

Poslijepodnevni koncert /
Afternoon concert

*Iz Glazbene knjižice za Julijanu
Erdödy-Drašković (1779)*

From the *Schlagbüchlein*
for Julijana Erdödy-Drašković
(1779)

14. listopada 2014, 15.00 sati /
14 October 2014 15.00 h

ulaz slobodan / entrance free

Hrvoje & Viktor Jugović,
fortepiano (Beč / Vienna)

Atrij palače Hrvatske akademije znanosti i
umjetnosti / Atrium of the Croatian
Academy of Sciences and Arts building,
Zrinski trg 11, Zagreb



Program / Programme

Ignaz Pleyel: *Divertimento in F*
 Moderato
 Adagio Cantabile
 Finale

Anonymus: *Adagio in F*

Jan Křtitel Vaňhal: *Sonata in G*
 Allegro
 Andante
 Tempo di Menuet

Jan Křtitel Vaňhal: *Adagio*

Hrvoje Jugović

Joseph Haydn: *Il Maestro e lo Scholare*

Viktor & Hrvoje Jugović

Fortepiano: Paul McNulty, Divišov 2006, prema / after
 "Walter und Sohn", Wien 1803



Glazbena knjižica za Julijanu Erdödy-Drašković (1779)

U doba svoje udaje za Ladislava III Erdödyja (1746-1786), najvažnijeg mecene umjetnosti, a posebno glazbe u Banskoj Hrvatskoj u drugoj polovici 18. stoljeća, grofica Julijana Drašković (1747-1782) dobila je oveci udžbenik (164 stranice) za sviranje klavira i pjevanje, tipičnu razbibrigu obrazovane plemkinje. Godine 1779, kad je Julijana imala 33 godine, nastao je Schlagbüchlein – rukopisna zbirka sonata, divertimenta i popijevaka, među kojima su se našle i neke potpuno nove skladbe Josepha Haydna (1732-1809), prije nego li su bile tiskane i tako stekle širu popularnost. U Knjižici su zabilježena i djela Jana Křtitela Vaňhala (1739-1813), koji je upravo tijekom 1770-ih kao dvorski glazbenik Ladislava Erdödyja povremeno boravio u Varaždinu i Novome Marofu, te Ignaza Pleyela (1757-1831), Vaňhalovog i Haydnovog učenika, vjerojatnog Erdödyjevog dvorskog skladatelja. Djela iz Knjižice mogla su se izvoditi na čembalu, klavikordu i klaviru, a sve te instrumente obitelj Drašković je i posjedovala.

Knjižica se danas čuva u Hrvatskom državom arhivu u Zagrebu unutar Osobnog fonda Franje Kuhača. Ovaj koncert donosi izbor skladbi iz Knjižice u kojima se podjednako ogleda njihova instruktivna, kao i izvodilačka vrijednost.

Uz naslov Pleyelova *Divertimenta in F*, zabilježenog na str. 78-87, nalazi se natpis *Sig: Ignaz Pleyel* koji na kraju ima „čvor“, što bi moglo značiti *mp*, odnosno *manum proprium* (vlastoručni potpis). Ovaj detalj mogao bi upućivati na to da je tzv. pisar A, koji je zapisao djelo u Knjižicu i unio u nju najveći broj skladbi, bio upravo Ignaz Pleyel. Ova kratka trostavna skladba nije registrirana u tematskom katalogu Pleyelovih djela, a postoji mogućnost da je ovo i jedini njezin primjerak.



From the Schlagbüchlein for Julijana Erdödy-Drašković (1779)

At the time she married Ladislav III Erdödy (1746-1786), the most important patron of the arts in the second half of the 18th century, and particularly of music in Croatia, Countess Julijana Drašković (1747-1782) received as a present a fairly large booklet of written music (164 pages) for piano and voice – reflecting a typical pastime for educated noblewomen at the time. The Schlagbüchlein – a manuscript collection of sonatas, divertimentos and solo poems – was written in 1779, when Julijana was 33 years old. Among other works, this Booklet contains several completely new compositions by Joseph Haydn (1732-1809), appearing here before they were officially published and became widely popular. The Booklet also includes works by Jan Křtitel Vaňhal (1739-1813), who in the 1770s, as a court musician in the employ of Ladislav Erdödy, occasionally stayed in Varaždin and Novi Marof, and Ignaz Pleyel (1757-1831), Vaňhal's and Haydn's student, who was probably *maestro di cappella* for the Erdödy family. The works from the Booklet were written for cembalo, clavichord and piano, all instruments which the Drašković family had in their possession.

The Booklet is kept today at the Croatian State Archives in Zagreb as a part of Franjo Kuhač's personal holdings. This concert offers a selection of compositions from this Booklet, in which their instructive and performing values are reflected to an almost equal extent.

Accompanying the title of Pleyel's *Divertimento in F* (pp 78-87 in the Booklet) is the sign *Sig: Ignaz Pleyel*, with a knot in the end, possibly meaning *mp*, i.e. *manum proprium*. This detail suggests the possibility that scribe A, who entered this work into the Booklet, as well as the majority of other compositions, was Ignaz Pleyel himself. This brief three-movement composition is not recorded in the thematic catalogue of Pleyel's works. It is possible that this is its only copy.



Isti pisar koji je zapisao *Divertimento in F* zabilježio je i *Adagio in F*, samostalni stavak nepoznatog skladatelja na kraju knjižice (str. 160-163). Po formi ovaj je stavak sličan sonatini, premda uz određena odstupanja. Obje teme u ekspoziciji i reprizi stalno su u temeljnom tonalitetu. Raznovrsnost unose mala variranja motiva i naznake tematskog razvoja.

U Breitkopfovom tematskom katalogu iz 1771. Vaňhalova *Sonata u G-duru* navedena je kao peta od šest objavljenih sonata za čembalo, no njezina tiskana inačica dosada nije pronađena. U glazbenoj knjižici nalazi se na str. 88-89, uz još tri sonate istoga. U Weinmannovom tematskom katalogu ova sonata nosi oznaku XIII: 29. Ni jedan od triju stavaka nema dinamičkih oznaka. Treći stavak je menuet, česti oblik zastupljen u knjižici, osobito među Haydnovim djelima. Ova je sonata sačuvana u još jednoj rukopisnoj inačici u bečkom Društvu prijatelja glazbe, a pridodan joj je i *Adagio* koji ćemo čuti na današnjem koncertu. Može se pretpostaviti da je skladan kao alternacija nekog od postojećih stavaka ove sonate ili kao zasebni stavak, kako je ovdje naveden.

Il Maestro e lo Scholare, varijacije za klavir četveroručno Josepha Haydna (1732-1809), u tematskom katalogu njegovih djela nose oznaku Hob. XVIIa: 1. U knjižici obuhvaćaju str. 20-47. Budući da je djelo prvi puta objavljeno 1780. kod Thomasa Skillerna u Londonu, može se pretpostaviti da je u knjižicu preuzeto neposredno iz rukopisa ili prijepisa autografa. Jednostavna tema započinje s donjom dionicom (Maestro=učitelj), a nakon dva takta imitira je gornja dionica (Scholare=učenik). Slijedi deset varijacija, od kojih se za tri (VII, IX i X) postavlja pitanje autorstva budući da ih je u tiskanim izdanjima sedam. Te varijacije možda potječu iz predloška Haydnovih ranijih skica koje je sâm autor izbacio kod konačnog izbora za tisak. Nije isključena niti mogućnost da se netko drugi pozabavio dodavanjem varijacija, možda čak i pisar A – sam Ignaz Pleyel.



The same scribe who entered *Divertimento in F* into the Booklet also entered *Adagio in F*, a separate movement by an unknown composer, at the end of the Booklet (pp 160-163). This movement resembles a sonatina, though with some deviations. Both themes in the exposition and the recapitulation remain in the main key. Some small variations of the motives and indications of thematic development contribute to the movement's diversity.

In Breitkopf's thematic catalogue of 1771, Vaňhal's *Sonata in G Major* is listed as the fifth in a series of six sonatas published for cembalo (pp 88-89), although the printed version has not yet been registered. The Booklet contains three further sonatas by the same author. In Weinmann's thematic catalogue, this Sonata is marked XIII: 29. None of its movements contain any dynamics markings. The third movement is a Menuet, a type of movement often appearing in the Booklet, especially among Haydn's works. This sonata is preserved only in one other copy (with some distinctions), which is owned by the Gesellschaft der Musikfreunde in Vienna. That version includes an added *Adagio*, which will be performed at this concert. It can be presumed that it was composed either as an alternative version for some of the existing movements of this Sonata or as a separate movement, as it will be treated in this programme.

Il Maestro e lo Scholare, variations for piano four hands by Joseph Haydn (1732-1809), is marked Hob. XVIIa: 1 in the thematic catalogue of his works (pp 20-47 of the Booklet). Since Thomas Skillern first published this work in London in 1780, it is possible that it was copied into the Booklet directly from the autograph or its copy. The simple theme begins in the lower part (Maestro=teacher), and two bars later, it is imitated in the upper part (Scholare=student). Ten variations follow; for three of them (VII, IX and X), the authorship is questionable, since only seven appear in the published editions. It is possible that these variations originate from Haydn's earlier sketches, and that the author himself excluded them from the final selection for the printed version. A further option is that somebody else added the three variations, possibly even scribe A – Ignaz Pleyel himself.



Hrvatski pijanist **Hrvoje Jugović**, koji živi i radi u Beču, rođen je u Zagrebu, gdje je na Muzičkoj akademiji diplomirao klavir u razredu Jurice Muraia. U Beču je diplomirao klavir u razredu Noela Floresa, a kada se odlučio posvetiti starim instrumentima nastavio je studij Hammerklaviera kod Malcolma Bilsona (majstorski tečajevi na Sveučilištu Cornell u SAD-u i Belgiji). Kao solist na povijesnim klavirima i komorni glazbenik nastupao je na Haydn Festivalu u Železnom, Mozartfestu u Augsburgu, Settimana Mozartiana u Chieti, Varaždinskim baroknim večerima te na ljetnim festivalima u Dubrovniku, Splitu i Zagrebu. Gostovao je u Ujedinjenim Arapskim Emiratom te sudjelovao na otvaranju izložbe posvećene Mozartu u bečkom Hofburgu 2006. Kao solist svirao je s Capellom Istropolitana i Hrvatskim komornim orkestrom. Na nosačima zvuka zabilježio je djela Felixa i Fanny Mendelssohn, W. A. Mozarta te I. Pleyela. MusicWeb International proglasio je njegov CD s Mendelssohnovim klavirskim trijima izdanjem mjeseca, dok su mu radio postaje u Austriji i Hrvatskoj posvetile posebne emisije. Snimao je za austrijsku, njemačku, hrvatsku i rumunjsku televiziju.

Viktor Jugović, pijanist hrvatskog podrijetla, rođen je u Beču 1996. Među njegove učitelje klavira ubrajaju se Nina Igudesman u Beču, Arbo Valdma na Visokoj školi za glazbu u Kölnu, Vladimir Kharin na Sveučilištu za glazbu u Beču te Stanislav Tichonov na Konzervatoriju Haydn u Željeznom. Pohađao je majstorske tečajeve pod vodstvom Roberta Levina, Karl-Heina Kämmerlinga i Arba Valdme. Osvojio je prve nagrade na austrijskim državnim natjecanjima „Prima la Musica“ na 2008. i 2012. te na međunarodnim natjecanjima mladih pijanista „Zlatko Grgošević“ u Zagrebu 2008. i „Ivan Rijavec“ u Idriji 2013. Nastupao je u bečkom Kozerthausu, na Mozarteumu u Salzburgu, u Operi u Kairu te na festivalu Schloss Kirchstetten. Kao solist je svirao uz Filharmonijski komorni orkestar iz Egipta te Orkestar grada Pärnu iz Estonije.

Tekst / text: Vilena Vrbančić

Prijevod / translation: Gorka Radočaj

Vienna-based pianist **Hrvoje Jugović** was born in Zagreb. After obtaining diplomas in piano in Zagreb in the class of Jurica Murai and in Vienna in the class of Noel Flores, he studied with Malcolm Bilson on fortepiano master classes at Cornell University (NY, USA) and in Belgium. As a soloist and a chamber musician on historic pianos he has performed at festivals such as Haydn Festival Eisenstadt, Mozart Festival Augsburg, Settimana Mozartiana Chieti, Varaždin Baroque Evenings, Dubrovnik Summer Festival and Zagreb Baroque Festival. He played in the United Arab Emirates and at the opening ceremony of the Albertina Exhibition Mozart 2006 in the Vienna Hofburg. As a soloist he has performed with the Capella Istropolitana (Bratislava) and the Croatian Chamber Orchestra. He has released CDs with compositions by Felix and Fanny Mendelssohn, Mozart and I. Pleyel. Last year his CD of Mendelssohn's Piano Trios was awarded CD of the month from MusicWeb International (UK). He has recorded for Austrian, German, Croatian and Romanian television.

Viktor Jugović was born in Vienna in 1996 of Croatian parents. His piano teachers include Nina Igudesman in Vienna, Arbo Valdma at the Hochschule für Musik Köln, Vladimir Kharin at the University of Music in Vienna and Stanislav Tichonov at Haydn Conservatory in Eisenstadt. He won first prizes at the Austrian piano competition "Prima la Musica" in 2008 and 2012, as well as at the international piano competitions "Zlatko Grgošević" in Zagreb in 2008 and "Ivan Rijavec" in Idrija (Slovenia) in 2013. He has performed at the Konzerthaus Vienna, the Mozarteum Salzburg, the Cairo Opera House and at the Schloss Kirchstetten Festival. As a soloist he has appeared with the Philharmonic Chamber Orchestra (Egypt) and with the Pärnu City Orchestra (Estonia).

