

*16th
International
musicological conference*

From Private
to Public: **The
Institutionalization
of Bourgeois
Music Culture**
in the Long 19th
Century

KONCERT / CONCERT

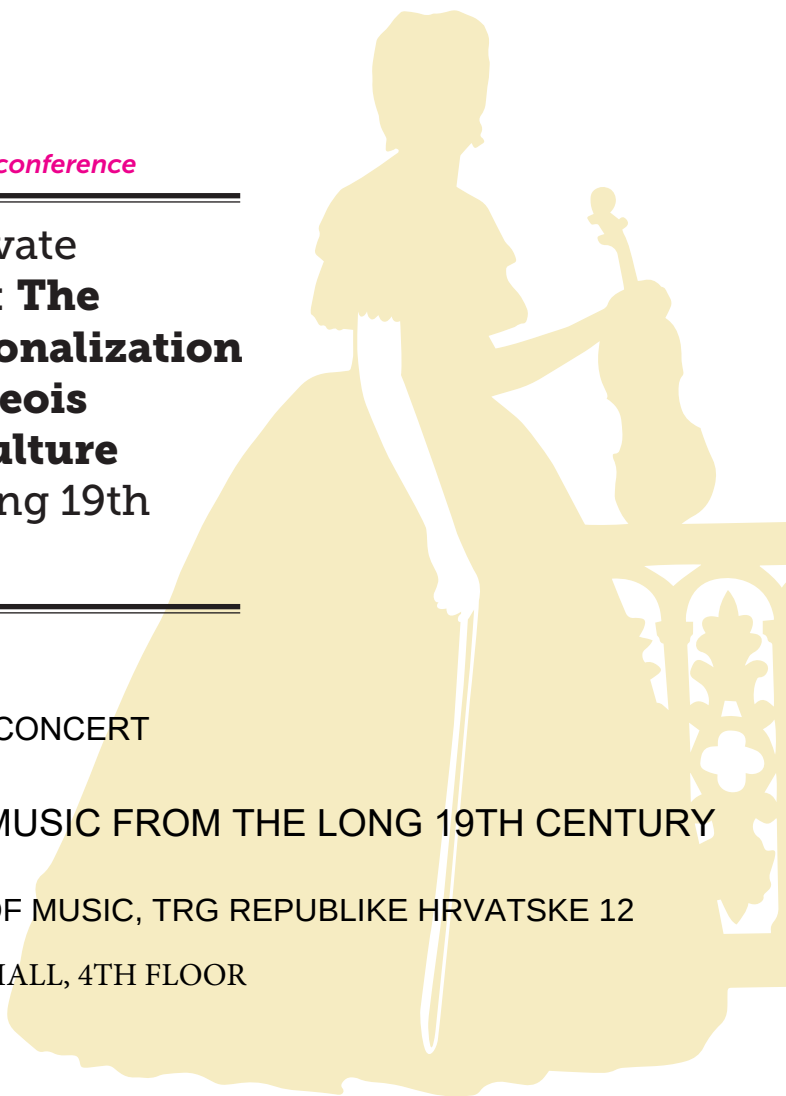
CHAMBER MUSIC FROM THE LONG 19TH CENTURY

ACADEMY OF MUSIC, TRG REPUBLIKE HRVATSKE 12

S. STANČIĆ HALL, 4TH FLOOR

Zagreb, 14-17 May 2025

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**CHAMBER MUSIC FROM THE LONG 19TH CENTURY
FOR THE MUSINST19 CONFERENCE, 15 May 2025, 19:00
ACADEMY OF MUSIC, UNIVERSITY OF ZAGREB, TRG REPUBLIKE HRVATSKE 12
STANČIĆ HALL, 4TH FLOOR**

Academy of Music – Croatian Musicological Society – Croatian Academy of Sciences and Arts

Dora Pejačević (1885-1923): *Vier Lieder*, op. 30

Ein Schrei
Wie ein Rausch
Ich glaub' lieber Schatz
Traumglück

Nada Tomica Klišanin, mezzosoprano, 4th year

Mihaela Vukelić, piano, 2nd year

Mentor: Lana Bradić, collaborative pianist

Mikhail Ippolitov-Ivanov (1859-1935): Četiri pjesme na stihove Rabindranata Tagorea [Four Songs on the Lyrics of Rabindranath Tagore], op. 68

Ruke privlače ruke
Mala žuta ptičica
Ne odlazi bez pozdrava
O moj prijatelju, evo ti cvijeta...

Marie Lucia Kossjanenko, soprano, 3rd year

Hayk Martirosyan, violin, 2nd year

Filip Grmoja, piano, 3rd year

Mentor: Prof. Art. Julia Gubajdullina

Franz Schubert (1797-1828): Klavirski trio br. 2 u Es-duru [Piano Trio nr. 2 in E $\flat$ major] op. 100

Andante con moto

Tao-Yuan Hsiao, violin, 3rd year.

Anamarija Bukovnik, cello, 3rd year.

Tao-Chen Hsiao, piano, 3rd year

Mentor: Prof. Art. Julia Gubajdullina



Dragan Plamenac (1895-1983): *Trois poèmes de Charles Baudelaire* (1914)

La musique
Tristesse de la lune
La cloche fêlée

Valentina Đuka, soprano, 2nd year
Mario Čopor, piano, collaborative pianist
Mentor: Prof. Art. Martina Gojčeta Silić

Pauline Viardot (1821-1910): *Dvije pjesme* [Two songs]

Hai Luli
Morirò

Marie Lucia Kossjanenko, soprano, 3rd year
Mario Čopor, piano, collaborative pianist
Mentor: Prof. Art. Martina Gojčeta Silić

Felix Mendelssohn-Bartholdy (1809-1847): *Klavirski trio br. 2 u c-molu* [Piano trio no. 2 in C-minor] op. 66

Allegro energico e con fuoco

Katarina Kocelj, violin, 2nd year
Lovro Tunuković, cello, 2nd year
Viktor Rafajlovski, piano, 3rd year
Mentor: Prof. Art. Pavle Zajcev

Hrvatska skladateljica **Dora Pejačević** (1885 – 1923), predstavница epohe hrvatske glazbene Moderne, jedan je od blistavih primjera ženskoig stvaralaštva na početku 20. stoljeća. Rođena u plemićkoj obitelji, svoje je izvrsno glazbeno obrazovanje stekla privatnom naobrazbom u Zagrebu, Dresdenu i Münchenu. Za života su joj djela izviđena ponajviše u Dresdenu i Budimpešti, a vrhunac se dogodio i Beču 1918. kada su izvedena dva stavka njezine Simfonije u fis-molu, op. 41. Vokalnu liriku skladala je cijekom cijeloga života, a *Vier Lieder* (Četiri pjesme), op. 30, skladane su 1911. na stihove Anne Ritter. Oslanjajući se na romantičke uzore, skladateljica je ostvarila četiri različite i umjetnički uvjerljive vokalne minijature sa značajkama efektne „pjesme za podij“ (Podiumslied) i najboljem smislu te riječi.

Croatian composer **Dora Pejačević** (1885 – 1923), a representative of the Croatian musical Moderne, is one of the shining examples of female creativity at the beginning of the 20th century. Born into a noble family, she received her excellent musical education through private tuition in Zagreb, Dresden and Munich. During her lifetime, her works were performed mostly in Dresden and Budapest, and the peak occurred in Vienna in 1918 when two movements of her Symphony in F sharp minor, Op. 41, were performed. She composed vocal lyrics throughout her life, and *Vier Lieder* (Four Songs), Op. 30, was composed in 1911 to the verses of Anna Ritter. Relying on romantic models, the composer created four different

and artistically convincing vocal miniatures with the characteristics of an effective “podium song” (Podiumslied) in the best sense of the word.

Ruski skladatelj i dirigent **Mikhail Ippolitov-Ivanov** (1859 – 1935) bio je student Nikolaja Rimskog-Korsakova na Sanktpeterburškom konzervatoriju, a profesionalnu karijeru ostvario je kao čelna osoba brojnih značajnih glazbenih institucija na području Ruskog Carstva (Tbilisi, Moskva). Na stvaralaštvo su mu utjecale ideje Ruske petorice, a njegovo nacionalno usmjerenje očituje se u jasno izraženom prizvuku narodne glazbe, osobito gruzijske. Četiri pjesme op. 68 nastale su 1935. na stihove indijskog pjesnika Rabindranata Tagorea, a posvetio ih je svojoj prijateljici koja je 1910. emigrirala u Rusiju, afroameričkoj pjevačici popularne i jazz glazbe, glumici i plesačici, a kasnije i popularnoj opernoj pjevačici Coretti Arle-Tietz (1883 – 1951).

Russian composer and conductor **Mikhail Ippolitov-Ivanov** (1859 – 1935) was a student of Nikolai Rimsky-Korsakov at the Sankt Petersburg Conservatory, and he achieved his professional career as a leading figure in numerous significant musical institutions in the Russian Empire (Tbilisi, Moscow). His work was influenced by the ideas of the Russian Five, and his national orientation is reflected in the clearly expressed overtones of folk music, especially Georgian. Four Songs Op. 68 were composed in 1935 to verses by the Indian poet Rabindranath Tagore, and he dedicated them to his friend who emigrated to Russia in 1910, the African-American singer of popular and jazz music, actress and dancer, and later the popular opera singer Coretta Arle-Tietz (1883 – 1951).

Franz Schubert (1797 – 1828) prvi je izraziti predstavnik glazbenog romantizma. Klavirski trio u Es-duru, op. 100, dovršio je u studenom 1827., a objavio 1828., kada je i praizveden na privatnoj zabavi organiziranoj povodom proslave zaruka Schubertova školskog prijatelja Josefa von Spauna. Djelo slijedi tipičan četverostavačni formalni model sonatnog ciklusa. Glavna tema drugoh stavka Andante con moto, koji se izvodi na ovom koncertu, nadahnuta je švedskom narodnom pjesmom *Se solen sjunker* (Gledaj kako sunce zalazi).

Franz Schubert (1797–1828) was the first prominent representative of musical Romanticism. He completed his Piano Trio in E flat major, Op. 100, in November 1827, and published it in 1828, when it was premiered at a private party celebrating the engagement of Schubert's school friend Josef von Spaun. The work follows the typical four-movement formal model of a sonata cycle. The main theme of the second movement, Andante con moto, performed in this concert, is inspired by the Swedish folk song *Se solen sjunker* (Watch the sun set).

Dragan Plamenac (1895 – 1983), muzikolog i skladatelj, bio je učenik glazbene škole Hrvatskoga glazbenog zavoda, a studirao je pravo u Zagrebu, kompoziciju u Beču i Pragu, te muzikologiju u Parizu i Beču. Doktorirao je muzikologiju u Beču (G. Adler), a kao stručnjak za djela J. Ockeghema stekao je međunarodni ugled. Od 1939. djelovao je u SAD-u. U Hrvatskoj je posebno zaslužan kao začetnik moderne hrvatske muzikologije i autor temeljitih studija o renesansnoj i ranobaroknoj glazbi u Dalmaciji. U malobrojnom Plamenčevu opusu *Trois poèmes de Charles Baudelaire* za glas i klavir zauzimaju posebno mjesto. Nastale su 1914. nakon autorova boravka u Beču na studiju kompozicije kod F. Schrekera, a skladane su u sintezi francuske impresionističke vokalne deklamacije, simfonizirane glasovirske diionice i harmonijskog jezika temeljenog pretežito na slobodnom atonalitetu. Ovaj mali ciklus jedinstveno je i iznimno djelo koje pripada povijesnoj avangardi hrvatske glazbe 20. stoljeća.

Dragan Plamenac (1895 – 1983), a musicologist and composer, was a student of the music school of the Croatian Music Institute, and studied law in Zagreb, composition in Vienna and

Prague, and musicology in Paris and Vienna. He received his doctorate in musicology in Vienna (G. Adler), and as an expert on the works of J. Ockeghem he gained international reputation. Since 1939 he has worked in the USA. In Croatia he is particularly credited as the founder of modern Croatian musicology and the author of thorough studies on Renaissance and early Baroque music in Dalmatia. In Plamenac's small opus, *Trois poèmes de Charles Baudelaire* for voice and piano occupy a special place. They were composed in 1914 after the author's stay in Vienna to study composition with F. Schreker, and were composed in a synthesis of French impressionistic vocal declamation, symphonic piano parts and a harmonic language based predominantly on free atonality. This small cycle is a unique and exceptional work that belongs to the historical avant-garde of 20th-century Croatian music.

Pauline Viardot (1821 – 1910) bile ja jedna od najpoznatijih opernih i koncertnih pjevačica 19. stoljeća, vrlo cijenjena učiteljica pjevanja na Pariškom konzervatoriju, odlična pijanistica i produktivna skladateljica. Uz međunarodnu karijeru i nastupe na opernim pozornicama, bitno je pridonijela kulturi salonskog muziciranja, a svojim utjecajem pomogla je afirmaciji mnogih francuskih skladatelja. U razdoblju duljem od šest desetljeća skladala je oko 250 skladbi, u kojima je sintetizirala različite stilove i utjecaje, a među njima najveći broj čine pjesme za jedan ili više glasova uz glasovirsku pratnju. Popijevka *Hai luli* skladana je na stihove francuskog književnika Xaviera de Maistrea, a u popijevci *Morirò* uglazbljeni su stihovi anonimnog talijanskog pjesnika iz zbirke *Canti popolari toscani* (Firenca, 1856.). Obje su skladbe objavljene 1880. u zbirci *Six mélodies et une havanaise variée à 2 voix*.

Pauline Viardot (1821 – 1910) was one of the most famous opera and concert singers of the 19th century, a highly respected singing teacher at the Paris Conservatory, an excellent pianist and a productive composer. In addition to her international career and performances on opera stages, she significantly contributed to the culture of salon music, and her influence helped to affirm many French composers. Over a period of more than six decades, she composed around 250 compositions, in which she synthesized different styles and influences, the largest number of which are songs for one or more voices with piano accompaniment. The song *Hai luli* was composed to verses by the French writer Xavier de Maistre, and the song *Morirò* set verses by an anonymous Italian poet from the collection *Canti popolari toscani* (Florence, 1856). Both compositions were published in 1880 in the collection *Six mélodies et une havanaise variée à 2 voix*.

Felix Mendelssohn-Bartholdy (1809 – 1847), njemački skladatelj, pijanist i dirigent, uz svoju bogatu umjetničku djelatnost bitno je pridonio djelovanju uglednih glazbenih institucija svojega vremena. Glasovirski trio br. 2 u c-molu, op. 66 nastao je 1845., a objavljen je sljedeće godine. Skladatelj ga je posvetio svom bliskom prijatelju, violinistu Louisu Spohru, s kojim ga je u više navrata i izvodio. Djelo slijedi tipična obilježja Mendelssohnova stvaralaštva – romantičku narav i formalnu uravnoteženost, utemeljenu na klasičkom nasljeđu – a to potvrđuje i prvi stavak *Allegro energico e con fuoco* koji se izvodi na ovome koncertu skladan prema formalnom modelu sonatnog oblika.

Felix Mendelssohn-Bartholdy (1809 – 1847), a German composer, pianist and conductor, made a significant contribution to the activities of the distinguished musical institutions of his time, in addition to his rich artistic activity. The Piano Trio No. 2 in C minor, Op. 66 was composed in 1845 and published the following year. The composer dedicated it to his close friend, the violinist Louis Spohr, with whom he performed it on several occasions. The work follows the typical characteristics of Mendelssohn's work – a romantic nature and formal balance, based on the classical heritage – and this is confirmed by the first movement *Allegro energico e con fuoco*, which is performed at this concert, following the formal model of a sonata form.