



MUSMIG



HMD

Završni koncert u okviru HERA projekta / Final concert within the HERA project *Music Migrations in the Early Modern Age: the Meeting of the European East, West and South* (MusMig)

Skladatelji migranti i putnici u kasnom 18. stoljeću
Migrant and travelling composers of the late 18th century

Hrvatski barokni ansambl i solisti
Croatian Baroque Ensemble with soloists

Ponedjeljak, 16. svibnja 2016. u 20 sati
Monday, 16 May 2016 at 8 p.m.

Preporodna dvorana
National Revival Hall
Opatička 18, Zagreb

ulaz slobodan
entrance free

Program / Programme

Giuseppe Sarti: Sinfonia iz izdanja opere *Fra i due litiganti il terzo gode* Projekta Sarti /
from the edition of the opera *Fra i due litiganti il terzo gode* by Sarti Project

Giuseppe Sarti: Ah dove è andato, arija iz izdanja opere *Fra i due litiganti il terzo gode*
Projekta Sarti / aria from the edition of the opera *Fra i due litiganti il terzo*
gode by Sarti Project

solistica/soloist: Monika Cerovčec, sopran/soprano

Giuseppe Sarti: Sola in braccio, arija iz izdanja opere *Fra i due litiganti il terzo gode*
Projekta Sarti / aria from the edition of the opera *Fra i due litiganti il terzo*
gode by Sarti Project

solistica/soloist: Monika Cerovčec, sopran/soprano

Giuseppe Michele (Josip Mihovil) Stratico: Koncert za dvije violine i gudače u D-duru (1) /
Concerto for two violins and strings in D major (1)

Allegro ma no(n) presto

Grave

Allegro

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

Julije (Giulio) Bajamonti: Frena mio bene, arija za sopran i orkestar / aria for soprano and
orchestra

solistica/soloist: Monika Cerovčec, sopran/soprano

Julije (Giulio) Bajamonti: Per quel paterno amplesso, arija za sopran i orkestar / aria for
soprano and orchestra

solistica/soloist: Monika Cerovčec, sopran

Ivan Jarnović (Giovanni Giornovich): 13. koncert za violinu i orkestar u A-duru /
13th Concerto for violin and orchestra in A major

Allegro Spirito

Romance – Andantino

Rondo

solist/soloist: Bojan Čičić, violina/violin

Hrvatski barokni ansambl / Croatian Baroque Ensemble

Monika Cerovčec, sopran/soprano

Bojan Čičić, violina solo i umjetničko vodstvo/violin solo and artistic director

Violine/violins: Laura Vadjon, Dunja Bontek, Ivana Žvan, Tanja Tortić, Saša Reba, Helga Korbar

Viole/altos: Ivan Jakšeković, Asja Frank

Violončelo/cello: Lea Sušanj Lujo

Kontrabas/doublebass: Jura Herceg

Čembalo/harpsichord: Pavao Mašić

Flaute/flutes: Ana Benić, Marta Šomodi Homan

Oboe/oboes: Jelena Ilčić, Zoltan Hornyanszky

Rogovi/horns: Bánk Harkay, Bruno Grošić

Migracije i putovanja bila su za mnoge glazbenike u kasnom 18. stoljeću važan dio njihova života. Putovali su iz različitih razloga: školovanja, usavršavanja, koncertnih nastupa, zaposlenja ili društvenih kontakata. Dojmove, utjecaje, znanja i iskustva iz novih sredina često su utkali u svoju glazbu, a novoj su sredini prenijeli znanje stečeno u domovini.

Talijanski skladatelj **Giuseppe Sarti** (Faenza, 1729. – Berlin, 1802.) glazbenu je naobrazbu stekao u Padovi kod Francesca Antonija Valottija i u Bologni kod Giovannija Battiste (Padre) Martinija. Nakon što je u Italiji stekao ugled svojim operama, od 1755. do 1765. djelovao je u Kopenhagenu kao ravnatelj talijanske opere i dvorski dirigent. Tijekom 1766. i 1767. vodio je konzervatorij *Ospedale della Pietà* u Veneciji. Po povratku u Kopenhagen 1768. nastavio je obnašati službu dvorskog dirigenta te je postao kraljev učitelj pjevanja. Od 1779. bio je zborovođa katedrale u Milanu. U službi ruske carice Katarine II. u Petrogradu je od 1784. obnašao službu dvorskog dirigenta i skladatelja, a između 1787. i 1791. bio je u službi kneza Potemkina. Istovremeno je bio ravnatelj talijanske opere u Petrogradu, koja je tada doživjela svoj vrhunac. Nakon kratkog progonstva u Ukrajini, od 1793. ponovno je djelovao kao dvorski skladatelj u Petrogradu i ravnatelj tamošnjeg konzervatorija. Skladao je 70-ak opera te je ostao upamćen kao jedan od vodećih opernih skladatelja kasnog 18. stoljeća. Autor je ozbiljnih i komičnih opera među kojima se najpopularnijom smatra *Fra i due litiganti il terzo gode* (*Kada se dvoje svađa, treći uživa*), tako da ju i Mozart citira u svom *Don Giovanni*. Opera je praizvedena u milanskoj *Scali* 1782., kada su izvedene i obje arije s večerašnjeg programa. Uvertiru je preuzeo iz svoje ranije opere *Le Gelosie villane*, praizvedene u Veneciji 1776. Izvedba ulomaka iz Sartijeve opere omogućena je kroz suradnju projekta *MusMig* i projekta *Kozmopolitski skladatelj u predrevolucionarnoj Europi – Giuseppe Sarti* (2013-2016) pri Sveučilištu umjetnosti u Berlinu, kojima zahvaljujemo na notnome materijalu (autorsko pravo Projekta Sarti iz izdanja opere buffe *Fra i due litiganti il terzo gode* Giuseppea Sarti, urednik Martin Albrecht-Hohmaier; www.sarti-edition.de). U Hrvatskoj su Sartijeva djela evidentirana u glazbenim zbirkama Franjevačkog samostana u Dubrovniku te Don Nikole Udine/Algarottija u Zagrebu. Uvertiru Sartijevoj operi *Le Gelosie villane* Algarotti je našao u Splitu, a lako je moguće da ju je tamo iz Italije donio sâm Julije Bajamonti koji je mogao prisustvovati premijeri 1776., pa čak se i susresti sa skladateljem.

Jedan u nizu tzv. *malih skladatelja* koji su djelovali na prijelazu iz baroka u klasicizam, tj. u trećoj četvrtini 18. stoljeća, bio je **Giuseppe Michele (Josip Mihovil) Stratico** (Zadar, 1728. – San Guinetta, 1783), skladatelj zadarskog podrijetla i grčkih korijena. U Padovi je studirao pravo od 1737. do 1745. te je u Sanguinettu (blizu Verone) od 1760. djelovao kao „vicario e giudice al maleficio“. Posredni dokazi i skladateljski stil upućuju da je violinu i kompoziciju

učio kod uglednog violinista i skladatelja Giuseppea Tartinija. Uobičajeno onodobnoj talijanskoj praksi, Stratico je težio skladati lijepe i zanimljive melodije što je najvažniji izražajni element u njegovim u njegovih gotovo 300 koncerata, sonata i drugih instrumentalnih djela. *Koncert za dvije violine i gudače u G-duru* sadrži tri stavka: rubni stavci oblikovani su izmjenom *tutti* i solo odsjeka. U *tutti* odsjecima iznosi se tematski materijal i uvrđuje tonalitet, dok solo odsjeci donose modulacije i veću mogućnost iskazivanja virtuoza solista. Zanimljivo je da je treći stavak ovog koncerta skladan već pod utjecajem novih strujanja u pogledu forme te predstavlja prilično jasan obris sonatnog oblika.

Julije (Giulio) Bajamonti (Split, 1744. – Split, 1800.), polihistor, liječnik i skladatelj, proveo je veći dio života u rodnome Splitu, gdje je od 1790. do smrti djelovao kao kapelnik stolne crkve. Osnovnu je naobrazbu stekao u Splitu, a medicinu je 1773. završio na sveučilištu u Padovi. Dok je temeljno glazbeno obrazovanje mogao steći u Splitu od Benedetta Pellizzarija, tamošnjeg katedralnog *maestra di cappella*, vjerojatno ga je stekao i u Italiji. I nakon povratka u Split mnogo je putovao u Italiju (Venecija, Padova), ali i po Dalmaciji, boravio je u Kotoru, a u Hvaru je djelovao kao općinski liječnik i orguljaš stolnice. *Frena mio bene* te *Per quel paterno amplesso*, dvije arije za sopran i orkestar, sačuvane su u glazbenoj zbirci Don Nikole Udine/Algarottija, krčkog svećenika koji se školovao u Splitu i Beču, a potom djelovao u Salzburgu i Beču. Obje su skladane u Veneciji: prva 1775., a druga godinu dana kasnije. Njihove autografske partiture sastavljene su za sopran uz pratnju uobičajenog klasicističkog orkestra koji tvore gudači te flaute i rogovi *a due*. Iako ih je skladao u Veneciji, Bajamonti ih je vjerojatno namijenio izvedbi u Splitu. Tekstovi su im stoga u duhu metastazijanskih opera, kakvi su često bili prisutni na mletačkoj glazbenoj sceni. Dok je prvaj izbrisana posveta, druga nosi naslov „Aria di Arbace nel Artaserse“; moguće da je inspirirana istoimenom arijom iz opere *Artaserse* Ferdinanda Bertonia skladanom na Metastasijev tekst, koja se u proljeće 1776. izvodila u Veneciji.

Ivan Jarnović (Giovanni Giornovich); kršten u Palermu, 1747 – Petrograd, 1804) bio je jedan od najistaknutijih violinskih virtuoza druge polovice 18. stoljeća. Prema inačicama 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, Varšava, Stockholm, Kopenhagen i Petrograd. Prva potvrda o Jarnovićevim nastupima datira u 1773., kada je nastupio u okviru serije *Concerts spirituels* u Parizu, a podudara se s objavljivanjem njegova prvog violinskog koncerta. Njegov *13. violinski koncert u A-duru* najprije je objavljen kod pariškog nakladnika Jean-Georges Siebera te je možda zadnje Jarnovićevo djelo objavljeno u doba boravka u francuskoj prijestolnici, uoči njegova odlaska u Englesku 1789. U najavama Jarnovićeva nastupa 19. ožujka 1790. u dvorani na Hannoverskom trgu, izvjestitelj londonskih novina *Gazetteer and New Daily Advertiser* piše da je ovaj virtuoz „slavan u cijeloj Europi zbog svoje izvanredne izvedbe na violini i ljepote njegovih skladbi“. Iako izvještaj o to koncertu nije sačuvan, moguće da je upravo tada 13. koncert predstavio javnosti. Ovo trostavno djelo obilježava klasičan sonatni prvi stavak, s temama moguće škotskih folklornih korijena. Na karakterističnu Romancu vjerojatno vokalnog predloška odmah se nadovezuje živahni Rondo neobična završetka.

In the late 18th century, migrations and travelling played a very important role in the lives of many musicians. They travelled for numerous reasons: education, specialisation, concert tours, employment, and social contacts. Consequently, they often implemented impressions, influences, knowledge and experience gained from the new cultures into their music. In return, the knowledge acquired in their homeland they transferred into the new environment.

Italian composer **Giuseppe Sarti** (Faenza, 1729 – Berlin, 1802) studied music with Francesco Antonio Vallotti in Padua and with Giovanni Battista (Padre) Martini in Bologna. After achieving success in Italy with his operas, from 1755 to 1765 he was a director of the Italian opera company and director of court music in Copenhagen. During 1766 and 1767 he was *maestro di coro* at the Ospedale della Pietà in Venice. On his return to Copenhagen in 1768 he resumed the post of director of the royal chapel and became the king's singing teacher. In 1779 he became *maestro di cappella* of Milan Cathedral. In 1784 Sarti was invited by the Empress Catherine II to St Petersburg, where he served as director of the imperial chapel and composer. From 1787 to 1791 he was in service of the Prince Potyomkin. In St Petersburg he was showered with honours, and under his direction the Italian opera reached an artistic peak. Court intrigue sent him into seclusion in a village in Ukraine. In 1793 the Empress restored him to favour and appointed him court composer and director of a conservatory in St Petersburg. Sarti composed around 70 operas and was reputed as a leading figure in late 18th-century opera. He composed serious and comic operas, among which *Fra i due litiganti il terzo gode* is considered to be the most popular. Even Mozart quoted it in *Don Giovanni*. The opera was premiered at La Scala in Milan in 1782, as well as both arias from tonight's programme. Overture was taken from his earlier opera *Le Gelosie villane*, premiered in Venice in 1776. Performance of the parts from the Sarti's opera is provided thank to the collaboration of the project *MusMig* and the project *A Cosmopolitan Composer in Pre-Revolutionary Europe – Giuseppe Sarti* (2013-2016) at the University of the Arts in Berlin. We are grateful for the sheet material (Copyright by Sarti Project from the edition of the opera buffa *Fra i due litiganti il terzo gode* by Giuseppe Sarti edited by Martin Albrecht-Hohmaier; www.sarti-edition.de). In Croatia, Sarti's works are registered in music collections of the Franciscan monastery of Friars Minor in Dubrovnik and of Don Nikola Udina/Algarotti in Zagreb. Overture to Sarti's opera *Le Gelosie villane* Algarotti found in Split. It is possible it was brought there from Italy by Julije Bajamonti himself, who could have attended the premiere in 1776, and even met the composer in person.

One in the series of so-called *Kleinmeister*, who composed in the transitional period from the Baroque to Classicism, i.e., during the period of the third quarter of the 18th century, was **Giuseppe Michele (Josip Mihovil) Stratico** (Zadar, 1728 – San Guinetto, 1783), a composer descending from Zadar, and of Greek origin. He studied law in Padua from 1737 to 1745. He was active in Sanguinetto (near Verona) as “vicario e giudice al maleficio” from 1760 on. Circumstantial evidences and compositional style indicate that he might learned violin and composition with the well-known violinist and composer Giuseppe Tartini. According to the Italian practice of that time, Stratico tended to compose beautiful and interesting melodic lines, which is the most important expressive element in approximately 300 concertos, sonatas, symphonies and other instrumental works. *Concerto a due violini obbligati in D (1)* is in three movements: fast movements are based on the alteration of *tutti* and solo sections. *Tutti* parts present the thematic material and confirm the key, while solo parts bring forward modulations as well as greater possibility for displaying the virtuosity of the soloist. It is interesting that the third movement of this concerto is composed already under the influence of new tendencies in formal scheme, presenting the quite clear shape of a sonata form.

Julije (Giulio) Bajamonti (Split, 1744 – Split, 1800), a polymath, medical doctor and composer, spent most of his lifetime in his native town of Split, where he was active as *maestro di cappella* of the Cathedral from 1790 until his death. Bajamonti received his primary education in Split, and terminated his studies in medicine in 1773 in Padua. While it was possible for him to obtain fundamental music education in Split, with the Italian composer Benedetto Pellizzari, who was *maestro di cappella* at the Cathedral at that time, he probably continued it in Italy. After settling down in Split, he undertook numerous journeys both to Italy (Padua, Venice) and across Dalmatia. He also sojourned in Kotor, and lived for a while in Hvar as town physician and organist at the local Cathedral. *Frena mio bene* and *Per quel paterno amplesso*, two arias for soprano and orchestra, are kept in the music collection of Don Nikola Udina/Algarotti, a priest from the island of Krk, who was schooled in Split and Vienna, and later lived in Salzburg and Vienna. Both arias were composed in Venice: first one in 1775, and the second in the following year. Their autograph scores are composed for soprano accompanied by a standard Classicist orchestra consisting of strings, flutes and horns *a due*. Although Bajamonti composed them in Venice, he probably intended them for performance in his native town. Thus, their texts reveal the Metastasian spirit, well-known on the Venetian musical scene. While the dedication in the first aria was erased, the second aria is entitled “Aria di Arbace nel Artaserse”. It might have been inspired by the aria of the same title from the opera *Artaserse*, composed by Ferdinando Bertoni based on Metastasio’s text, which had been performed in Venice during the spring of 1776.

Giovanni Giornovichi (Ivan Jarnović; bap. Palermo, 1747 – St Petersburg) was one of the most prominent violin virtuosi of the second half of the 18th century. It is presumable, according to the 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 a French citizen, he was in fact a citizen of Europe, giving concerts in its most important capitals (Paris, London, Dublin, Vienna, Berlin, Warsaw, Stockholm, Copenhagen, St Petersburg, etc.). The first documented performance by Giornovichi occurred in 1773 within the series of *Concerts spirituels* in Paris, which coincided with the publication of his first violin concerto. His Thirteenth Concerto, first issued by the Parisian publisher Jean-Georges Sieber, may even have been his last piece to receive publication while he was still in the French capital on the eve of his departure for England in 1789. In the announcement of Giornovichi’s performance on 19 March 1790, at the Hanover Square Rooms, the reporter of the London *Gazetteer and New Daily Advertiser* presents this virtuoso as “celebrated all over Europe for his exquisite performance on the violin, and for the beauty of his compositions”. Although there are no reports on this fact, it is possible that it was precisely the Thirteenth Concerto which he presented to the London audience. This concerto in three movements is marked with the first movement of the usual sonata form, its themes possibly originating from some Scottish folk tune. After a characteristic Romance, to which could easily be attributed a vocal source, immediately follows a vivid Rondo with an unusual ending.

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 Catherine Mackintosh, Hervé Niquet, Werner Ehrhardt, Aapo Hakkinnen, Laurence Cummings, Richard Egarr, Peter

Lonnerberg, Mimi Mitchell, David Staff i Theresa Caudle. 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 i Ivan Lukačić. Ansambl je, osim u Hrvatskoj, nastupao u Austriji, Italiji, Njemačkoj, Belgiji, Španjolskoj, Švedskoj, Finskoj, Argentini, Kubi, Boliviji, Estoniji, Francuskoj, Crnoj Gori, Srbiji, BiH i Sloveniji. Umjetnička voditeljica ansambla je violinistica Laura Vajdon.

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. In their concerts, the Ensemble features prominent soloists and conductors such as Catherine Mackintosh, Hervé Niquet, Werner Ehrhardt, Aapo Hakkinen, Laurence Cummings, Richard Egarr, Peter Lonnerberg, Mimi Mitchell, David Staff and Theresa Caudle. 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. In addition to Croatia, the Ensemble has performed in Austria, Italy, Germany, Belgium, Spain, Sweden, Finland, Argentina, Cuba, Bolivia, Estonia, France, Montenegro, Serbia, Bosnia and Herzegovina, and Slovenia. The artistic director of the Croatian Baroque Ensemble is the renowned violinist Laura Vajdon.

Monika Cerovčec (Varaždin, 1983.) srednju glazbenu školu završila je u rodnome gradu. Diplomirala je studij glazbene kulture na Muzičkoj akademiji u Zagrebu 2006. Usporedno s tim studirala je solo pjevanje u klasi Lidije Horvat-Dunjko i kasnije kod Vitomira Marofa. Debitirala je u HNK Zagreb u ulozi Drugog dječaka (W. A. Mozart: *Čarobna frula*), a zatim je nastupala u ulogama Nimfe (C. Monteverdi: *Orfej*), Gianette (G. Donizetti: *Ljubavni napitak*), Karolke (L. Janáček: *Jenufa*) i Jelene (I. pl. Zajc: *Nikola Šubić Zrinjski*). U Dubrovniku je nastupila u ulozi Bastiena (W. A. Mozart: *Bastien i Bastienna*). Usavršavala se u Mainzu kod Andreea Karasiaka te na majstorskim tečajevima niza uglednih pjevača kao što su M. Lipovšek, C. Eder, L. Spitzer i M. Nador. Kao solistica nastupala je s Orkestrom HRT-a, Orkestrom Opere HNK Zagreb, Zadarskim komornim orkestrom, Cantus Ansablom te Orkestrom Hrvatske vojske. Članica je vokalnog ansambla Antiphonus. Zaposlena je kao solistica u Zboru Hrvatske radiotelevizije.

Monika Cerovčec (Varaždin, 1983) completed secondary school music education in her native town. In 2006, she graduated in musical culture from the Zagreb Academy of Music. At the same time, she studied solo singing with Lidija Horvat Dunjko and, after that, with Vitimir Marof. She made her debut at the Croatian National Theatre in Zagreb singing the second spirit boy role (W. A. Mozart's *The Magic Flute*). Later she interpreted the roles of Nymph (C. Monteverdi's *Orpheus*) Gianette (G. Donizetti's *The Elixir of Love*), and Karolka (L. Janáček's *Jenufa*) and Jelena (I. pl. Zajc' *Nikola Šubić Zrinjski*). She also interpreted the role of Bastien (W. A. Mozart' *Bastien and Bastienne*) in a Dubrovnik Theatre production. She studied in Mainz with Andreas Karasiak. She also attended master classes by renowned singers such as M. Lipovšek, C. Eder, L. Spitzer and M. Nador. She has performed as a soloist with the Croatian Radio and Television Orchestra, the Orchestra of the Croatian National Theatre in Zagreb, the Zadar Chamber Orchestra, the Cantus Ensemble, and the Croatian Army Orchestra. She is a member of the Antiphonus Vocal Ensemble. She is engaged as a soloist in the Croatian Radio and Television Choir.

Nakon završenih studija 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. Bachove *Brandenburške koncerte* snimio je s ansamblom Florilegium, u kojem djeluje kao umjetnički voditelj i svira tri instrumenta: violinu piccolo, violinu i violu. S ansamblom Suonar Cantando predstavio je hrvatske autore 16. i 17. stoljeća europskoj publici na turneji po Nizozemskoj i Belgiji. S violončesticom Nikom Zlatarić i čembalistom Pavlom Mašićem, istaknutim glazbenicima svoje generacije, osnovao je trio Symblema. Svira na violini Francesca Ruggierija iz 1680. koju mu je ustupila nizozemska fondacija Jumpstart Junior.

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. He recorded Bach's *Brandenburg Concertos* with the Florilegium, on which he appears as an artistic director and performer on violin piccolo, violin and viola. With his ensemble 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 diplomirao je violinu na Muzičkoj akademiji u Zagrebu u klasi Silvana Kuzmina. Usporedno sa studijem u Zagrebu usavršavao se na Sveučilištu za glazbu i izvedbene umjetnosti u Grazu u razredu Eszter Haffner. Za vrijeme studija ostvario je zapažene nastupe kao solist i član različitih komornih ansambala u zemlji i inozemstvu. Pohadao je majstorske seminare uglednih solista i pedagoga kao što su Shmuel Ashkenasi, Thomas Brandis, Thomas Füre i Ernst Kovacic. Poseban interes gaji prema povijesno osviještenoj interpretaciji barokne glazbe. Stalni je član Hrvatskog baroknog ansambla gdje svira violinu i violu. Uz suradnju s uglednim gostima Hrvatskog baroknog ansambla, znanje produbljuje surađujući s uglednim umjetnicima i profesorima violine kao što su Adrian Butterfield, Catherine Mackintosh i Hiro Kurosaki.

Ivan Jakšeković holds 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 of the Baroque music. 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.