the context of his absorption with the destiny and the moment of a man, while relatively little is said of what Dr Petar Selem (in *New Croatian Music of 1970*) calls “the Šulek opposition”, which is an essential level of the wellspring of that emphatic humanism of the composer as extra-musical (but not programmatic) incentive. Selem underlines the importance of Šulek’s rejection of the worldview and professional level of the champions of the national or popular direction, in the sense of the superficial understanding of folk music in artistic music, and the Croatian historical and cultural space in the context of which (end of the 40s, beginning of the 50s) Šulek’s reaching for the standards of Baroque or Classicism or the expressiveness of Romanticism was a manner of setting up absolute or basic values, a corrective, of human existence itself and of working through a creative discourse, that is, an approach to the musical work of art.





Dijelom je to uslijed njegove velike isključivosti koja je u njegovim pojedinim skladbama otvorila prostor predominaciji eklekticizma i akademizma, a koja je Suleka samog svojedobno dovela u situaciju da kao glazbenik živi između dvije “neprijateljske” strane: s pripadnicima nacionalnog smjera u glazbi iza sebe a s pobornicima avangarde ispred sebe. Premda danas afirmirano načelo supostojanja svih pravaca u glazbi na određeni način dokida mogućnost svake isključivosti, pa i one u našoj recepciji nečijeg stvaralaštva, s druge strane otvorenost svemu pogoduje upoznavanju Sulekova opusa u njegovu punu umjetničku legitimitetu. Međutim, u tome je važnija razina uspostave svijesti o stvarnom prihvaćanju njegova opusa, ali i drugih skladatelja, kao sastavne i prisutne činjenice naše glazbene baštine. I to podjednako u smislu vrednovanja – jer nema nikakvog razloga, da primjerice, Sulekov “Epitaf jednoj izgubljenoj iluziji” ili glasovirske sonate ne budu dijelom i hrvatskog i svjetskog prihvaćenog i redovitog repertoara.

Na “Osorskim glazbenim večerima” izvedena su i praižvedena mnoga Sulekova djela (“7. simfonija”, 1979, “2. sonata za glasovir”, 1978, “Bašćanska ploča za mješoviti zbor”, 1981. ...). “Treći klasični koncert u F – duru za gudački orkestar” Sulek piše 1957. godine, posvećuje ga Zagrebačkim solistima koji ga praižvode 1958., tada još pod vodstvom Antonija Janigra. Zagrebački solisti mnogo su izvodili i simfonije Luke Sorkočevića koje je Sulek obradio i objavio u ediciji “Spomenici hrvatske muzičke prošlosti” HAZU-a, predstavivši na taj način dio naše baštine glazbenoj javnosti i publici. To je iznimno važan segment njegova djelovanja, premda se danas, s pravom nastoji na pristupu izvorniku odnosno drugačijoj vrsti i načinu interveniranja u notni tekst. O “Trećem klasičnim koncertu u F – duru za gudački orkestar” dr. Krešimir Kovačević, između ostaloga bilježi: “...Trostavčno djelo (*Allegro con brio, Larghetto, Allegro vivacissimo*) referira se na nasljeđe Haydna i Mozarta, posebice u jedinstvenoj tematici svih stavaka, snažnoj arhitektonici te majstorskoj instrumentaciji. U dva okvirna stavka ovo je djelo koncipirano u izrazito virtuoznom stilu, sve su dionice tretirane solistički, a ljepotom se posebno ističe drugi stavak (*Larghetto*) koji se smatra jednim od Sulekovih najcjelovitijih ostvarenja”.

There are many levels of testimony in Šulek’s oeuvre, to which we quite often do not pay enough attention or ascribe sufficient importance. This is partially a result of his great exclusiveness, which in some of his compositions opened up a space for the domination of eclecticism and academicism, that actually at one time put Šulek into the situation that as a musician he had to live between two inimical sides: the members of the national trends in music behind him, and the champions of the avant-garde before him. Although today the generally-endorsed principle that there is room for the coexistence of all trends in music has in a way done away with the possibility for any exclusiveness, even that in the reception of someone’s creative work, on the other hand the openness to everything helps in the understanding of Šulek’s oeuvre in its full artistic legitimacy. However, what is more important in this is the level of the establishment of the awareness of the real acceptance of his oeuvre, of other composers too, as component and attendant facts of our musical heritage. Both in the sense of evaluation – for there is no reason, for example, why Šulek’s *Epitaph for a Lost Illusion* or his piano sonatas should not be a part of the Croatian and world standard repertoire.

Many works by Šulek have had their first ever performances at the Osor Musical Evenings (*7th Symphony* in 1979; *2nd Piano Sonata*, 1978; *Baška Inscription for Mixed Choir*, 1981). The *3rd Classical Concerto in F major for String Orchestra* was written in 1957; Šulek dedicated it to the Zagreb Soloists, who gave the work its first performance in 1958, then under the leadership of Antonio Janigro. The Zagreb Soloists have also given many performances of the symphonies of Luka Sorkočević, which Šulek edited and published in the edition “Monuments of the Croatian Musical Past” published by the Croatian Academy, thus presenting a part of our heritage to the musical and general public. This exceptionally important segment of his work, although today there is a proper endeavour to address the original, that is a different kind and manner of intervening in the score. Dr Krešimir Kovačević writes of the *3rd Classical Concerto in F major for String Orchestra*, among other things, the following: The three-movement work (*Allegro con brio, Larghetto, Allegro vivacissimo*) draws on the heritage of Haydn and Mozart, particularly in the single theme underlying all the movements, the powerful architecture and the masterly instrumentation. In the two framing movements this work is conceived in a markedly virtuoso style, all the parts are treated as if for soloists, and the second movement (*Larghetto*) is particularly prominent for its beauty, considered one of the most complete achievements of Šulek”.



2. Subota, 10. srpnja, 21.00
Saturday, July 10th, 21.00

BRASS ANSAMBL “AD GLORIAM”

The ad Gloriam Brass Ensemble

Stjepan Filipić	trublja / trumpet
Tomislav Paver	trublja / trumpet
Renko Donđivić	trublja, Flugelhorn / trumpet, flugelhorn
Srđan Peić	rog / horn
Marin Rabadan	trombon / trombone
Daniel Rajković	tuba

Georg Friedrich Händel
(1685-1759)

Predigra operi *Berenice*
Overture to the opera *Berenice*

Giovanni Gabrieli
(1554/57?-1612)

Canzona III.
(iz zbirke *Canzoni et Sonate...* op. posth)
Canzona III
(from the collection *Canzoni et Sonate...* op. posth)

Francesco Sponga Usper
(oko 1562-1641)

Sinfonia a 6
(iz zbirke *Messa e salmi*)
Symphony a 6
(from the collection *Messa e salmi*)

J. S. Bach
(1685-1750)

Fuga u g-molu
Fugue in G minor
obr. / arr. T. Paver

Marin Rabadan
(1978)

Triptychon za brass sekstet
Triptych for brass sextet
Fanfare
Battle
Remembrance
(*prauzvedba / first performance*)



Antonio Vivaldi (1678-1741)

Koncert za dvije trublje u D-duru
Concerto for Two Trumpets in D major

Allegro
Andante
Allegro

obr. / arr. T. Paver

Marin Rabadan (1978)

Three Constellations

Cygnus
Lyra
Orion

Svećenik, orguljaš i skladatelj **Francesco Sponga Usper** rođen je oko 1562. godine u Poreču, a umro je 1641. u Veneciji. Pretpostavlja se da je u Veneciju došao prije 1586, budući da te godine umire Andrea Gabrieli, od kojega je Sponga Usper dobio poduku iz glazbe. Svoj prvi opus Usper tiska 1595. – “*Ricercari et arie francesi*” – još pod obiteljskim imenom Sponga koje potom mijenja u Usper, preuzevši prezime svoga dobrotvora odvjetnika i financijera Lodovica Uspera. U Veneciji djeluje kao orguljaš u nekoliko crkvi, surađuje sa suvremenicima (s C. Monteverdijem i G. B. Grillom piše requiem, koji nije sačuvan, u povodu smrti Cosima II. Medicija). Objavio je pet samostalnih zbirki, a neki njegovi opusi nalaze se i u onodobnim antologijama, zastupljen je u glazbenom leksikonu J. G. Walthera iz 1732. a važno mjesto pridaje mu Alfred Einstein 1918. pišući o njegovoj instrumentalnoj skladbi “*Sinfonia prima a 8*” iz zbirke “*Compositioni armoniche*” (1619) koju navodi kao moguću preteču oblikovnoga načela koncerta grossa. O “*Sinfonii a 6*” iz zbirke “*Messa, e salmi*” (1614) posvećene Leonardu Tritoniu, biskupu porečkom i grofu vrsarskom – što je jedini dokument koji potvrđuje da je Usper rođen u Poreču, dr. Ennio Stipčević u svojoj monografiji “*Francesco Sponga Usper – Mletački glazbenik iz Poreča*” 1990. piše: “...”*Sinfonia a 6*” pisana je za instrumentalni sastav, kratka (48 taktova), a oblik je prokomponiran (ABCDE). Ovaj ranobarokni oblik “*sinfonie*” određen je liturgijskom primjenom koja mu je nametnula i interludijski ili preludijski karakter. Stoga je kod Uspera kontrapunktika, premda prisutna tijekom gotovo cijele skladbe (osim jednog ritmički pregnantnog i homofonog signalnog motiva iz C odsjeka) ipak prilično jednostavna: dvostruki

The priest, organist and composer **Francesco Sponga Usper** was born in 1562 in Poreč, and died in 1641 in Venice. It is hypothesised that he arrived in Venice before 1586, since that was the year of the death of Andrea Gabrieli, from whom Sponga Usper obtained his music teaching. Usper printed his first opus in 1595 – *Ricercari et Arie Francesi* – still under the family name of Sponga which he then changed to Usper, taking on the surname of his benefactor the lawyer and financier Lodovico Usper. In Venice he worked as an organist in several churches, and worked together with contemporaries (with Monteverdi and G. B. Grillo he wrote a requiem, not extant, to do with the death of Cosmo Medici II). He published five independent collections, and some of his opera are to be found in the anthologies of the time; he has an entry in the music lexicon of J. G. Walther of 1732, and an important position is ascribed him by Alfred Einstein in 1918, writing of his instrumental composition *Sinfonia prima a 8* from the collection *Compositioni Armoniche* (1619), which he cites as a possible forerunner of the formal principle of the concerto grosso. Dr Ennio Stipčević, in his book *Francesco Sponga Usper – Venetian Musician from Poreč*, wrote of his *Sinfonia a 6* from the collection *Messa e Salmi* (1614) dedicated to Leonardo Tritoni, Bishop of Poreč and Count of Vrsar – the only document that confirms Usper’s birth in Poreč – writes: “The *Sinfonia a 6* is written for an instrumental ensemble, it is short (48 bars) and the form is through-composed (ABCDE). This early Baroque form of the sinfonia was determined by its liturgical use, which forced upon it the character of interlude or prelude. For this reason with Usper the counterpoint, although present in the



kontrapunkt najčešće se očituje kao zrcaljenje a i b sklopova. Os zrcaljenja uglavnom je savršeni konsonantni interval, dakle, kvinta ili oktava, a drugi se interval gdjekad javlja, samo kao posljedica vođenja dionica. Takav jednostavni imitacijski postupak čest je i u prvom Usperovu opusu...”

Marin Rabadan (1978) studij i magisterij trombona završio je na Muzičkoj akademiji sveučilišta u Zagrebu, član je orkestra Zagrebačke filharmonije od 1999. a Brass ansambla “Ad Gloriam” od 1997. Na prošlogodišnjim “Osorskim glazbenim večerima” ovaj je ansambl praiuzeo njegovu trostavčnu skladbu “Three Constellations”, izrazom blisku i području filmske glazbe kojem Rabadan, uz sklonost obradbama, teži.

“Triptychon za brass sekstet” obradba je Rabadanove prve skladbe, izvorno napisane za rog i glasovir, koja je bila obvezatno djelo na Hrvatskom natjecanju učenika i studenata glazbe i plesa (državnom) 2002. godine. O djelu, odnosno obradbi Rabadan kaže: “Trodjelno oblikovan (*Fanfare, Battle, Remembrance*) “Triptychon” je vrsta hommagea povijesnim filmskim spektaklima. U obradbi je distinktnost dionica roga i glasovira u elementima melodije i pratnje manje izražena te raspoređena među svim instrumentima. Prvi dio (*Fanfare*) obilježava nastup trublji, drugi dio (*Battle*) građen je na ostinantnom pokretu tube iznad kojega se razvija melodijska linija koju donose trombon i rog, a pratnja je povjerena trubljam, dok trećim dijelom (*Remembrance*) dominira rog. Važan je pristup oblikovanju zvučne slike koji naglašava punoću, masivnost, a obradba je u odnosu na izvornik tehnički te svirački zahtjevnije napisana”.

whole of the composition (apart from a single rhythmically pregnant and homophonous signal motif from the C section) is nevertheless fairly simple: a double counterpoint is most often manifested as a mirroring of the a and b sets. The axis of the mirroring is on the whole a perfect consonant interval, that is, a fifth or an octave, while another interval sometimes occurs, only as consequences of leading the parts. This kind of simple mimetic procedure is also common in the first opus by Usper...”

Marin Rabadan (1978) completed his undergraduate and graduate studies in the trombone at the Music Academy of Zagreb University. He has been a member of the Zagreb Philharmonic Orchestra since 1999, and of Ad Gloriam since 1997. At last year’s Osor Musical Evenings this ensemble gave the first ever performance of his three movement composition Three Constellations, which is close in its expression to the area of film music, which Rabadan (along with a propensity to arrangements) tends towards.

The *Triptych for Brass Sextet* is an arrangement of Rabadan’s first composition, originally written for horn and piano, which was a set part of the Croatian National Competition for pupils and students of music and dance in 2002. Of this work, or this arrangement, Rabadan says: “The tripartitely formed Triptych (*Fanfare, Battle, Remembrance*) is a kind of tribute to historical film spectacles. In the arrangement the distinctness of the horn and piano parts in the elements of melody and accompaniment is less prominent and is split up among all the instruments. Part I (*Fanfare*) is marked by the appearance of the trumpet; Part II (*Battle*) is built on an ostinato movement of the tuba above which a melodic line carried by trombone and horn is developed, the accompaniment being conferred upon the trumpets; the third part (*Remembrance*) is dominated by the horn.

What is important is the approach to the shaping of the sound picture, which emphasises fullness and massiveness, and as compared to the original, the arrangement is technically and performance-wise more demandingly written”.



3. Ponedjeljak, 12. srpnja, 21.00
Monday, July 12th, 21.00

DALIBOR CIKOJEVIĆ

glasovir / piano

Claude - Achille Debussy
(1862-1918)

Dvije arabeske / Deux Arabesques

Johannes Brahms
(1833-1897)

Šest glasovirskih komada op. 118
Sechs Klavierstücke op. 118

br./no. 1 Intermezzo u a-molu / in A minor
br./no. 2 Intermezzo u A-duru / in A major
br./no. 3 Ballade u g-molu / in B minor
br./no. 4 Intermezzo u f-molu / in F minor
br./no. 5 Romanze u F-duru / in F major
br./no. 6 Intermezzo u es-molu / in E flat minor

Aleksandar Nikolajevič Skrjabin
(1872-1915)

Koncertna etida u cis-molu,
op. 42 br. 5 *Affanato*
Concert Etude in C sharp minor,
op. 42 no. 5 *Affanato*

Etida u cis-molu op. 2 br. 1
Etude in C sharp minor op. 2 no. 1

Koncertna etida u dis-molu,
op. 8 br. 12 *Patetico*
Concert Etude in D sharp minor,
op. 8 no. 12 *Patetico*

Boris Papandopulo
(1906-1991)

Sonatina
Allegro
Andante sostenuto
Con brio

Scherzo fantastico



10 x 1

*Deset muzičkih impresija,
svaka po jednu minutu za glasovir solo*

Ten musical impressions
of one minute each for solo piano

Allegro moderato

Adagio

Vivace

Pesante

Allegro moderato

Allegretto

Moderato (in due!)

Andantino

Allegro

Allegro con brio

(praizvedba- first performance)

Glasovirski opus **Borisa Papandopula** (1906 – 1991) često se povezuje sa činjenicom da je i sam bio odličan pijanist. Veliki dirigent (dirigiranje je studirao kod Dirka Focka na Novom bečkom konzervatoriju, a kompoziciju kod Blagoja Berse na zagrebačkoj Muzičkoj akademiji), jedan od najvećih hrvatskih skladatelja nepresušne, a uvijek na nekoj razini prepoznatljive invencije, podjednako uvjerljiv i jasan neovisno o kojem je području riječ – komornom, orkestralnom, zborskom, glazbenoscenskom..., u djelima napisanima za glasovir doista sublimira svoju glazbenost, posebice u smislu suodnosa jasnoće i okvirmosti forme, pregnantnosti i izbora građe te visoke stilske dorečenosti. Njegova referentnost na elemente folklornoga, prostori harmonijskoga izraza, uvažavanje suvremenog trenutka glazbe, odnos prema metru i ritmu koji asocira elementarnost Stravinskog ali i zaigranost Prokofjeva, neoklasična misao te lirika inicijalnog melodijskog pokreta, ovdje su iznimno usklađeni s posebnostima i mogućnostima glasovira. U tome je zanimljiva transformacija njegova odnosa prema boji, koji ishodi u živosti i plastičnosti orkestralne raznolikosti, u medij glasovira te artikulacija pristupa i razumijevanja ritamske komponente kroz perkusivni aspekt instrumenta. Glasovirske skladbe “Contradanza” (1933), “Scherzo fantastico

The piano oeuvre of **Boris Papandopulo** (1906-1991) is often referred to the fact that he was himself an outstanding pianist. A great conductor (he studied conducting with Dirk Fock at the New Vienna Conservatory and composition under Blagoje Bersa at the Zagreb Music Academy), one of the greatest Croatian composers, with an inexhaustible and yet always at some level identifiable power of invention, equally convincing and clear independently of what area one is concerned with – chamber, orchestral, choral, music theatre... in works written for the piano he really sublimates all his musicality, particularly from the point of view of the relationship of clarity and framing power of form, pregnancy and choice of material, and great stylistic articulation. His references to elements of folk music, to the spaces of harmonic expression, his respect for the contemporary moment of music, his attitude to metre and rhythm, which suggests the elementariness of Stravinsky as well as the playfulness of Prokofiev, his neoclassic way of thinking and the lyricism of the initial melodic movement are here outstandingly harmonised with the distinctive features and the capacities of the piano. In this the transformation of his attitudes towards colour, which comes out in the liveliness and plasticity of the orchestral



“(1934), te “Osam studija” (1956), posebice prve dvije, često se nalaze na koncertnim rasporedima pijanista, a od djela skladateljeva cjelokupnog, iznimno opsežnog i raznolikog opusa, često se posebno ističu “Sinfonietta za gudače” (1938), “Kvintet za gudački kvartet i klarinet” (1940), “Koncert za timpane i orkestar” (1974), “Hrvatska misa” (1939) i “Muka Gospodina našega Isukrsta” (1935).

Na “Osorskim glazbenim večerima” praižvedeno je nekoliko Papandopulovih opusa, među kojima treba navesti “Osorski requiem” (1977) i “Osorski misterij” (1979), dva dijela inicijalno zamišljene trilogije, no čiji treći dio “Plać puka osorskoga” veliki majstor nije stigao napisati, a koja su nastala na osnovi starih pučkih crkvenih tekstova i napjeva pronađenih u zbirkama osorske regije, iz tzv. “Osorsko-hrvatske pjesmarice” iz 1530. te nekih Marulićevih tekstova sličnog sadržaja. U povodu praižvedbe “Osorskog misterija” Papandopulo je između ostaloga zapisao: “...Nastojao sam da u glazbenoj obradi kao i u deklamaciji teksta zadržim onaj iskonski pučko-čakavsko-kvarnerski ugođaj i izražaj koji je karakterističan za osorski krajobraz. Način toga pjevanja uvjetuje i poseban pjevački tretman dionica, koje su vođene čas u obliku monodije, čas u obliku jedne posebne polifonije iz koje rezultira mjestimice i stanovita neobična, ali originalna glazbena harmonija”.

Trostavačnu *Sonatinu* (1942) Papandopulo posvećuje Meliti Lorković, djelo se smatra jednim od njegovih antologijskih ostvarenja s obzirom da pripada skladateljevima rijetkim opusima koji obuhvaćaju nasljeđe impresionizma. To je posebice vidljivo u prvom stavku (*Allegro*), u gradbi harmonijske slike te u oblikovanju i preglednosti građe. Reduciranost u odnosu na specifičnost značenja boje, koja skladatelj rukopis odlikuje u ovome stavku otkriva njegovu visoku stilsku osvještenost. Drugi stavak (*Andante sostenuto*) sadrži i elemente skladatelju bliske recitativnosti, pa i rapsodičnosti, a u prostoru reminiscentnosti

diversity, in the medium of the piano and the articulation of the approach and the understanding of the rhythmic components through the percussive aspects of the instruments are particularly interesting. The piano compositions *Contradanse* (1933) and *Scherzo Fantastico* (1934) as well as *Eight Studies* (1956), particularly the first two of these, are often found in pianists' concert repertoires, while of the other works of the composer's entire and particularly extensive and diverse oeuvre, the most commonly mentioned are usually *Sinfonietta for Strings* (1938), *Quintet for String Quartet and Clarinet* (1940), *Concerto for Timpani and Orchestra* (1974), *Croatian Mass* (1939) and *The Passion of Our Lord Jesus Christ* (1935).

Several of Papandopulo's works have had their first ever performances at the Osor Musical Evenings, among which one should particularly stress *Osor Requiem* (1977) and *Osor Mystery* (1979), two parts of a work imagined as a trilogy, the third part of which, the *Tears of the Osor People*, the great master never managed to write; these were created on the basis of the old vernacular liturgical texts and songs found in the collections of the Osor region, from the *Osor Croatian Song Book*, as it is called, of 1530, and some of Marulić's texts with similar contents. On the occasion of the first performance of *Osor Mystery*, Papandopulo wrote: “I attempted in the musical treatment as well as in the declamation of the wording to keep that primordial vernacular Chakavian and Kvarnerian mood and expression that is characteristic of the Osor landscape. The manner of the singing entails a special singing treatment of the parts, which are sometimes handled in the form of a monody, sometimes in the form of a special kind of polyphony, from which in places a certain unusual but original musical harmony results”.

Papandopulo dedicated the three-movement *Sonatina* to Melita Lorković; this is a work that is considered one of this anthology-piece creations,



čembalističkog izraza. Treći stavak (*Con brio*) naglašene je ritmičnosti, jednostavnosti u razradi građe.

“Scherzo fantastico” (1934) briljantna je minijatura visoke kompaktnosti sloga građenog s nekoliko ritamskih modela u prostoru pregnantne akcentuacije i stalne motoričnosti, s naznakama repetitivnosti. Suzvučja i naglašeni odnosi pojedinih intervalskih razmaka asociraju katkada i ideju clustera, a kromatski pokret prisutan je posebice u pasažama. Jezgovitost invencije, britkost punog impakta kao i silovitost zamaha jednog daha, ovo djelo čine jednim od parametara skadateljskog umijeća Borisa Papandopula, a koje pred tumača postavlja zahtjeve vrhunskog pijanizma.

“Deset muzičkih impresija, svaka po jednu minutu” (1989) posljednja je skladba koju je Boris Papandopulo napisao za glasovir. Može se reći da na određen način podsjeća na “Osam studija” (1956), dok u prostoru estetike evocira ciklus “Visions fugitives op. 22” Sergeja Prokofjeva, koji je Papandopulo svojedobno i orkestrirao. Niz stavaka izmjenjuje se različitim tempima, izabranom građom, harmonijskim okvirima, no ne primarno načelom kontrasta već prije slijedeći princip kolažnosti gdje pojedini stavci čine zamišljeni unutarnji okvir ovog malog ciklusa. To su, primjerice, treći stavak (*Vivace*) – ostanantnog perpetuiranog ritma u mjeri (5/16) stalne tenzije, potom četvrti (*Pesante*) koji se poziva na wagnerijsku prezasićenost boje i harmonije, pa šesti (*Allegretto*) – ironična evokacija plesnog koraka valcera, zatim deveti (*Allegro*) koji pomalo reminiscira prvi (*Allegro moderato*) te posljednji, deseti (*Allegro con brio*), pravog završnog karaktera.

since it belongs to the composer’s rare opera that embrace the inheritance of impressionism. This is particularly visible in the first movement (*Allegro*), in the construction of the harmonic image and in the formation and visibility of the material. The reductionism with reference to the specificity of the meaning of the colour, which characterises the composer’s style in this movement, reveals his high degree of awareness of style. The second movement (*Andante sostenuto*) contains elements of recitative, close to the composer, as well as rhapsodic elements, reminiscent of the form of expression of the harpsichord. The third movement (*Con brio*) is markedly rhythmical and simple in the development of the material.

Ten Musical Impressions Each of One Minute (1989) is the last composition that Boris Papandopulo wrote for the piano. It can be said in a certain way to recall the *Eight Studies* (1956) while in the area of aesthetics it evokes the cycle called *Visions Fugitives* op. 22 of Prokofiev, which Papandopulo once orchestrated. The sequence of movements alternates various tempos, materials selected and harmonic frameworks, but not primarily according to the principle of contrast, rather of the principle of the collage, with given movements making up an imaginary internal framework for this little cycle. There are, for example, the third movement (*Vivace*) – an ostinato perpetuated rhythm in a time of constant tension (5/16), then the fourth (*Pesante*), which refers to a Wagnerian saturation with colour and harmony, and then the sixth (*Allegretto*) – an ironic evocation of the dance step of the waltz, then the ninth (*Allegro*), which to some extent recalls the first (*Allegro moderato*) and the last, the tenth (*Allegro con brio*), of a genuinely concluding nature.



4. Srijeda, 14. srpnja, 21.00
Wednesday, July 14th, 21.00

BUDIMPEŠTANSKI GLASOVIRSKI KVINTET

Budapest Piano Quintet

Ana Granik	glasovir / piano
Violetta Eckhardt	violina / violin
Radu Hrib	violina / violin
György Porzsolt	viola / viola
János Zsoldos	violončelo / cello

Johannes Brahms
(1833-1897)

Glasovirski kvartet u g-molu, op. 25
Piano Quintet in B minor, op. 25

Allegro
Intermezzo. Allegro ma non troppo
Andante con moto
Rondo alla Zingarese. Presto

Davor Bobić
(1968)

Sumphoneo
(*praizvedba / first performance*)

Johannes Brahms

Glasovirski kvintet u f-molu, op. 34
Piano Quintet in F minor, op. 34

Allegro non troppo
Andante, un poco adagio
Scherzo. Allegro
Finale. Poco sostenuto - Allegro non troppo



Davor Bobić (1968) pripada mlađem naraštaju skladatelja. Kompoziciju je diplomirao na Konzervatoriju “P. I. Čajkovski” u Kijevu, dobitnik je mnogih nagrada i priznanja, osnivač jedinstvene škole za kompoziciju namijenjene osnovnom i srednjoškolskom uzrastu te ravnatelj Koncertnog ureda Varaždin. Opus mu broji preko osamdeset skladbi, a na “Osorskim glazbenim večerima” 2002. praižvedeno je njegovo prvo djelo za orgulje – “Klanjat će se Tebi Gospodine svi narodi Zemlje”. O skladbi “Sumphoneo” za glasovirski kvintet Bobić bilježi: “...Skladba na određeni način predstavlja produžetak ciklusa u kojemu su već nastala djela “Eshaton” i “Zoe” (za bayan i orkestar odnosno za sekstet gudača), naslov označava Božji sklad, harmonijsku simetriju, a djelo se zasniva na dva motivska citata koji svojim razradama čine okosnicu skladbe nadahnutu stihom iz Matejeva evanđelja...”.

Davor Bobić (1968) belongs to the younger generation of composers. He graduated in composition at the Tchaikovsky Conservatory in Kiev, was the winner of many prizes and commendations, is the founder of a unique composition school meant for children of primary and secondary schools, and is director of the Concert Office in Varaždin. His oeuvre consists of over eighty compositions, and at Osor Musical Evenings in 2002 his first work for the organ was performed – All Nations of the Earth Shall Bow to Thee, Oh Lord. Concerning the composition *Sumphoneo* for piano quintet Bobić notes: “In a certain way the composition represents a continuation of the cycle in which the works *Eschaton* and *Zoe* were composed (for bayan and orchestra, or for a string sextet), the title marking the divine harmony, harmonious symmetry, and the work consists of two motif quotes that in the arrangements of them constitute the framework of the composition, inspired by a verse from the Gospel according to St Matthew.”



5. Petak, 16. srpnja, 21.00
Friday, July 16th, 21.00

TRIO KUBELIK PRAG

Kubelik Trio Prague

Kvita Bylinska glasovir / piano
Shizuka Ishikawa violina / violin
Karel Fiala violončelo / cello

Ludwig van Beethoven
(1770-1827)

Glasovirski trio u D-duru,
op. 70 br. 1 *Geister - trio*
Piano Trio in D major,
op. 70 no. 1 *Geister - trio*
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Josip Magdić
(1937)

Glasovirski trio *Osorščica*, op. 198
The *Osorščica* Piano Trio, op. 198
Andantino - Distintamente
Con moto - Allegretto
Quasi lento - Presto
(*praizvedba / first performance*)

Antonin Dvořák
(1841-1904)

Glasovirski trio u e-molu, op. 90 *Dumky*
Piano Trio in E minor, op. 90 *Dumky*
Lento, maestoso. Allegro vivace
Poco adagio. Vivace non troppo
Andante. Vivace
Andante moderato
Allegro
Lento maestoso. Vivace



Školovan u Zagrebu i Ljubljani (na tamošnjoj Akademiji za glasbo studira glasovir, rog, orgulje, dirigiranje i kompoziciju – potonje u razredu Zlatka Grgoševića te Lucijana Marije Škerjanca), najvećim dijelom profesionalnog života vezan uz Sarajevo (25 godina) i uspješnom pedagoškom karijerom na tamošnjoj Muzičkoj Akademiji, a od 1994. ponovno u Zagrebu (danas je redoviti profesor Muzičke akademije Sveučilišta u Zagrebu) **Josip Magdić** (1937) pripada skladateljima širokog interesa te opusa koji obuhvaća djela orkestralne, komorne, solističke, zbarske, elektronske i scenske te multimedijalne glazbe. Usmjerenost na određeno područje ili problematiku (npr. osnivanje ansambla MOMUS /Moderna muzika Sarajevo/ 1972. ili grupe MASMANTRA uz elektroakustičku radionicu 1977., također u Sarajevu...) određuje prostor njegova izričaja no koji u invenciji te izabranim načinima i postupcima sadržava kontekst svekolikog nasljeđa glazbe te nesputanost autonomnosti autorske odnosno glazbene misli. To posvjedočuju i njegovi recentniji opusi, orguljske skladbe izrazitog impakta i refleksije punog individualnog diskursa “Dominus Conterens Bella” (1992–1995) – bogatstva građe, referenci i postupaka, potom na drugi način oratorij “Fidelissima advocata Croatiae” (2000), te djela komorne glazbe (“Cassazione alla rustica za bas – klarinet i gudački kvartet” /2003/, “Kasacija za klarinet, violinu i glasovir OG 500 op. 177, praižvedena na MBZ-u 1999. Uz ovaj je festival Magdić vezan od početka svoga rada: “...Ponosan sam što pripadam generaciji koja je rasla i razvijala se uz Biennale. Često su me nazivali avangardnim skladateljem, publika se bila na sve navikla, a česte su bile pojave pomodarstva koje ja, međutim, nikada nisam slijedio, ali sam znao i osjećao duh toga doba u svom radu i skladbama...”.

O svom novom djelu “Glasovirskom triju “Osorščica” op. 198, građenom u okvirima klasičnih oblika poput sonatne forme ili ronda, kadence violine (kojom počinje treći stavak), uz polimetriju, tonski prostor karakterističnog izraza

Educated in Zagreb and Ljubljana (at the Academy in Slovenia **Josip Magdić** studied the piano, horn, organ, conducting and composition – the latter in the class of Zlatko Grgošević and Lucijan Marija Škerjanc), he has been connected for most of his professional life with Sarajevo (for 25 years) and had a successful teaching career at the Music Academy in that city. Since 1994 he has been back in Zagreb, where he is a full professor of the Music Academy in the University of Zagreb). Magdić is among those composers with a broad field of interests and an oeuvre that includes works of orchestral, chamber, solo, choral, electronic, theatre and multimedia music. His orientation to a given area or problem area (e.g., the foundation of the MOMUS (modern music of Sarajevo) ensemble in 1972 or the MASMANTRA group, with an electro-acoustic workshop, 1977, also in Sarajevo) determines the area of his expression, which in the invention and the selected manners and procedure contains the context of the overall inheritance of music, and the uninhibited independence of authorial or musical thinking. This is shown by his recent opera, organ compositions of a marked impact and reflections full of an individual discourse: *Dominus Conterens Bella* (1992-1995) – with a richness of material, references and procedures; also in a different way by the oratorio *Fidelissima Advocata Croatiae* (2000) and some chamber music works – *Cassazione alla Rustica for Bass-Clarinet and String Quartet* (2003), *Cassation for Clarinet, Violin and Piano OG 500 op. 177*, first performed at the Zagreb Music Biennial in 1999. Magdić has been linked with this event since the beginning of his work: “I am proud of belonging to the generation that grew up with and developed alongside the Biennial. They have often called me an avant-garde composer, the audience got used to it, and yet there were frequent outbreaks of mere fashion-following, which I, however, never fell for, although I knew and felt the spirit of the times in my work and compositions.





i pokreta istarske ljestvice, nizove kvartnih akorada te vrlo reducirano, premda prisutno, načelo stilizacije, skladatelj bilježi: "...S planine Osorščice, koja se uzdiže povrh slavnog Osora, pogled seže daleko, daleko prema mnogim naseljima u kojima još i dan danas, napose u večernjim satima, odzvanjaju u pjesmi i plesu drevni, isklesani, autohtoni, prirodni tonovi koji su europskoj glazbenoj znanosti prilično izazovno i zagonetno zvukovlje. Raznobojni spjevni i plesni predlošci tih glasovnih i instrumentalnih akustičkih fenomena pretočeni su i razrađeni u slobodnoj rapsodijskoj tehnici za instrumente uobičajenog klasičnog sastava klavirskog trija u tri stavka – tri zaokružene cjeline s nazivima *I. Andantino – Distintamente*, *II. Con moto – Allegretto* i *III. Quasi lento – Presto*".

Concerning his new work, the *Osorščica Piano Trio, op. 198*, constructed within the framework of classical forms like the sonata form or the rondo, violin cadenza (with which the third movement starts), with polymetre, a tonal space of the characteristic expression and movement the Istrian scale, sequences of quartal chords and a very reduced, although still present, principle of stylisation, the composer notes the following: "From Mt Osorščica, which rises over famed Osor, the view stretches a long way, far off to many settlements in which, still today, especially in the evening, in song and dance the ancient, hewed-out, indigenous, natural tones resound, which represent a fairly unusual and arcane set of sounds for European musical science. The varicoloured song and dance models of these vocal and instrumental musical phenomena are transformed and developed in free rhapsodic technique for the instruments of the usual classical ensemble of the piano trio in three movements – three rounded units named *1. Andantino – Distintamente*, *II. Con moto – Allegretto* and *III Quasi lento – Presto*."



6. Nedjelja, 18. srpnja, 21.00
Sunday, July 18th, 21.00

CELLOMANIA

Ansambel violončelista festivala
“Strings Only!”
The “Strings Only!” Festival Cello Ensemble

Valter Dešpalj umjetničko vodstvo / artistic direction
Karmen Pečar violončelo / cello
Zita Varga violončelo / cello

Alessandro Stradella
(1644-1682) Simfonija u D-duru / Symphony in D major
Grave
Allegretto
Grave
Allegro
obr. / arr. V. Dešpalj

Antonio Vivaldi
(1678-1741) Koncert za dva violončela, gudače
i continuo u g-molu
Concerto for Two Cellos, Strings
and Continuo in G minor
Allegro
Largo
Allegro
obr. / arr. V. Dešpalj

Franz Peter Schubert
(1797-1828) Andante sostenuto iz 17. sonate
za glasovir u B-duru
Andante sostenuto from Piano Sonata
No. 17 in B major
obr. / arr. R. Leopold

Dvije koračnice za glasovir četveroručno
Two Marches for Four-Handed Piano
obr. / arr. V. Dešpalj





Johann Baptist Strauss st. (1804-1849)

Jelačić-Marš
Jelačić March
obr. / arr. V. Dešpalj

Igor Kuljerić (1938)

Espressivo
(praizvedba / first performance)

Heitor Villa-Lobos (1887-1959)

Suita *Bachianas Brasileiras* br. 1 za osam violončela
Bachianas Brasileiras Suite no. 1 for eight cellos
Introduction-Embolada
Preludio-Modinha
Fuga-Conversa

Od početka svoje profesionalne karijere **Igor Kuljerić** (1938) istim se intenzitetom i involviranošću posvećuje skladanju i dirigiranju. Kao mlad glazbenik u dirigiranju se usavršava kod Igora Markeviča a potom postaje asistentom Antonija Janigra u "Zagrebačkim solistima", gdje nastupa kao čembalist te za izvedbe priređuje partiture, mnoge hrvatskih, posebice suvremenih skladatelja. Po završenom studiju kompozicije u razredu Stjepana Šuleka na Muzičkoj akademiji Sveučilišta u Zagrebu okreće se suvremenim kretanjima u glazbi, no ubrzo otkriva "...sjaj i bijedu avangarde, njezine domete i skučenosti...". Nakon usavršavanja u Elektronskom studiju (RAI) u Milanu sazrijeva u njemu svijest o potrebi vlastitosti, osobnosti, kao nužnoj pretpostavci kreativnog rada"... Tada sam počeo gledati prema natrag, prema bojama, mirisima i ritmovima vlastita nasljeđa, a na početku toga je, smatram, zvuk kao trajno stanje, ali i kao pokret koji traži odzvuk, odgovor, srodnost. A to je za mene taj "pjev", kao ljubavni zov ptica upućen drugima, i taj dijalog nastojim uvijek ostvariti...", pojašnjava svom izrazu imanentnu pjevnost, posebice u kontekstu svojedobnog pripadanja avangardi. Skladateljevu pogledu unatrag pripada i posizanje za glagoljaškom baštinom, starim hrvatskim tekstovima, potom rekreacija folklornih, autohtonih izričaja, uranjanje u svijet predaka ("Ommagio a Lukačić"...), a koje u skladbama artikulira oštrinom i suvremenosti vlastite glazbene misli i habitusa. "...Ne robujem određenim postupcima ili načinima, i smatram da nije važno što ću od glazbenog materijala upotrijebiti, nego kako ću to napraviti. I, što je najvažnije,

From the beginning of his career, **Igor Kuljerić** (1938) has devoted himself with equal intensity and involvement to composition and to conducting. As a young musician, he did further studies in conducting with Igor Markevič, and then became assistant to Antonio Janigro in the Zagreb Soloists, where he performed as harpsichordist, and prepared many scores for the performances, including particularly many Croatian contemporary composers. After studying composition in the class of Stjepan Šulek at the Music Academy in Zagreb he addressed contemporary trends in music, but soon discovered "the splendours and miseries of the avant-garde, its range and its restrictions". After further studies at the Electronic Studio (RAI) in Milan, an awareness came to maturity in him about the need for something of his own, something individual, as a necessary premise for creative work. "Then I started to look backwards, to the colours, scents and rhythms of my own heritage, and at the beginning of this is, I think, sound as a lasting state of affairs, also as a movement that seeks an echo, response, something cognate. And for me this is the song, like the love call of the birds sent out to the others, and I always try to achieve this dialogue" he explains the song that is always immanent in his expression, particularly in the context of his one-time affiliation to the avant-garde. The resort to the Glagolitic heritage, the old Croatian texts, and the recreation of folklore, indigenous expression, absorption in the world of the forebears (*Ommagio a Lukačić*) belongs to the composer's backward glance; in the compositions he articulates them with the acuity and



hoće li to biti dosljedno u odnosu na samu ideju djela...”, kaže u povodu skladanja “Koncerta za marimbu i orkestar” 2001. godine. To se može prepoznati i u drugim njegovim djelima, a jednako je slobodan, a istodobno jasan, i njegov pristup pojedinom instrumentu odnosno izboru glazbala koja će upotrijebiti.

Neovisno o tome je li riječ o minijaturi (“Arabeska” 2003), o glazbenoj sceni (“Životinjska farma” s kojom je na MBZ-u 2003. postigao zamjetan uspjeh, a na kojem je festivalu prvi put sudjelovao 1969. godine sa skladbom “Momenti za Vladu”) ili zasebnom svijetu duhovnog, sakralnog prostora (iznimnost ostvarenja “Hrvatskog glagoljaškog requiema” 2000) u ostvarenjima Kuljerić materijalizira onu živu supstancu glazbe, njezinu liričnost ali i elementarnost pokreta, pulsa zvuka, uvijek gradeći iz biti sklada i harmoničnosti glazbe. Od njegovih ostalih djela navodimo “Solo – tutti za klavir i orkestar” (1972), “Song za gudački kvartet” (1981), “Kanonijer za glasove i instrumente” (1983), opere “Moć vrline” (1977) i “Rikard III.” (1987) te balet “Riki Levy” (1991). Na “Osorskim glazbenim večerima” Kuljerić je mnogo puta nastupao kao dirigent, a od djela praižvedenih na ovom festivalu navodimo zbarske skladbe “Osor – prema sonetu Vladimira Nazora” (2002) i “Stabat Mater” (2003).

O skladbi “Espressivo” Kuljerić bilježi: “Čitao sam sjećanja poznatog pisca. Kao dječak, čuo je neko njemu do tada nepoznato zvučanje. Bio je zatečen i očaran čudesnom ljepotom: netko je u susjedstvu svirao na violončelu... Prisjetio sam se tada majstora operne scene, vrlo često su pjevanje pratili ili izmjenjivali pjevom violončela... Poticaj dragog prijatelja i velikog umjetnika Valtera Dešpalja da skladam ovu skladbu, potvrdio je u meni moju davnu ljubav prema tom instrumentu”.

contemporaneity of his own musical thinking and habits. “I am not subservient to given procedures and manners, and I think it is not important what of the musical material I am going to use, rather how I shall do it. And, what is most important of all, whether I am going to be consistent vis-a-vis the actual idea of the work” he said with reference to the composition *Concerto for Marimba and Orchestra* of 2001. This can be recognised in other works of his; his approach to the individual instrument or the selection of instruments he is going to use is equally free and equally clear.

Independently of whether it is a miniature (*Arabesque*, 2003) or music drama (*Animal Farm*, which brought him considerably success at the Zagreb MBZ in 2003, at which festival he first appeared in 1969 with the composition *Momenta za Vladu*) or the separate world of the religious space (the remarkable achievement of the *Croatian Glagolitic Requiem* of 2000) in his creations, Kuljerić is able to materialise the living substance of music, its lyricism, as well as the elementary motion, the pulse of the sound, always constructing from the essence of the harmony of the music. Of his other works, particularly worth mentioning are *Solo – Tutti for Piano and Orchestra* (1972); *Song for String Quartet* (1982); *Chanconier for Voices and Instruments* (1983); the opera *Power of Virtue* (1977) and *Richard III* (1987) as well as the ballet *Riki Levy* (1991). At the Osor Musical Evenings Kuljerić has figured many times as conductor, and of the works first performed at the festival we would cite the choral compositions *Osor – According to a Sonnet of Vladimir Nazor* (2002) and the *Stabat Mater* of 2003.

Kuljerić’s note about *Espressivo* runs: “I was reading the memoirs of a famous writer. As a boy, he heard some sound he had previously not known. He was surprised and charmed by a miraculous beauty; someone in the neighbourhood was playing the cello... I recalled the masters of the opera stage, who very often accompanied singing with the cello or alternated singing and cello playing. .. The instigation of my dear friend and a great artist Valter Dešpalj for the composition of this work confirmed in me my old love for the instrument.”





7 Utorak, 20. srpnja, 21.00
 • Tuesday, July 20th, 21.00

OPERNI SUVENIRI NA TEME SOUVENIRS OF THE OPERA ON THEMES BY BELLINI, VERDI, ZAJC & ROSSINI

RENATA PENEZIĆ flauta / flute
 BRANKO MIHANOVIĆ oboa / oboe
 Mario Čopor glasovir / piano

Albert Franz Doppler
 (1821-1883)

Mjesečarka / La Sonnambula

Parafraza u spomen na Adelinu Patti, na teme iz istoimene opere V. Bellinija, op. 42

A version in memory of Adelina Patti, on a theme from the opera of the same name of V. Bellini, op. 42

Wilhelm Popp
 (1828-1903)

Fantasia Brillante na teme iz opere
Trubadur G. Verdija, op. 190

Fantasia Brillante on a theme from the opera
Trubadur / Il Trovatore G. Verdi, op. 190

Antonio Pasculi
 (1842-1924)

Gran Concerto na teme iz opere
Sicilijanske večernje

Gran Concerto on a theme from the opera
Sicilijanske večernje / Les Vepres Siciliennes
 G. Verdi

Zoran Novačić
 (1964)

Zrinjski-varijacije za flautu, oboju i glasovir na teme iz opere Nikola Šubić-Zrinjski I. pl. Zajca
Zrinjski-variations for flute, oboe and piano on themes from the opera *Nikola Šubić-Zrinjski*
 I. pl. Zajc
 (praižvedba / first performance)



Antonio Pasculli

Amelia na teme iz opere *Krabuljni ples* G. Verdija
Amelia on themes from the opera *Krabuljni ples*
Un ballo in maschera G. Verdi

Paul Agricol Genin (1832-1903)

Fantazija na teme iz opere *Traviata*
 G. Verdija, op. 18
Fantazija on themes from the opera *Traviata*
La Traviata G. Verdi, op. 18

Jules Demersseman (1833-1866)

Brijantni duo Guillaume Tell na teme istoimene
 opere G. Rossinija
Brijantni duo Guillaume Tell on themes from the
 opera of the same name by G. Rossini

Zoran Novačić (1964) studij dirigiranja završava na Muzičkoj akademiji Sveučilišta u Zagrebu u razredu Pavla Dešpalja kod kojega se i usavršava, kao i kasnije kod Berislava Klobučara u Beču i Münchenu kao stipendist “Fonda Lovro i Lilly Matačić”. U Hrvatskome narodnom kazalištu u Zagrebu radio je kao korepetitor solista i pomoćni dirigent, a kao asistent u Mješovitom zboru HRT-a. Član je “Zagrebačkog opernog studija”, ravna renomiranim hrvatskim i inozemnim orkestrima, nastupa redovito kao pratilac vokalnih solista za glasovinom i orguljama, od 1991. predaje na zagrebačkoj Muzičkoj akademiji. Od njegovih skladbi navodimo “Kajkavsku misu” i “Divertimento per archi za gudački kvartet” (prizveden na “Osorskim glazbenim večerima” 2000. godine) te “Kajkavski requiem” koji će uskoro biti prizveden.

O skladbi “Zrnjski – varijacije za flautu, obou i glasovir” (2004) skladatelj zapisuje: “U rukama držim stari klavirski izvadak. Na plavim, izbljedjelim koricama zlatnim je slovima upisano: Ivan pl. Zajc: NIKOLA ŠUBIĆ ZRINJSKI. Polako okrećem stranice iz kojih izviru melodije velikog opernog majstora. Neke od tih melodija su mi posebno drage. Zato slutim da je predamnom velika i radosna avantura: preseliti čarobne note u naše vrijeme i odjenuti im novo ruho. Pišem “Zrnjski – varijacije”.”

Zoran Novačić (1964) studied conducting at the Music Academy of Zagreb University, in the class of Pavle Dešpalj, with whom he also did post-graduate work, as he also did with Berislav Klobučar in Vienna and Munich on a scholarship from the Lovro and Lilly Matačić Fund. In the Croatian National Theatre in Zagreb he worked as an accompanist for the soloists and assistant conductor, and as assistant in the Mixed Voice Choir of CRT. He is a member of the Zagreb Opera Study, conducts renowned Croatian and foreign orchestras, appears regularly as an accompanist at the piano and organ for vocal soloists, and since 1991 has taught at the Zagreb Music Academy. Of his compositions, we would particularly refer to *Kajkavian Mass* and *Divertimento per archi for String Quartet* (first performed at the Osor Musical Evenings in 2000), and *Kajkavian Requiem*, soon to receive its first performance.

Concerning the composition *Zrnjski – variations for flute, oboe and piano* (2004) the composer writes: “In my hands I have an old piano arrangement. On the faded blue cover gold letters write the name: Ivan pl. Zajc: Nikola Šubić Zrinjski. I gradually turn the pages from which well the melodies of the great master of the opera. I am particularly fond of some of these melodies. Then I sense that there is in front of me a great and joyful adventure: to move the magic notes into our own time and put new robes on them. And so I write *Zrnjski – Variations*.”





8. Četvrtak, 22. srpnja, 21.00
Thursday, July 22nd, 21.00

IDA GAMULIN

glasovir / piano

Domenico Scarlatti
(1685-1757)

Sonata u C-duru L 358 / Sonata in C major L 358
Sonata u E-duru L 23 / Sonata in E major L 23
Sonata u f-molu L 118 / Sonata in F minor L 118
Sonata u d-molu L 366 / Sonata in D minor L 366

Johann Sebastian Bach
(1685-1750)

Koralni preludij u f-molu
BWV 693 *Ich ruf zu dir, Herr*

- Ferruccio Benvenuto Busoni
(1866-1924)

Choral Prelude in F minor
BWV 693 *Ich ruf zu dir, Herr*

Johann Sebastian Bach

Partita u e-molu BWV 830
Partita in E minor BWV 830
Tocatta

Georg Friedrich Händel
(1685-1759)

Passacaglia u g-molu
Passacaglia in G minor

Vincenzo Bellini
(1801-1835)

Sonata

Igor Kuljerić
(1938)

Arabeska na temu Gioacchina Rossinija
Arabesque on a Theme of Gioacchini Rossini

Gioacchino Rossini
(1792-1868)

Grijesi starosti / Pêchés de vieillesse
Une pense a Florence

O skladbi "Arabeska" Kuljerić* bilježi: "Arabeska" rasprostire lanac preobrazbi citiranih kratkih Rossinijevih melodijskih crteža. Preobrazbe dotiču ritmičke, melodijske i harmonijske strukture predloška. Melodijski crteži preuzeti su iz jedne arije Rossinijeve opere "Turco in Italia". Skladba je nastala na poticaj pijanistice Ide Gamulin, koja ju je prouzvela prošle godine u Pragu*.

Kuljerić* writes of the composition *Arabesque*: "*Arabesque* lays out a chain of transformations of short quotes of Rossini melodic sketches. The transformations impinge on the rhythmic, melodic and harmonic structures of the originals. The melodic sketches are taken from one of the arias of Rossini's opera *Turco in Italia*. The composition was written at the instigation of pianist Ida Gamulin, who did the first ever performance of it last year in Prague."

* o skladatelju vidi na str. 29 i 30

* For the composer, see p. 29 and 30



9. Subota, 24. srpnja, 21.00
Saturday, July 24th, 21.00

ZAGREBAČKI KVARTET

The Zagreb Quartet

Goran Končar violina / violin
Davor Philips violina / violin
Ante Živković viola
Martin Jordan violončelo / cello

Luigi Boccherini
(1743-1805)

Gudački kvartet op. 6 br. 1
String Quartet op. 6 no. 1

Allegro vivace
Adagio
Minuetto

Ruben Radica
(1931)

Sutonski spjev za gudački kvartet
/ *Poème crépusculaire* pour quatuor à cordes
/ Twilight Song for String Quartet

Largo
Vivace

(*praizvedba dva posljednja od ukupno sedam dijelova skladbe / first performance of the two last of a total of seven movements of the composition*)

Dmitrij Dmitrijevič Šostakovič
(1906-1975)

Gudački kvartet br. 7 u fis-molu, op. 108
String Quartet no. 7 in F sharp minor op. 108

Allegretto
Lento
Allegro



Antonin Dvořák (1841-1904)

Gudački kvartet br. 12 u F-duru, op. 96 *Američki*
String Quartet no. 12 in F major, op. 96, *American*
Allegro ma non troppo

Lento

Molto vivace

Finale. Vivace, ma non troppo

Ruben Radica (1931) skladatelj je čija suvremenost glazbene misli i izričaja ne ishodi samo u pretpostavci okvira pripadnosti naraštaju, okružju, načinu obrazovanja ili poticaju (trenutka). Novim prostorima i artikulaciji glazbe, uspostavljenima u 20. stoljeću ne pristupa kao mogućem novom znanju ili nasljeđu iz kojega bira, crpi ili kompilira, već živim sabirućim naporom sudjeluje u glazbinu nimalo jednostavnu putu brojnih prepreka, legitimirajući postulate "II. Bečke škole", Stravinskog, Messiaena..., misli Bouleza ili Lutoslawskog, kao činjenice realiteta glazbe – na isti način na koji čita, primjerice, rukopise Haydna ili Beethovena. U tom, težem pristupu, njegov se opus nerijetko opisuje i kao hermetičan ili asketski, što, međutim, mnoga djela demantiraju (npr. "4 dramatska epigrama za glasovirski kvintet" 1959; "Trois mélodies na stihove A. Césairea", 1961; "Skrušeno, 12 harmonijskih izraza korala *Herzlich tut mich verlangen*", 1992...), budući da se skladatelj ne utječe, primjerice, manirizmu ili reinterpretaciji, proizvoljnosti estetskog određenja ili danas gotovo uobičajenom devalviranom shvaćanju stila. Njegovo nastojanje na principu stroge razločnosti teoretskog nije, međutim, izborno, već u biti glazbe i stoga duboko refleksivno i poetično. Ovaj, uvjetno rečeno, Radičin elitizam, a zapravo vrsta stvaralačkom bliske skepse, zrcali se i u njegovu otklanjanju mogućeg (vlastitog) govora, dijaloga ili rasprave o glazbi: "...Riječ je bespredmetna. Intelktualnost nema svoje mjesto u viđenju umjetnosti kod nas..." (1999). Od njegovih drugih djela navodimo "Lirske varijacije za gudače" (1961), "Exstensio za orkestar i klavir" (1973), misterij "Prazor" (1990).

Nakon završenog studija dirigiranja kod Slavka Zlatića te kompozicije kod Milka Kelemena na Muzičkoj akademiji Sveučilišta u Zagrebu, Radica se usavršava kod Vita Frazzija i René Leibowitza. Među njegovim tadašnjim, prvim, djelima je i glasovirski kvintet "4 dramatska epigrama" (1959), u kojoj se skladbi gudački kvartet u Radičinu opusu pojavljuje prvi put. Potom će biti dijelom skladbi "Paeon za udaraljke, puhački i gudački kvartet" (1963) te "Canon infinitus za gudački kvartet

Ruben Radica (1931) is a composer the contemporariness of whose musical thinking and expression does not come out only in the assumptions of the framework of his belonging to a generation, a setting, a manner or education or a stimulus (a given moment). He does not approach the new spaces and articulation of music established in the 20th century only as a possible new knowledge or inheritance from which he selects, draws or compiles, but with a lively effort of assembly takes part in music's not very simple way over numerous obstacles, legitimising the postulates of the 2nd Viennese School, of Stravinsky, Messiaen, the thinking of Boulez and Lutoslawsky, as facts of the reality of music – in the same way that he reads, for example, the imprints of Haydn and Beethoven. In this more difficult approach, his oeuvre is sometimes described as hermetic or ascetic, which, however, many of his works would deny (for example, the 4 dramatic Epigram for Piano Quintet, 1959; *Three Melodies to Verses of A. Césaire*, 1961; *Humbly, 12 Harmonic Phrases from the Chorale Herzlich tut mich verlangen*, 1992), since the composer does not resort at all, for example, to mannerism or reinterpretation, the arbitrariness of the aesthetic definition or the today almost everyday devalued understanding of style. His endeavours based on the principle of the strict reasonableness of the theoretical is not however just elective but there in the essence of music and hence deeply reflexive and poetical. This elitism of Radica, as it might tentatively be called, which is in fact a kind of creative scepticism, is reflected in his refusal to take a personal part in any talk, dialogue or discussion about music: "Words are pointless. Intellectuality has no part in the seeing of art here..." (1999). As for his other works, we would wish to quote *Lyrical Variations for Strings* (1961), *Exstensio for Orchestra and Piano* (1973) and *First Dawn* (1990).

After studying conducting with Slavko Zlatić and composition with Milko Kelemen at the Music Academy of Zagreb University, Radica did further studies with Vito Frazzi and René Leibowitz. Among his first works



i elektroniku” (1972), a kao samostalni oblik prvi puta javlja se tek u skladbi “Sutonski spjev za gudački kvartet” (2004). Za Radicu je to najteža forma, što dodatno podcrtava i skladateljstvo važno načelo izazova kao mjesta stvaralačkog impulsa – “...sam sebi stvarati probleme, izazove, bilo novim sastavima ili *novumom* u problematici, to potom riješavati ili pronalaziti nove, drugačije načine, važan je poticaj za mene...”. U kontekstu komorne glazbe, dakle, i gudačkog kvarteta, on će u nekoj situaciji formi pretpostaviti sastav ili izbor instrumenata, ali ne destruirajući formu već ju nanovo gradeći i organizirajući. Na tragu je to njegova pogleda na glazbu 20. st. kao bitno određenu graditeljima i sintetičarima, a ne revolucionarima i rušiteljima. Stvarajući u jasnom prostoru kontinuiteta misli glazbe svoga doba, Radica na drugoj razini nastavlja i slijed prirodnoga tijeka, obiteljskog i stvaralačkog podrijetla. Jer, njegova suvremenost izrasta i iz suvremenosti njegova djeda Josipa Hatzea (1879-1959) uz kojega je živio i muzički odrastao do svoje 18. godine. A Josip Hatze jedan je od najvećih hrvatskih skladatelja uopće, posebice u prizmi stvarnog sukoraka i supostojanja u prostoru tadašnje zapadnoeuropske glazbene misli (opera “Povratak”, 1911) čiju obljetnicu 125 godina rođenja obilježavamo ove godine.

O skladbi “Sutonski spjev za gudački kvartet” (2004), posvećenoj Zagrebačkom kvartetu u povodu 85 godina djelovanja, Radica zapisuje: “Sutonski spjev za gudački kvartet” sastoji se od 7 sekcija, koje se izvode bez prekida, uz veću ili manju oprečnost tempa (*Presto – Andante – Andantino – Allegro – Larghetto – Largo – Vivace*). Ritamska komponenta stihova građena je na gotovo sveukupnom fondu stopa antičke versifikacije, a dramaturgija Spjeva na različitosti četrdesetpet razgranatih modela akcije. Integralna praizvedba skladbe predviđena je za travanj 2005. na festivalu “Svjetski dani glazbe 2005.” koji će se tada održati u Zagrebu, a u sklopu večerašnjeg koncerta po prvi će puta biti predstavljen jedan fragment ovog djela, odnosno dvije posljednje sekcije”.

of that time is the piano quintet *Four Dramatic Epigrams* (1959), where the string quartet appeared for the first time in Radica’s oeuvre. Then it was part of the composition *Paeon for Percussion, Wind and String Quartet* (1963) and *Canon Infinitus for String Quartet and Electronics* (1972), and as independent form did not appear until the composition *Twilight Song for String Quartet* (2004). For Radica, this is the most difficult form, which is additionally confirmed by the composer’s important principle of the challenge as the site of the creative impulse: “to create problems for yourself, challenges, either with new ensembles or with something new in the problem area, and then to resolve it or to find other, different manners, that is an important stimulus for me.” In the context of chamber music, then, and of the string quarter, in some situations he will privilege the ensemble or choice of instruments over form, without destroying form, rather building and organising it anew. This is in line with his view of the music of the 20th century as an essential determining factor for builders and synthesisers, and nor for revolutionaries and destroyers. Creating in the clear space of musical continuity of his age, Radica at a different level continues the course of the natural flow, of family and creative origin. For his contemporaneity springs from the contemporaneity of his grandfather, Josip Hatze (1879-1959), with whom he grew up musically and lived until he was 18 years old. Josip Hatze was one of the greatest of all Croatian composers, particularly as seen through the prism of his keeping in time with, coexisting in, the space of Western European musical thought (the opera *The Return of 1911*), the 125th anniversary of whose birth we are celebrating this year.

Concerning the composition “*Twilight Song for String Quartet* (2004), dedicated to the Zagreb Quartet on the 85th year of its work, Radica writes: “The *Twilight Song for String Quartet* consists of 7 sections that are performed without interruptions, with a more or less contrariness of tempo (*Presto – Andante – Andantino – Allegro – Larghetto – Large – Vivace*). The rhythmic component of the verses is built on almost the whole stock of metres of antique versification, while the dramaturgy of the Song is built upon the diversity of 45 ramified action models. The integral first performance of the Song is foreseen for 2005, at the World Music Days 2005 festival, which will be held in Zagreb, while in tonight’s concert one of the fragments of the work, that is the two last sections, will be presented for the first time.



10. Ponedjeljak, 26. srpnja, 21.00
Monday, July 26th, 21.00

VIRGINIO PAVARANA

glasovir / piano

Italija / Italy

Robert Schumann
(1810-1856)

Leptiri op. 2 / Papillons op. 2 / Butterflies, op. 2

Dječji prizori op. 15 / Kinderszenen op. 1

O stranim zemljama i ljudima

/ Von fremden Ländern und Menschen

Čudnovata priča / Kuriose Geschichte

Lovice / Hasche-Mann

Dijete moli / Bittendes Kind

Savršena sreća / Glückes genug

Važan događaj / Wichtige Begebenheit

Sanjarenje / Träumerai

Uz kamin / Am Kamin

Vitez na drvenom konju / Ritter vom Steckenpferd

Gotovo preozbiljno / Fast zu ernst

Strašilo / Fürchtenmachen

Dijete je zaspalo / Kind im Einschlummern

Pjesnik govori / Der Dichter spricht

Robert Schumann

Arabeska u C-duru op. 18

Arabesque in C-major op. 18

Tri romance op. 28

Three Romances op. 28

br. 1 u b-molu / no. 1 u B flat minor

br. 2 u Fis-duru / no. 2 u F sharp major

br. 3 u H-duru / no. 3 in B major

Davorin Kempf
(1947)

Hommage à Skrjabin za glasovir

Hommage à Skrjabin for piano

(praizvedba / first performance)

Aleksandar Nikolajevič Skrjabin
(1872-1915)

Etida u cis-molu, op. 2 br. 1

Etude in C sharp minor, op. 2 no. 1

Koncertna etida u dis-molu, op. 8 br. 12 Patetico

Concert Etude in D sharp minor, op. 8 no. 12

Patetico



Jedna od važnih i trajnih razina stvaralaštva srednjeg naraštaja skladatelja, profesora na Muzičkoj akademiji Sveučilišta u Zagrebu (gdje je završio studij dirigiranja, klavira i kompozicije, potonjeg u razredu Stjepana Šuleka, a usavršavao se kod Milka Kelemena i Erharda Karkoschke) jest promišljanje esecijalnih problematika glazbe, postulata njezinih pojedinih segmenata ili aspekata. Nasljeđu glazbe, on, međutim nikada ne pristupa kao nečem referentnom, primjenjivom ili utilitarnom, već zadirući u njega stvarnošću kreativne geste gradi i ispisuje prostore novouspostavljene glazbene misli i vremena. Tomu, primjerice, pripada njegovo opsežno problematiziranje načela simetrije i multimedijalnog u glazbi, što zrcali i skladateljevu potrebu razumijevanja glazbe unutar drugačijih perspektiva i konteksta. Invencija ili misao na taj se način učvršćuju u svojoj glazbenosti, iz čega ishodi utemeljenost i uvjerljivost Kempfovih u konačnici oblikovanih skladbi. U izrazu one su katkada monumentalne, pa i silovite – i u smislu demonstracije snage bića glazbe, a uvijek, neovisno o kojem je području riječ, prostora jasne refleksije. Sigurnost Kempfova znanja i skladateljskog umijeća potencira supstancijost u organizaciji muzičkog materijala, o čemu svjedoči i skladba “Homage à Skrjabin” za glasovir (1966 – 2003), posebice u području harmonijskog jezika, boje i pokreta, a s punim uvažavanjem posebnosti i karaktera instrumenta virtuozitetom notnoga zapisa otvarajući prostor mnogih mogućnosti glasovira. Od ostalih Kempfovih djela navodimo “Spectrum za orkestar i elektroniku” (1985), “Freska za veliki orkestar i orgulje” (1990), “Contrapunctus primus za gudački kvartet (1986), “Muzika za šahovsku igru i plesače” (1983), “Zvukolik za glasovir” (1988). Na “Osorskim glazbenim večerima” praižvedene su njegove skladbe za glasovir “Leptir svjetlosti” (1996) i “Reminiscencije – 12 preludija za glasovir” (1997).

O skladbi “Homage à Skrjabin” Kempf je 2003. zabilježio: “Klavirska minijatura “Homage à Skrjabin” skladana je na temelju moje davne, već zaboravljene glasovirske skice, zabilježene 1966. godine u Požegi. Danas, 37 godina kasnije, iz naznaka naslućene glazbe oblikovao sam cjelovitu skladbu inspiriranu pijanističkim vizijama Aleksandra Skrjabin. Stoga je njemu i posvećujem.”

One of the important and lasting aspects of the creative work of **Davorin Kempf** (1947), prominent member of the middle generation of composers, and professor at the Music Academy of Zagreb University (where he himself read conducting, piano and composition, the last in the class of Stjepan Šulek, doing post-graduate work with Milko Kelemen and Erhard Karkoschka) is his attention to the essential problems of music, the postulates of the individual segments or aspects of it. However, he has never approached the musical heritage as benchmark, application or utility, rather delves into the reality of the creative gesture, builds and writes spaces of newly-established musical thought and time. This would include, for example, his extensive problematisation of the principle of symmetry and multimedia in music, which mirrors the composer’s need for understanding music within different perspectives and contexts. Invention or thought are in this way confirmed in their musicality, from which comes the well-groundedness and conviction of Kempf’s compositions as finally formed. In expression they are sometimes monumental, and even forceful – in the sense of the demonstration of the power of the being of music, and always, independently of which area is concerned, of the space of clear reflection. The certainty of Kempf’s knowledge and composing skill heightens the substantive in the organisation of the musical material, as shown by the composition *Homage à Scriabin*. Among his other compositions are “Spectrum for Orchestra and Electronics” (1985), “Fresco for Orchestra and Organ” (1990), *Contrapunctus Primus for String Quartet* (1986), *Music for Game of Chess and Dancers* (1983), *Soundscape for Piano* (1988). His piano compositions *Butterfly of Light* (1996) and *Reminiscences – 12 Preludes for Piano* (1997) received their first performance at the Osor Musical Evenings.

Concerning the *Homage à Scriabin*, Kempf noted in 2003: “The piano miniature *Homage à Scriabin* was composed on the basis of my old and long ago forgotten piano sketches noted 1966 in Požega. Today, 37 years later, from the hints of the music sensed, I have designed a whole composition inspired by the piano visions of Scriabin. And hence I dedicate it to him.”



11. Srijeda, 28. srpnja, 21.00
Wednesday, July 28th, 21.00

TAMARA COHA

flauta / flute

DIANA GRUBIŠIĆ

harfa / harp

Georg Philipp Telemann
(1681-1767)

Sonata u F-duru / Sonata in F major

Carl Philipp Emmanuel Bach
(1714-1788)

Sonata za flautu i continuo u G-duru
W 133 *Hamburger Sonate*
Sonata for Flute and Continuo in G major
W 133 *Hamburger Sonate*

Allegretto
Rondo. Presto

Georg Friedrich Händel
(1685-1759)

Passacaglia u g-molu
Passacaglia in G minor
obr. / arr. M. Grandjany

Anton Bernhard Fürstenau
(1792-1852)

Fantazija / Fantasia



Joseph Lauber
(1864-1952)

Četiri srednjovjekovna plesa za flautu i harfu op. 45
/ Quatre danses médiévaux op. 45
/ Four Medieval Dances for Flute and Harp op. 45

Rigaudon
Mascarade
Pavane
Gaillarde

Igor Kuljerić
(1938)

Panova flauta za flautu i harfu
Pan's Pipe for Flute and Harp
(praizvedba / first performance)

Marcel Lucien Tournier
(1879-1951)

Jutro / Au matin / In the Morning
koncertna etida / concert Etude

Jean-René Françaix

Pet malih dueta / Cinque piccoli duetti
/ Five small duets

Préludio. Presto
Pastorale. Moderato
Canzonetta. Vivace
Sogno. Andantino
Rondo. Allegro

O skladbi “*Panova flauta* za flautu i harfu”
Kuljerić* bilježi: “*Panova flauta*” oglašava se
svirkom čista obzorja, vedrih prostora i radošću
življenja. Sve se to prepliće čulnošću i opojnošću
kao drugom stranom ista bića.”

* o skladatelju vidi na str. 29 i 30

Kuljerić* remarks of the composition *Pan's
Pipe for Flute and Harp*: “*Pan's Pipe* resounds
with the playing of pure horizons, serene spaces
and the joy of living. All of this is interwoven with
sensuality and intoxication, the other side of the
same being”.

* For the composer, see p. 29 and 30



12. Petak, 30. srpnja, 21.00
Friday, July 30th, 21.00

ZAGREBAČKI GITARISTIČKI KVARTET

The Zagreb Guitar Quartet

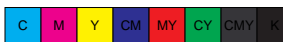
Darko Pelužan
Krunoslav Pehar
Tomislav Vasilj
Melita Ivković

Johann Sebastian Bach
(1685-1750)

Preludij i fuga u C-duru BWV 553
Prelude and fugue in C major BWV 553
Preludij i fuga u d-molu BWV 554
Prelude and fugue in D minor BWV 554
Preludij i fuga u e-molu BWV 555
Prelude and fugue in E minor BWV 555
Preludij i fuga u F-duru BWV 556
Prelude and fugue in F major BWV 556
Preludij i fuga u G-duru BWV 557
Prelude and fugue in G major BWV 557
Preludij i fuga u g-molu BWV 558
Prelude and fugue in G minor BWV 558
Preludij i fuga u a-molu BWV 559
Prelude and fugue in A minor BWV 559
Preludij i fuga u B-duru BWV 560
Prelude and fugue in B major BWV 560
obr. / arr. A. Čagalj

Željko Brkanović
(1937)

Pjesmarica za kvartet gitara
Songbook for Guitar Quartet
Andantino cantabile
Larghetto con espressione
Allegro
(praižvedba / first performance)



Samuel Barber (1910-1981)

Souvenirs za dva glasovira op. 28

Waltz
Schottische
Pas de deux
Two-step
Hesitation-Tango
Galop
obr. / arr. A. Čagalj

Stvaralaštvo **Željka Brkanovića** (1937) pijanista, skladatelja i dirigenta (studij glasovira završava u razredu Svetislava Stančića na Muzičkoj akademiji Sveučilišta u Zagrebu te kompozicije kod Tome Proševa na Muzičkoj akademiji u Skopju, usavršava se u Stuttgartu i Sieni) obuhvaća djela orkestralne, komorne, glasovirske i vokalne glazbe. Njegov izričaj ne pripada području eksplicitno avangardnog, premda ga gradi i suvremenim postupcima, već afirmira načelo supostojanja pluralizma izraza glazbe 20. stoljeća unutar trajnosti ishodišta u tradicionalnom. U tome treba istaknuti rafiniranost njegove percepcije aktualnog ostvarene u prostoru odmaka, potom neopterećenost pri posizanju za folklornom tematikom, osvještenu nužnost ritmičnosti, bogatstvo odnosa prema boji te samorazumljivost realiteta klasičnih oblika u njihovu kontinuitetu. O svom odnosu prema boji i izboru instrumenata, Brkanović u razgovoru s Janom Haluzom Lučić 2002. kaže: "...Ono što me najviše zaintrigiralo u komornoj i simfonijskoj glazbi bila je boja – tražio sam uvijek nove elemente boje. Krenuo sam od traganja za novim bojama u jednom jedinstvenom instrumentu kao što su klavir ili gitara – napisao sam brojne skladbe za jedan instrument u kojima sam nastojao istražiti nove kolorističke mogućnosti glazbala. S druge strane me zanimala boja u orkestru, pa sam vrlo često upotrebljavao specifične kombinacije i uključivao određene tipove udaraljki u klasični tip ansambla. Time bih dobio neke nove elemente. U mojim koncertima, primjerice, onom za klavir, u jednom stavku sam dominantnu ulogu povjerio bas-gitari, koja se u određenim trenucima

The work of **Željko Brkanović** (1937), pianist, composer and conductor (he completed his course in the piano in the class of Svetislav Stančić at the Music Academy in Zagreb, and of composition with Toma Prošev at the Music Academy in Skopje, doing post-graduate work in Stuttgart and Siena) comprehends works of orchestral, chamber, piano and vocal music. His expression does not belong to the area of the expressly avant-garde, although he does construct it with contemporary procedures, rather endorses the principle of the coexistence of pluralistic expressions in the music of the 20th century, within the permanent points of departure in the traditional. In this one should stress the sophistication of his perception of the current created in an area of divergence, then the absence of any burden when he is looking for folk themes, the aware necessity of rhythmicality, the richness of relationships with colour and the self-intelligibility of the reality of classical forms in his continuing work. As for his attitude towards colour and choice of instruments, in an interview with Jana Haluza-Lučić in 2002, Brkanović says: "What most of all intrigued me in chamber and symphonic music was colour – I always sought new elements of colour. I set out in search of new colours in a single simple instrument such as piano or guitar – wrote numbers of compositions for just a single instrument, in which I endeavoured to explore new colourist opportunities for the instrument. On the other hand I was interested in colour in the orchestra, and very often used distinction combinations, including certain types of percussion instruments.



spaja s klavirom i nastaje zanimljiva boja. U *Violinskom koncertu* na jednom mjestu u polaganom stavku s violinom korespondira engleski rog kao specifična kombinacija. A u novije vrijeme sve više upotrebljavam udaraljke kao što su marimba i ksilofon...". Neka od Brkanovićevih djela koja se često posebno navode su "Tonalna sonata za glasovir" (1977), "Koncert za glasovir i orkestar" (1980), "Trijanina proljeća za puhački trio i udaraljke" (1981), "Glasovirski trio" (1978)...

Na "Osorskim glazbenim večerima" među ostalim Brkanovićevim djelima praižvedena su "4 preludija za glasovir" (1995), "Trio za glasovirski trio" (1989) te "Sonata à tre za gitarski trio" (1996). Njegova skladba "Pjesmarica za četiri gitare" (1993) prvo je djelo posvećeno Zagrebačkom gitarističkom kvartetu čemu su slijedili opusi i mnogih drugih hrvatskih skladatelja. O njoj je 1993. zapisao: "Pjesmarica" (za četiri gitare) nastala je godine 1993. na poticaj prof. Ante Čaglja, voditelja mladog ansambla "Zagrebački gitaristički kvartet". Sastoji se od tri stavka koji su međusobno povezani kako samom idejom glazbenog protoka tako i nizanjem materijala pomalo folklornog karaktera. Neki zapisi koji su korišteni kao tematski materijal vrlo su stari, a posljednji u zadnjem stavku je nešto novijeg datuma. Dijelom s područja Posavine a dijelom iz Međimurja, oni su svojevrsni dokaz opstojnosti hrvatskog nacionalnog bića na ovim prostorima".

Thus I would get certain new elements. In my concerti for exaple, for the piano, in one movement I gave the dominant role to the bass guitar, which at a certain moment merges with the piano, an interesting colour thus arising. In the Violin Concerto in one place in the slow movement the violin and the English horn are matched in a specific combination. In more recent times I have increasingly resorted to percussion instruments such as the marimba and xylophone." Some of Brkanović's works that are frequently referred to are: *Tonal Sonata for Piano* (1977); *Concerto for Piano and Orchestra* (1980); *Trijanina Spring for Wind Trio and Percussion Instruments* (1981); *Piano Trio* (1978).

Some of the works first played at the Osor Musical Evenings are *Four Preludes for Piano* (1995); *Trio for Piano Trio* (1989) and *Sonata à tre for Guitar Trio* (1996). His composition *Songbook for Four Guitars* (1993) was the first work dedicated to the Zagreb Guitar Quartet, after which there were opera by many other Croatian composers. In 1993 he wrote of this work: "*The Songbook (for four guitars)* was created in 1993, at the instigation of Ante Čagalj, leader of the youthful Zagreb Guitar Quartet. It consists of three movements linked together by the actual idea of a musical flow and also by the sequencing of material of a slightly folk character. Some of the notations used as theme material are very old, while the last one in the last movement is of a more recent date. Some of them from Posavina, some from Međimurje, they are a kind of proof of the persistence of the Croatian national entity in these regions."



13. Ponedjeljak, 2. kolovoza, 21.00
Monday, August 2nd, 21.00

CONCILIUM MUSICUM WIEN

na originalnim instrumentima
original instruments

Paul Angerer čembalo, violina / harpsichord, violin
Christoph Angerer violina / violin, viola, viola d'amore
Gerlinde Sonnleitner violina / violin
Günter Schagerl violončelo / cello

Johann Sebastian Bach
(1685-1750)

Fantasia con imitazione za dvije violine,
violu i violončelo
Fantasia with Imitation for Two Violins,
Viola and Cello
obr. / arr. P. Angerer

Miroslav Miletić
(1925)

Suita za violu d'amore i čembalo
Suite for Viola d'Amore and Harpsichord
Allegro
Allegro
Tranquillo
Vivo

Wolfgang Amadeus Mozart
(1756-1791)

Koncert za čembalo, dvije violine i basso u D-duru
KV 107 prema J. Ch. Bachu op. 5 br. 1
Concerto for Harpsichord, Two Violins and Bass
KV 107 after J. Ch. Bach op. 5 no. 1
Allegro
Andante
Tempo di Minuetto



Paul Angerer (1927)

Simfonija, uspavanka i ples za violu d'amore,
violinu i violončelo / Sinfonia, Wiegenlied und Tanz

Johann Samuel Schröter (1750/52?-1788)

Koncert za čembalo, dvije violine i basso
u Es-duru, op. III br. 6

Concerto for Harpsichord, Two Violins and Bass
in E flat major, op. III no. 6

Allegro spiritoso
Larghetto
Rondo. Presto

Nadahnutost građom i izrazom folklornog idioma jedna je od temeljnih konstanti stvaralaštva **Miroslava Miletića** (1925), dok njegovo poznavanje suvremenih skladateljskih tehnika i estetskih postulata, supstantan muzički interes te neposredno izvodilačko iskustvo (dugogodišnjeg orkestralnog i komornog glazbenika – Miletić je utemeljio i Gudački kvartet “Pro arte”) njegova djela uvijek smještaju u neki od prostora sadašnjeg trenutka ili konteksta glazbe. Njegov se opus često opisuje kao “...izrastao na temelju pozitivnih iskustava tradicionalnoga glazbenog govora te povezan s glazbenim izrazima današnjice; povremena primjena iskustva glazbene avangarde nije potisnula Miletićevu fascinaciju jednostavnošću pa i naivnošću melodike i ritmike izvornoga folklornoga podrijetla...”. Obrazovanjem violist i violinist (studij završava u razredu Stjepana Šuleka i Ivana Pinkave na Muzičkoj akademiji Sveučilišta u Zagrebu, kompoziciju izučava kod Branimira Sakača te u Pragu kod Pavla Borkovca i Aloisa Habe) Miletić je posebno vješt i uvjerljiv kada piše za gudače, a neka od njegovih brojnih djela koja se često posebno navode su “Koncert za violu i orkestar” (1958), “Sonatina” za violinu i gitaru (1981), “Stilske vježbe” - “Koncert za glasovir i gudački orkestar” (1987), “Koncert za gitaru i orkestar” (1977)..., komunikativnost kojih, kao i većine drugih svjedoče brojne i kvalitetne izvedbe. Na “Osorskim glazbenim večerima” Miletić je prisutan niz godina, i mnoge su njegove skladbe na ovom festivalu bile i praižvedene (“Centone za flautu i gitaru” 1999, “Kanon trio za flautu, violinu i gitaru” 2003, “Četiri godišnja doba” 2002...).

“Suita za violu d'amore i čembalo” (1994) posvećena je Günтеру Ojsteršek. Četiri kontrastno

Inspiration by the material and expression of the traditional idiom of the people is one of the fundamental constants of the creative work of **Miroslav Miletić** (1925), while his knowledge of contemporary composition techniques and aesthetic postulates, his substantive musical interest and immediate experience as a performer (he is a long-time orchestral and chamber musician, and the founder of the Pro Arte String Quartet) will always locate his works in one of the spaces of the current moment or context of music. His oeuvre is often described as “having developed on the basis of the positive experiences of traditional musical language and is linked with the musical expression of today; the occasional application of the work of the musical avant-garde has not suppressed Miletić’s fascination with the simplicity and naivety of melody and rhythm of authentically folk origin.” By education and training a violist and violinist (he completed his studies in the class of Stjepan Šulek and Ivan Pinkava at the Music Academy of Zagreb University, learned composition with Branimir Sakač, and in Prague under Pavel Borkovec and Alois Haba), Miletić is particularly skilled and persuasive when he writes for strings, and some of his numerous works that are particularly frequently cited are the Concerto for Viola and Orchestra (1958), Stylistic Exercises – Concerto for Piano and String Orchestra (1987) and the Concerto for Guitar and Orchestra (1977). The many performances of these and other works are testimonies to their ability to communicate. Miletić has figured at the Osor Musical Evenings over a number of years, and many of his works received their first-ever performances at this festival (*Centone for Flute and Guitar* (1999), *Canon Trio for Flute, Violin and Guitar* (2003), *Four Seasons* (2002)).



oblikovana stavka (*Allegro, Allegro, Tranquillo, Vivo*) reminisciraju, uvjetno rečeno, slijed “Preludija”, vrste “Gavotte”, te stavaka “Sarabande” i “Gigue” u izrazu starog baroknog instrumentalnog oblika. Taj je aspekt naglašen i izborom instrumenata, katkada gradbom sloga te uporabom načela ornamenta u oblikovanju melodijskog pokreta. Pristup harmonijskom prostoru vrlo je slobodan i heterogen, naznačen proširenom tonalitetnošću, odzvicima modusa te katkada odnosnošću pojedinih intervalskih razmaka ili kraćih nizova, a u cjelovitosti recepcije to je jedna od temeljnih razina razumijevanja djela. Prvi stavak (*Allegro*) nastupnog je i intradnog karaktera, izražene motorike, koji unosi i građu (triole) koja će u drugom i trećem stavku biti razrađena u cijelosti. Odmjerena pulsacija drugog stavka (*Allegro*) u karakteru je izrazito plesnog izraza, jednostavnosti pokreta koji najavljuje treći stavak (*Tranquillo*). Čembalo ovdje ima ulogu pravog continuo nad kojim se razvija recitativno oblikovana melodika viole. Posljednji stavak (*Vivo*) počinje pregnantnim kromatskim pomacima (naznačenima već u prvom stavku) koji upućuju na odzvučke folklorne naslaga, podjednako u aspektu svoje repetitivnosti. Viola potom razvija temu izrazite pjevnosti koja se, nakon kratkog, snažno ritmiziranog intermezza, ponavlja a nakon čega slijedi bravurozna *Coda* kojom skladba završava.

O violi d'amore Miletić bilježi: “Na valovima velikog zanimanja – negdje oko 1950., kada je osnovano “Američko društvo za VIOLU D'AMORE” počela je renesansa tog čudesnog gudačkog glazbala iz 17. i 18. stoljeća. Ta gudačjka ima 14 žica. Na sedam se svira, a ostalih sedam samoinicijativno sa simpatijom rezonira. Od tada su učestale, u svijetu, izvedbe na originalnim instrumentima. Objavljivale su se pronađene stare i naručivale nove skladbe. Vrijedno je spomena da sam prvi puta 1962. godine u Moskvi svirao na violi d'amore koja je imala 14 žica. Bila je vlasništvo Vadima Borisovskog, učitelja velikih violista – Baršaja, Družinskog, Bašmeta, koga su od milja zvali “arhidakon moskovskih violista”. Nakon 1981. surađivao sam intenzivno s europskim violistima; kao izvodilac, skladatelj i izdavač (radio sam obradbe, recenzije...). Günter Ojsteršek, predsjednik “Deutsche Viola – Gesellschaft-a” naručuje “Suitu za violu d'amore” (1994) i *Movimento*” (2000) – potonja skladba izdana je 2001. kod “Verlag Helvetia” i obje kompozicije sam prouzvodio na kongresima u Trossingenu. Ugledni austrijski muzičar Cristoph Angerer izvodit će “Suitu za violu d'amore i čembalo” osim na

The Suite for Viola d'Amore and Harpsichord (1994) is dedicated to Gunter Ojsteršek. Four movements shaped in contrast (*Allegro, Allegro, Tranquillo, Vivo*), recall, provisionally speaking, the sequence of Prelude, the Gavotte and the movements Sarabande and Gigue in the expression of the old Baroque instrumental form.

This aspect is emphasised in the choice of instruments, sometimes in the construction of the style and the use of the principle of ornaments in the shaping of the melodic movement. The approach to the harmonic space is very free and heterogeneous, indicated by an expanded tonality, echoes of modes and sometimes by the relativity of the individual intervals or short sequences, and in the entirety of the reception this is one of the fundamental levels of the understanding of the work. The first movement (*Allegro*) is of an entry or introductory character, focussing on motorics, which introduces material (trioles) that in the second and third movement are going to be worked out in their entirety. The moderate pulsing of the second movement (*Allegro*) has a marked dance-like character, with a simple movement that announces the third movement (*Tranquillo*). The harpsichord has the role here of true continuo over which develops the melody of the viola shaped in the manner or recitative. The last movement (*Vivo*) starts with pregnant chromatic shifts (indicated as early as the first movement) indicating the echoes of layers of folk music, as also in the aspect of its repetitiveness. The viola then goes on to develop a theme that is markedly cantabile, which, after a short, powerfully rhythmicised intermezzo, is repeated, and then comes the bravura *Coda* that ends the composition.

Miletić writes of the viola d'amore: “The renaissance of this marvellous stringed instrument of the 17th and 18th century started on waves of great enthusiasm somewhere around 1950 when the American Viola D'Amore Association was founded. This instrument has 14 strings. Seven of these are played on, and the others vibrate sympathetically. Since that time there have been very many performances in the world at large on original instruments. Old compositions that were found and new ones that were commissioned have been published. It is worth mentioning that I played in 1962 in Moscow for the first time on a viola d'amore with 14 strings. It was the property of Vadim Borisovsky, the teacher of the great violists, Barshay, Druzhinsky, Bashmet, who fondly called him the Archdeacon of Moscow Violists. After 1981 I worked very closely with European violists: as performer, composer and publisher (I did arrange-



ovogodišnjim “Osorskim glazbenim večerima” i u Beču sljedeće godine. Violu d'amore voljeli su mnogi kompozitori. Osim Stamitza, Bibera, Vivaldija i Berlioz, Weber te Hindemith a naročito Jánaček. “Suita za violu d'amore i čembalo” pokušaj je da se i Hrvatska uključi u suvremena strujanja njezine popularnosti”.

ments and reviews). Günter Osteršek, president of the Deutsche Viola Gesellschaft commissioned the Suite for Viola d'Amore in 1994 and Movimento in 2000 – the last composition was issued in 2001 by Verlag Helvetia; He performed both compositions for the first time at the Trossingen Conferences. The distinguished Austrian musician Christoph Angerer will perform the Suite for Viola d'Amore and Harpsichord not only at this year's Osor Musical Evenings, but also in Vienna next year. Many composers have loved the viola d'amore. Apart from Stamitz, Biber, Vivaldi and Weber, these include Berlioz, Hindemith and, particularly, Jánaček. The *Suite for Viola d'Amore and Harpsichord* is an attempt to involve Croatia in the contemporary trend in the popularity of this instrument.





14. Srijeda, 4. kolovoza, 21.00
Wednesday, August 4th, 21.00

TONKO NINIĆ
violina / violin

IVA KONJEVOD
čembalo / harpsichord

Arcangelo Corelli
(1653-1713)

Sonata za violinu i basso continuo,
op. 5 br. 12 *La Folia*
Sonata for Violin and Basso Continuo,
op. 5 no. 12 *La Folia*

Georg Friedrich Händel
(1685-1759)

Sonata za violinu i basso continuo br. u 4 D-duru
Sonata for Violin and Basso Continuo no. 4 in D major
Adagio
Allegro
Larghetto
Allegro

Pietro Antonio Locatelli
(1695-1764)

Sonata za violinu i basso continuo u g-molu
Sonata for Violin and Basso Continuo in G minor
Largo
Allemande. (Allegro moderato)
Adagio (Quasi andante)
Allegretto moderato ed espressivo

Stjepan N. Spadina
(18. stoljeće / 18th century)

Sonata za violinu i basso continuo u G-duru,
op. 3 br. 5
Sonata for Violin and Basso Continuo in G major,
op. 3 no. 5
Adagio
Allegro
Andantino moderato
obr. / arr. V. Ruždjak

Francesco Maria Veracini
(1690-1768)

Sonata za violinu i basso continuo br. 7 u A-duru
Sonata for Violin and Basso Continuo no. 7 in A major
Cantabile
Larghetto
Allegro
Largo
Allegro



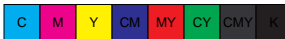
Na vjerojatno hrvatsko podrijetlo **Stjepana N. Spadine** (18. st) upućuje dodatak “gentiluomo Dalmatino” koji se uz ime tog violinista i skladatelja pojavljuje na naslovnici njegova op. 6, a prema godinama djelovanja izdavačkih kuća (Bayard, Pariz, J. J. Hummel, Amsterdam) koje su objavile neke od njegovih djela, te prema podatku da je kao kapelnik bio u službi Monsignora de Leksija u Poljskoj, pretpostavlja se da je rođen u prvoj polovici 18. stoljeća. U odnosu na razinu virtuozičnosti u nekima od njegovih djela (svih posvećenih violini), smatra se da je Spadina bio i sam dobar violinist, Arthur Pougin drži da je bio Tartinijev učenik, a Andreas Moser povezuje ga s Antoniom Lolliem pa i Ivanom Mane Jarnovićem, smještajući ga među mnoge violiniste virtuoze – skladatelje koji su u 17. i 18. stoljeću oblikovali zasebno i specifično područje u povijesti glazbe, izravno utjecali na postavljanje standarda samog izvodilaštva te na razvoj instrumenta violine. O Spadininu ugledu svjedoči podatak da su dva stavka iz njegovih sonata te *Capriccio* bili objavljeni u zbirci “L’Art du Violon ou Collection choisie dans les Sonates des écoles italienne, française et allemande” J. B. Cartiera, 1798. i 1801. godine.

Tri opusa Stjepana N. Spadine (“12 talijanskih menueta za dvije violine i bas”, “6 sonata za violinu i bas op. 3”, “6 sonata za dvije violine, op. 6”), prema Josipu Andreisu, gradiraju tehničke zadržanosti violine. Menueti su u tom smislu najjednostavniji, slijede sonate iz op. 6 te sonate iz op. 3. O potonjima Andreis piše: “...ovdje susrećemo brze pasaže, flageoletne tonove, različite ukrase, brojne dvohvate u tercama... premda Spadina katkada primjenjuje šifrirani bas, on nije izraziti barokni skladatelj, njegova glazba bliža je pretklasičnom razdoblju... u nekim se staccima naziru obrisi klasične sonatne forme, ta djela odaju darovitog glazbenika, iako ne uvijek velike invencije...”.

O Spadini je u Hrvatskoj prvi pisao Artur Schneider, a u izdanju Muzikološkog zavoda Muzičke akademije Sveučilišta u Zagrebu godine

That **Stjepan N. Spadina** (in the 18th century) was very likely of Croatian origin is indicated by the appellation “gentiluomo Dalmatino” that appears by the name of this violinist and composer on the frontispiece of his op. 6, while according to the years in which the publishers who published some of his compositions operated (Bayard, Paris, J. J. Hummel, Amsterdam), as well as the information that as kapellmeister he was in the service of Monsignor de Leksi in Poland, it can be assumed that he was born in the first half of the 18th century. Because of the level of virtuosity of violin playing in his works (all dedicated to the violin) it can be assumed that he was himself an excellent violinist; Arthur Pougin holds him to have been a pupil of Tartini, while Andreas Moser links him with Antonio Lolli and even Ivan Mane Jarnović, putting him among the many violinist virtuoso-cum-composers who in the 17th and 18th centuries gave shape to a distinct and very specific area in the history of music, and had a direct effect on the setting of standards for both performance and the history of development of the violin. Spadina’s reputation is attested to by the fact that two movements from his sonatas and the *Capriccio* were published in the collection “L’Art du Violon ou Collection choisie dans les Sonates des écoles italienne, française et allemande” by J. B. Cartier of 1798 and 1791.

Three opera of Spadina (12 *Italian Minuets for Two Violins and Bass*, 6 *Sonatas for Violin and Bass*, op. 3, 6 *Sonatas for Two Violins*, op 6), according to Josip Andreis, are gradated in terms of how demanding the violin technique is. The minuets are the simplest, after which come the sonatas of op. 6 and finally the sonatas of op. 3. Andreis wrote of the latter: “here we meet rapid passages, flageolet-like tones, various decorations, many double stops in triplets... although Spadina sometimes applies a figured bass, he is not a very pronouncedly Baroque composer, rather his music is closer to the pre-Classical period... in some movements the outlines of the classical sonata form can be discerned, and he works reveal an



1975. objavljen je njegov op. 3, posvećen Monsignoru de Leskiju (šest sonata za violinu i basso continuo – u stvari pet sonata i *Capriccio*) u obradbi te uz uvodnu studiju Vladimira Ruždjaka. O sonati u G-duru, op. 3 br. 5, Ruždjak između ostalog piše: “...*Adagio* (prvi stavak) je građen iz dva tematska kompleksa koji čine trodijelnu formu. Prva tema u svom drugom dijelu iz G-dura prelazi u e-mol. Naglim prijelazom u G-dur slijedi repriza prve teme. Drugi stavak (*Allegro*) također je trodijelan. Prvi dio građen je iz dviju tema, a za drugu je značajno da je građena u silaznoj kromatskoj melodici s upotrebom povećane sekunde. Drugi dio prvu temu donosi u tonalitetu dominante na što se nastavljaju dva nova tematska kompleksa, prvi silazni a drugi uzlazni. Treći dio počinje reprizom samo prve teme i potom nastupaju novi ritmički elementi, a završava *Codom*. Za treći stavak (*Andantino moderato*) značajan je ritmički motiv triole”.

accomplished musician, though not one of any very great invention...”

Artur Schneider was the first in Croatia to write of Spadina; and in 1975 the Musicological Institute in Zagreb published his op. 3 dedicated to Monsignor de Leski (*Six Sonatas for Violin and Basso Continuo* – actually, five sonatas and a *Capriccio*), arranged and with an introductory study by Vladimir Ruždjak. Ruždjak writes of the G major sonata, op. 3 no. 5 (among other things): “The *Adagio* is built from two thematic complexes that constitute a tripartite form. The first theme in the second part shifts from G major to E minor. A sudden transition to G major leads to a repetition of the first theme. The second movement (*Allegro*) is also three-part. The first part is built of two themes, and it is significant of the second that it is constructed in a descending chromatic melody with the use of augmented seconds. The second part gives the first theme in the tone of the dominant, which is continued by two new thematic complexes, the first descending and the second ascending. The third part starts with a repetition of the first theme and then come new rhythmical elements, and closes with the Coda. The third movement (*Andantino moderato*) is characterised by a rhythmical triole motif”.



15. Petak, 6. kolovoza, 21.00
Friday, August 6th, 21.00

TRIO BASILISK

Švicarska / Switzerland

Margareta Pernar violina / violin
Tadej Kenig klarinet / clarinet
Hans Joerg Fink glasovir / piano

Darius Milhaud
(1892-1974)

Suita za violinu, klarinet i glasovir op. 157b
Suite for Violin, Clarinet and Piano op. 157b
Ouverture. Vif et gai
Divertissement. Animé
Jeu. Vif
Introduction. Modéré
Ronde joyeuse. Vif

Ivan Brkanović
(1906-1987)

Pjesma i igra za glasovir
Song and Play for piano
(*praizvedba / first performance*)

Joseph Horovitz

Jazz sonata za klarinet i glasovir
Jazz Sonata for Clarinet and Piano

Giuseppe Tartini
(1692-1770)

Sonata za violinu i basso continuo u g-molu
Sonata for Violin and Basso Continuo in G minor
Larghetto affettuoso
Tempo giusto
Andante
Allegro

Antun Dobronić
(1878-1955)

Skice s otoka Hvara za obou ili klarinet i glasovir
Sketches from the Island of Hvar for Oboe or
Clarinet and Piano

Aram Hačaturjan
(1903-1978)

Trio za violinu, klarinet i glasovir
Trio for Violin, Clarinet and Piano
Andante con dolore, con molto espressione
Allegro
Moderato



Ivan Brkanović (1906 – 1987) profesor na sarajevskoj Muzičkoj akademiji, dramaturg opere Hrvatskog narodnog kazališta u Zagrebu, ravnatelj Zagrebačke filharmonije, kompoziciju je studirao na Muzičkoj akademiji u Zagrebu u razredu Blagoja Berse i Franje Dugana, a usavršavao se u Parizu (Schola cantorum). Posebno mjesto u hrvatskoj glazbi 20. stoljeća ostvario je primarno svojim orkestralnim, vokalno-instrumentalnim te glazbenoscenskim djelima, među kojima se ističu simfonijske pjesme “Živo srce u mrtvom gradu” (1940), “Zemljo Hrvatska” (1951), “II. Simfonija” (1946), opera “Ekvinocij” (1950), opera – oratorij “Zlato Zadra” (1954), te svojevrсни requiem “Triptihon” (1936). Brkanovićev se izraz, kao jednog od svojedobno najistaknutijih pripadnika nacionalnog smjera opisuje i definira kao možda, u odnosu na druge skladatelje, najostvareniji i najcjelovitiji u sjedinjavanju specifičnosti i karakteristika hrvatskog glazbenog folklora s individualnošću stvaralačkog creda. Josip Andreis piše: “...U prostor nacionalnog smjera Brkanović unosi individualnu notu, uspješno tragajući za primarnim izrazom koji ostvaruje asimiliranjem produbljenih značajki narodne umjetnosti, bez služenja citatima. Neposredan, elementaran u izrazu, svoja djela razrađuje često naglašavajući dramatske akcente, neovisno o tome je li riječ o glazbenoj sceni ili drugim oblicima...”, pri čemu se navode skladateljeva snažna melodika, oživljenost iskonskim ritmovima, odvažni harmonijski sklopovi, bogatstvo polifonog principa u vođenju dionica, snažna i ekspresivna orkestracija, te posizanje za izvanglazbenim tematikama čije je ishodište u Brkanovićevu jaku osjećanju pripadnosti svom narodu”.

Bitnost Brkanovićeva iskoraka u razumijevanju i skladanju za glazbenu scenu što se uvijek ističe unutar njegova opusa, ali i konteksta hrvatske glazbe u cijelosti, možda najtočnije iskazuju njegove vlastite riječi po skladanju opere – oratorija “Zlato Zadra” 1953. godine: “...Tendencija da se suvremena opera obogati elementima oratorija i simfonije nije ostala bez rezultata. Suvremena

Ivan Brkanović (1906-1987), professor at the Music Academy in Sarajevo, dramaturge of the Croatian National Theatre opera in Zagreb, conductor of the Zagreb Philharmonic Orchestra, studied composition at the Music Academy in Zagreb in the class of Blagoje Bersa and Franjo Dugan, and did further studies in Paris (Schola Cantorum). He made a distinct place for himself in Croatian 20th century music primarily with his works for the orchestra, voice and instruments, and music theatre, among which the symphonic poems *Live Heart in a Dead Town* (1940) and *Land of Croatia* (1951), his 2nd Symphony (1946), his opera *Equinox* (1950) and opera/oratorio *Gold of Zadar* (1945) and a kind of requiem *Triptych* (1936) stand out. Brkanović’s expression, that of one of the leading proponents of the national trend of his time, can perhaps be described and defined, as compared with other composers, as the most fully realised and most complete in uniting the specific features and characteristics of Croatian folk music with the individuality of a creative creed. Josip Andreis writes: “Brkanović introduced into the area of the national trend an individual note, successfully looking for a primary expression that he achieved by assimilating the more profound characteristics of folk music without the use of direct quotes. Direct and elemental in expression, he worked out his compositions with the frequent stress on dramatic accents, independently of whether it was music theatre or other forms” while mention is made of the composer’s powerful melodies, his oneness with primordial rhythms, the audacious harmonic sets, the richness of the polyphonic principle in the handling of the parts, a powerful and expressive harmonisation, and a use of extra-musical themes, the wellspring of which lay in Brkanović’s powerful sense of belonging to the people.

The essence of Brkanović’s advances in understanding and composing for the music theatre, always focussed on in his oeuvre, as well as in the context of Croatian music as a whole, can best perhaps be shown by his own words after the composition of the opera/oratorio *The Gold of Zadar* in 1953: “The tendency to enhance contemporary opera with elements of oratorio and symphony did not go without results. Contemporary opera is moving



opera udaljava se unekoliko od realnog života, ulazi u irealizam, koji nas nuka da zagledamo duboko u vlastitu nepoznatu nutrinu. To nastojanje obogaćuje maštu, razvija nove elemente u nama, koji oplemenjuju i proširuju stil i izražajna sredstva kompozitora, omogućuju nova emocionalna dostignuća. To mi je dalo povoda da potražim libreto preko kojeg bih mogao ostvariti upravo takvo moderno scensko djelo. Morao sam se daleko više unositi u pojedine ličnosti i karaktere, tražiti tonove koji u njima žive. Želio sam dati nešto novo i specifično u formi i sadržaju. Ukoliko to bude ispalo kao eksperiment moram priznati da me još uvijek više veseli eksperiment koji predstavlja nešto novo, nego gotovi, savršeni oblik, utaban davno poznatom, iskušanom praksom ...”.

Citirajući ovaj navod u tekstu “Nova Hrvatska glazba” 1970. godine, dr. Petar Salem upravo pojavu opere – oratorija “Zlato Zadra” apostrofira kao jedno od zbivanja sredinom 50 – tih godina 20. st. koja “...kao da su na čas uspostavila ravnovjesje između nacionalnog i univerzalnog smjera u našoj glazbi...” te ukazuje ne samo na umjetničke obzore skladatelja (u odnosu na izbor i pristup libretu kojeg dovodi u vezu sa glazbenom scenom Debussyja ili Brittena) koji se suprotstavljaju izrazu i estetiци realizma, već i na značenje Brkanovićeva opusa u odnosu na put kojim će glazbena umjetnost u Hrvatskoj ubrzo potom krenuti.

Na “Osorskim glazbenim večerima” prai-zvedene su Brkanovićeve skladbe kantata “Creski kopači na stihove V. Nazora” (1977), “III. Gudački kvartet” (1983), “Misa u čast Gospi od Škrpjela” (1997), te zbor “Pohvala Bogu – Riječi sv. Franje Asiškog” (1997). Od Brkanovićevih komornih opusa navode se tri gudačka kvarteta, a tom području pripada i minijatura “Pjesma i igra za violinu i glasovir” iz 1940. godine. Skladbu su tada, prema riječima skladateljeva sina Željka Brkanovića, prai-zveli Ladislav Miranov i Petar Dumičić na jednom kućnom rođendanskom slavlju za koju je prigodu bila i naručena. Široka melodijska

away in some aspects from realism, getting into irrealism, which prompts us to look deep into our own unknown interiors. This endeavour enriches the imagination, develops new elements in us, which ennoble and expand the style and expressive resources of the composer, enable new emotional achievements. This prompted me to look for a libretto via which I could achieve just this kind of modern theatrical work. I had go5 much further into the individual personalities and characters, looking for the tones that live in them. I wanted to give something new and specific in terms of form and content. If this turned out to be an experiment, I have to admit that an experiment that constitutes something new still gladdens me, more than a finished perfect form, in the beaten track of long since known and experienced practice.”

Quoting this reference in his text *New Croatian Music* of 1970, Dr Petar Salem addressed the appearance of the opera or oratorio *The Gold of Zadar* as one of the events of the mid 1950s “that seemed for a moment to establish an equilibrium between the national and the universal trend in our music” and refers not only to the artistic horizons of the composer (with respect to choice of an attitude to libretto, which he connects with the music theatre of Debussy and Britten), which is opposed to the expression and aesthetics of realism, but also to the importance of Brkanović’s work with respect to the road that musical art was soon to set out on in Croatia.

Brkanović’s compositions the cantata *Cres Diggers to Works of Vladimir Nazor* (1977), the 3rd *String Quartet* (1938), *Mass in Honour of Our Lady of Škrpelj* (1997) and the choral work – *Laudatur Deus – The Words of St Francis* (1997) have already been performed at Osor Musical Evenings. Three string quartets are among his chamber works, to which area also belongs the miniature *Song and Play for Violin and Piano* of 1940. The composition was at that time, according to the son of the composer Željko Brkanović, first performed by Ladislav Miranov and Petar Dumičić at a birthday party at home for which occasion it was actually commissioned. The broad melodic line of the *Song* is worked out in a chromatic movement in the dialogue of the two



linija “Pjesme” razrađena je kromatskim pokretom u dijalogu dvaju glazbala. Kontrastna “Igra” trodijelno je oblikovana, snažne pulsacije i okretna melodike, čije je čvrsto uporište u basovskoj dionici glasovira koja gradi i harmonijski okvir skladbe. Srednji dio na trenutak reminiscira kantabilnost “Pjesme”, a nakon reprize zamah snažnog pokreta skladbu privodi kraju.

Antun Dobronić (1878 – 1955) studij kompozicije završio je u Pragu kod Vitezslava Novaka, na Muzičkoj akademiji Sveučilišta u Zagrebu predavao je od 1922. do 1940. a uz velik i raznolik skladateljski opus posebno mjesto pripada njegovoj posvećenosti sakupljanju i proučavanju građe hrvatske folklorne baštine – čime se bavio cijeloga života, a koju je u svojim djelima i obrađivao. Dobronić je jedan od utemeljitelja i zagovaratelja nacionalnog smjera u glazbi, smatrajući važnost upotrebe i oslanjanja na elemente folklornog nasljeđa određujućima u oblikovanju skladateljskog izraza, a nasuprot stvaranju na temeljima nasljeđa i kretanju glazbe zapadnoeuropske tradicije. Andrija Tomašek o njemu piše: “...Dobronić je stvorio nekoliko stotina skladbi svih vrsta ostvarivši osobni stil utemeljen na vlastitoj skladateljskoj tehnici, pridržavajući se radikalno načela nužnosti stvaranja umjetničke glazbe na specifičnim značajkama narodnog glazbenog izraza...”. U godini kada nastaje skladba “Skice s otoka Hvara za obou ili klarinet i glasovir” (1949) Dobronić boravi na Hvaru gdje skuplja i popisuje građu pučkih napjeva za “Institut za narodnu umjetnost u Zagrebu”, a iste godine nastaju i njegova Peta simfonija (“Enfatica”), “Sonatina za violončelo solo”, “Sonata za fagot i glasovir”, “Sonata quasi una fantasia za orgulje” te “Momačke pisme s otoka Hvara”.

parts, with powerful pulsing and agile melody, the firm support of which is in the bass part of the piano, which builds the harmonic framework of the composition. The central part is for a moment reminiscent of the cantabile Song, and after a repeat the dash of a powerful motion brings the composition to an end.

Antun Dobronić (1878-1955) studied composition in Prague under Vitezslav Novak, and lectured at the Music Academy in Zagreb from 1922 to 1940; in conjunction with a large and diverse oeuvre of compositions, a special place belongs to his devotion to collecting and studying material of the Croatian folk heritage – which he dealt with the whole of his life, and which he arranged in his works.

Dobronić was one of the founders and champions of the national trend in music, thinking the importance of the use of and indeed reliance upon elements of the folk heritage crucial in the shaping of composerly expression as against creation on the foundations of the heritage and trends of the music of the Western European tradition. Andrija Tomašek writes of Dobronić: “Dobronić created several hundred compositions of all kinds, creating a person style based on his own composing technique, adhering radically to the principle of the necessity of crating art music on the specific characteristics of the national or vernacular musical expression.” In the year in which the composition Sketches from the Island of Hvar for Clarinet or Oboe was written (1949), Dobronić sojourned on Hvar, collecting and listing the material of the vernacular songs for the Institute for National (Ethnic) Art in Zagreb; the same year saw the writing of his 5th Symphony (*Enfatica*), the *Sonatina for Solo Cello*, *Sonata for Bassoon and Piano*, *Sonata quasi una Fantasia for Organ and Men’s Songs from the Island of Hvar*.



16. Nedjelja, 8. kolovoza, 21.00
Sunday, August 8th, 21.00

MASATOSHI HIRANO

viola
Japan

MARIA MIKULIĆ-ŠTIMAC

glasovir / piano

Johann Nepomuk Hummel
(1778-1837)

Fantazija za violu i orkestar u c-molu
na temu iz opere *Don Giovanni* W. A. Mozarta
Fantasia for Viola and Orchestra
from the opera *Don Giovanni* of W. A. Mozart

Johann Sebastian Bach
(1685-1750)

2. partita za violinu solo u d-molu BWV 1004
2nd Partita for Solo Violin in D minor BWV 1004
Chaconne

Miroslav Miletić
(1925)
- Antun Dobronić
(1878-1955)

Iz kajdanke A. Dobronića za violu i glasovir
Prisjećanje na dječje zborove
From the Songbook of A. Dobronić
for viola and piano
Reminiscence of Children's Choirs
Andante
Allegro

Miroslav Miletić

Fantazija za violu i glasovir
na teme Benjamina Brittena
Fantasia for Viola and Piano
on Themes of Benjamin Britten



Sergej Sergejevič Prokofjev (1891-1953)

Šest stavaka iz baleta *Romeo i Julija*
Six movements from the ballet *Romeo and Juliet*

Uvod / Introduction
Buđenje ulice / Rousing the Street
Djevojčica Julija / The girl Julia
Montecchi i Capuleti - Ples vitezova
Montagues and Capulets – Dance of the Knights
Scena na balkonu / Balcony Scene
Mercutio

obr./arr. V. Borisovski

Nicolò Paganini (1782-1840)

2. koncert za violinu i orkestar u h-molu, op. 7
2nd Concerto for Violin and Orchestra in B-minor,
op. 7 B minor

Rondo (*La Campanella*)

O skladbama s večerašnjega programa
Miroslav Miletić* bilježi:

“Iz kajdanke A. Dobronića” – prisjećanje na dječje zborove, dvostavačna je skladba (*Andante, Allegro*) koja nastaje 1997. Praizvedena je iste godine u Jelsi (Hirano Masatoshi, viola i Sakaguchi Megumi, glasovir), a napisao sam je jer me privuklo bogatstvo harmonije i boje dvoglasnih dječjih zborova, tehnički vrlo zahtjevnih što je razlog njihovu rijetkom izvođenju”.

“Fantazija za violu i glasovir na teme Benjamina Brittena” nastaje 1993. godine prema temama iz Brittenova djela “The Young Person’s Guide to the Orchestra, op. 34”. Prva izvedba ove rado izvedene skladbe bila je na Dubrovačkim ljetnim igrama 1993. (viola Marko Pilepić), u travnju 2004. u Banja Luci izveo ju je violist Krešimir Pustički, a zabilježena je i na nosaču zvuka američke violistice Jennifer Jackson”.

* o skladatelju vidi na str. 45

Miroslav Miletić* records of the compositions
in this evening’s concert:

“From the Songbook of A. Dobronić – *Reminiscence of Children’s Choirs* is a two-part work (*Andante, Allegro*) created in 1997. It was first performed the same year in Jelsa (Masatoshi Hirano, viola, and Megumi Sakaguchi, piano), and I wrote it because I was drawn by the richness of the harmony and the colours of the two-part children’s choirs, technically very demanding, which is the reason for their being rarely performed.

Fantasia for Viola and Piano on Themes of Benjamin Britten was created in 1993 according to themes from Britten’s *The Young Person’s Guide to the Orchestra*, op. 34. The first ever performance of this much-performed work was at the Dubrovnik Summer Festival in 1993 (viola Marko Pilepić), while it was performed in April 2004 in Banja Luka by violist Krešimir Pustički, and it has been recorded by the American violist Jennifer Jackson”.

* About the composer, see p. 45



17. Utorak, 10. kolovoza, 21.00
 Tuesday, August 10th, 21.00

NIKICA LESIĆ

glasovir / piano

Modest Petrovič Musorgski
 (1839-1881)

Šlike s izložbe / Pictures from an Exhibition

Šetnja / Promenade

Gnomus / Gnome

Šetnja / Promenade

Štari dvorac / Old Castle

Šetnja / Promenade

Tuileries

Bydlo

Šetnja / Promenade

Ples pilića u ljuskama / Ballet of Unhatched Chicks

Samuel Goldenberg & Schmuyle

Tržnica u Limoges / Marketplace in Limoges

Katakombe / Catacombs

S mrtvima jezikom mrtvih

/ Cum Mortuis in lingua mortua

Koliba na kokošjim nogama / Hut on hens' legs

Velika kijevska vrata / Great Gate of Kiev

Marko Robinić
 (1978)

Preludij op. 1 br. 1 / Prelude op. 1 no. 1

Mali princ op. 1 br. 3 / *Little Prince* op. 1 no. 3
 praižvedba / first performance

Boris Papandopulo*
 (1906-1991)

Scherzo fantastico

Mirko Krstičević
 (1948)

Fragment 205

Vladimir Bodegrajac
 (1978)

Rising Sun

Treptaji jedne zvijezde / Flickers of a Star
Desert Flowers

Frano Parać
 (1948)

Ples barunice / Dance of the Baroness

* o Borisu Papandopulu i skladbi "Scherzo fantastico" vidi na str. 20 i 22

* Concerning Boris Papandopulo and the composition *Scherzo Fantastico*, see pp. 20 and 22



Uz studij muzikologije na Muzičkoj akademiji Sveučilišta u Zagrebu **Marko Robinić** (1978) glazbom se profesionalno počinje baviti 1994. godine kao stručni glazbeni voditelj dječjeg folklornog ansambla HKUD-a “Željezničar”, a 2000. obnavlja i Mješoviti pjevački zbor istog društva. Ove ansamble vodi i danas sa kojima je, između ostaloga, izveo i brojne obradbe pjesama i plesova iz raznih dijelova Hrvatske koje je sam načinio, mnoge predstavivši javnosti po prvi puta. Od 2001. godine vodi “International Women Choir of Zagreb” te u sklopu Američke međunarodne škole u Zagrebu osniva “International Children Chorus” koji vodi do 2003. godine. Šesterostavačna skladba “Suite Fantastique” op. 1 (*Preludij, Snježna kraljica, Mali princ, Gnom, Mala sirena, Postludij*) nastaje od 1994. do 2004. godine. Prvi stavak “Preludij” op. 1 br. 1 (1994) prouzveden je na “Osorskim glazbenim večerima” 2000., a o stavku “Mali princ” op. 1 br. 3 (1994/2004) čiji se naslov ne odnosi izravno na poznati literarni predložak već je posredno oblik posvete, Robinić kaže: “Stavak “Mali princ” skladan je 1994. a dovršen 2004., što se u skladbi vidi – sastavljena je od, uvjetno rečeno, dva dijela no koji ovu glasovirsku minijaturu oblikuju kao jednu cjelinu”.

Opus **Mirka Krstičevića** (1948) skladatelja, glazbenika, aranžera i producenta, od početka karijere uspješno vezanog suradnjama s mnogim rock i pop glazbenicima i grupama, u posljednjih tridesetak godina obuhvaća uglavnom područja glazbe za kazalište, film i televiziju (oko 50 filmova i isto toliko kazališnih predstava). Njegova djela izvođena su na “Glazbenoj tribini u Puli” te na “Osorskim glazbenim večerima” (“Mekriles” za gudački kvartet 2001), a njegovo najznačajnije djelo je opera – musical “Krvava svadba” (1997).

O skladbi “Fragment 205” Krstičević bilježi: “... “Fragment 205” dio je veće cjeline – “Fragmenti o vremenu kad su ptice, životinje i

As well as studying musicology at the Music Academy in Zagreb, **Marko Robinić** (1978) started to be professionally involved in music in 1994 as music director of the children’s folklore ensemble of the Željezničar Art and Culture Association, and in 2000 he brought the Mixed Voice Choir of the same association to life again. He still runs these ensembles, with which, among other things, he has done many arrangements of songs and dances from various parts of Croatia and performed them, showing many of them to the public for the first time. Since 2001 he has run the International Women’s Choir of Zagreb and as part of the American International School in Zagreb the International Children’s Chorus, which he ran until 2003. The six-part composition *Suite Fantastique op. 1 (Prelude, Snow Queen, Little Prince, Gnome, Little Mermaid, Postlude)* was created between 1994 and 2004. The first movement, *Prelude, op. 1. no 1.* (1994) was given its first performance at the Osor Musical Evenings in 2000; and, concerning the movement *Little Prince, op. 1 no. 3 (1994/2004)* the title of which does not refer to the well-known literary work but is an indirect form of dedication, Robinić says: “The movement *Little Prince* was composed in 1994 and finished in 2003, which can be seen in the composition – it is composed, provisionally speaking, of two parts, which however shape this piano miniature as a single unit.”

The oeuvre of **Mirko Krstičević** (1948), composer, musician, arranger and producer, from the beginning of his career successfully linked with work together with many rock and pop artists and groups, has in the last thirty years covered mainly the area of music for the theatre, film and TV (about 50 films and as many theatre performances). His works have been performed at the Music Tribina in Pula and at the Osor Musical Evenings (*Mekriles for String Quartet*, 2001), while his most important work is the opera-cum-musical *Blood Wedding* (1997).

Krstičević writes of the composition *Fragment 205*: “*Fragment 205* is a part of a larger whole – Fragments about a time when the birds, animals and trees talked...” (2003) according to the work of the



stabla govorili...” (2003), prema istoimenu djelu njemačkog romantičkog pjesnika Novalisa (1772 – 1801). Izvorno zamišljeno kao balet u šest slika (Fragmenti 15, 174, 205, 257, 261, 266) skladba je napisana za različite instrumente i skupine instrumenata (gudači, komorni mješoviti zbor, flauta, glasovir, klavijature, gudački kvartet, klarinet, udaraljke, oboa).

“Fragment 205” – Kad se vidi div, valja najprije ispitati položaj sunca - i pripaziti nije li to sjena kakvog Pigmejca (o golemom djelovanju malog – nisu li sva objašnjiva kao golema sjena Pigmejca?) – postoji u dvije verzije. Za glasovir solo (praižvedba, prosinac 2003., koncertni ciklus “Mladi glazbenici u Matici hrvatskoj”, Zoran Velić) i za glasovir, gudački orkestar, klavijature i udaraljke (praižvedba, travanj 2004., autorska večer skladatelja, HNK Split). U doba kada su pisani, Novalisovi fragmenti bili su poziv na zajedničko filozofiranje, poput početaka rečenica koje valja dovršiti, misli koje treba domisliti. Mogućnost i izazov da ih se i danas ugradi u vlastito razmišljanje jednako su veliki a možda i veći no onda kada ih je Novalis pisao. Upravo ta njihova svezremenost i suvremenost bili su presudni za nastajanje ovog djela, u kojemu osnov (svezremenost) čine gudači i ljudski glas a notu suvremenosti djelu daju udaraljke i klavijature...”.

Studij i poslijediplomski studij glasovira u razredu Marine Ambokadze te muzikologije u razredu Larisse Loginove, **Vladimir Bodegrajac** (1978) završava na Muzičkoj akademiji “Ino Mirković”, a poslijediplomski studij kompozicije u razredu Armena Smbatyana na Državnom konzervatoriju “Komitas” u Erevanu (Armenija). Na “Osorskim glazbenim večerima” 2000. godine praižvedena je njegova skladba “Treptaji jedne zvijezde za glasovir”, a o svom radu skladatelj bilježi: “...Moja djela sinteza su dva svijeta, duhovnog i sekularnog, onog klasične glazbe i popularne glazbe. Glazba je to u kojoj se istok i zapad isprepliću uspostavljajući ponovno esenciju, temelj kvalitete...”.

same name by the German Romantic poet Novalis (1772-1801). Originally conceived as a ballet in six scenes (*Fragments 14, 174, 205, 257, 261, 266*) the composition is written for various instruments and groups of instruments (strings, chamber, mixed voice choir, flute, piano, keyboard, string quartet, clarinet, percussion instruments, oboe).

Fragment 205 – When a Giant is seen, first of all it is good to investigate the position of the Sun and to beware whether it is not the shadow of some Pigmy (of the vast activity of the Little – are they not all explicable as the vast shadow of the Pigmy?) exists in two versions. There is a solo piano version (first performed December 2003, concert cycle of Young Musicians in Matica Hrvatska, Zoran Velić) and for piano, string orchestra, keyboard and percussion (first performed April 2003, National Theatre Split, composer’s evening). At the time when they were written Novalis’s fragments were an invitation to joint philosophising, like the beginnings of sentences that had to be finished, thoughts that needed thinking out. The opportunity to incorporate them into one’s own thinking today, and the challenge of this, are great and bigger than when Novalis wrote them. It is precisely this eternity and contemporaneity that were crucial for the creation of this work, in which the basis (eternity) consists of the strings and the human voice, while the note of the contemporary is provided by the percussion section and the keyboard.

Vladimir Bodegrajac (1978) completed his undergraduate and postgraduate courses in the piano in the class of Marina Ambokadza and musicology in the class of Larissa Loginova at the Ino Mirković Music Academy, and a further postgraduate course in composition in the class of Armen Smbatyan at the Komitas State Conservatory in Erevan, Armenia. In 2000 his composition *Flickers of a Star for Piano* was performed for the first time at the Osor Musical Evenings, and the composer says of his work: “My works are a synthesis of two worlds, the spiritual and the secular, of classical and popular music. Music is where the east and the west intertwine, re-establishing the essence, the foundation of quality.”



Tri glasovirske skladbe večerašnjeg koncerta nastale su u razdoblju od posljednjih desetak godina, a Bodegrajac o njima kaže: “Desert Flowers” – Probudjen rimskim zvonima, tragaoc za istinom upućuje se na istok. U pustinji gdje vjetrovi pušu nailazi na dva cvijeta, od kojih mu prvi pruža tajnu a drugi esenciju ljepote. “Treptaji jedne zvijezde” – prizor iz života jedne zvijezde promatračice. A zvijezde padalice prolaze... “Rising Sun” – Sunce izlazi u zagrljaj daleke i tople zemlje na istoku”.

Skladatelj **Franjo Parać** (1948) dugogodišnji profesor Muzičke akademije Sveučilišta u Zagrebu, sadašnji dekan, studij kompozicije završava u razredu Stanka Horvata a usavršava se u Italiji. Njegov opus obuhvaća djela različitih područja među kojima su opera “Judita” (2000) prema epu Marka Marulića, s velikim uspjehom praižvedena na festivalu “Splitsko ljeto”, a potom izvedena i u Zagrebu, potom “Simfonija” (1993), “Missa Maruliana” (1993), “Gloria za mješoviti zbor, bariton i orkestar” (1994), “Koncert za violinu i gudače” (1986), “Sarabanda” (1982), “Muzika za gudače i čembalo” (1983), “Collegium vocale za šest pjevača” (1979), a od Paraćevih skladbi praižvedenih na “Osorskim glazbenim večerima” navodimo “Muziku za orkestar” (1985), “Serenadu za gudače” (1991) i “Muziku za gitaru” (1996).

O Paraćevu stvaralaštvu dr. Krešimir Kovačević svojedobno je zapisao “...Parać je izrazito okrenut suvremenom muzičkom govoru s dominantnom sklonosti prema vokalnosti, stvorio je niz zapaženih radova s istančanim osjećajem za dinamiku muzičkog razvoja, za ritam i boju. Prihvatajući poticaje koji se preko riječi ravnopravno uključuju u glazbu, on pronalazi rješenja u osebujnoj napetosti zvuka, a ona proizlaze iz unaprijed zamišljenih kontrasta...”. O tom odnosu riječi i glazbe sam će Parać mnogo godina kasnije, u povodu praižvedbe “Judite”, u razgovoru sa Sanjom Raca reći: “...Nisu me toliko privukle simetričnost i konstrukcija Marulićeva stiha koliko

The three piano compositions of tonight’s concert were created in the period of the last ten years, and Bodegrajac says of them “*Desert Flowers* – Aroused by the bells of Rome, the searcher for truth sets off to the east. In the desert where the winds blow he comes upon two flowers, the first offers him mystery, the second the essence of beauty. *The Flickers of a Star* – is a scene from the life of a watching star. Falling stars pass by. *Rising Sun* – the sun rises into the embrace of a distant warm land in the east.”

The composer **Franjo Parać** (1948), for many years a professor of the Music Academy in Zagreb, now its dean, completed his composition studies in the class of Stanko Horvat, and did postgraduate work in Italy. His oeuvre contains works of various areas, among which are the opera *Judith* after the epic by Marko Marulic, performed with great success at the Split Summer Festival, and then performed in Zagreb; then *Symphony* (1993), *Maruliana Mass* (1993), *Gloria for Mixed Voice Choir, Baritone and Orchestra* (1994), *Concerto for Violin and Strings* (1986), *Sarabande* (1982), *Music for Strings and Harpsichord* (1983), *Collegium Vocale for Six Singers* (1979); some of Parać’s works have been first performed at the Osor Musical Evenings, of which we could mention *Music for Orchestra* (1985), *Serenade for Strings* (1991) and *Music for Guitar* (1996).

Dr. Krešimir Kovačević once wrote of Parać’s work: “Parać is particularly oriented to contemporary musical language with a dominant propensity to vocal music, and has created a number of well-received works with a sophisticated feeling for the dynamics of musical development, for rhythm and colour. Accepting the stimuli that are equally involved in the music through the words, he seeks solutions in an idiosyncratic tension of sounds, and this derives from contrasts set in advance.” Concerning this relation of words and sounds, Parać himself, many years later, in connection with the first performance of *Judith*, in an interview with Sanja Raca, said: “It was not so much the symmetry and construction of Marulic’s verses that attracted me as the musicality



muzikalnost same riječi i vrlo zanimljivi naglasci. Kad ih spojite sa zvukom i dovedete u međusobne metričke odnose, rezultat je posebno uvjerljiv...". Govoreći o Paraćevu instrumentalnom odnosno orkestralnom opusu dr. Kovačević upućuje na skladbu "Sarabande" (1982) kao karakterističnu "...u smislu rezultata Paraćevih istraživanja da uz primjenu instrumenata u njihovu tradicionalnu zvuku i izvodilačkoj tehnici pokaže jedan od novih pristupa suvremenoj glazbi koji je potpuno slobodan u izboru izražajnih sredstava ali ne isključuje emotivnost i s tim prihvatljivost djela...".

To potvrđuje i komunikativnost pregnantne ritmičnosti glasovirske minijature "Ples barunice" (1990), obradbe jedne od slika iz skladateljeva baleta "Carmina Krležiana" koju posvećuje svojoj kćeri, pijanistici Ledi Parać. O toj skladbi Davorin Kempf zapisuje: "...Ples barunice" iz baleta "Carmina Krležiana" dopadljiv je ulomak neprekidnoga tonskog pokreta s višestruko sekvenciranim uvodom i glavnim plesnim segmentom kojim gospodari karakterističan sinkopirani motiv, a čije hipnotičko gibanje samo na trenutak zaustavlja usporena i prijeteci zadržana središnjica".

of the actual words and the very interesting accents. When you join them with sound and put them into mutual metrical relations, the result is particularly convincing." Speaking of Parać's instrumental or orchestral work, Dr Kovačević refers to the composition *Sarabande* of 1982 as characteristic "in the sense of the results of Parać's investigations to show, as well as employing instruments in their traditional sound and technique of performance, one of the new approaches to contemporary music that is completely free in the selection of expressive resources and yet does not exclude emotion and hence the appeal of the work."

This is shown by the communicativeness of the rhythmically pregnant piano miniatures *Dance of the Baroness* (1990), an arrangement of one of the scenes from the composer's ballet *Carmina Krležiana*, which he dedicated to his daughter, the pianist Leda Parać.

Davorin Kempf writes of this composition: "The *Dance of the Baroness* from the *Carmina Krležiana* ballet is an attractive fragment of an unbroken tonal movement with a multiply sequenced introduction and a main dance segment that is ruled by a characteristic syncopated motif, the hypnotic movement of which only for a moment is halted by the slowed and menacing darkened centre."





18. Četvrtak, 12. kolovoza, 21.00
Thursday, August 12th, 21.00

PAVICA GVOZDIĆ

glasovir / piano

Franz Joseph Haydn
(1732-1809)

Varijacije u f-molu Hob XVII:6
Variations in F minor Hob XVII:6

Ludwig van Beethoven
(1770-1827)

Rondo a capriccio u G-duru, op. 129
Rondo a capriccio in G major, op. 129
Gnjev za izgubljenim novčićem
/ Die Wuth über den verlorenen Grosschen

Robert Schumann
(1810-1856)

Dječji prizori op. 15 / Kinderszenen op. 15
O stranim zemljama i ljudima
/ Von fremden Ländern und Menschen
Čudnovata priča / Kuriose Geschichte
Lovice / Hasche-Mann
Dijete moli / Bittendes Kind
Savršena sreća / Glückes genug
Važan događaj / Wichtige Begebenheit
Sanjarenje / Träumerai
Uz kamin / Am Kamin
Vitez na drvenom konju / Ritter vom Steckenpferd
Gotovo preozbiljno / Fast zu ernst
Strašilo / Fürchtenmachen
Dijete je zaspalo / Kind im Einschlummern
Pjesnik govori / Der Dichter spricht

Stanko Horvat
(1930)

ben misurato
(praižvedba / - first performance)



Frédéric - François Chopin (1810-1849)

Grande Valse Brillante u Es-duru, op. 18
Grande Valse Brillante in E flat major, op. 18

Trois Valses brillantes op. 34

br. 1 u As-duru / no. 1 in A flat major

br. 2 u a-molu / no. 2 in A minor

br. 3 u F-duru / no. 3 in F minor

Dva valcera op. 69 (posth)

/ Two Waltzes op. 69 (op. posth)

br. 1 u As-duru / no. 1 in A flat major

br. 2 u h-molu / no. 2 in B minor

Tri valcera op. 70 (posth)

/ Three Waltzes op. 70 (op. posth)

br. 1 u Ges-duru / no. 1 in G flat major

br. 2 u f-molu / no. 2 in F minor

br. 3 u Des-duru / no. 3 in D flat major

Valcer u e-molu (op. posth)

Waltz in E minor (op. posth)

Stvaralaštvo **Stanka Horvata** (1930) skladatelja i dugogodišnjeg profesora Muzičke akademije Sveučilišta u Zagrebu opsežno je i obuhvaća područja orkestralne, komorne, glasovirske, vokalne i scenske glazbe od kojih navodimo samo nekolicinu opusa – “Hymnus” (1969), “Taches za klavir i komorni orkestar” (1968), “Memorial za klavir i orkestar” (1986), “Kontrasti za gudački kvartet” (1963), kantate “Jama” (1971), “Šum krila, šum vode” (1993), opera “Preobražaj” (1995), “Ljetni diptih” (2000). Nakon završetka studija kompozicije u razredu Stjepana Šuleka na zagrebačkoj Muzičkoj akademiji, Stanko Horvat usavršava se kod Tonyja Aubina i René Leibowitza te prihvaća tendencije i putove suvremenog izraza glazbe koji su se u nas uspostavljali krajem 50-ih te šezdesetih godina prošlog stoljeća. Pojedina njegova djela neprijeporno pripadaju nekima od čvrstih točaka tog važnog razdoblja u povijesti hrvatske glazbe, premda se Horvat sam nije smatrao avangardnim skladateljem u punom smislu te riječi: “...Avangarda je prethodnica, ona koja osvaja novi teren, ali ga zbog svog velikog nestrpljenja ne istražuje... Ja sam dio one solidne pješadijske jedinice koja ide iza avangarde, koja ispituje novi teren, koja boravi u njemu, živi na neki način u njemu, privikava se na nj, valorizira ga...vrednuje ga ne samo kao materijal, već kao umjetničku, ljudsku, ako hoćete, psihološku činjenicu... Skladanje za mene znači izbor na tlu već otkrivenih terena...”, kaže u razgovoru s dr. Evom Sedak još 1972. godine.

The creative work of **Stanko Horvat** (1930), composer and long-time professor of the Music Academy of Zagreb University is extensive and comprehends the areas of orchestral, chamber, piano, vocal and stage music, of which we will mention just a few opera: *Hymnus* (1939), *Taches for Piano and Chamber Music* (1968), *Memorial for Piano and Orchestra* (1986), *Contrasts for String Quartet* (1963), the cantatas *Jama/The Pit* (1971), *Rushing of Wings*, *Rushing of Water* (1993), the opera *Metamorphosis* (1995), *Summer Diptych* (2000). Having studied composition in the class of Stjepan Šulek at Zagreb Music Academy, Stanko Horvat did further studies with Tony Aubin and René Leibowitz, and adopted the trends and directions of contemporary musical expression, which were established in this country at the end of the 1950s and the beginning of the 1960s. Some of his works certainly belong to some of the fixed points of this important period in the history of Croatian music although Horvat did not consider himself an avant-garde composer in the full sense of the word: “the avant-garde is the advance guard, it captures new terrain, but because of its great impatience it doesn’t explore it. I am part of that solid infantry unit that goes after the avant-garde, that tests out the new land, stays in it, lives in some way in it, gets used to it, weighs it up... values it not only as material, but as artistic, human, if you like, psychological fact. ...For me composing means an elective act on the soil of land already discovered,” he said in an interview with Dr Eva Sedak as long ago as 1972.



Jednim od tih “terena” može se nazvati i Horvatova dugogodišnja zaokupljenost skladanjem za glasovir. Rezultat toga je opsežan opus čija ga vrijednost s jedne strane čini zasebnom cjelinom unutar Horvatova cjelokupnog opusa, te važnom niti kontinuiteta i razvoja njegova stvaralačkog bića, a s druge zauzima posebno mjesto unutar cjeline hrvatske glazbe za glasovir. Horvatova upućenost upravo na ovaj instrument svjedoči i o snažnim i trajnim sponama njegova odnosa i supostojanja s tradicijom, a premda u ranije navedenom razgovoru između ostalog kaže i kako “...u stvari nije sklon eksperimentiranju...”, svojim djelima za glasovir uspostavio je nove načine i oblike glazbenog izraza kao i nove tehničke mogućnosti samog instrumenta. O nekima od ovih djela, dr. Krešimir Kovačević zapisuje: “...Nakon “Varijanta” (1965), realiziranih u čistom dodekafonskom sistemu, Horvat je u “Sonnantu” (1970) zvučkovne kontraste ostvario primjenom pedala. Kompozicija bez određenih trajanja pruža solistu punu slobodu u realizaciji notnog teksta...U želji da pomiri ono što je nepomirljivo: suvremeno i romantično, egzaktno i fluidno, konstruktivno i improvizirano...Horvat sklada “Träumerai za jednog pijanista” (1975) u kojem se izvođač javlja i glasom, šaptom i pjevom...Skladba “Accords” (1979) vrlo je efektivna u kojoj se izmjenjuju brzi, ponavljani i postupno promjenljivi akordi u polaganim, trajnim i odzvučenim tonskim grupama...”.

Na “Osorskim glazbenim večerima” praižvedene su Horvatove glasovirske skladbe “De diebus furoris” (1992/1997) i “Paysage sombre” (1998), obje u tumačenju Pavice Gvozdić, pijanistice koja je izvela i praižvela mnoga skladateljeva djela. Kao svojevrsni hommage Pavici Gvozdić, skladatelj je djelo “Za Pavicu”, napisano i praižvedeno 2003. na OGV-u, popratio i posvetom u kojoj, između ostaloga, naglašava njezin iznimni pijanizam ali i važnu činjenicu kvalitete odnosa skladatelja i interpretata njegova djela: “...Prije 35 godina Pavica je praižvela moj “Sonnant” i istog se časa nametnula kao sjajan interpret suvremene glazbe, kao genijalni suradnik, zapravo koautor u kreiranju glazbenog djela...Trebalo bi reći da je kroz čitavo to razdoblje Pavica bila moje nadahnuće, moj medij koji je savršeno shvaćao i osjećao moju ideju, moju zamisao, moju glazbu!...”

Svoju novu skladbu “ben misurato” (2004) skladatelj kratko opisuje: “Glasovirsko djelo plesnog karaktera u baroknoj maniri. Ritam plesa izmjenjuje se s humorističnim epizodama. Neočekivani završetak prekida ples”.

One of these terrains or fields could be Horvat’s long-term absorption with composition for the piano. The result of this is an extensive oeuvre the value of which on the one hand makes it a distinct unit within Horvat’s entire life’s work, and an important thread in the continuity and development of his creative being, while on the other hand it occupies a particular place within the whole of Croatian piano music. Horvat’s closeness precisely with this instrument also testifies to the powerful and lasting links of his relations and coexistence with the tradition, and although earlier in the interview already stated he said that “in effect he is not fond of experimentation”, in his works for the piano he established new manners for and forms of musical expression, and deepened the technical capacities of the instrument itself. Dr Krešimir Kovačević wrote of some of these works: “After *Varijanta* (1965), created in a pure dodecaphonic system, in *Sonnant* (1970) Horvat created sound contrasts with the use of the pedal. The composition, which does not have a fixed time of performance, lets the soloist have full freedom in the embodiment of the score.... In a desire to reconcile the irreconcilable: the contemporary and the romantic, the exact and the fluid, the constructed and the improvised... Horvat composed his *Träumerai for a Pianist* (1975), in which the performer also uses his voice, singing and whispering... The composition *Accords* (1979) is very effective, with rapid, repeated and gradually varying chords changing in slow, lasting and devoiced tone groups...”

The Horvat piano works *De Diebus Furoris* (1992/1997) and *Paysage Sombre* (1998) were first performed at the Osor Musical Evenings, both interpreted by Pavica Gvozdić, a pianist who has undertaken the first performances of many of the composer’s works. As a kind of tribute to Pavica Gvozdić, the composer accompanied the work *For Pavica*, written and first formed in 2003 at the Osor Musical Evenings with a dedication in which, among other things, he stresses her exceptional art of the piano and the important fact of the high quality of relations between composer and interpreter: “Thirty five years ago Pavica did the first performance of my *Sonnant*, and the very same moment showed without doubt that she as a brilliant interpreter of contemporary music, actually a co-author in the creation of the musical work of art... Need one say that for the whole of this period Pavica has been an inspiration to me, a medium who perfectly has understood and felt my idea, my imagination, my music?”

The composer briefly describes his new composition called *ben misurato* (2004) as follows: “A piano work of a dance nature in the Baroque manner. The rhythm of the dance alternates with humorous episodes. The unexpected closure breaks off the dance.”





19. Subota, 14. kolovoza, 21.00
Saturday, August 14th, 21.00

DARKO PETRINJAK

gitara / guitar

Robert de Visée
(1660-1720)

Suita u d-molu
Suite in D minor
Prélude
Allemande La Royale
Courante
Sarabande
Gavotte
Bourrée
Gigue

Ivan Padovec
(1800-1875)

Varijacije na Schubertovu temu op. 4
Variations on a Theme by Schubert op. 4

Aleksandar Ivanov-Kromskoj

Preludij u h-molu / Prelude in B minor
Preludij u h-molu / Prelude in B minor
Valcer / Waltz
Uspavanka / Lullaby
San / Dream
Preludij u d-molu / Prelude in D minor

Heitor Villa-Lobos
(1887-1959)

Preludij br. 1 u e-molu / Prelude no. 1 in E minor
Etida br. 4 u G-duru / Etude no. 4 in G major

Anđelko Klobučar
(1931)

Mozaik / Mosaic
(*praižvedba / first performance*)

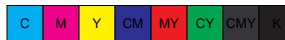
Enrique Granados
(1867-1916)

Španjolski ples br. 10 za glasovir
Danza triste (Melancólica)
Spanish Dance no. 10 for Piano
Danza triste (Melancólica)

Španjolski ples br. 5 za glasovir *Andaluza (Plazera)*
Spanish Dance no. 5 for Piano *Andaluza (Plazera)*

Joaquin Rodrigo
(1902-1999)

Tri mala komada / Three Small Pieces
Ya se van los pastores
Por caminos de Santiago
Pequeña sevillana



Gitarist i skladatelj **Ivan Padovec** (1800–1873) živio je u Varaždinu i Zagrebu, a nekoliko je godina proveo i u Beču. Bio je uspješan reproduktivni umjetnik, koncertirao je po mnogim europskim zemljama, cijeloga se života bavio i podukom (napisao je “Školu za gitaru”), a njegovo stvaralaštvo obuhvaća skladbe većinom za gitaru, obradbe (npr. tema iz tada popularnih opera), solo – popijevke na njemačke i hrvatske tekstove uz pratnju gitare, katkada i glasovira a čija su notna izdanja još za njegova života bila objavljivana u europskim središtima, a i danas se izdaju, u primjerice, Sjedinjenim Američkim Državama i Velikoj Britaniji. Posebnu zanimljivost danas predstavlja i jedan od modela gitara na kojoj je Padovec svirao – riječ je o gitari sa deset žica specifičnih tehničkih mogućnosti, što također potvrđuje tadašnju popularnost ovog instrumenta, podjednako na koncertnim podijima kao i u sve raširenijoj praksi kućnog muziciranja.

O Padovčevim skladbama za gitaru Darko Petrinjak govorio je na Međunarodnom muzikološkom skupu održanom u Zagrebu 2000. na kojemu su sagledavani mnogi različiti aspekti života i rada tog umjetnika: “...Padovčeva djela za gitaru u svakoj od skupina sadrže vrijedne skladbe za koje nema razloga da ne žive na glazbenim pozornicama. Njegova virtuozna djela (koja je inače isključivo izvodio na svojim nastupima), manje skladbe za gitariste koji još nisu dosegli razinu virtuozieta (osobito poloneze), dinamični šarmantni dueti za dvije gitare, te naročito ljupke popijevke, pružaju dovoljan izbor da Padovec bude češće ime na koncertnim programima. Odlično poznavanje svog instrumenta koje mu je omogućavalo da iz njega dobije najfunkcionalniju fakturu, dakle izuzetno idiomatsko pisanje, mislim da ga svrstava u iznadprosječne skladatelje – gitariste svog vremena. Iako možemo žaliti da, koliko se zna, nije ostavio traga na području koncertantnih karakternih komada, nepretenciozne forme u kojima je skladao i same mogu pružiti zadovoljstva izvođačima i publici”.

Stvaralaštvo skladatelja, orguljaša i dugogodišnjeg profesora Muzičke akademije Sveučilišta u Zagrebu **Andelka Klobučara** (1931) često se promatra podjednako iz aspekta njegova iznimna orguljaškog umijeća (Klobučar je najveći hrvatski orguljaš druge polovine 20. st) te velike erudicije. Tomu pridonosi i Klobučarevo vlastito neustrajanje za distinkcijom, prema njegova djela, kao i činjenica da sami izvođači upravo od njega iznimno često traže da sklada za njih, potvrđuju

Guitarist and composer **Ivan Padovec** (1800–1873) lived in Varaždin and Zagreb, and spent several years in Vienna as well. He was a successful performing artist, and gave concerts in many European countries; the whole of his life he also spent time teaching, and wrote a guitar manual; his creative work covers compositions mainly for guitar, arrangements (of themes from operas then popular for example), solo songs to German and Croatian texts with guitar accompaniment, sometimes piano, the scores of which were published during his lifetime in European centres and are still being issued in for example the USA and the UK. One of the models of guitar on which Padovec played is particularly interesting today; this is a ten-string guitar with particular technical capacities, which also confirms the popularity of the instrument at the time, equally on the concert platform and in the increasingly widespread practice of music-making in the home.

Darko Petrinjak spoke of Padovec’s compositions for the guitar at an International Musicology Conference held in Zagreb in 2000, at which many aspects of the life and work of this artist were discussed: “Padovec’s works for the guitar in each one of the groups contain valuable compositions and there is no reason why they should not be alive in the concert hall. His virtuoso works (which he performed only at his appearances), the minor compositions for guitarists who had not yet reached the level of virtuosity (particularly the polonaises), the dynamic charming duets for two guitars, and the particularly charming songs, provide choice enough for Padovec to be a commoner name on concert programmes. The excellent knowledge of his instrument, which enabled him to get the most functional *facture* out of it, his exceptionally idiomatic writing, puts him I think among the above-average guitar composers of his time. Although we can regret that, as far as is known, he did not leave any traces in the area of pieces of a concert nature, the unpretentious forms in which he did compose can themselves accord pleasure to performers and audiences”.

The work of composer, organist and long-time teacher of the Music Academy in Zagreb **Andelko Klobučar** (1931) is often looked at equally from the point of view of his exceptional skill in organ playing (he is the greatest Croatian organist of the second half of the 20th century) and of his great erudition. This is compounded by Klobučar’s own resistance to claiming distinction, although his works, and the fact that the performers themselves extremely often ask him to



potrebu sagledavanja njegova opusa unutar zasebnog konteksta. O svom radu te heterogenosti izraza glazbe našeg doba, Klobučar je u povodu svog autorskog koncerta 2001. rekao: "...Može se reći da u mom skladanju postoji prepoznatljiva struktura, no forme ipak nisu čvrste iako se mogu nazrijeti uporišni elementi. Među skladbama koje pripadaju različitim razdobljima (izvedene na navedenom koncertu) mogu se primjetiti slični elementi i obrasci, ritmički pa i tematski. Konstrukcije pojedinih cjelina katkada su tipizirane, postoji sličan način razvoja njihovih struktura, a često su slične i akordičke strukture. To je sigurno vezano uz neke ranije postupke, možda i stilove, no tome nikada nisam posvećivao posebnu pažnju... Smatram da svi putovi u glazbi mogu supostojati sve dok se određenom pravcu ili području ne da neko izričito značenje. Isključivost najviše pomućuje...". Među brojnim Klobučarevim djelima posebno mjesto pripada opusima za orgulje ("1. passacaglia", 1952., "Pjesma stvorova", 1981., "Partita Ad Paulinos", 1989...), potom djelima komorne glazbe (pet gudačkih kvarteta, mnoga djela za puhačke instrumente...), crkvenim (npr. "Misa uz 900. obljetnicu Zagrebačke biskupije", 1994), obradbama (Bajamontijev oratorij "Prijenos sv. Dujma", 1970) te opsežan opus filmske glazbe (npr. *Breza*). Na "Osorskim glazbenim večerima" Klobučar je prisutan od početka, 1976. sam prouzvodi svoju skladbu "Homage à Lukačić", a od drugih djela navodimo "Rapsodiju za violinu i glasovir" (1991) te "Partitu za gudački kvartet na napjev iz zbirke *Cithara octochorda – Uskrsnu Isus doista*" (1997).

O skladbi "Mozaik" skladatelj kaže: "Jednostavačna skladba "Mozaik" napisana je na zamolbu Darka Petrinjaka upravo za ovogodišnje "Osorske glazbene večeri". Naslov upućuje na strukturu građenu nizom situacija koje se međusobno razlikuju mirnijim ili virtuoznijim pokretom, naglašenim melodijskim principom ili pojedinim tehničkim aspektom instrumenta, a u prostoru slobodno oblikovane forme. Harmonijski slog temelji se na sazvučjima građenima superpozicijama pojedinih intervala, primjerice, sekundi i kvarti, koji, kao i način oblikovanja pojedinih fraza ne odudara od uobičajenih postupaka koje i inače rabim, a koji su usklađeni s mogućnostima i tehničkim karakteristikama gitare".

compose for them, confirm the need to see his work within a special context. Concerning his work and the heterogeneity of the expression of the music of our time, on the occasion of a concert of his works in 2001, Klobučar said: "It can be said that in my composition there is a recognisable structure, but the forms nevertheless are not fixed, although certain stable elements can be discerned. Among the compositions that belong to various periods (produced at that concert) similar elements and patterns can be made out, rhythmical and thematic. The constructions of given wholes are sometimes typed, there is a similar manner in the construction of their structures, and there are often similar chord structures. This must be connected with some earlier procedures perhaps styles, but I have never paid much attention to this... I think that all the paths in music can coexist until someone gives a given direction or area particular significance. Exclusiveness muddies things most of all..." Among the many Klobučar works, a special place belongs to the opera for the organ (*1st Passacaglia*, 1952; *Canticle of the Creatures*, 1981; *Partita Ad Paulinos*, 1989), then to works for chamber ensembles (five string quartets, a lot of works for wind instruments), church works (for example, the *Mass for the 900th Anniversary of the See of Zagreb*, 1994), arrangements (Bajamonti's oratorio *The Translation of St Doimus*, 1970) and an extensive set of compositions for films (for example *Breza*). Klobučar has figured at the Osor Musical Evenings since the beginning in 1976, when he himself did the first performance of his composition *Homage à Lukačić*, while of other works we would cite *Rhapsody for Violin and Piano* (1991) and *Partita for String Quartet to a Song from the Collection – Cithara Octochorda – Jesus is Risen Indeed* (1997).

Concerning the composition *Mosaic*, the composer says: "The one-movement composition *Mosaic* was written at the request of Darko Petrinjak actually for this year's Osor Musical Evenings. The title indicates a structure built along a series of situations that are different from each other in a calmer or more virtuoso movement, a marked melodic principle or individual technical aspects of the instrument, in the area of freely shaped form. The harmonic style is based on accords built by superpositions of given intervals, for example, of seconds and fourths, which, like the manner in which individual phrases are shaped, does not stand out from the usual procedures that I use anyway, and which are in key with the capacities and technical characteristics of the guitar".



20. Ponedjeljak, 16. kolovoza, 21.00
Monday, August 16th, 21.00

MUSICA DA CAMERA

Lana Ćosić flauta / flute
Iva Tovunac violina / violin
Tomislav Paver trublja / trumpet
Stefan Polgar violončelo / cello
Edmund Borić Andler orgulje / organ

Jacques Martin de Hotteterre
(1674-1763)

Trio sonata za flautu, violinu i basso continuo
u g-molu, op. 3. br. 1
Trio Sonata for Flute, Violin and Basso Continuo
in G minor op. 3. no. 1
Prélude. Lentement
Fugue. Gai
Grave
Gigue. Vivement

Georg Muffat
(1653-1704)

Sonata za violinu i basso continuo u D-duru
Sonata for Violin and Basso Continuo in D major
Adagio
Allegro
Adagio
Allegro
Adagio

Henry Purcell
(1658/9-1695)

Sonata za trublju i basso continuo u D-duru
Sonata for Trumpet and Basso Continuo
in D major
Pomposo
Adagio
Presto

Georg Philipp Telemann
(1681-1767)

Junačke koračnice za trublju i orgulje
Musique Héroïque - 12 Marches
La Majesté
La Grâce
La Vaillance
La Réjouissance
La Générosité
obr. / arr. T. Paver



Zdravko Lončarić (1954)

Osorske večeri za flautu, violinu, violončelo i orgulje
Osor Evenings for Flute, Violin, Cello and Organ
(praižvedba / first performance)

Johann Sebastian Bach (1685-1750)

Glazbena žrtva BWV 1079
 Musical Offering BWV 1079

Trio sonata sopr'il soggetto Reale
 za flautu, violinu i basso continuo
 Trio sonata sopr'il soggetto Reale
 for Flute, Violin and Basso Continuo

Largo
 Allegro
 Andante
 Allegro

Studij kompozicije **Zdravko Lončarić** (1954) završava u razredu Alojza Srebotnjaka u Ljubljani (Akademija za glasbo). Za studija dobiva uglednu “Prešernovu nagradu”, a kasnije se usavršava i djeluje i u drugim europskim zemljama te Brazilu. Kao skladatelj razvija osebujni glazbeni izraz a njegov interes obuhvaća različita područja - od minijature preko komorne glazbe do opusa simfonijske glazbe.

Na prošlogodišnjim “Osorskim glazbenim večerima” gitarist Viktor Vidović praižveo je njemu posvećenu Lončarićevu skladbu “Sonatina za gitaru solo” (1998), a o skladbi “Osorske večeri” za flautu, violinu, violončelo i orgulje (2004) skladatelj zapisuje: “Djelo “Osorske večeri” napisano je u sustavu simetričnih harmonijskih odnosa u kojima se izmjenjuju orgulje i flauta, violina i violončelo u raznim dinamičkim performansijama. Tako se ponekad pojavljuju i “efekt eha”, polidinamika i slični efekti što djelu daje dodatnu čar”.

Zdravko Lončarić studied composition under Alojz Srebotnjak in Ljubljana (Music Academy). While a student he obtained the highly regarded Prešern Prize, and later did graduate studies and worked in other European countries and in Brazil. As a composer he has developed a particular musical expression, and his interest covers various different areas – from the miniature, via chamber music to opera of symphonic music.

At last year’s Osor Musical Evenings, guitarist Viktor Vidović did the first performance of a Lončarić composition dedicated to him: Sonatina for Guitar Solo (1998). Of the composition Osor Evenings for Flute, Violin, Cello and Organ (2004) the composer writes: The work Osor Evenings was written in a system of symmetrical harmonic relations in which organ and flute, violin and cello alternate in various different dynamic performances. Thus sometimes an echo effect is produced, or polydynamics and similar effects that give the work an extra appeal.”



21. Srijeda, 18. kolovoza, 21.00
Wednesday, August 18th, 21.00

DUBROVAČKI GITARSKI TRIO

Dubrovnik Guitar Trio

Ante Skaramuca
Frano Matušić
Maroje Brčić

Antonio Vivaldi
(1678-1741) Koncert u a-molu, op. 3 br. 8 (*L'estro armonico*)
Concerto in A minor op. 3 no. 8 (*L'estro armonico*)
Allegro
Larghetto e spiritoso
Allegro

Nikša Njirić
(1927) *Hommage à Sorkočević* za gitarski trio
Hommage à Sorkočević for Guitar Trio
Allegro
Adagio
Presto

F. Gragnani Trio op. 12
Allegro
Tema con variazioni
Minuetto

Frano Matušić
(1961) *Contradanza - Pobjeda* / *Contradanse - Victory*
(*praizvedba / first performance*)

Felix Mendelssohn – Bartholdy
(1809-1847) *Pjesme bez riječi / Lieder ohne Worte*
op. 30. br. / no. 1, 2, 4
op. 67 br. / no. 2
op. 19 br. / no. 6



Nikša Njirić (1927) studij kompozicije završava u razredu Krste Odaka na Muzičkoj akademiji Sveučilišta u Zagrebu, a niz godina predaje na Pedagoškoj akademiji u Zagrebu. Među njegovim djelima posebno se ističu “Concertino za klavir, gudače i udaraljke” (1954), “Mostovi za glasovir četveroručno” (1967), “Treći gudački kvartet” (1974) i “Fantazija – magnificata za orgulje” (1988), te mnoga djela za djecu. Josip Andreis o njegovu stvaralaštvu piše: “...Njirić u početku stvara u tradicionalnim okvirima, no u kasnijim ih djelima postepeno napušta...”. Govoreći o posebnostima Njirićeva izraza u vokalnim odnosno komornim skladbama, dr. Krešimir Kovačević kod prvih ukazuje na skladateljevu upotrebu elemenata folklorne tematike a kod drugih na poziranje za suvremenim skladateljskim tehnikama. Na “Osorskim glazbenim večerima” praižvedeno je nekoliko Njirićevih skladbi (“Sonata za violinu i glasovir” 1994, “Mozaik – 11 minijatura za gitarski trio” 1995, “Partita concertante za ksilofon i gudače” 1996, “Hommage à Sorkočević za gitarski trio” 1999).

O potonjoj skladbi Njirić zapisuje: “Hommage à Sorkočević” (*U počast Sorkočeviću*) skladan je 1978. godine za dubrovački komorni sastav Collegium musicum (flauta, oboa ili klarinet, violina, violončelo ili fagot te clavicembalo ili glasovir). Djelo je praižvedeno u Dubrovniku iste godine u okviru “Dana hrvatske glazbe”. Prema želji Dubrovačkoga gitarskog trija priredio sam 1999. djelo za taj sastav koji ga od tada često ima na svom repertoaru. Izvodi ga također i Zagrebački gitarski trio. Po vanjskoj i unutarnjoj strukturi djelo ima oblik jedne Sorkočevićeve simfonije (*Allegro – Adagio – Presto*), prvi i treći stavak su u sonatnom obliku, a drugi je trodijelan. Glazbenu građu čine početni motivi iz stavaka Sorkočevićevih simfonija: za 1. i 3. stavak iz prvog i trećeg stavka Treće simfonije u D-duru, a za 2. iz drugog stavka Šeste simfonije u D-duru. Harmonijski izraz ne oponaša dosljedno Sorkočevićev glazbeni jezik; bliži je onom iz razdoblja romantizma pa i nešto kasnijem”.

Nikša Njirić (1927) studied composition in the class of Krsto Odak at the Music Academy of Zagreb University and for a number of years taught at the College of Education in Zagreb. Among his works, the following are particularly prominent: *Concertino for Piano, Strings and Percussion* (1954); *Bridges for Four Handed Piano* (1967); *3rd String Quartet* (1974) and *Fantasia – Magnificat for Organ* (1988), as well as many works for children. Josip Andreis writes of his work: “At the beginning Njirić created in traditional outlines, but in the later works he gradually departed from these.” Speaking of the special features of Njirić’s expression in vocal or chamber works, Dr Krešimir Kovačević in the case of the first group refers to the composer’s use of elements of folk themes, and in the second to his resort to contemporary techniques of composition. At the Osor Musical Evenings, several of Njirić’s compositions have had their first performances: *Sonata for Violin and Piano*, 1994; *Mosaic – 11 Miniatures for Guitar Trio*, 1995; *Partita Concertante for Xylophone and Strings*, 1996; *Hommage à Sorkočević for Guitar Trio*, 1999.

Concerning the last of these composition Njirić writes: “*Hommage à Sorkočević* was composed in 1978 for the Dubrovnik chamber group Collegium Musicum (flute, oboe or clarinet, violin, cello or bassoon, and harpsichord or piano). The work was first performed in Dubrovnik the same year as part of the Days of Croatian Music. At the wish of the Dubrovnik Guitar Trio I transposed the work in 1999 for this composition, which has had it on their repertoire since that period. It is also performed by the Zagreb Guitar Trio. In its external and internal structure the work has the form of one of Sorkočević’s symphonies – *Allegro – Adagio – Presto*, the first and third movement in sonata form, and the second is three-part. The musical material consists of an initial motif from the movements of Sorkočević’s symphonies: for the 1st and 3rd movement from the 1st and 3rd movements of the *3rd Symphony in D major*, and for the 2nd from the second movement of the *6th Symphony in D major*. The harmonic expression does not literally imitate Sorkočević’s musical language; it is closer to that from the period of Romanticism or a bit later.”



Studij gitare **Frano Matušić** (1961) završio je na Muzičkoj akademiji Sveučilišta u Zagrebu, a skladanjem, posebice obradbama za gitaru, gitarski trio i kvartet počeo se baviti prije desetak godina. Među tim su djelima i njegova obradba “8. simfonije u G-duru” Luke Sorkočevića te “Varijacije na hrvatsku temu” (2003) za gitarski trio, obje izvedene odnosno praižvedene na “Osorskim glazbenim večerima”. Potonja je obradba hrvatske narodne pjesme *Ja te ljubim djevo bajna*, a prve obradbe tema iz hrvatske folklorne baštine Matušić je počeo raditi još 1991. O tome kaže: “Prve obradbe hrvatskih narodnih pjesama počeo sam raditi još u vrijeme Domovinskoga rata, koncem 1991. godine. U početku su to bile skladbe za gitaru solo, a u proljeće 1992. dobio sam i prvu narudžbu od prof. Darka Petrinjaka, kojem se to što radim svidjelo, te je zatražio da nešto u srodnom duhu napišem za ansambl *Croatian Guitar Forces*, kojega su tada činili Zagrebački gitarski trio i Goran Dukić. Tada je nastala prva obradba za četiri gitare – prema pjesmi *Ribar plete mrižu svoju*, kojoj su slijedile mnoge druge”.

Za ovogodišnje “Osorske glazbene večeri” - jedan od najznačajnijih festivala na kojem Dubrovački gitarski trio redovito nastupa, Matušić je napisao skladbu *Conradanza – Pobjeda*, posegnuvši u obradbi za predloškom starog dubrovačkog plesa iz 18. st. Conradanza je povijesni ples parova u umjerenoj dvodobnoj mjeri koji se u 17. stoljeću razvio u Engleskoj, a preko Francuske i Italije u 18. je stoljeću došao do Dubrovnika, odnosno Dubrovačke republike. Sedam dubrovačkih conradanzi pod posebnim naslovima zabilježio je Franjo Kuhač – dvije od njih - *Povirusa* i *Majka Mara* sadrže značajke onodobnih varoških pučkih pjesama, a njegove su zapise u umjetničkoj glazbi obradili Petar Dumičić. Ivo Lhotka-Kalinski i Boris Papandopulo. Među njima treba istaknuti Papandopulovu skladbu “Conradanza za glasovir solo”, koja je jedno od njegovih iznimnih ostvarenja u području glasovirske glazbe i vrlo se često nalazi na programima pijanističkih recitala.

Frano Matušić (1961) completed his guitar studies at the Music Academy of Zagreb University, and started his involvement with composition, particularly works for the guitar, guitar trio and quartet, about ten years ago. Among these works are his arrangement of the 8th *Symphony in G major* by Luka Sorkočević and his *Variations on a Croatian Theme* (2003) for guitar trio, both performed, or first performed, at the Osor Musical Evenings. The latter is an arrangement of a Croatian folk song (I love you fabulous girl), Matušić having started his first arrangements of themes from the Croatian folk heritage back in 1991. He says of this: “I started to do the first arrangements of folk songs from Croatia during the Homeland War, at the end of 1991. At the beginning they were works for guitar solo, but in spring 1992 I got the first commission from Darko Petrinjak, who liked what I was doing, and asked for something similar for the ensemble *Croatian Guitar Forces*, then made up of the *Croatian Guitar Trio* and Goran Dukić. That was when the first arrangement for four guitars was created – according to the song (*The Fisherman Hooks his Net*), which was followed by many others.”

For this year’s Osor Musical Evenings, one of the most important festivals in which the Dubrovnik Guitar Trio regularly performs, Matušić wrote the composition *Conradanse – Victory*, resorting in the arrangement for a model from the old Dubrovnik dance of the 18th century. The *conradanse* (country dance) is a historical dance for couples in a moderate two-time metre, which developed in the 17th century in England and then found its way to Dubrovnik in the 18th century via France and Italy. Franjo Kuhač recorded seven Dubrovnik *conradanses* under separate names; two of them, *Povirusa* and *Majka Mara* contain features of the vernacular songs of the settlements of the time, and his notations have been treated in art music by Petar Dumičić, Ivo Lhotka-Kalinski and Boris Papandopulo. Among these one should highlight Papandopulo’s composition *Conradanza for Piano Solo*, which is an outstanding creation of his in the area of piano music, and very often found on programmes of piano recitals.