

Koncert / Concert

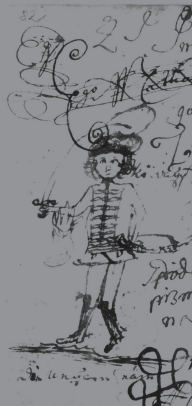
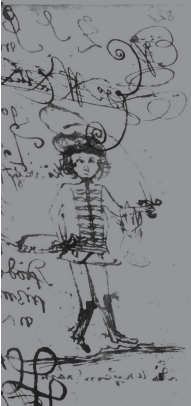
Putujući glazbenici u doba
prosvjetiteljstva

Migrant Musicians in
the Enlightenment Era

13. listopada 2014, 20.00 sati /
13 October 2014 20.00 h

**Hrvatski barokni ansambl /
Croatian Baroque Ensemble**

Preporodna dvorana /
National Revival Hall,
Opatička 18, Zagreb



Program / Programme

Giuseppe Michele Stratico: *Koncert za dvije violine i gudače u D-duru (2) / Concerto a due violini obbligati in D (2)*

Allegro
Andantino
Allegro

Solisti / soloists: Bojan Čičić, violina / violin
Ivan Jakšeković, violina / violin

Carl Stamitz: *Sonata op. 14 br. 4 za flautu traverso, violinu i violončelo / Sonata op. 14 no. 4 for traverso flute, violin and violoncello*

Allegro
Rondo-Allegro

Johann Christian Bach: *Kvintet u D-duru za flautu, obou, violinu, violončelo i čembalo, W B76 / Quintetto in D for flute, oboe, violin, cello and harpsichord, W B76*

Allegro
Andantino
Allegro assai

Giuseppe Tartini: *Sinfonia u D-duru (C 551/78) / Sinfonia in D major (C 551/78)*

Allegro assai
Andantino
Presto

Ivan Jarnović / Giovanni Giornovich: *14. koncert za violinu i orkestar u A-duru / Fourteenth Concerto for violin and orchestra in A major*

Allegro
Amoroso con espressione
Rondeau a la Russe

Solist / soloist: Bojan Čičić, violina / violin

Hrvatski barokni ansambl / Croatian Baroque Ensemble

Violine / violins: Laura Vadjon – koncertni majstor / leader, Tanja Tortić, Lada Magdalenić Morpurgo, Saša Reba, Ivana Žvan, Vinka Fabris

Viole / altos: Ivan Jakšeković, Asja Frank

Violončela / cellos: Lea Sušanj Lujo, Dora Kuzmin Maković

Kontrabas / doublebass: Jura Herceg

Čembalo / harpsichord: Pavao Mašić

Flauta traverso / traverso flute: Ana Benić

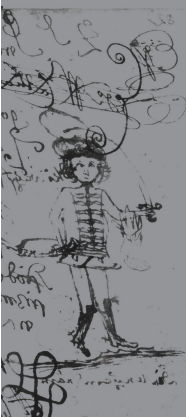
Oboe / oboes: Zoltan Hornyanszky, Jelena Ilčić

Rogovi / horns: Bánk Harkay, Bruno Grošić

Putovanje je za mnoge glazbenike u prosvjetiteljskom 18. stoljeću bilo važan dio njihova života. Putovali su iz različitih razloga: školovanja, usavršavanja, koncertiranja, društvenih kontakata ili zaposlenja. Dojmove, utjecaje, znanja i iskustva iz novih sredina često su utkali u svoju glazbu.

Jedan u nizu tzv. malih skladatelja koji su djelovali na prijelazu iz baroka u klasicizam bio je i **Giuseppe Michele (Josip Mihovil) Stratico** (1728-1783), skladatelj zadarskog podrijetla i grčkih korijena koji je djelovao u Italiji. U Padovi je studirao pravo od 1737. do 1745. te je u Sanguinetu (blizu Verone) od 1760. djelovao kao „vicario e giudice al maleficio“. Violinu i kompoziciju učio je kod uglednog violinista i skladatelja Giuseppea Tartinija, iako su dokazi o tome samo posredni. I Straticov skladateljski stil nosi značajke Tartinijeva violinističko-skladateljskog kruga. *Koncert za dvije violine i gudače u D-duru (2)* sadrži tri stavka s uobičajenim rasporedom tempa brzi-polagani-brzi. Skladan je u tradicionalnom baroknom stilu, kao *concerto grosso*, te donosi i primjere imitacije tematskog materijala među solističkim instrumentima po principu jeke. U tutti odsjecima iznosi se tematski materijal i uvrđuje tonalitet, dok solo odsjeci donose modulacije i veću mogućnost iskazivanja virtuoziteta solista.

Carl (Philipp) Stamitz (1745-1801) bio je vodeći član drugoga naraštaja mannheimskih orkestralnih glazbenika. Cijenjen kao skladatelj, virtuoz na violini, violi i violi d'amore, mnogo je putovao. Tijekom 1770-ih redovito je nastupao u okviru *Concerts spirituels* u Parizu, jedne od prvih serija javnih koncerata te odlazio na koncertne turneje. Između 1773. i 1783. s uspjehom je nastupao u Frankfurtu, Augsburgu, Strasbourgu, Londonu, Haagu i Amsterdamu. Od 1785. koncertira u Hamburgu, Lübecku, Braunschweigu, Magdeburgu i Leipzigu. Narednih godina glazbena putovanja vodila su ga u Berlin, Dresden, Prag, Halle, Nürnberg, Kassel i Weimar.



In the Age of Enlightenment (the 18th century), travelling played a very important role in the lives of many musicians. They travelled for numerous reasons: education, specialisation, concert tours, social contacts, and employment. Consequently, they often inweaved impressions, influences, knowledge and experience gained from the new environments into their music.

Among the so-called *Kleinmeister* who composed in the transitional period from Baroque to Classicism was Giuseppe Michele (Josip Mihovil) Stratico (1728-1783), a composer born in Zadar of Greek ancestry who was active in Italy. He studied law in Padua from 1737 to 1745. He was active in Sanguinetto (near Verona) as „vicario e giudice al maleficio“ from 1760. He may have studied violin and composition with the renowned violinist and composer Giuseppe Tartini, although proof of this is only circumstantial. Stratico's compositional style shows the characteristics of Tartini's violinistic and compositional circle. *Concerto a due violini obbligati in D (2)*, in three movements with the usual layout of fast-slow-fast, is composed in the traditional Baroque *concerto grosso* style. The thematic material within the solo instruments generally follows the echo principle. Tutti passages present thematic material and confirm the tonality, while the solo parts modulate as well as offering great possibilities to display the virtuosity of the soloists.

Carl (Philipp) Stamitz (1745-1801) was the leading member of the second generation of musicians in the Mannheim orchestra. This distinguished composer and virtuoso on the violin, viola and viola d'amore, travelled extensively. In the 1770s, he gave regular performances at the *Concerts spirituels* in Paris, among the first series of public concerts, and toured throughout Europe. Between 1773 and 1783, he gave successful concerts in Frankfurt, Augsburg, Strasbourg, London, The Hague and Amsterdam. From 1785 onwards he performed in Hamburg, Lübeck, Braunschweig, Magdeburg and Leipzig. In the following years, his musical travels took him to Berlin, Dresden, Prague, Halle, Nuremberg, Kassel and Weimar.



Sonata za traverso flautu, violinu i violončelo pripada zbirci od šest trija za flautu ili dvije violine i violončelo obligato, posvećenih barunu vitezu Thomasu Clargesu. Kao i mnoga druga njegova djela, karakteriziraju je neke tipične *manheimske manire*: *mannheimski uzdah*, građenje tema na rastavljenim trozvucima, primjena dinamike postupnih prijelaza te uporaba gotovo homofonske strukture.

Nakon smrti Johanna Sebastiana Bacha, njegov najmlađi sin **Johann Christian Bach** (1735-1782) živio je u Berlinu. Godine 1756. odlazi u Milano i stupa u službu imućnog mecena, grofa Agostina Litta, koji mu je omogućio studij u Bologni kod znamenitog teoretičara Padre Martinija, a potom je dobio mjesto orguljaša u milanskoj katedrali. Zahvaljujući operama i crkvenim djelima stekao je ugled i izvan granica Italije. Posebno mu je bila naklonjena engleska kraljica Sofija Charlotta, što mu je osiguralo službu u Londonu. U englesku prijestolnicu preselio se 1762. i započeo višegodišnju djelatnost u Kraljevskom kazalištu. Dvije godine kasnije s gambistom Carlom Friedrichom Abelom započeo je organizirati seriju javnih koncerata (tzv. *Bach-Abel koncerti*), koji su za London postali jednako značajni kao *Concerts spirituels* za Pariz.

Kvintet u D-duru, jedno od njegovih najomiljenijih djela, odlikuje se brzom izmjenom dionica i raskošnim melodijskim linijama. Ovo bi se djelo moglo nazvati *kvintetom concertante* budući da svaki instrument, posebice čembalo, ima po nekoliko prilika za solistički nastup.

Talijanski skladatelj, violinist, pedagog i glazbeni teoretičar **Giuseppe Tartini** (1692-1770) osnovnu glazbenu poduku stekao je u sjemeništima u Piranu i Koprju. Pravo je studirao u Padovi, a kompoziciju i violinu učio je u franjevačkom samostanu u Assisiju. Od 1714. bio je violinist opernoga orkestra u Anconi, a od 1721. prvi violinist i koncertni majstor u bazilici sv. Antuna u Padovi. Uz to je svirao na raznim glazbenim akademijama te gostovao u obližnjim



His *Sonata for traverso flute, violin and cello* comes from a collection of six trios for flute or two violins and cello obligato dedicated to Baronet Sir Thomas Clarges. As in his other works, it is characterised by several typical *Mannheim mannerisms*: *the Mannheim sigh*, themes built on broken chords, gradual dynamic shifts and nearly homophonic structures.

After the death of Johann Sebastian Bach, his youngest son, **Johann Christian Bach** (1735-1782), was living in Berlin. In 1756, he moved to Milan and entered into service of a wealthy patron, Count Agostino Litto, who paid for his studies in Bologna with Padre Martini, a distinguished theoretician. In 1760, Bach became organist at the Cathedral in Milan. He gained an international reputation owing to his operas and church compositions. Thanks to Sophie Charlotte, Queen of England, who showed great affection towards him, J. C. Bach was offered a position in London. He moved to the capital of England in 1762, and started his long-term activity at the Royal Theatre. Two years later, together with the gambist Carl Friedrich Abel, he organised a series of public concerts (the so-called *Bach-Abel concerts*), which became as important for London as the *Concerts spirituels* were for Paris.

One of his most favourite works, *Quintet in D Major*, is well known for its swift exchange of parts and rich melodic lines. This work might also be called a *quintet concertante*, since every instrument, in particular the cembalo, has several soloistic passages.

Giuseppe Tartini (1692-1770), Italian composer, violinist, music teacher and theorist, finished his primary music education at preparatory seminaries in Piran and Koper. He studied law in Padua and composition and violin at the Franciscan monastery in Assisi. In 1714, he became a violinist in the opera orchestra in Ancona; after 1721, he held the post of first violinist and orchestra leader at the Basilica of St. Anthony in Padua. He was further engaged at many music academies and in neighbouring cities, especially Venice. Between 1723 and 1726, he worked in Prague at the court of Count



gradovima, osobito Veneciji. Između 1723. i 1726. djelovao je u Pragu na dvoru grofa Kinskog, a kasnije kraće vrijeme u Parmi. Po povratku u Padovu, pokrenuo je oko 1728. znamenitu violinističku školu, u koju su dolazili učenici ne samo iz Italije već i iz različitih europskih zemalja. Skladateljski opus uglavnom mu se sastoji od koncerata za violinu uz pratnju gudača te od sonata za violinu.

Sinfonia u D-duru navodi se i kao *sonata a quattro*, što su bila uobičajena onodobna terminološka preklapanja. U skladu s tadašnjom talijanskom praksom, odlikuje se zanimljivo oblikovanom melodijskom linijom i jasnom harmonijskom strukturom.

Ivan Jarnović (Giovanni Giornovichi; 1747-1800) bio je jedan od najistaknutijih violiniskih virtuozu druge polovice 18. stoljeća. Prema inačici njegova prezimena vjerojatno je njegovo hrvatsko porijeklo iako – čini se – nikad nije kročio na hrvatsko tlo, niti je na bilo koji način bio povezan s hrvatskim zemljama. Iako je najvjerojatnije bio francuski državljanin, zapravo je bio građanin Europe. Koncertirao je u svim najznačajnijim prijestolnicama kao što su Pariz, London, Dublin, Beč, Berlin, Stockholm, Kopenhagen i Petrograd. Prva potvrda o Jarnovićevim nastupima datira u 1773, kada je nastupio na *Concerts spirituels* u Parizu, a podudara se s objavljivanjem njegova prvog violinskog koncerta.

Njegov trostavačni *14. violinski koncert* najprije je bio objavljen kod francuskog izdavača Siebera 1790, a potom ga je preuzeo berlinski nakladnik Hummel te pariški Imbault. Jarnović je ovaj koncert s ruskim temama u drugom (popularna pjesma „Kao u našem širokom dvorištu“) i trećem stavku („Kamarinskaja“) izveo na svom londonskom debiju 1790, gdje je bio odlično prihvaćen. Tako je kritičar *London Chroniclea* izvjestio je o oduševljenju publike i zaključio: „Bilo je nemoguće odoljeti smijehu čuvši suprotnosti ruske i talijanske škole“.



Kinski; subsequently, he spent time working in Parma. Upon his return to Padua around 1728, Tartini established his famous school for violinists, which took students from both Italy and abroad. His compositional output includes mainly concertos for violin and string orchestra and violin sonatas.

Sinfonia in D Major also appears under the name *Sonata a Quattro*; this was a common terminological overlap at the time. In accordance with the then-contemporary Italian practice, it has an interestingly shaped melodic line and a clear harmonic structure.

Giovanni Giornovichi (Ivan Jarnović; 1747-1804) was one of the most prominent and favoured violin virtuosos of the second half of the 18th century. It is presumed, according to versions of his family name, that he was of Croatian descent, although, it seems, he never set foot on Croatian soil or had any kind of connection with Croatian lands. Indeed, although he was probably French in terms of citizenship, he was in fact a citizen of Europe, giving concerts in its most important capitals (Paris, London, Dublin, Vienna, Berlin, Stockholm, Copenhagen, St. Petersburg, etc.). The first documented performance by Giornovichi occurred in 1773 on the *Concerts spirituels* in Paris, which coincided with the publication of his first violin concerto.

His *Fourteenth Concerto*, in three movements, was first published by the French publisher Sieber in 1790, and the publication was taken over by the Berlin publisher Hummel and, the Parisian Imbault. Giornovichi used Russian themes in the second movement (the popular tune „As in our large courtyard“) and again in the third („Kamarinskaja“). He performed the concerto at his London debut in January 1790, where it was very well received. The critic of the *London Chronicle* reported on the enthusiasm of the audience and concluded: “It was impossible to resist laughing at the contrast between the Russian and Italian schools.”



Hrvatski barokni ansambl najznačajniji je hrvatski ansambl specijaliziran za povijesno osviještenu interpretaciju instrumentalne i vokalno-instrumentalne glazbe baroknog razdoblja i bliskih epoha, na originalnim instrumentima i njihovim vjernim replikama. Utemeljen 1999. godine, ansambl okuplja renomirane glazbenike mlađe generacije – instrumentaliste i pjevače, već afirmirane u izvođenju barokne glazbe. Uz stalne koncertne cikluse u Hrvatskom glazbenom zavodu s tematski osmišljenim programima baroknog repertoara, ansambl redovito gostuje na brojnim domaćim i inozemnim festivalima. U svojim programima često ugošćuje vrhunske strane i domaće soliste i dirigente kao što su Enrico Onofri, Adrian Butterfield, Laurence Cummings, Richard Egarr, Hervé Niquet, Stefano Montanari, Philip Pickett i Catherine Mackintosh. U programima ansambla redovito su zastupljeni i hrvatski barokni autori, odnosno oni koji su djelovali na ovom području: Francesco Sponga-Usper, Gabriele Usper, Tomaso Cecchini, Vinko Jelić te Ivan Lukačić. Kompaktna ploča na kojoj su Laura Vadjon i Mario Penzar izveli hrvatske i talijanske barokne sonate nosi naziv *Cecchini & Co.* Ansambl je, osim u Hrvatskoj, nastupao u Austriji, Italiji, Njemačkoj, Belgiji, Španjolskoj, Švedskoj, Finskoj, Argentini, Kubi, Boliviji, Estoniji, BiH i Sloveniji. Umjetnička voditeljica ansambla je violinistica Laura Vadjon.

Nakon završenog studija glazbe na akademijama u Zagrebu, Parizu i Londonu, violinist **Bojan Čičić** započeo je karijeru na međunarodnoj glazbenoj sceni. Čest je gost glazbenih festivala u Velikoj Britaniji, Francuskoj, Portugalu, Nizozemskoj i Hrvatskoj, u ulozi koncertnog majstora i komornog glazbenika. Kao solist na violini ili violi d'amore nastupa s ansamblima Florilegium, European Union Baroque Orchestra i Academy of Ancient Music. S Rachel Podger snimio je Bachov *Koncert za dvije violine* za izdavačku kuću Channel Classics. Ove godine izlazi CD *Brandenburški koncerti* J. S. Bacha s ansamblom Florilegium, u kojemu vodi ovaj ansambl te

The Croatian Baroque Ensemble is the most prominent Croatian ensemble specializing in historically informed interpretations of instrumental and vocal-instrumental music from the Baroque and nearby periods performed on original instruments and quality replicas. The ensemble was founded in 1999 and consists of esteemed musicians of the younger generation – both instrumentalists and vocalists – who are already renowned for performing Baroque music. Along with a concert series at the Croatian Music Institute, they are regular guests at numerous national and international festivals. On their concerts, the Ensemble features prominent soloists and conductors such as Enrico Onofri, Adrian Butterfield, Laurence Cummings, Richard Egarr, Hervé Niquet, Stefano Montanari, Philip Pickett and Catherine Mackintosh. The programmes of the Croatian Baroque Ensemble present Croatian Baroque composers or composers who have made artistic contributions to Croatia: Francesco Sponga-Usper, Gabriele Usper, Tomaso Cecchini, Vinko Jelić and Ivan Lukačić. A compact disc with Laura Vadjon and Mario Penzar performing Croatian and Italian Baroque sonatas was released under the title *Cecchini & Co.* In addition to Croatia, the Ensemble has performed in Austria, Italy, Germany, Belgium, Spain, Sweden, Finland, Argentina, Cuba, Bolivia, Estonia, Bosnia and Herzegovina and Slovenia. The artistic director of the Croatian Baroque Ensemble is the renowned violinist Laura Vadjon.

Bojan Čičić first trained at the Zagreb Academy of Music, where he earned a diploma in modern violin. He continued his studies at the Paris Conservatoire and the Guildhall School of Music and Drama in London, and then began his career as an artistic director and chamber musician. He has performed at the festivals all over the United Kingdom, France, Portugal, the Netherlands and Croatia. As a soloist on viol or viola d'amore he played with the ensemble Florilegium, the European Union Baroque Orchestra and the Academy of Ancient Music. He recorded Bach's *Concerto for two violins* with Rachel Podger for the Channel Classics. A recording of Bach's

svira na tri instrumenta: violini piccolo, violini i violi. S ansamblom Suonar Cantando predstavio je hrvatske autore 16. i 17. stoljeća europskoj publici na turneji po Nizozemskoj i Belgiji. Nastojeći predstaviti svoju strast prema ranoj glazbi i hrvatskoj glazbenoj publici, osniva trio Symblema zajedno sa istaknutim glazbenicima svoje generacije: violončelisticom Nikom Zlatarić i čembalistom Pavlom Mašićem. Svira na violini Francesca Ruggierija iz 1680. u vlasništvu nizozemske fondacije Jumpstart Junior Foundation.

Ivan Jakšeković diplomirao je violinu na Muzičkoj akademiji u Zagrebu u razredu Silvana Kuzmina. Paralelno sa studijem u Zagrebu usavršavao se i na Sveučilištu za umjetnost i izvedbene umjetnosti u Grazu u razredu Eszter Haffner. Za vrijeme studija ostvario je zapažene nastupe kao solist i član raznih komornih ansambala u zemlji i inozemstvu. Pohađao je majstorske tečajeve uglednih solista i pedagoga kao što su Shmuel Ashkenasi, Thomas Brandis, Thomas Füre i Ernst Kovacic. Gaji i poseban interes za povijesno osviještenu interpretaciju. Stalni je član Hrvatskog baroknog ansambla gdje svira violinu i violu. Uz suradnju s uglednim gostima Hrvatskog baroknog ansambla, znanje produbljuje radeći s uglednim umjetnicima, profesorima violine kao što su Adrian Butterfield, Catherine Mackintosh te Hiro Kurosaki.

Tekst / text: Vilena Vrbančić

Prijevod / translation: Gorka Radočaj

Brandenburg Concertos will be released this year, featuring the ensemble Florilegium, on which he appears as an artistic director and performer on violin piccolo, violin and viola. With his group Suonar Cantando he has presented Croatian composers of the 16th and 17th century to European audiences on tours across the Netherlands and Belgium. With cellist Nika Zlatarić and harpsichordist Pavao Mašić he founded the ensemble Symblema. He plays a violin by Francesco Ruggieri made in 1680, kindly loaned to him by the Jumpstart Junior Foundation.

Ivan Jakšeković hold a degree in violin from the Zagreb Music Academy, where he studied with Silvano Kuzmin. He also studied at the University of Music and Performing Arts in Graz with Eszter Haffner. During his studies, he successfully performed as a soloist and as a member of various chamber ensembles in Croatia and abroad. He participated in master classes with Shmuel Ashkenasi, Thomas Brandis, Thomas Füre and Ernst Kovacic. He is especially interested in historically informed performance practice. He is a member of the Croatian Baroque Ensemble, in which he plays both violin and viola. Along with collaborating with distinguished guests of the Croatian Baroque Ensemble, he extends his knowledge with renowned artists and violin professors such as Adrian Butterfield, Catherine Mackintosh and Hiro Kurosaki.

