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62. Ljetne priredbe Krk  
1. 7. - 23. 8. 2018.

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# Glazbena priča Knezova Krčkih Frankopana



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62<sup>nd</sup> Summer Events in Krk  
1<sup>st</sup> July - 23<sup>rd</sup> August 2018

# Musical Story of of the Frankopan Counts of Krk

1. 7. 2018., 21.30  
Crkva sv. Kvirina  
“Antiphonus” (HRV)

5. 7. 2018., 21.30  
Frankopanski kaštel  
“Musica cubicularis” (SVN)

13. 7. 2018., 21.30  
Krčka katedrala  
Zbor Hrvatske radiotelevizije (HRV)

19. 7. 2018., 21.30  
Frankopanski kaštel  
Kudsi Erguner ansambl (TUR)

26. 7. 2018., 21.30  
Crkva sv. Kvirina  
“I Musicali Affetti” (ITA)

29. 7. 2018., 21.30  
Crkva sv. Kvirina  
Hrvatski barokni ansambl (HRV)

7. 8. 2018., 21.30  
Crkva sv. Kvirina  
“Minstrel” (HRV)

12. 8. 2018., 21.30  
Atrij franjevačkog samostana  
Dmitry Sinkovsky (RUS) & Pavao Mašić (HRV)

23. 8. 2018., 21.30  
Crkva sv. Kvirina  
“Singer Pur” (DEU)

1<sup>st</sup> July 2018, 9.30 pm  
Church of St. Quirinus  
“Antiphonus” (HRV)

5<sup>th</sup> July 2018, 9.30 pm  
Frankopan Castle  
“Musica cubicularis” (SVN)

13<sup>th</sup> July 2018, 9.30 pm  
Krk Cathedral  
Croatian Radiotelevision Choir (HRV)

19<sup>th</sup> July 2018, 9.30 pm  
Frankopan Castle  
“Kudsi Erguner” ensemble (TUR)

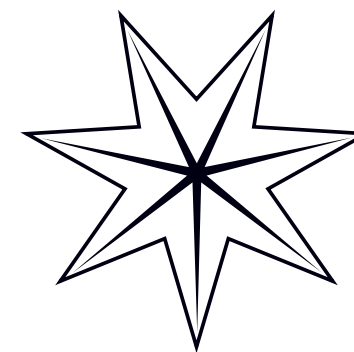
26<sup>th</sup> July 2018, 9.30 pm  
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Church of St. Quirinus  
Croatian Baroque Ensemble (HRV)

7<sup>th</sup> August 2018, 9.30 pm  
Church of St. Quirinus  
“Minstrel” (HRV)

12<sup>th</sup> August 2018, 9.30 pm  
Atrium of Franciscan monastery of Krk  
Dmitry Sinkovsky (RUS) and Pavao Mašić (HRV)

23<sup>rd</sup> August 2018, 9.30 pm  
Church of St. Quirinus  
“Singer Pur” (DEU)



Ulaznica: 30,00 kn  
Info./Rez.: 051 220 041 / [kultura@gradkrk.net](mailto:kultura@gradkrk.net)  
Prodaja karata: Galerija Decumanus, Krk

Entrance: 30,00 kn  
Info./Res.: 051 220 041 / [kultura@gradkrk.net](mailto:kultura@gradkrk.net)  
Ticket sales: Decumanus Gallery, Krk





62. Ljetne priredbe Krk  
1. 7. - 23. 8. 2018.

# Glazbena priča Knezova Krčkih Frankopana

Želja nam je i obaveza da u gradu Krku - gradu povijesti i kulture, programom **62. Ljetnih priredbi** posve u korelaciji s obilježavanjem **Europske godine kulturne baštine**, priredimo kvalitetan i atraktivan sadržaj, kao dio gradske kulturne ponude. Naime, posebno za ovu prigodu koncipiranim glazbenim programom Ljetnih priredbi, točnije serijom od devet koncerata ozbiljne glazbe, **obilježava se 900. godišnjica od prvog pisanog spomena Knezova Krčkih Frankopan na otoku Krku**. Oni su u višestoljetnom periodu svoje vlasti (1115. - 1480.) Krku donijeli sjaj, umjetnost, ekonomsku snagu i neovisnost, sačuvavši ujedno stare tradicije i običaje te pod svaku cijenu staro pismo glagoljicu i hrvatski jezik kao sredstvo prepoznavanja i potvrde svojih drevnih korijena. Krk im se danas s pravom odužuje želeći ukazati na bogatstvo i različitost europske glazbene baštine od 12. do 17. stoljeća. Počevši od Dujma (1118. - 1163.) prvog poznatog predstavnika loze Knezova Krčkih, preko Ivana VII. (1451. - 1480.), posljednjeg uz otok vezanog Frankopana, pa sve do 1671. godine, kada se na hrvatskom području zatire Frankopansko ime, ova je loza odigrala ključnu ulogu u obrani i očuvanju hrvatskih interesa.

Program 62. Ljetnih priredbi, započinje već 01. srpnja, i traje sve do 23. kolovoza, a kao što je prethodno navedeno, dat će presjek europske glazbene baštine od 12. do 17. stoljeća u devet epizoda (uključujući proslav i epilog), uzimajući u obzir staru (srednjovjekovnu), ranu (renesansnu) i klasičnu (baroknu) glazbu, te tako prateći vrijeme vladanja loze Frankopana, ali i nekolicinu konkretnih povijesnih trenutaka. Imajući u vidu sinergiju glazbe te uz ovu priču vezanih, povijesnih ambijenata (poput Frankopanskog kaštela, crkve sv. Kvirina, Krčke katedrale i franjevačkog samostana u Krku), publici se uistinu nudi jedinstven glazbeni doživljaj!

**Proslav: Ars subtilior - profinjeno umijeće: Glazba, špijunaža i politika europskih dvorova 1300. - 1500.**

Program 62. Ljetnih priredbi definiran je u suradnji s našim poznatim maestrom Tomislavom Fačinijem, a započinje **01. srpnja** koncertom “**Antiphonusa**”, koji je dosad izgradio zaista delikatan repertoar, njegujući djela sa samih početaka europske glazbe.

*Smjestimo se ugodno, otvorimo uši i prepustimo zvucima koji će nam u potpunosti dočarati kontekst i pozornicu na kojoj se odvija velika povijesna igra naše najznačajnije plemićke obitelji - obitelji Frankopan. Glazbenici, vječni putnici, otvarajući srca i um moćnika, često su bili i diplomati, špijuni, poslanici..., i to ne samo kulturne elite Europe. Što se slušalo na srednjoeuropskim dvorovima? Kakvu je glazbu priželjkivao avinjonski kaptol? Kako je zvučao Drang nach Süden na dvoru Bele ili Matijaša Korvina? Što je učinio Rim velikim na glazbenoj karti Europe u doba kad su lavovi lomili kruh? Sve te nedoumice majstorski će nam otkriti Antiphonus!*

## 1. epizoda: Iz kraja grofova Celjskih

Program festivala nastavlja se **05. srpnja**, koncertom slovenskog ansmbala “**Musica cubicularis**” posvećenog predstavljanju glazbene baštine od srednjeg vijeka do klasicizma.

*U kasnom srednjem vijeku nije bilo beskontaktnog plaćanja, dapače, naplate su se često vršile i na račun ubogog puka koji se našao u procjepu brojnih plemićkih razmirica. Moćna obitelj grofova Celjskih nije bila partner kojeg se moglo izbjeći. Srećom, osim što su im Frankopani ipak uspjeli stati na kraj, a Veronika Desinička dobila posthumnu slavu kao mljekarski brend, ostaje nam laka i slatka zadaća čuti što se sve sviralo kod naših prvih susjeda koji bi ovom prigodom barem glazbom iskupili žrtvu Elizabete Frankopan uzrokovanu nevjerom njezinog supruga Fridrika II. Celjskog.*

## 2. epizoda: S Trsata u prvi Veliki europski rat

U nastavku, **13. srpnja**, očekuje nas koncert **Zbora Hrvatske radiotelevizije**, inače prvog profesionalnog hrvatskog zbora kojim danas ravna dirigent Tomislav Fačini,

a čiji zaista širok repertoar obuhvaća skladbe u rasponu od rane renesanse do najnovijih glazbenih djela, s time da osobitu pozornost posvećuju njegovanju hrvatske glazbene baštine. Od 2016. godine ovaj je kolektiv član uglednog međunarodnog udruženja Tenso, europske mreže profesionalnih komornih zborova koju čini 16 ponajboljih vokalnih ansambala iz dvanaest europskih zemalja.

*Vinko Jelić (1596. - 1636.) rođen je u Rijeci, školovan u Grazu i nestao u bujici četrdesetogodišnjeg rata koja je posebice pogodila alzaški kraj gdje je skladao u svoje posljednje dane. Jelić, kao jedan od ukupno dva velika imena hrvatskog ranog baroka te priznati majstor svog vremena - modernist mediteranske duše, kako ga se znade nazvati - vraća se u kraj iz kojega je potekao.*

### **3. epizoda: Zvuci Otomanskog carstva**

Nakon hrvatske rano barokne baštine, **19. srpnja**, slijedi tursko glazbeno nasljeđe, a autentičnu, stoljećima staru glazbu otomanskog dvora, kao i specifičnu, kontemplativnu sufi-glazbu, predstaviti će jedan od najcjenjenijih turskih ansambala - "**Kudsi Erguner**" **ansambl** - posve predan očuvanju turske tradicije.

*Iako nam to uopće ne pada na pamet razmišljamo li o glazbi, zapravo se gotovo čitava povijest knezova Frankopana odvija u sjeni osvajanja Otomanskog carstva. Po prvi put, uz zadivljujuće kamene džamije, šadrwane i mostove, upoznat ćemo i glazbu otomanskog dvora, glazbu koja je nepravедno ostala skrivena iza oružja. Duh umjetnosti kojeg nismo poznavali, a koji nas je ipak značajno oblikovao ovladat će prostorom Frankopanskog kaštela.*

### **4. epizoda: Glazba Serenissime - stoljeće sjaja**

Festivalski program, **26. srpnja**, pored gostovanja slovenskih i turskih glazbenika, nastavlja se koncertom talijanskog **ansambla "I Musicali Affetti"** okupljenog oko ideje proučavanja i izvođenja stare glazbe na izvornim instrumentima. Izučavanje starih izvora i stalno istraživanje kvalitete zvuka predstavljaju temelj njihovog bavljenja glazbom, ali uvijek s ciljem postizanja što veće slobode izraza.

*Frankopani su mudro iskoristili mletačke interese, a veze Hrvatske i Serenissime ostale su neraskidive. Međutim, jedna se (rimska) loza Frankopana zadržala u susjedstvu, na širem području Udina, gdje se gradovi čudno zovu, prizivajući slavne dane Langobarda. Iz Vicenze nam tako dolaze I Musicali Affetti, čiji je glavni zadatak istraživanje najblistavijih trenutaka glazbe sjeveroistočne Italije, koja je udarila temelje pojmu "virtuoznost".*

### **5. epizoda: Glazba Kralja Sunca; Šutnja Luja XIV.**

**Hrvatski barokni ansambl**, čiji koncert slijedi **29. srpnja**, najznačajniji je hrvatski ansambl specijaliziran za povijesno vjernu interpretaciju glazbe baroknog razdoblja i bliskih epoha, i to na izvornim glazbalima i njihovim vjernim replikama.

*Pokušaj da se Hrvatska stavi pod okrilje moćne Francuske, odnosno da se glave spase, nije uspio... Luj XIV. nije se htio zamjeriti Habsburgovcima još i ovdje. Uostalom, imao je puno pametnijeg posla, stvoriti prvu mondeni prijestolnicu Europe, dvor koji je svima zavrteo glavom, i koji je uz ogromnu propagandu postao ono, što Francusku i danas čini modnim centrom svijeta.*

### **6. epizoda: Glazbeni vrt u sutonu Svetog rimskog carstva**

Program se, **07. kolovoza**, nastavlja koncertom **vokalno-instrumentalnog ansambla "Minstrel"**, posvećenog, pored ostalog, duhovnim skladbama srednjeg vijeka, renesanse i ranog baroka, a u čijem su fokusu pored vrhunskih europskih skladatelja i rijetko izvođena glazbena dostignuća hrvatskih autora, ali i stranih skladatelja koji su stvarali na našoj obali.

*Od prvotne franačke podjele Europe do razvitka modernih država ostalo je, čini se, više onog prvospomenutog, nego što bi se reklo. Mutacije koje su prožele političku scenu, rijetko su se doticale glazbenih krugova... Elizijaska je kćer uvijek spretno putovala i na višoj razini spajala srca svih ljudi dobre volje ili dubokog džepa. Njemačka je ostala, nepravедno, izvan fokusa, a dovedemo li je u vezu s Rimom, eto iznenađenja: čitanjem dijelova privatnih pisama građana Rima s početka 17. stoljeća upoznat ćemo iznimnog skladatelja i briljantnog virtuoza. Girolamo Kapsberger tako će nas zajedno sa Salamoneom Rossijem vratiti u*

*vrijeme rimskih academia kakve je Nobile Alemanno priređivao u vlastitom domu i koje su bile poznate kao jedno od čudesa rimskog javnog života.*

## **7. epizoda: Sv. Rimsko Carstvo nestaje - barok nastaje, obmana u Wiener Neustadtu**

U posljednjoj epizodi, koja je na redu **12. kolovoza**, virtuoz na violini **Dmitry Sinkovsky**, uz podršku jednako svestranog **Pavla Mašića** na čembalu donijet će vrhunce europske glazbene scene uz koju se odvila i posljednja scena povijesti Frankopana.

*Da, u dva su poteza krvnika nestale i dvije najznačajnije hrvatske plemićke obitelji. Onkraj špekulacija o njihovom realnom političkom značaju i uspjehu da se izbore osim za sebe i za neki nacionalni kapital, umjesto da se igraju čas s Mletkom, čas s Francuzom, pa i Turčinom, jer tko će znati kako je bilo i kako se uopće moglo? Ostaje nam graditi na sponama i bogatstvu, materijalnom i nematerijalnom, koje nam je vijek Frankopana ostavio u nasljeđe. Svakako je moment prisutnosti kulture Sv. Rimskog Carstva nešto što u potpunom uranjanju u opipljivu zbilju Frankopana ne smije izostati.*

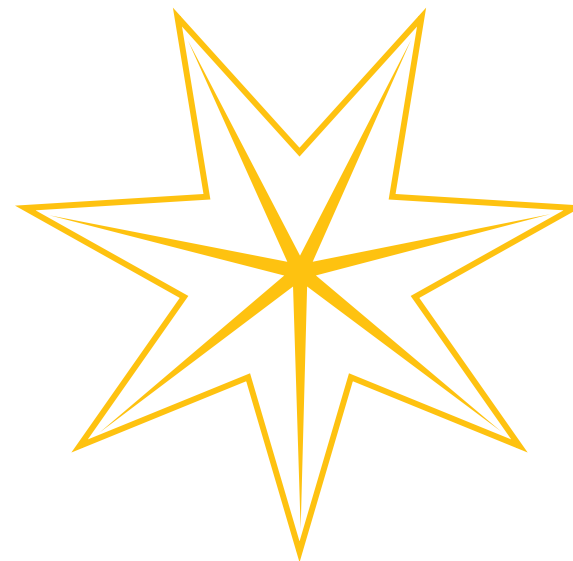
### **Epilog: U sjeni smrti - prisjećanja markiza**

Epilog, 62. Ljetnih priredbi, **23. kolovoza**, donosi još jedno inozemno gostovanje, i to njemačkog **vokalnog ansambla "Singer Pur"**, koji će prizvati glazbenu umjetnost velikih europskih majstora.

*I dok neki pod vješalima pišu srce drapateljna pisma, kaju se za propuste i suzama otkupljuju grijeh, što i nije tako loša ideja, drugi pak dugočasno iščekivanje neminovnog ispunjavaju i krata čitanjem ili pisanjem veselog, zločestog i opet na svoj način poučnog štiva. Singer Pur će nam pokazati kako glazba naoko lakomislena, pa i diskretno lascivna sadržaja također može ukazati na vječne stvari.*

Osim što je program 62. Ljetnih priredbi vezan uz frankopansku povijest, odnosno konkretne događaje i osobe, Europska godina kulturne baštine možda se najintenzivnije evocira povijesnim ambijentima u kojima će navedeni koncertni programi biti izvedeni,

i to na način da će se izvedbe vezivati uz prostore koji su također dijelom (bogatog arhitektonskog) frankopanskog nasljeđa, poput Frankopanskog kaštela, čiju su izgradnju započeli Vid II. I Bartul I., a nastavili njihovi sinovi. U njihovo je doba, također, dograđena Katedrala, a sagrađena je i crkva sv. Kvirina, što aludira na biskupsku kapelu, ali i na palatinsku kapelu lokalnih kneževa iz koje će buduće generacije moći pratiti bogoslužje u Katedrali. Upravo ti drevni prostori, zajedno s atrijima franjevačkih samostana u Krku, bit će i više nego adekvatna scenografija za oživljavanje ove jedinstvene glazbene priče.



62<sup>nd</sup> Summer Events in Krk  
1<sup>st</sup> July - 23<sup>rd</sup> August 2018

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# Musical Story of of the Frankopan Counts of Krk

It is our duty and pleasure to make arrangements for the 62<sup>nd</sup> Summer Events, in correlation with the **European Year of Cultural Heritage**, in the town of Krk, a town of history and culture, with an attractive high quality program as part of the town's cultural offer. Namely, the Summer Events musical program comprises precisely a series of nine concerts of classical music prepared especially for the occasion of the **900<sup>th</sup> anniversary of the first written mention of the Frankopan Counts of Krk on the island Krk**, which is celebrated this year. During the centuries-long period of their rule (1115 - 1480) the Frankopan family brought splendour, art and economic power and independence to the island, at the same time preserving and carrying on the tradition and local customs and at all costs the old Glagolitic script and the Croatian language as a means of identification and confirmation of their ancient roots. On this occasion the town of Krk wants to express its gratitude and appreciation they rightly deserve, wishing to point to the richness and diversity of the European musical heritage of the period between the 12<sup>th</sup> and 17<sup>th</sup> century. Since the first recorded representative of the Counts of Krk, Dujam (1118 - 1163), over Ivan VII (1451 - 1480), the last Frankopan linked to the island, and until 1671, when the Frankopan name became extinct in the Croatian territory, this line played a key role in the defence and preservation of the Croatian interests.

Considering the rich concert program, the Program of the 62<sup>nd</sup> Summer Events opens on 1<sup>st</sup> July and lasts until 23<sup>rd</sup> August, featuring a review of the European musical heritage from 12<sup>th</sup> to 17<sup>th</sup> century in nine episodes (including the prologue and epilogue), which also takes into account the old (medieval), early (renaissance) and classical (baroque) music, thus following the rule of the Frankopan family including some specific historical

moments. Considering the synergy of the music and the history-related settings (such as the Frankopan Castle, the Church of St. Quirinus, the Cathedral of Krk and the Franciscan monasteries of Krk), the program will offer a unique musical experience!

## ***Prologue: Ars subtilior - Refined art: Music, espionage and politics of the European courts 1300 - 1500***

The program of the 62<sup>nd</sup> Summer Events has been devised in cooperation with our famous maestro Tomislav Fačini, to open on **1<sup>st</sup> July** with the concert to be performed by **ensemble "Antiphonus"**, who have built an indeed delicate repertoire so far, nurturing pieces dating back to the very beginning of European music.

*Let's just take a seat, lie back and enjoy the sounds that will completely evoke the context and the scene of the great historical play of our leading noble family - the Frankopans. Musicians, eternal travellers, owing to their gift of knowing how to open the heart and mind of peers, often occupied offices of diplomats, spies, emissaries... not only of the cultural elite of Europe. What kind of music was performed at central European courts? What kind of music did the Avignon Chapter like? How did Drang nach Süden sound at the court of Bela or Matthias Corvinus? What was that made Rome great in the European musical map in the period of lions breaking bread? All these dilemmas will be masterly revealed by the Antiphonus!*

## ***Episode One: From the land of the Counts of Celje***

The Summer Events program continues on **5<sup>th</sup> July** with the concert to be performed by Slovenian **ensemble "Musica cubicularis"** dedicated to the presentation of the musical heritage from the Middle Ages to Classicism.

*In the late Middle Ages there was no contactless payment; indeed payment collections were often made on the account of the miserable common people who would find themselves in a tight spot between frequent aristocratic disputes. The powerful noble family of Counts of Celje was not a partner who could be avoided. Fortunately, apart from the fact that the Frankopans did succeed in stopping them, and Veronika of Desinić acquired posthumous*

*fame as a dairy brand, we have been left the easy pleasure to hear the music once played for our first neighbours who would on this occasion, at least by music, redeem the sacrifice of Elisabeth Frankopan caused by infidelity of her husband Frederic II, Count of Celje.*

### ***Episode Two: From Trsat to the First Great European War***

In continuation, on **13<sup>th</sup> July**, there will be a concert performed by **the Croatian Radiotelevision Choir**, the first professional choir in Croatia, presently conducted by maestro Tomislav Fačini, whose wide repertoire spans from the early Renaissance music to most recent pieces with particular attention being paid to the Croatian musical heritage. Since 2016, this choir is member to the renowned international association Tenso, a European network of professional chamber choirs consisting of 16 most prominent vocal ensembles from 12 European countries.

*Vinko Jelić (1596 - 1636) was born in Rijeka, educated at Graz and disappeared in the 40-year war which particularly hit the Alsatian region where he composed in his last days. Jelić, as one of the two prominent composers of the Croatian early Baroque and recognized composer of his time, a modernist with the Mediterranean spirit, as he is usually called, comes back to the shores of Kvarner, where his roots lie.*

### ***Episode Three: Sounds of the Ottoman Empire***

After the Croatian early baroque heritage, on **19<sup>th</sup> July**, there follows the Turkish musical heritage with the authentic, centuries-long music played at the Ottoman Court as well as the specific contemplative Sufi music which will be performed by one of the most prominent Turkish ensembles - **the “Kudsi Erguner” ensemble** - entirely committed to the preservation of the Turkish music tradition.

*Although we certainly do not want to think about the music, almost the entire history of Frankopan Counts took place in the shadow of the conquering ambitions of the Ottoman Empire. For the first time, apart from the presentation of amazing stone mosques, fountains and bridges, we will get acquainted with the music of the Ottoman Court, that was unfairly hidden behind the gun. The spirit of the art we did not know and which has us significantly*

*shaped, will dominate the area of the Frankopan Castle.*

### ***Episode Four: Music of Serenissima - A Century of Splendors***

Apart from performances by Slovenian and Turkish musicians, the program continues on **26<sup>th</sup> July** with the concert by the Italian **ensemble “I Musicali Affetti”**, devoted to the study and performance of old music on original instruments. Studying old sources and continuous research of the sound quality represent the basis of their dealing with music aimed at achieving the greatest possible freedom of expression.

*The Frankopans wisely exploited the Venetian interests and the connections between Croatia and Serenissima Venetian Republic remained unchallengeable. However, a Roman Frankopan line has remained in the neighbourhood, in the wider territory of Udine, where towns have strange names of Langobard origin. And so, we have the pleasure to welcome I Musicali Affetti ensemble of Vicenza, mainly committed to researching the most brilliant moments of music of north-eastern Italy, which laid the foundations to the concept of “virtuosity”.*

### ***Episode Five: Music of Sun King (Roi Soleil); Silence of Louis XIV***

**The Croatian Baroque Ensemble**, to perform on **29<sup>th</sup> July**, is the most significant Croatian ensemble specialized in historically faithful interpretation of baroque music on original instruments and their faithful replicas.

*The attempted bringing Croatia under the protection of the powerful France failed; that was actually an attempt by the leaders to save their heads... Louis XIV did not want to displease the Habsburgs even in those territories. After all, he had a much more important job to do, to create the first fashion capital of Europe, the court that turned everybody's head and that was to become, aided by enormous propaganda, what today makes France the fashion centre of the world.*



## ***Episode Six: Musical Garden In the Twilight of the Holy Roman Empire***

The program continues on 7<sup>th</sup> **August** with the concert by the vocal and instrumental ensemble “**Minstrel**”, which will be dedicated, but not only, to spiritual Medieval, Renaissance and early Baroque compositions; this ensemble is focused not only on the most prominent European composers but also on rarely performed musical works by Croatian authors and by the foreign ones who used to compose on our shores.

*From the first Frankish division of Europe and until the development of modern states, it seems, contrary to what one may think, that the legacy of the former exceeds. Mutations that permeated the political scene seldom touched the musical sphere... Daughter of Elysses always used to travel skilfully, at a higher level bringing together hearts of the people of good will and big pocketbooks. Germany remained unjustly outside the focus, but if brought in relation with Rome, we're in for a surprise: by reading parts of private letters of citizens of Rome of the 17<sup>th</sup> century, we will meet an exceptional composer and brilliant virtuoso. Listening Girolamo Kapsberger, together with Salamone Rossi, we will be transported to the period of Roman academies of the type that Noble Alemanno used to arrange in his own home, that became famous as one of the miracles of Roman public life.*

## ***Episode Seven: The Holy Roman Empire disappears - Baroque appears, Deception at Wiener Neustadt***

In the last episode, on 12<sup>th</sup> **August**, the violin virtuoso and countertenor **Dimitry Sinkowsky**, accompanied by our equally many-sided **Pavao Mašić** on cello, will present the best pieces of the European musical scene, that also accompanied the last scene of the Frankopans' history.

*Yes indeed, by two headsmen's strokes the two most important Croatian noble families were brought to extinction. Beyond speculations on their real political significance and successful struggling but to their own benefit and for some national interests, instead of playing a little with Venetia, a little with France and even with the Ottoman Empire, they were beheaded and nobody knows what the real historical developments were like and what was possible at all. We are left to build on ties and on both the material and immaterial legacy*

*bestowed by the Frankopan family. It is certain, however, that the moment of presence of Austrian culture represents an unavoidable ingredient for digging into the tangible reality of the Frankopans.*

## ***Epilogue: In the Shadow of Death - Remembering the Marquise***

Epilogue, 62<sup>nd</sup> Summer Events, to perform on 23<sup>rd</sup> **August**, shall bring another foreign performance by the German **vocal ensemble “Singer Pur”**, which shall revive the lascivious art of the great European composers.

*And while under the hooks some men write heart-breaking letters and repent for their negligence and by tears redeem their sins, what is not a such bad idea, other ones kill their time reading or writing. Sing Pur shall show how music can indicate some eternal things.*

Apart from the fact that the Program of the 62<sup>nd</sup> Summer Events is linked to the Frankopan history and concrete events and persons, European Year of the Cultural Heritage shall be in the most intense way evoked in the historical settings in which these concert programs shall be performed and in the places where part of the history took place such as in the Frankopan Castle, the construction of which has been initiated by Vid II and Bartul I and continued by their sons. During their period also the Cathedral has been built as well as the Church of St. Quirinus, what alludes to the bishop's chapel and to the court chapel of the local dukes from where the future generations shall follow the masses in the Cathedral. These ancient spaces together the atrium of Franciscan monastery of Krk shall be more than an adequate setting for reviving these unique musical stories.



1. 7. 2018., 21.30 / 1<sup>st</sup> July 2018, 9.30 pm

Crkva sv. Kvirina  
Church of St. Quirinus

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## “Antiphonus”

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Proslov:

*Ars subtilior - profinjeno umijeće: Glazba, špijunaža i politika europskih dvorova 1300. - 1500.*

Prologue:

*Ars subtilior - Refined art: Music, espionage and politics of the European courts 1300 - 1500*





## Program:

### Perotinus:

Beata viscera, conductus (12. stoljeće/century)

### Giles Binchois:

Triste plaisir, rondeau (15. stoljeće/century)

### Anon:

Aucun vont-Amor qui cor-Kyrie, izoritmčki motet/*isorhythmic motet* (13. stoljeće/century)

### Francesco Landini:

Caccia (14. stoljeće/century)

### Jacob Senleches:

La harpe de melodie, virelai/rondeau (14. stoljeće/century)

### Oswald von Wolkenstein:

Durch Barbarei, Arabia, lied (15. stoljeće/century)

### Guillaume DuFay:

Ave Maris Stella, himan/*hymn* (15. stoljeće/century)

### Paolo da Firenze:

Chi vuol veder l'angelica bellezza, madrigal (14./15. stoljeće/century)

### Jean (?) Solage:

Fumeux, rondeau (14. stoljeće/century)

### Guillaume de Machaut:

Rose, lys, printemps, rondeau (14. stoljeće/century)

### Paolo da Firenze:

Era Venus, madrigal (14./15. stoljeće/century)

## “Antiphonus”

Anabela Barić, sopran/*soprano*

Monika Cerovčec, sopran/*soprano*

Martina Borse, alt/*alt*

Ivan Bingula, tenor/*tenor*

Tomislav Fačini, bas/*bass*

Gabriel Belkheiri García del Pozo, blok flaute/*block-flute*

Mikari Shibukawa, gotička harfa/*gothic harp*

Lea Sušanj Lujo, viola da gamba/*viola da gamba*

Od osnutka 2008. godine, “Antiphonus” daje sve od sebe da osvoji i oduševi svoju publiku, na svim hrvatskim festivalima, brojnim gradovima i inozemstvu, dovitljivim koncertnim programima, u rasponu od srednjeg vijeka do suvremenih autora. Madrigali, moteti, opere, pastore, organumi, oratoriji, gregorijanika i svi mogući žanrovi luk su kojim “Antiphonus”, poput muzikalnog Amora, odapinje strelice srca svoje publike. “Antiphonus” je posebno ponosan na svoja dva zagrebačka ciklusa, Triade u MUO i Trinitas u sv. Katarini. “Antiphonus” se osluškuje i diše u komornom duhu i kada se radi o složenim vokalno-instrumentalnim kombinacijama.

Tako su neki od programskih vrhunaca netom proteklih sezona bili Bachova Muka po Ivanu, Cavallierijevo Prikazanje duše i tijela, Purcellova Dido and Aeneas, Lametacije i Lagrime di san Pietro Lassa, knjige madrigala Monteverdija, Gesualda, Luzzaschija, Šipuš i Ligetija, Vespro della Beata Vergine Claudija Monteverdija, Bachovi moteti, niz hrvatskih praižvedbi i djela naručenih za “Antiphonus”, zatvaranje zagrebačkog Biennala i nastupi kojima je ansambl predstavljao Hrvatsku u inozemstvu - turneje po Sloveniji, Srbiji i Francuskoj. “Antiphonus” je otvorio Muzej Apoksiomena, proslavio osnivanje Sveučilišta u Zadru, nastupao na Dubrovačkim ljetnim igrama turnejom s Krešimirom Špicerom i Edinom Karamazovim, vraćao se dragim prijateljima i publici na Osorskim večerima, Korkyra Baroque, brojnim prigodama u Zadru i Brodu. Tu su koncerti otvorenja sezone Zagrebačkih Solista, gostovanja u predbrojci HRBE i koncerti povodom feste sv.Vlaha u Dubrovniku, i na kraju - sedam koncerata u ciklusima Triade i Trinitas za koje su nagrađeni Milkom Trninom, i dalje vjerni premisi iz prve rečenice ovog teksta.

The members of “**Antiphonus**” intertwined after a long period of singing and music-making in various groups. Educated musicians of various profiles, they finally crystallised in a homogeneous group in 2008. Nourishing the sound that aims at a melange between the tradition of a full bodied eastern European vocal sound and the western balance and purity, they are building a wide-range repertoire from the plainchant to the recently written, cross-over, or commissioned works. Paying special attention to the Croatian contemporary music, “Antiphonus” premiered pieces of the Croatian foremost authors, but also gave the first contemporary performances of the newly emerged works from the dusty libraries. “Antiphonus” performed at every major Croatian Festival, including Dubrovnik Summer Festival, Music Biennale, Dubrovnik early music festival and Varaždin baroque evenings; upon last summer’s tour on the SEVIQC Festival with Monteverdi’s madrigals, the Slovenian radio engaged Antiphonus to record them, together with the works of Slovenian baroque composers.

Their performance crowned the festive concert of the Croatian joining the EU and represented Croatia at the national festival in Paris Croatie, le voici; the group records frequently for the Croatian television, and it’s album of the Croatian renaissance and baroque music, recorded with Dmitry Sinkovsky, Krešimir Špicar and Edin Karamazov among others, is to be released soon. “Antiphonus” production of Purcells opera Dido & Aeneas toured all the major Croatian festivals.

“Antiphonus” has two concert seasons in Zagreb; Triade, featuring the chamber vocal music, madrigal and baroque opera, and sacred a cappella and oratory cycle Trinitas, featuring, for example, Monteverdi Vespro, Bach’s Johannespassion, works of Pärt and Perotinus and Cavalli’s Rappresentatione di anima, et di corpo. The cycle Trinitas was awarded a prestigious Milka Trnina prize for 2016.

**5. 7. 2018., 21.30 / 5<sup>th</sup> July 2018, 9.30 pm**  
**Frankopanski kaštel**  
**Frankopan Castle**

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## “Musica cubicularis”

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**1. epizoda:**  
***Iz kraja grofova Celjskih***

**Episode One:**  
***From the land of the Counts of Celje***





## Program:

Renesansni instrumentalisti često su izvodili glazbu koju danas najčešće povezujemo s vokalnim izvedbama. Čembalist, orguljaš ili harfista svirao je poznati višeglasni madrigal ili šansonu, a flautist ili gambist ga je “pratio” s ukrašenom verzijom odabranog djela. Tradiciju improviziranih ukrasa koje su Talijani zvali diminucije ili “passaggi” sadržane su u knjižicama koje su uglavnom objavljivane u Veneciji, između 1535. i 1626. godine.

Renaissance instrumentalists often performed music which is today usually associated with vocal performance. Harpsichord, organist, or harpist performed the famous part song madrigal or chanson, while flautist or gambist “accompanied” him with a decorated version of the chosen partiture. The tradition of improvised ornaments or “passaggi”, as were called by Italians, is documented in some textbooks mostly published in Venice between 1535 and 1626.

**Costanzo Festa (~1485. - 1545.):**  
Contrapunto I (La Spagna)

**Diego Ortiz (~1510. - ~1570.):**  
Recercada primera (La Spagna) (1553.)

**Cipriano de Rore (1515./16. - 1565.):**  
A la dolc' ombra I (Sestina) (1550.)  
diminucije/*diminutions*: **Girolamo Dalla Casa** (1584.)

\* \* \* \* \*

**Fabritio Caroso (~1527./35. - po/after 1605.):**  
Celeste Giglio (1581.)

**Francesco Stivori (~1550. - 1605.):**  
Ricercar a quattro (orgulje solo/*organ solo*)

**Giulio Schiavetti (1562. - 1565.):**  
Era il bel viso suo (1562.)

**Cipriano de Rore:**

A la dolc' ombra II (Sestina) (1550.)  
diminucije/*diminutions*: Girolamo Dalla Casa (1584.)

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**Costanzo Festa:**

Contrapunto II (La Spagna)

**Orlando di Lasso (1532. - 1594.):**

Susanne ung jour (1560.)  
diminucije/*diminutions*: **Giovanni Bassano** (1591.)

**John Dowland (?) (~1563. - 1626.):**

Suzanna Galliard (1607.)  
po/*after* Orlando di Lasso

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**Giovanni Pierluigi da Palestrina (~1525. - 1594.):**

Pulchra es amica mea (1584.)  
diminucije/*diminutions*: **Giovanni Bassano** (1585.)

**Luzzasco Luzzaschi (?1545. - 1607.):**

Tocatta (harfa solo/*harp* solo)

**Cipriano de Rore:**

Signor mio caro (1569.)  
diminucije/*diminutions*: **Giovanni Bassano** (1585.)

**Costanzo Festa (~1485. - 1545.):**

Contrapunto III (La Spagna)

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**Cipriano de Rore:**

A la dolc' ombra III (Sestina) (1550.)  
diminucije/*diminutions*: **Girolamo Dalla Casa** (1584.)

**Cipriano de Rore:**

Ancor che col partire (1547.)  
diminucije/*diminutions*: **Riccardo Rognoni** (1592.)

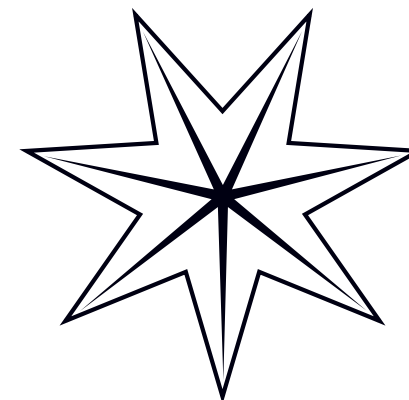
**Cesare Negri (~1535. . po/*after* 1604.):**

Brando detto Alta Regina (1602.)  
per quattro pastori e quattro ninfe

\* \* \* \* \*

**Giovanni Pierluigi da Palestrina:**

Vestiva i colli (1566.)  
diminucije/*diminutions*: **Bartolomeo de Selma** (1638.)





## “Musica cubicularis”

Anne Freitag, renesansna poprečna flauta/*renaissance flute*

Domen Marinčič, viola da gamba/*viola da gamba*

Tomaž Sevšek, čembalo i orguljski pozitiv/*harpsichord and chest organ*

Claire Piganiol, renesansna harfa/*renaissance harp*

Ansambel “**Musica cubicularis**” osnovan je 2004. godine i ubrzo se razvio u dinamični sastav fleksibilne veličine i raznolikih sastava. Prvenstveno posvećen izvođenju rane glazbe na odgovarajućim instrumentima, ansambel u svojim programima često predstavlja manje poznate i neobjavljene skladbe, uključujući operne arije iz arhiva grofova Attems iz Slovenske Bistrice, dijaloga iz arhiva katedrale u Kopru, duhovne glazbe iz franjevačkog samostana u Novom Mestu i koncerata iz Ptuja. Do sada ansambel je surađivao s domaćim i stranim pjevačima, gudačima, duhačima, lutnjistima, harfistima, čembalistima, kornetistima, trombonistima, pijanistima, glumcima i plesačima, te s vodećim stručnjacima kao što su María Cristina Kiehr, Manfredo Kraemer, William Dongois i Edoardo Torbianelli. Ansambel je nastupao u Sloveniji, Italiji, Njemačkoj, Hrvatskoj, Češkoj, Španjolskoj i Švicarskoj. Godine 2005., ansambel je za Slovenski radio i Institut za muzikologiju SAZU snimio nosač zvuka slovenske barokne glazbe, a 2009. s violinistom Žigom Faganelom objavio je album sonata Giuseppea Tartinija. Također, ansambel je izdao dva nosača zvuka sa snimkama koncerata iz ciklusa Harmonia CONCERTANS - Stara glazba na Novom trgu, koji se ove godine održava osmu godinu za redom.

Begun in 2004, “**Musica cubicularis**” soon developed into a dynamic period-instruments ensemble of flexible size. Their main interest lies in earlier repertoire on appropriate period instruments, and their programmes often include lesser-known music and works still unavailable in modern editions. The ensemble has appeared at festivals in Slovenia, Italy, Croatia, Germany and Spain, collaborating with singers, string players, lutenists, harpsichordists, harpists, pianists, flautists, recorder players, cornettists, sackbut players, dancers, actors and a jazz saxophonist. They have worked with leading specialists such as María Cristina Kiehr, Manfredo Kraemer, William Dongois and Edoardo Torbianelli. Their first recording project was a programme of Slovenian baroque music for

Radio Slovenia and the Musicological Institute of the Slovenian Academy of Sciences and Arts. In 2009 this was followed by a CD of Tartini's sonatas with violinist Žiga Faganel. Their latest CD features live recordings from the second and third season of their concert series HARMONIA CONCERTANS - Early Music on the New Square.



13. 7. 2018., 21.30 / 13<sup>th</sup> July 2018, 9.30 pm  
Krčka katedrala  
Krk Cathedral

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# Žbor Hrvatske radiotelevizije Croatian Radiotelevision Choir

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2. epizoda:  
*S Trsata u prvi Veliki europski rat*

Episode Two:  
*From Trsat to the First Great European War*



## Program:

Rođen prije 420 godina u Rijeci, **Vinko Jelić**, do danas je ostao zabilježen kao “jedan od najinventivnijih srednjoeuropskih skladatelja ranobarokne komorne crkvene glazbe” koju je resila “svježina melodijskih linija, ne odveć zatrpanih repertoarom baroknih ukrasa dok je istodobno uspijevao biti u formalnom pogledu jasan i pregledan” (Ennio Stipčević). Izvedbama skladbi iz triju njegovih do danas sačuvanih zbirki, Zbor HRT-a, pod vodstvom maestra Tomislava Fačinija, odaje počast stvaralaštvu i značaju skladatelja koji je veći dio života proveo u Zabernu, do 1636. kada mu se, u vihoru Tridesetogodišnjeg rata, gubi svaki trag. Riječ je zbirkama duhovnih skladbi: “Parnassia militia” koja je u potpunosti sačuvana, te “Arion primus” i “Arion secundus” koje su djelomično sačuvane.

Born 420 years ago in Rijeka, **Vinko Jelić**, is one of the “most exciting Central European composers of early baroque chamber church music”, characterized by the its “freshness of melodic lines, not covered by the repertoire of baroque ornaments, while in the same time he succeeded to be formally clear and visible” (Ennio Stipčević). In the performances of his three today survived collections, the Croatian Radiotelevision Choir, conducted by maestro Tomislav Fačini, will pay homage to creativity and importance of the composer, who lived the greatest part of his life, until 1636 in Zabern, when in the whirlwind of the Thirty Years’ War, he disappeared. The performance will comprise the collection of spiritual compositions: “Parnassia militia”, which is completely preserved, and “Arion primus” and “Arion secundus”, which arrived only partially preserved.

### **Vinko Jelić (1596. - nakon/after 1636.):**

Audivi vocem  
O quam pulchra es  
Dixit Dominus  
Beatus vir  
Nisi Dominus  
Doctor bonus  
Magnificat  
Bone Jesu  
O pretiosum et admirandum  
Salve Regina

## **Zbor Hrvatske radiotelevizije Croatian Radiotelevision Choir**

Tomislav Fačini, dirigent/*conductor*

### **Solisti/Soloists:**

Monika Cerovčec, sopran/*soprano*

Daniela Perosa, sopran/*soprano*

Andro Bojanić, tenor/*tenor*

Želimir Panić, tenor/*tenor*

Mladen Klepo, bas/*bass*

### **Instrumentalni ansambl/Instrumental ensemble:**

Vlatka Peljhan, violina/*violin*

Helga Korbar, violina/*violin*

Pavle Zajcev, violončelo/*cello*

Pavao Mašić, orgulje/*organ*

Tin Cugelj, trombon/*trombone*

Matic Kovač, trombon/*trombone*

Krešimir Fabijanić, kornet/*cornet*

Hrvoje Sironić, kornet/*cornet*

Elisa La Marca, lutnja/*lute*

**Zbor Hrvatske radiotelevizije** osnovan je 1941. godine za potrebe tadašnjeg radijskog programa. Djelujući najprije kao komorni ansambl, s vremenom je prerastao u prvi veliki profesionalni zbor u Hrvatskoj. Od samih početaka, Zbor HRT-a, koji taj naziv nosi od 1991. godine, nastupa i samostalno i uz Simfonijski orkestar. Prvi samostalni javni koncert Zbor je održao 30. siječnja 1943. godine u Hrvatskom glazbenom zavodu gdje se u to vrijeme nerijetko pridruživao i orkestru u ciklusu javnih koncerata. U prvim godinama djelovanja, repertoar Zbora oblikovali su dirigenti Mladen Pozajić, Dragan Gürtl i Boris Papandopulo, a potom su taj put nastavili šefovi dirigenti Sergije Rainis, Vladimir Kranjčević i Igor Kuljerić, čije su stvaralaštvo i dugogodišnje vodstvo ostavili snažan trag i čije su skladbe danas trajni dio repertoara Zbora, te Tonči Bilić. Upravo na



poticaj Tončija Bilića, 1998. godine pokrenut je samostalni pretplatnički ciklus *Sfumato*, u sklopu kojega su premijerno predstavljene brojne skladbe hrvatskih autora i antologijski zborni opusi svjetske baštine. Također na inicijativu maestra Bilića, Zbor HRT-a primljen je 2016. u asocijaciju najuglednijih europskih komornih zborova *Tenso*.

Izvođeci širok repertoar, u rasponu od renesansne do suvremene glazbe, a cappella i uz instrumentalnu pratnju, iskazuje izuzetnu svestranost, koja mu je donijela gostovanja širom Europe (Rim, Moskva, Salzburg, Milano, Pariz, Venecija, Berlin, Beč) te suradnje s nizom istaknutih dirigenta 20. i 21. stoljeća, među kojima su Lovro pl. Matačić, Milan Horvat, Pavle Dešpalj, Nikša Bareza, Vladimir Kranjčević, Claudio Abbado, Lorin Maazel, Igor Markevič, Valerij Poljanski, Niels Schweckendiek, Martina Batič, te s mnogim solistima svjetskoga glasa.

Zbor HRT-a dobitnik je Diplome Milka Trnina Hrvatskog društva glazbenih umjetnika za izuzetne umjetničke dosege u 2004. godini na temelju izvedbe Hrvatske mise Borisa Papandopula, te niza diskografskih nagrada Porin.

Diskografska ostvarenja ansambla čine hvaljena i nagrađivana izdanja među kojima su Boris Papandopulo: Hrvatska misa u d-molu (Cantus, HDS, HRT, 2004.), Kako jelen vrilo traži (Orfej, HRT, 2006.), Hrvatska božićna priča (Cantus, 2011.), Hrvatska glazba na Riva dei Schiavoni (Cantus, HDS, HRT, 2012.), trostruki DVD Osorska trilogija (Cantus, HDS, HRT, 2012.), Donizetti Heroines (Sony Classical, 2013.), Ivan Zajc: Noćni čar (HRT, 2014.), Boris Papandopulo: Muka Gospodina našega Isukrsta (po Ivanu) (HRT, 2015.), Vinko Jelić: Audivi vocem (HRT, 2016.), Vatroslav Lisinski: Ljubav i zloba (HRT, 2017.).

Od sezone 2017./2018. na čelu Zbora kao šef-dirigent je maestro Tomislav Fačini.

**Tomislav Fačini** (Zagreb, 1975.) studij dirigiranja završio je na Muzičkoj akademiji u Zagrebu *cum laude*. Iste godine osvojio je drugu i posebnu nagradu na Međunarodnom natjecanju dirigenta Antonio Pedrotti u Trentu. Nakon nastavka školovanja u Milanu na Accademia Hans Swarowsky i Hochschule für Musik u Karlsruheu, zapošljava se na Muzičkoj akademiji u Zagrebu, gdje danas predaje zborni dirigiranje. Uz simfonijske koncerte, ostvario je niz opernih premijera u Zagrebu, Sarajevu, Varaždinu i Dubrovniku (Verdi, Puccini, Salieri, Zajc, Bizet, Pergolesi). Čest je gost zagrebačkog Biennala i promotor suvremene glazbe. Od 2005. do 2009. godine ravnao je zadarskim Glazbenim večerima u sv. Donatu. Uz česte nastupe na Dubrovačkim ljetnim igrima, ravnao je i otvaranjem

Igara 2003. i 2013. godine. Od 2004. do 2009. godine bio je šef-dirigent Orkestra Hrvatske vojske s kojim je ostvario više simfonijskih i komornih koncerata. Suradivao je s gotovo svim domaćim i mnogim stranim ansamblima i snimao nosače zvuka i trajne snimke sa simfonijskim orkestrima RTV Slovenije i HRT-a. Od 1993. do 2008. dirigent je Oratorijskog zbora crkve sv. Marka u Zagrebu, a od 2004. vodi vokalni ansambl "Antiphonus". Od 2014. je glavni dirigent Dubrovačkoga simfonijskog orkestra. Uz dirigiranje, bavi se aranžiranjem i skladanjem. Od sezone 2017./2018. je šef-dirigent Zbora HRT-a.

**The Croatian Radiotelevision Choir** was founded in 1941 for the needs of the radio programme at the time. Working first as a chamber ensemble, with time, it grew into the first large professional choir in Croatia. From its very beginnings, the HRT Choir (which has carried this name since 1991) has performed both independently and alongside the HRT Symphony Orchestra. The choir's first independent public concert was held on 30 January 1943 at the Croatian Music Institute, where it was often joined by an orchestra in the cycle of public concerts. In its first years of work, the repertoire of the choir was shaped by conductors Mladen Pozajić, Dragan Gürtl, and Boris Papandopulo, and their path was continued by chief conductors Sergije Rainis, Vladimir Kranjčević, and Igor Kuljerić - whose creativity and years of leadership left a powerful mark and whose compositions have become a permanent part of the choir's repertoire - as well as Tonči Bilić. It was at Tonči Bilić's urgings that the independent subscription cycle *Sfumato* was initiated, which included premieres of numerous compositions by Croatian authors and an anthological choir opus of world heritage. Also at Maestro Bilić's initiative, the HRT Choir was granted membership in *Tenso*, Europe's most noted chamber choir organisation, in 2016.

Performing a wide repertoire ranging from the Renaissance to modern music and a cappella, and with instrumental accompaniment, the choir displays its exceptional versatility, which has won it guest appearances across Europe (Rome, Moscow, Salzburg, Milan, Paris, Venice, Berlin, Vienna) and cooperation with a series of exceptional 20<sup>th</sup> and 21<sup>st</sup> century conductors, including Lovro pl. Matačić, Milan Horvat, Pavle Dešpalj, Nikša Bareza, Vladimir Kranjčević, Claudio Abbado, Lorin Maazel, Igor Markevitch, Valery Polyansky, Niels Schweckendiek, Martina Batič, and many world-class soloists.

The HRT Choir received a Milka Trnina Diploma from the Croatian Association of Musical Artists for its exceptional artistic achievements in 2004 on the basis of its performance of Boris Papandopulo's Croatian Mass.

The ensemble has an acclaimed and award-winning discography, including Boris Papandopulo: *Hrvatska misa/Croatian Mass* (Cantus, HDS, HRT, 2004), *Kako jelen vrilo traži/Deer Searching for a Spring* (Orfej, HRT, 2006), *Hrvatska božićna priča/Croatian Christmas Story* (Cantus, 2011), *Hrvatska glazba na Riva dei Schiavoni/Croatian Music at Riva Dei Schiavoni* (Cantus, HDS, HRT, 2012), triple DVD *Osorska trilogija/Osor Trilogy* (Cantus, HDS, HRT, 2012), *Donizetti Heroines* (Sony Classical, 2013), *Ivan Zajc: Noćni čar/Ivan Zajc: Night Magic* (HRT, 2014), *Boris Papandopulo: Muka Gospodina našega Isukrsta (po Ivanu)/Passion of Our Lord Jesus Christ (according to John)* (HRT, 2015), *Vinko Jelić: Audivi vocem* (HRT, 2016), *Vatroslav Lisinski: Ljubav i zloba/Love and Malice* (HRT, 2017).

Maestro Tomislav Fačini has headed the choir as chief conductor since the 2017/2018 season.

**Tomislav Fačini** (Zagreb, 1975) graduated *cum laude* with a degree in conducting from the Music Academy in Zagreb. That same year, he won second place and a special award at the Antonio Pedrotti International Conducting Competition in Trento. After continuing his schooling at the Accademia Hans Swarowsky in Milan and the Hochschule für Musik in Karlsruhe, he started working at the Music Academy in Zagreb, where he currently teaches choral conducting. In addition to symphonic concerts, he has also directed a number of opera premieres in Zagreb, Sarajevo, Varaždin, and Dubrovnik (Verdi, Puccini, Salieri, Zajc, Bizet, Pergolesi). He is a frequent guest at the Zagreb Music Biennale and a promotor of modern music. From 2005 to 2009, he conducted Musical Evenings in St. Donat Church in Zadar. In addition to frequent performances at the Dubrovnik Summer Festival, he also conducted the opening of the festival in 2003 and 2013. From 2004 to 2009, he was chief conductor of the Croatian Army Orchestra, with whom he held many symphonic and chamber concerts. He has worked with nearly every Croatian ensemble and many foreign ensembles, and he has made albums and recordings with the RTV Slovenia Symphony Orchestra and the HRT Symphony Orchestra. From 1993 to 2008, he was director of the Oratorio Choir of the Church of St. Mark in Zagreb, and he has led the Antiphonus vocal ensemble since 2004. He has been the chief conductor of the Dubrovnik Symphony Orchestra since 2014. In addition to conducting, he also arranges and composes. He has been the chief conductor of the HRT Choir since the 2017/2018 season.

**19. 7. 2018., 21.30 / 19<sup>th</sup> July 2018, 9.30 pm**

**Frankopanski kaštel**

**Frankopan Castle**

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**“Kudsi Erguner” ansambl/ensemble**

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**3. epizoda:**

***Zvuci Otomanskog carstva***

**Episode Three:**

***Sounds of the Ottoman Empire***



## Program:

### MAKAM NEVA

**Peşrev** (*Preludij/Prelude*)

*Skladatelj/Composed by:* Sultan Ottoman Bayezid II (1447. - 1512.)

### Ilahi

*Stihovi/Lyrics by:* Hacı Bayrâm Velî

*Skladatelj/Composed by:* Sultan Timourid Hüseyin Baykara (1438. - 1506., Herat)

### MAKAM BÛLBÛL USSAKI

**Postludij/Postlude**

Nepoznati autor, iz ritualnog plesa derviša  
*Anonymous from Whirling Dervishes Ceremonies*

\* \* \* \* \*

### MAKAM ACEM

**Peşrev** (*Preludij/Prelude*)

*Skladatelj/Composed by:* Sultan Veled (1226. - 1312., Konya) sin sufi majstora  
Djela-ad-dîn Rumija/*son of sufi master Djelal-ad-dîn Rumi*

**Saz Semaisi** (*Postludij/Postlude*)

*Skladatelj/Composed by:* Al Farabî (872. - 951., Damas)

### MAKAM ACEMASİRAN

**Son Peşrev** (*Postludij/Postlude*)

Nepoznati autor, iz ritualnog plesa derviša  
*Anonymous from Whirling Dervishes Ceremonies*

\* \* \* \* \*



## MAKAM MAHUR

### Peşrev (Preludij/Prelude)

Skladatelj/Composed by: Gâzî Giray Han II (1554. - 1607.)

### Kar

Stihovi/Lyrics by: Hafez Sirazî (1317. - 1326., Siraz)

Skladatelj/Composed by: Abd-ul- Qâdir Marâghî (1360. - 1435., Herat)

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## MAKAM HICAZ

### Ilâhî

Stihovi/Lyrics by: Yunus Emre (13. stoljeće/century)

Skladatelj/Composed by: Mehmet Kutbuddin Dede (1862. - 1914., Istanbul)

### Ilâhî

Stihovi/Lyrics by: Aziz Mahmud Hüdâî (1541. - 1628., Istanbul)

Skladatelj/Composed by: ŞahabeddinEfendi (19. stoljeće/century)

### Yürük semâî (Postludij/Postlude)

Iz ritualnog plesa derviša/From Whirling Dervishes Ceremonies

Skladatelj/Composed by: Kûçek Mustafa Dede (? - 1684.)

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## MAKAM HUSEYNI

### Ilâhi

Stihovi/Lyrics by: Yunus Emre (13. stoljeće/century)

Skladatelj/Composed by: nepoznat/Anonymous

### Ilâhi

Stihovi/Lyrics by: Yunus Emre (13. stoljeće/century)

Skladatelj/Composed by: Yakubzade Mehmet Bey (1887. - 1973., Ussak)

### Semâî (Postludij/Postlude)

Skladatelj/Composed by: Huseyin Fahreddin Dede (1854. - 1911., Istanbul)

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## MAKAM FERAHFEZA

### Ayin

Iz ritualnog plesa derviša/From Whirling Dervishes Ceremonies

Stihovi/Lyrics by: Djalâl ad dîn Rumî (1207. - 1273.)

Skladatelj/Composed by: Hammamizade Ismail Dede (1778. - 1846.)

### Son Peşrev (Postludij/Postlude)

Skladatelj/Composed by: Zeki Mehmet Aga (1776. - 1846.)



## “Kudsi Erguner” ansambl/*ensemble*

Kudsi Erguner, *nej/ney*  
Bora Uymaz, vokal, tanbur, lutnja/*vocal, tanbur, luth*  
Bruno Caillat, udaraljke, bubnjevi/*percussion, dums*  
Serkan Halili, kanun/*kanun*

**Kudsi Erguner** (UNESCO-ov Umjetnik za mir) jedan je od najistaknutijih majstora *neja* (“ney - derviška frula” ili turska flauta od trske) našeg vremena. Smatra se autoritetom tradicionalne *sufijske* glazbe. Erguner posjeduje nemiran inovativan duh i u nizu međunarodno prepoznatih projekata svijetu je predstavio otomansku i *sufijsku* glazbu. Živi i radi u Parizu kao glazbenik, skladatelj, muzikolog, učitelj i autor.

Rođen u Diyarbakıru, Turska, 1952. godine, Erguner je započeo svoju glazbenu karijeru 1969. godine kao član Istambulskog radio orkestra. Godine 1975. preselio se u Pariz, na studij arhitekture i muzikologije. U svojem je opusu kao glazbeni antropolog i povjesničar objavio mnoge snimke tradicionalne glazbe izvođene uživo kao i brojne studijske zapise glazbe iz otomanskog repertoara 16. stoljeća.

Nastupa i surađuje sa širokom lepezom međunarodno proslavljenih umjetnika kao što su Robert Wilson, Peter Gabriel, Maurice Bejart, Carolyn Carlson, Peter Brook, Georges Aperghis, Didier Lockwood, Jean Michel Jarre, Michel Portal, Tony Gatliff, Marc Minkovsky, Alexandre Desplat, Bartabas, Sarkis, Christof Lauer, Michel Godard, Renaud Garcia-Fons, Markus Stockhausen, Nusret Fathi Ali Khan, Jordi Savall i Fazıl Say te s ansamblima kao što su Hillard Ensemble i New Ensemble.

Sudjelovao je i u snimanju filma “Susreti s izuzetnim ljudima” Petera Brooka, snimljenom u Afganistanu te je skladao i izveo glazbu za poznatu kazališnu predstavu i film bazirane na indijskom epu “Mahabharata”, koji je također režirao Brook. Erguner je poznat po svojoj suradnji s Peterom Gabrielom u snimanju glazbe za film “Posljednje Kristovo iskušenje” Martina Scorsesea. Među njegovim skladbama nalazi se i glazba napisana za koreografe poput Carolyn Carlson (“Neva”) i Maurice Bėjart (“Le Voyage Nocturne”, “Rumi”).

Erguner je rođen u glazbenoj obitelji *sufijske* tradicije koja se u toj obitelji njeguje već četiri generacije. On je jedini turski glazbenik svoje generacije koji je naučio svirati *nej*

klasičnom usmenom predajom od svog oca Ulvija Ergunera, zadnjega velikog majstora ovoga glazbala i bivšeg direktora Radio Istanbula. Imao je sreću da je u kući svojih roditelja imao priliku upoznati brojne poznate glazbenike starije generacije koji su sačuvali *sufijsku* tradiciju. Stotine godina glazbene kulture koja je uvijek bila usmjerena ka slobodi i ekstazi odražavaju se u njegovoj glazbi i njezinom izvođenju.

On kombinira najrazličitije stilove i epohe zapadne glazbe s tradicionalnom turskom glazbom. Ova mješavina glazbenih stilova pobudila je veliku pažnju prigodom njegova sudjelovanja u izvedbi Mozartove opere “Otmica iz Saraja” na Salzburškom festivalu u sezoni 1997. - ‘98.; jednako kao i njegove solo improvizacije prilikom izvođenja “Messe de Notre Dame” Guillaumea de Machauta s Hilliard ansamblom u koncertnoj dvorani London Royal Festival Hall, u veljači 1999. godine.

Na međunarodnim glazbenim festivalima predstavio je brojne originalne projekte kao što su “Od sufizma do flamenca”, “Ghazala”, “Ferahfeza Whirling Dervishes Ceremony”, “Pjesme iz Beča i Istanbula: Schubert - Sevki Beg”, “Rembetiko iz Istanbula”, “Djela princa Dimitri Kantemir & Ali Ufki”, “Islam Blues”, “Taj Mahal”, “La Banda Alla Turka”, “Ottomania”, “Fasl - Ottoman Court Music”. Njegov projekt “Passion d’Istanbul”, po narudžbi Vlade Republike Francuske 2000. godine, izveden je u Parizu i snimljen uživo na CD-u.

Snimio je više od stotinu nosača zvuka, uglavnom posvećenih različitim vidovima otomanske glazbe, i objavio četiri knjige na francuskom jeziku (“Les Contes de Mesnevi”, “Les saints des Derviches Bektâchi”, “La Fontaine de la Séparation” i “La flûte des Origines”, “Ayrilik Cesmesi”, “Bir Neyzen-Iki Derya”). Neke od njih prevedene su na više jezika.

Godine 1981. Erguner je osnovao RUMI udругu, školu za proučavanje klasične glazbe i učenja izvorne *sufijske* tradicije. Drži predavanja o *sufizmu* i *sufijskoj* glazbi širom svijeta i vodi dvije male zajednice povezane s mevlejevskom tradicijom, jednu u Parizu i drugu u Istanbulu.

Kudsi Erguner je uvjerenja da kultura nema granice. Dokumentirao je i oživio gotovo zaboravljenu glazbenu tradiciju te ju predstavio zapadnoj javnosti, čime je postala dio kulturne baštine Europe. Na taj je način pokrenuo renesansu otomanske klasične i *sufijske* glazbe u Turskoj.

Godine 2004. Erguneru je dodijeljen počasni doktorat na Sveučilištu Bulent Ecevit u Turskoj te je postavljen za UNESCO-vog Umjetnika za mir, i to u svibnju 2016.

Erguner trenutno radi kao profesor u Konzervatoriju u Rotterdamu (CODARTS) i svake godine vodi majstorske tečajeve (Birun) pri Zakladi Giorgio Cini u Veneciji.

#### Djela i izvorni radovi:

- TAJ MAHAL
- PASSION D'ISTANBUL
- RUMI IN THE BLINK OF THE EYE (s Robertom Wilsonom)
- FUNERAILLES POETIQUE POUR NAZIM HIKMET
- LITURGIE D'ISTANBUL ET BYZANCE (s Lycourgos Angelopoulos ansamblom)
- LA BANDA ALLA TURKA
- ISLAM BLUES
- OTTOMANIA
- NEY-ZEN (s Kokoo ansamblom iz Tokyja)
- ORIENT DE L'OCCIDENT (Flamenco & Sufi about Ibn Arabi's poems)
- METAPHORES (Carolynom Carlson i Hassanom Massoudyjem)
- GAZING POINT (s Markusom Stockhausenom i Markom Nauseefom)
- JE T'AIME DE DEUX AMOURS/RABIA-UL-ALAWIA (s Waedom Bouhassoun)
- HALAQAT-I RUMI
- GHAZELS FROM THE DIVAN OF GOETHE (djela nadahnuta Goetheovim poemama)
- SUFI INVOCATIONS
- PERVANE (sa Solvgutteneom iz Norveške)
- MAFTIRIM (sinagoška glazba otomanskih Židova)

#### Festivali:

- Salzburg Festival
- Avignon Festival
- Montpellier Festival
- Saint-Denis Festival
- Festival d'Ile de France
- Paris Quartier d'été Festival
- Banlieues Bleues Festival
- İstanbul Music Festival
- Athens Festival
- International İzmir Festival
- Melbourne Festival
- Edinburgh International Festival

- International Cartagena Music Festival
- São Paulo International Art Festival
- The Grec Festival of Barcelona
- The Granada International Festival of Music and Dance
- Ravenna Festival
- Palermo Festival
- MITO Settembre Musica
- Utrecht Early Music Festival
- Guyo Festival, Japan
- Hong Kong Arts Festival
- Jeonju Int. Sori Festival, Južna Koreja
- Montreux Jazz Festival
- Rocella Jazz Festival
- Molde Int. Jazz Festival, Norveška
- İstanbul Jazz Festival
- Akbank Jazz Festival
- Enjoy Jazz Festival, Heidelberg
- Beiteddine Festival, Lebanon
- Jaipur Literature Festival
- Jerusalem Festival
- Mekudeshet Festival, Jeruzalem
- Fes Festival, Maroko
- Mawazine Festival, Rabat
- Montreal Festival
- Festival of Carthage, Tunis
- Venice Biennale
- Mugam Festival, Azerbaijan
- Bartok Festival, Ankara
- Dinard Festival

#### Mjesta koncerata:

- Théâtre du Rond-Point, Théâtre des Champs-Élysées, Théâtre du Châtelet, Théâtre de la Ville, Théâtre des Bouffes du Nord, Cité de la Musique, Auditorium du Louvre (Paris)
- Berlin Philharmonie
- Queen Elizabeth Hall, Barbican Centre (London)
- Carnegie Hall, Kennedy Center, Lincoln Center, Guggenheim Museum, Brooklyn Academy of Music (New York)
- Rothko Chapel (Houston)
- Theatre de la Monnaie, Bozar (Brussels)
- Concertgebouw (Amsterdam)
- Teatro Valle (Rim)
- Ginza Theater (Tokyo)
- Miho Museum (Kyoto)
- Palace Theater, Megaron Concert Hall (Atena)
- Philharmonic Concert Hall (Tallinn)



- Magomayev State Philharmonic Hall, Mugham Center (Azerbaijan)
- National Theatre, Abu Dhabi
- Opera Houses of Berlin, Hamburg, Frankfurt, Beč, Ravenna, Salzburg, Kairo i Muscad

**Kudsi Erguner** (UNESCO Artist for Peace ) is one of the foremost Ney (Turkish reed-flute) masters of our times. He is also considered as an authority of traditional Sufi music. Erguner has a restless innovative mind and he has in a series of internationally acclaimed projects introduced Ottoman and Sufi music to the world. He lives and works in Paris as a musician, composer, musicologist, teacher and author.

Born in Diyarbakır, Turkey in 1952, Erguner began his musical career in 1969 as a member of the Istanbul Radio Orchestra. In 1975, he moved to Paris to study architecture and musicology. In his work as a musical anthropologist and historian, he has published many field recordings of traditional music, and made many studio recordings of music from the 16<sup>th</sup> century Ottoman repertoire.

He has performed and collaborated with a wide range of internationally celebrated artists such as Robert Wilson, Peter Gabriel, Maurice Bejart, Carolyn Carlson, Peter Brook, Georges Aperghis, Didier Lockwood, Jean Michel Jarre, Michel Portal, Tony Gatliff, Marc Minkovsky, Alexandre Desplat, Bartabas, Sarkis, Christof Lauer, Michel Godard, Renaud Garcia-Fons, Markus Stockhausen, Nusret Fathi Ali Khan, Jordi Savall and Fazıl Say and with ensembles like the Hillard Ensemble and the New Ensemble.

He also took part in the making of Peter Brook's movie "Meetings with Remarkable Men", filmed on location in Afghanistan and composed and performed the score for the famous theatre performance and film based on the Indian epic "The Mahabharata", also directed by Brook. Erguner is renowned for his collaboration with Peter Gabriel for the soundtrack of Martin Scorsese's "The Last Temptation of Christ". Among his compositions there is also music written for choreographers like Carolyn Carlson ("Neva") and Maurice Béjart ("Le Voyage Nocturne", "Rumi").

Erguner was born into a musical family with Sufi tradition stretching back four generations. He is the only Turkish musician of his generation to have been taught the Ney in the classic aural tradition by his father, Ulvi Erguner, the last great master of that instrument, and the former director of Radio İstanbul. In his parents' house he was

fortunate enough to meet many established musicians from the older generation that held the key to Sufi tradition. Hundreds of years of musical culture which always strove towards freedom and ecstasy are reflected in Erguner's music and playing.

He has combined the most varied styles and epochs of occidental music with traditional Turkish music. This intermingling of musical styles got much attention as he participated in a production of Mozart's "The Abduction from the Seraglio" at the Salzburg Festivals in 1997 - '98; so did his solo improvisations in the performance of Guillaume de Machaut's "Messe de Notre Dame" with the Hilliard Ensemble at the London Royal Festival Hall in February 1999.

At international music festivals he has presented many original projects such as "From Sufism to Flamenco", "Ghazals", "Ferahfeza Whirling Dervishes Ceremony", "Songs from Vienna and Istanbul: Schubert - Sevki Bey", "Rembetiko from Istanbul", "Works of Prince Dimitri Kantemir & Ali Ufki", "Islam Blues", "Taj Mahal", "La Banda Alla Turka", "Ottomania", "Fasl - Ottoman Court Music". His project "Passion d'Istanbul" commissioned by the French Government in 2000 was performed in Paris and recorded live on CD.

He has released more than hundred CDs mostly dedicated to the different aspects of the Ottoman music and published four books in French, ("Les Contes de Mesnevi", "Les saints des Derviches Bektâchi", "La Fontaine de la Séparation" and "La flûte des Origines", "Ayrilik Cesmesi", "Bir Neyzen-Iki Derya"). Some of them are translated in several languages.

In 1981 Erguner founded RUMI association, an institute for the study of the classical music and teachings of the original traditions of Sufis. He gives conferences on Sufism and Sufi music all over the world and leads two small communities connected to the Mevlevi tradition; one in Paris and one in Istanbul.

Kudsi Erguner's conviction is that culture has no boundaries. He has documented and revived nearly forgotten musical tradition and brought it to the attention of the Western public, thus positioning them as a part the cultural inheritance of Europe. In this way he also initiated the renaissance of the Ottoman Classical and Sufi music in Turkey.

In 2014 Erguner was awarded an honorary doctorate from the Bulent Ecevit University in Turkey and designated as a UNESCO Artist for Peace in May 2016.

Erguner currently works as professor at the Rotterdam Conservatory (CODARTS) and every year conducts master classes (Birun) at the Giorgio Cini Foundation in Venice.

### Creations & original works:

- TAJ MAHAL
- PASSION D'ISTANBUL
- RUMI IN THE BLINK OF THE EYE (with Robert Wilson)
- FUNERAILLES POETIQUE POUR NAZIM HIKMET
- LITURGIE D'ISTANBUL ET BYZANCE (with Lycourgos Angelopoulos Ensemble)
- LA BANDA ALLA TURKA
- ISLAM BLUES
- OTTOMANIA
- NEY-ZEN (with Kokoo Ensemble from Tokyo)
- ORIENT DE L'OCCIDENT (Flamenco & Sufi about Ibn Arabi's poems)
- METAPHORES (with Carolyn Carlson and Hassan Massoudy)
- GAZING POINT (with Markus Stockhausen and Mark Nauseef)
- JE T'AIME DE DEUX AMOURS/RABIA-UL-ALAWIA (with Waed Bouhassoun)
- HALAQAT-I RUMI
- GHAZELS FROM THE DIVAN OF GOETHE (compositions inspired by Goethe's poems)
- SUFI INVOCATIONS
- PERVANE (with Solvguttene from Norway)
- MAFTIRIM (Synagogue music from Ottoman Jews)

### Festivals:

- Salzburg Festival
- Avignon Festival
- Montpellier Festival
- Saint-Denis Festival
- Festival d'Ile de France
- Paris Quartier d'été Festival
- Banlieues Bleues Festival
- İstanbul Music Festival
- Ravenna Festival Ravenna Festival
- Athens Festival
- International İzmir Festival
- Melbourne Festival
- Edinburgh International Festival
- Int. Cartagena Music Festival
- São Paulo International Art Festival
- The Grec Festival of Barcelona
- The Granada International Festival of Music and Dance

- Palermo Festival
- MITO Settembre Musica
- Utrecht Early Music Festival
- Guyo Festival, Japan
- Hong Kong Arts Festival
- Jeonju Int. Sori Festival, South Korea
- Montreux Jazz Festival
- Rocella Jazz Festival
- Molde Int. Jazz Festival, Norway
- İstanbul Jazz Festival
- Akbank Jazz Festival
- Enjoy Jazz Festival, Heidelberg
- Beiteddine Festival, Lebanon
- Jaipur Literature Festival
- Jerusalem Festival
- Mekudeshet Festival, Jerusalem
- Fes Festival, Morocco
- Mawazine Festival, Rabat
- Montreal Festival
- Festival of Carthage, Tunisia
- Venice Biennale
- Mugam Festival, Azerbaijan
- Bartok Festival, Ankara
- Dinard Festival

### Venues:

- Théâtre du Rond-Point, Théâtre des Champs-Élysées, Théâtre du Châtelet, Théâtre de la Ville, Théâtre des Bouffes du Nord, Cité de la Musique, Auditorium du Louvre (Paris)
- Berlin Philharmonie
- Queen Elizabeth Hall, Barbican Centre (London)
- Carnegie Hall, Kennedy Center, Lincoln Center, Guggenheim Museum, Brooklyn Academy of Music (New York)
- Rothko Chapel (Houston)
- Theatre de la Monnaie, Bozar (Brussels)
- Concertgebouw (Amsterdam)
- Teatro Valle (Rome)
- Ginza Theater (Tokyo)
- Miho Museum (Kyoto)
- Palace Theater, Megaron Concert Hall (Athens)
- Philharmonic Concert Hall (Tallinn)
- Magomayev State Philharmonic Hall, Mugham Center (Azerbaijan)
- National Theatre, Abu Dhabi
- Opera Houses of Berlin, Hamburg, Frankfurt, Vienna, Ravenna, Salzburg, Cairo and Muscad

**Bora Uymaz** se kao glazbenik ističe visokom profinjenošću i nadarenošću. Kao svestran umjetnik, posvetio se proučavanju turske glazbe, njenom prenošenju, izvođenju i nastavljanju tradicije. Uymaz je aktivan kao pjevač, skladatelj, izvođač i učitelj, i u svim tim poljima oblikovao je visok osobni identitet, spajajući tradiciju sa sadašnjošću. Percipira ga se kao temeljitog umjetnika i javlja se s duhom trubadura koji ostavlja poseban trag u današnjoj glazbi.

Glazbenik iz Egejskog grada Izmira, Uymaz je cijenjen zahvaljujući svom snažnom i jedinstvenom glasu koji stavlja više u službu značenja nego li riječi. Njegovo promišljeno i osobno pjevanje smatra se okosnicom u današnjoj tradicionalnoj turskoj glazbi.

Pored toga što duguje svoju slavu sofisticiranom vokalnom izražaju, Bora Uymaz odražava istu dubinu izražaja u svojim skladbama koje su poput glazbenog prikaza njegovog života. Zahvaljujući tome, Uymaz je osvojio nekoliko nagrada na skladateljskim natjecanjima i svojim opusom od gotovo 600 djela za razne instrumente i u raznim glazbenim stilovima. Zapažen je po korištenju vrlo duhovno obojenih tekstova u svojim skladbama. Uymaz je stvorio novi turski glazbeni stil - "Natik-ı Elhan", a kojem je sam dao taj naziv. Također, je osmislio *makam*, koji je njegov učitelj Cinuçen Tanrıkorur nazvao "Suzinak-Aşiran", a za koji je napisao jednu podužu kompoziciju. Na jednoj drugoj razini glazbene umjetnosti, kao vješt izvođač na tanburu i lutnji, Bora radije ostaje u sjeni kao izvođač unatoč činjenici da njegov stil predstavlja jedan od najvažnijih suvremenih pristupa sviranju.

Bora je kao solist nastupio na koncertima u Australiji, Velikoj Britaniji, SAD-u, Japanu, Kini, Koreji, Singapuru, Maleziji, Njemačkoj, Nizozemskoj, Finskoj, Makedoniji, Kosovu, Libanonu, Tunisu i Cipru. Nedavno je, kao član ansambla Kudsi Erguner, sudjelovao na turneji po Francuskoj, Italiji, Poljskoj, Libanonu, Nizozemskoj, Belgiji, Njemačkoj, Omanu, Norveškoj i Brazilu, te je snimio glazbeni zapis pod nazivom "Pervane". Njemu se pripisuju četiri snimke "Yunusça", "Mim sad ra", "Bir", "Cafe Tango" i "Vječna ljubav". Bora je doprinio snimanju dokumentarca o "Svjetskoj kulturnoj baštini" u realizaciji UNESCO-a 2004. godine u svojem glazbenom poglavlju Mevlevi. Uglazbio je dugačku poemu Ahmeta Ilgaza pod naslovom "Rüya içinde rüya" u obliku Natik-ı Elhan i objavio album s Ilgazovim pjesmama i partitурama u obliku CD-knjige. Kao dio serije pod nazivom "Anadolski sveci", Bora je uglazbio pjesme mudrosti duhovnih pojava kao što su Niyâzî Mısrî, Yunus Emre, Hz. Gaybî.

Bora Uymaz studirao je na Konzervatoriju turske glazbe pri Sveučilištu u Egeu od 1994. do 1999. godine, a diplomirao je kao najbolji student u svojoj kasi. Puno je naučio od poznatih glazbenika kao što su Cinuçen Tanrıkorur, Akın Özkan, Vefik Ataç i Reha Şağbaş. Godine 2000. postao je članom Državnoga klasičnog zbora turske glazbe u Bursi. Potom se pridružio Državnom klasičnom turskom zboru u Izmiru, a magistrirao je na Sveučilištu u Eylulu, gdje trenutno pohađa doktorski studij religijske glazbe. Bora je 2016. godine tri tjedna proveo na Jacobs glazbenoj školi Sveučilišta Indiana, gdje je nastupao na Lotus festivalu i predavao tradicionalnu tursku glazbu na odjelima kompozicije i glazbene teorije.

**Bora Uymaz** distinguishes himself as a musician with a high taste and talent. A multifaceted artist, he has devoted himself to the cause of Turkish music, to convey, perpetuate and develop this tradition. Uymaz is active as a singer, composer, performer and teacher and in all these areas he has shaped a highly personal identity, bridging the tradition with the present. He is perceived as a thorough artist and comes across with the spirit of a troubadour who is leaving a very special mark on today's music.

A musician from the Aegean town of Izmir, Uymaz is appreciated for his strong and unique voice which he puts more at the service of meanings than words. His deliberate and personal singing is regarded as a touchstone in today's traditional Turkish music.

While Bora Uymaz owes his fame to the sophistication of his vocal expression, he reflects the same depth of expression in his compositions which are somewhat like the musical tableaux of his life. In this regard, Uymaz has won several awards in composition contests with his opus which counts nearly 600 works in various forms and musical styles. He is noted for the use of highly spiritual lyrics in his compositions. Uymaz has created a new Turkish music form titled "Natik-ı Elhan" which he named himself. He has also devised a makam, which, his teacher Cinuçen Tanrıkorur named "Suzinak-Aşiran", in which he wrote an extended composition. On yet another level of musicianship, a skilled performer of the tanbur and luth, Bora often prefers to remain in the shadow as a performer despite credits that his style is one of the most important approaches in the present time.

Bora has appeared as a soloist at concerts in Australia, UK, USA, Japan, China, Korea, Singapore, Malaysia, Germany, Holland, Finland, Macedonia, Kosovo, Lebanon, Tunisia, Cyprus and Netherlands. Recently as a member of the Kudsi Erguner Ensemble, he



has toured in France, Italy, Poland, Lebanon, Holland, Italy, Belgium, Germany, Oman, Norway and Brazil and released a recording titled "Pervane". He is credited with four recordings of his own with "Yunusça", "Mim sad ra", "Bir", "Cafe Tango" and "Eternal Love". Bora has contributed to the 2004 "World Cultural Heritage" documentary by Unesco, on its Mevlevi music chapter. He has composed Ahmet Ilgaz' extended poem titled "Rüya içinde rüya" in Nâtik-ı Elhan form and released an album consisting of Ilgaz's poems and scores in a book-CD format. As part of a series titled "Anatolian Saints" Bora recited poems of wisdom in music by spiritual figures such as Niyâzî Mîsrî, Yunus Emre, Hz. Gaybî.

Bora Uymaz studied at the Ege University Turkish Music Conservatory between 1994 - 1999, and graduated ranking first in his class. He has benefitted from the teachings of notable musicians such as Cinuçen Tanrıkorur, Akın Özkan, Vefik Ataç and Reha Şağbaş. In 2000 he has been appointed to the Bursa State Classical Turkish Music Choir. Bora has then joined the Izmir State Classical Turkish Music Choir and completed a master's degree at the 9 Eylül University where he is currently pursuing a doctoral degree in religious music. Bora spent a three-week residency at Indiana University Jacobs School of Music in 2016, performing at the Lotus Festival as well as giving lectures on traditional Turkish Music at the composition and music theory departments.

Nakon završetka studija na Pariškoj glazbenoj školi, **Bruno Caillat** (perkusionist, bubnjar), studirao je perzijske udaraljke/bubnjeve s Djamchidom Chemiranijem koji ga je stavio na čelo svoje *zarb* klase u Školi orijentalne glazbe (Sveučilišta Sorbonne u Parizu). Naučio je svirati nekoliko srednjeazijskih i arapskih udaraljki, kao i bubnjeve i udaraljke iz sjeverne Indije (*tabla*) i južne Indije (*mridangan*, *kanjira* i *ghatam*).

Njegovi koncerti obuhvaćaju širok raspon raznih glazbenih stilova, kao što su: tradicionalna glazba - perzijska (Delgosha ansambl), armenska (Goussan trio) i turska glazba (Kudsi Erguner ansambl); rana glazba (Doulce Mémoire, Diabolus in Musica, Alla Francesca, Cie Outre Measure, le Concert d'Astrée...), i više suvremenih glazbenih oblika (djela Renauda Garcia-Fonsa Davida Hykesa).

After having studied in the Paris Ecole Normale de Musique, **Bruno Caillat** (percussionist, drummer) studies Persian percussion instruments/drums with Djamchid Chemirani who puts him in charge of his *zarb* class in the Oriental Music Study Centre

(Sorbonne University, Paris). He learns to play different central Asian and Arabic tambourines as well as drums/percussion instrument from northern (*tabla*) and southern (*mridangan*, *kanjira* and *ghatam*) India.

His concerts embrace a large variety of music styles such as: traditional music - Persian (Delgosha Ensemble), Armenian (Goussan trio) and Turkish (Kudsi Erguner's Ensemble); the Early music (Doulce Mémoire, Diabolus in Musica, Alla Francesca, Cie Outre Measure, le Concert d'Astrée...) and more contemporary musical forms (creations of Renaud Garcia-Fons and David Hykes).

**Serkan Halili** nakon završenog studija na Odjelu za instrumentalno obrazovanje ITU Turskoga državnoga glazbenog konzervatorija obrazovanje nastavio je u naprednom programu istog Odjela studirajući *kanun*, tradicionalan turski instrument, s maestrom İhsanom Özerom i profesorom Şehvarom Beşiroğluom.

Studiranje je nastavio kod profesora Erola Derana pri Turskom glazbenom odjelu Sveučilišnog instituta društvenih znanosti Haliç, gdje mu je dodijeljena magistarska diploma i akademski naslov doktora glazbene umjetnosti.

Od 2008. do 2010. nastupao je na *kanunu* s Ansablom turske glazbe Istambulskoga gradskog orkestra. Još i danas, počevši 2009. godine, predaje na Odjelu za instrumentalno obrazovanje ITU Turske glazbene akademije.

Halili je nastupao s Istambulskim glazbenim ansablom, kao i Sema ansablom te je zajedno s legendarnim vokalistom Kânijem Karaceom, sudjelovao na koncertima u većim gradovima diljem Europe i Sjeverne Amerike. Sudjelovao je na mnogim koncertima i u mnogim projektima, uključujući SUFI | BACH, Jazz Caravanserai te projektima Istambulskog orijentalnog ansambla, s Burhanom Öcalom, između 2008. i 2015. godine.

Bio je član orkestra u Mozartovoj operi "Saray: Mozart alla Turca" izvedenoj u Beču (2006.). Nastupao je u projektu "Simfonija i himne" autora Oğuzhana Balcija, u kojem je svirao sa Çukurovskim državnim simfonijskim orkestrom, pod ravnanjem Emina Güveni Yaşlıçama. Svirao je, također, u ITU komornom orkestru, Istambulskoj filharmoniji i Burskom državnom simfonijskom orkestru. Sudjelovao je u projektu snimanja nosača zvuka zajedno s Istambulskim turskim klasičnim glazbenim ansablom (2005.).

Godine 2009. priredio je svjetsku premjeru prvog simfonijskog djela - "Istanbul Memories" - napisanog za *kanun*. Djelo je napisao dirigent i kompozitor Oğuzhan Balci, a

izveden je na Europskom glazbenom festivalu u Berlinu u tamošnjoj Koncertnoj dvorani, pod ravnanjem Cema Mansura.

Godine 2012., kao član, pridružio se “Kudsi Erguner” ansamblu s kojim je nastupao u Brazilu, Norveškoj, Belgiji i Libanonu.

U Njemačkoj je snimio CD s “Pera” ansamblom koji je osvojio nagradu “ECHO CLASSIC”, a s kojim je potom, pored Njemačke, nastupao u Hrvatskoj i Norveškoj. Između 2013. i 2015., “Elif Makamı” emitiran je na specijaliziranom kanalu, s time da je solist bio Elif Güreşçi, dok je Halili preuzeo umjetničko vodstvo.

Godine 2013. pratio je poznatoga svjetskog violinistu Andréa Rieua na koncertu “I valcer putuje” u Istanbulu. Nadalje, 2014. godine bio je član sastava poljskih i turskih glazbenika s kojima je nastupao na koncertu “Szymanowski ad Orientem” u povodu 600. obljetnice uspostavljanja diplomatskih odnosa između Turske i Poljske. Pratio je poznatoga turskog skladatelja i pijanista Fazila Saya tijekom japanske turneje, 2014. godine. Nastupio je na japanskoj premijeri “Istambulske simfonije” s Tokijskim simfonijskim orkestrom.

Godine 2015. nastupio je s “Kudsi Erguner” ansamblom na završnome, četvrtom koncertu Mugham festivala koji je organizirala azerbejdžanska vlada. Iste je godine ponovno izveo Sayovu “Istambulsku simfoniju” s Brandenburškim državnim orkestrom kojim je dirigirao Howard Grieffiths.

2015. godine pozvala ga je Katarska glazbena akademija (QMA) u Dohi, pod pokroviteljstvom Katarske zaklade, gdje je održavao radionice i majstorske tečajeve. Iste je godine nastupio na koncertu s poznatim pjevačem armenske tradicionalne glazbe Onnikom Dinkjianom i izvođačem na *oudu* Araom Dinkjianom u Diyarbakiru, Berlinu, Wuppertalu i Istanbulu.

Sudjelovao je na festivalu Europalia Arts Festival 2015. čiji su pokrovitelji bili Europska unija i Ministarstvo kulture Turske. Nastupao je na koncertima s ansamblima “İstanbul Soloists”, “İstanbul Songs” i “Ottoman Drums” u Belgiji, Nizozemskoj i Francuskoj. Bio je dijelom svečanog otvorenja “Diyanet Center of America”, što ga je organizirala Republika Turska u SAD-u, Washington - Maryland (u travnju 2016. godine).

U suradnji s orkestrom “L’Arte Del Mondo” sudjelovao je u izvedbi Mozartove opere “Otmice iz Saraja” koju je izveo turski “Pera” ansambl, i to u Leipzigu i Leverkusenu (u kolovozu/rujnu 2016. godine). U rujnu 2016. godine pozvan je da sudjeluje u koncertu za otvaranje sezone “Kyoto Miho Museum” s “Kudsi Erguner” ansamblom.

Pored sviranja *kanuna* u klasičnom stilu turske i otomanske glazbe, Halili je ujedno proširio sviranje *kanuna* u nekonvencionalnom stilu uključujući, pored ostalog, suvremenu i zapadno-klasičnu glazbu, ladino, rembetico. Uz to, u svome studiju, nastavlja eksperimentirati korištenjem *kanuna* u raznim glazbenim stilovima, uključujući jazz, pop itd.

After completing the Instrumental Education Department of the ITU State Turkish Music Conservatory, **Serkan Halili** went on to graduate from the advanced program of the same department, studying *Kanun* with M. İhsan Özer and Prof. Şehvar Beşiroğlu.

Then he went onto the Turkish Music Department of Haliç University Social Sciences Institute, where he completed his Master’s degree and DMA (Doctor of Musical Arts) with Prof. Erol Deran.

From 2008 - 2010 he performed on the *Kanun* with the Turkish Music Ensemble of the Istanbul Municipal City Orchestra, and still serves on the teaching faculty of the ITU State Turkish Music Conservatory, Instrument Performing Dept. since 2009.

Halili played with the Istanbul Music and Sema Ensemble, and together with legend voice Kani Karaca, took part in concerts in major cities throughout Europe and North America. He has taken part in many concerts and projects including the SUFI | BACH, Jazz Caravanserai, Istanbul Oriental Ensemble projects with Burhan Öcal between 2008 - 2015.

He played in the orchestra for the Mozart’s Opera “Saray: Mozart alla Turca” in Vienna (2006). He performed in the “Symphony and Hymns” project which is created by Oğuzhan Balci and played by Çukurova State Symphony Orchestra under conducting Emin Güven Yaşlıçam. ITU Chamber Orchestra, the Istanbul Philharmonic Orchestra and the Bursa State Symphony Orchestra are other orchestras he played with. He performed in CD projects with the Istanbul Turkish Classical Music Ensemble (2005).

In 2009 he performed world premier of first symphonic piece - Istanbul Memories - which is written for *Kanun*. Piece was written by conductor and composer Oğuzhan Balci, it’s played in Young Euro Classic Festival, Berlin Konzert-Haus under conducting Cem Mansur.

Since 2012 he joined as a member “Kudsi Erguner” Ensemble and performed Brasil, Norway, Belgium, Lebanon.

He recorded CD in Germany with “ECHO CLASSIC” award winner “Pera” Ensemble and performed Germany, Croatia and Norway. Between 2013 - 2015, “Elif Makamı” was broadcasted in a special channel, soloist was Elif Güreşçi and Halili assumed artistic directorate.

In 2013 he accompanied world-renowned violinist André Rieu’s “And the Waltz Goes on Tour” concert in Istanbul. In 2014 he was a member of a group created by Polish and Turkish musicians. And played “Szymanowski ad Orientem” for 600<sup>th</sup> Anniversary of the Establishment of Diplomatic Relations between Turkey and Poland. He accompanied well-known Turkish composer and pianist Fazıl Say Japan Tour 2014. He played Japan Premiere “Istanbul Symphony” with Tokyo Symphony Orchestra

In 2015, performed with “Kudsi Erguner” Ensemble in IV. Mugham Festival closing concert, which was organized by Azerbaijan government. In the same year he performed again Say’s “Istanbul Symphony” with “Brandenburg Staatsorchester”, conducted by Howard Griffiths.

In 2015, he was invited by Qatar Music Academy (QMA) to Doha which is supported by Qatar Foundation, he gave workshops and masterclasses. Again in the same year, performed concert with well-known Armenian traditional folk music singer Onnik Dinkjian and *Oud* player Ara Dinkjian in Diyarbakır, Berlin, Wuppertal and İstanbul.

Participated to Europalia Arts Festival 2015 which is supported by European Union and T.C. Ministry of Cultur. Performed concerts with “İstanbul Soloists”, “İstanbul Songs” and “Ottoman Drums” projects in Belgium, Holland and France. Participated in grand opening ceremony of “Diyanet Center of America”, is organized and built by The Republic of Turkey in US / Washington - Maryland (2016 - April).

With “L’Arte Del Mondo” orchestra collaboration, Mozart’s “Die Entführung Aus Dem Serail” (Abduction from the Seraglio) in representation of the opera performed with Turkish music group “Pera” Ensemble, in Leipzig and Leverkusen (August - September 2016). In 2016 September, invited to season opening concert of “Kyoto Miho Museum” with “Kudsi Erguner” Ensemble.

Beside playing *Kanun* in classical style in Turkish and Ottoman music, Halili has also expanded *Kanun* play in unconventional style including but not limited to contemporary and western classical music, ladino, rembetico. He continues to experiencing and experimenting the usage of *Kanun* in various music styles including jazz, pop etc. in his atelier.

**26. 7. 2018., 21.30 / 26<sup>th</sup> July 2018, 9.30 pm**

**Crkva sv. Kvirina  
Church of St. Quirinus**

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## “I Musicali Affetti”

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**4. epizoda:**

***Glazba Serenissime - stoljeće sjaja***

**Episode Four:**

***Music of Serenissima - A Century of Splendors***



## Program:

### Stoljeće sjaja

Instrumentalna glazba prvih godina 17. stoljeća naišla je u Mlecima na posebno plodno tlo, ne samo zahvaljujući iznimnoj izdavačkoj aktivnosti, već i zahvaljujući tamošnjoj prisutnosti nekih od najvećih glazbenih inovatora.

Među njima se posebno ističe velikan Monteverdi koji je vodio zbor “Cappelle Marciane”, i to od 1613. pa sve do svoje smrti 1643. U ovom kulturnom okruženju violina koja se baš tada razvijala i proširivala svoj repertoar, borila se da, na račun korneta, bude glavni instrument. U Mlecima su djelovali najbolji virtuozi tog gudačkog instrumenta, kao Giovan Battista Fontana, Biagio Marini, Dario Castello i mnogi drugi. Na taj se način formira prava “Mletačka škola za violinu”, a sonata za solo i dva ili više instrumenata toliko se razvila da je postala najcjjenjenija i najizvođenija kompozicija u Europi.

Današnji program predviđa izbor mletačke glazbe počevši od početka 17. stoljeća s prvim sonatama za dvije violine, i bas sve do razvoja stila “a canzona” kompozitora Cavallija te do nastanka Legranzijeve “moderne sonate” i kasnije do Albinonija i Realija, koji su svojom vatrenom “La foliom” utrljali put još jednom mletačkom velikanu - Antoniju Vivaldiju.

Radi se o programu koji iziskuje veliku virtuoznost i koji pokriva gotovo jedno stoljeće povijesti uz izvođenje tipičnih instrumentalnih nota Mletačke škole koje su naveliko nadahnule najveće talijanske i francuske skladatelje.

### A Century of Splendors

In the first years of the 17<sup>th</sup> century the instrumental music found in Venice a particularly fertile soil not only due to great and very active publishing, but also thanks to the presence in the lagoon town of some of the greatest innovators in the field of music.

Among them, the most notable figure was the great Monteverdi, who led the Cappella Marciana choir from 1613 until his death in 1643. In this cultural environment, the violin, which in those years was taking its first steps for building its repertoire, began to contend with the cornetto for the role of main instrument. In that period in Venice the best masters of this string instrument were active, including Giovan Battista Fontana, Biagio Marini, Dario Castello and many others. Thus, a real “Venetian Violin School” was established and sonata for solo instrument or two instruments and various instruments skipped the steps for



becoming the most appreciated and imitated genre in the rest of Europe.

Today's repertoire includes an anthology of Venetian music from the very beginning of the 17<sup>th</sup> century with the first two sonatas for two violins and bass up to the development of the style "a canzona" by Cavalli and the birth of the "modern sonata" by Legrenzi, and later by Albinoni and Reali, who with his pyrotechnics "madness" seems to compose the verse for another great Venetian - Antonio Vivaldi.

This will be a program with great virtuoso impact that covers almost a century of history and which leaves room for instrumental "colours" typical of the Venetian School that has inspired the greatest Italian and French composers.

**Biagio Marini (1594. - 1663.):**

Sonata sopra *La Monica*

da *Sonate Symphonie... per ogni sorta di strumenti* op. VIII, Venezia 1629

**Dario Castello (1621. - 1658.):**

*Sonata terza a due soprani*

dal secondo libro delle *Sonate concertate in stil moderno*, Venezia 1629

**Biagio Marini (1594. - 1663.):**

*Passamezzo concertato in otto parti*

da *Sonate Symphonie... per ogni sorta di strumenti* op. VIII, Venezia 1629

**Francesco Cavalli (1602. - 1676.):**

*Canzon a tre*

da *Musiche Sacre ...Sonate a due, 3, 4 ...voci*, Venezia 1656

**Giovanni Legrenzi (1626. - 1690.):**

"La Zabarella" a tre, due violini e violone

da *Sonate a due e tre* op. II, Venezia 1655

**G. B. Reali (1681. - 1751.):**

Sonata e capricci op. I (Amsterdam 1709)

"Folia"

**Tomaso Albinoni (1671. - 1751.):**

Sonata a tre op. I n° 1 (Venezia, 1694)

*Grave - Allegro - Largo - Allegro*

**Antonio Vivaldi (1678. - 1741.):**

Sonata a tre op. 1 n. 12 (Venezia 1703)

"Folia"



## “I Musicali Affetti”

Fabio Missaggia, koncertna violina/*concert violin*

Matteo Zanatto, violina/*violin*

Carlo Zanardi, violončelo/*cello*

Fabiano Merlante, arhilitnja, teorba i barokna gitara/*archilute, theorbo and baroque guitar*

Noicola Lamon, čembalo/*harpsichord*

Ansambel “I Musicali Affetti” osnovan je 1997. godine na poticaj Fabija Missaggija koji je okupio talijanske i strane glazbenike posvećene proučavanju i izvođenju starije glazbe s izvornim instrumentima. Proučavanje starijih izvora i stalno izučavanje kakvoće zvuka osnova su za izvođenje starije glazbe s najvećom slobodom izražavanja. Ansambel je dosad sudjelovao na mnogobrojnim koncertima u okviru važnih festivala starije glazbe u Italiji i u inostranstvu: u Veneciji, Veroni, Rimu, Bologni, Modeni, Genovi, Pisi, Viterbu, Strasbourgu, Zagrebu, Avignoneu, Nici, Utrechtu, Hyeresu. Ansambel “I Musicali Affetti” redovito nastupa u izvanrednom ambijentu Olimpijskog kazališta u Vicenzi, gdje je izvodio poznate skladbe kao što su Bachovi Brandenburški koncerti, Händelov “Il Trionfo del Tempo e del Disinganno” i “Alceste” (prvo talijansko izvođenje) te ciklus Händelovih talijanskih kantata “Apollo e Dafne”, “Clori, Tirsi e Fileno” i “Aci, Galatea e Polifemo”, i to uvijek pod dirigentskom palicom Fabija Missaggija.

Treba napomenuti i snimanje mnogobrojnih ploča i zapisa za radio-postaje. Među navedenim najvažnija su djela Händelov “Apollo e Dafne”, Rameauov “Pigmalion” za RAI, te prvo izvođenje, u posljednje vrijeme, kantate “La Gloria, Roma e Valore” di G.L. Luliera za ORF 1 (nacionalna austrijska radio-postaja), koji je zapis objavljen i u diskografskoj verziji. Godine 2015. izašao je i prvi DVD ansambla pod naslovom “Biagio Marini & Antonio Vivaldi a Vicenza” koji je snimljen unutar “Gallerie di Palazzo Leoni Montanari”, dok je za diskografsku kuću BRILLIANT Classics snimljen CD pod naslovom “Alle figlie del Coro” s neobjavljenom glazbom N. A. Porpora.

U sklopu festivala “Spazio & Musica”, koji je pokrenut radi vrednovanja izvanredne umjetničke baštine u Vicenzi, ansambel od 1997. nastupa zajedno s dirigentima i solistima kao što su M. Huggett, S. Kuijken, A. Bernardini, R. Alessandrini i drugi. Želja za izvođenjem svih vrsta glazbenih oblika omogućila mu je suradnju i s jazz glazbenicima i

suvremenim skladateljima. Od 2016. ansambel “I Musicali Affetti” surađuje sa Skupinom za eksperimentalno istraživanje glazbe GREAM (Groupe de Recherches Expérimentales sur l'Acte Musical - Université de Strasbourg) radi snimanja prvih diskografskih zapisa talijanskih skladatelja 17. stoljeća. Nedavno su za diskografsku kuću TACTUS snimili novi CD, odnosno prvo, apsolutno, izvođenje “Opere II” Biagija Marinija.

Founded by Fabio Missaggia in 1997, “I Musicali Affetti” ensemble brings together Italian and international musicians who specialise in the performance of ancient music on original instruments. The group’s great freedom of expression is made possible by a conscious and systematic study of original sources and sound practices.

The ensemble has played at numerous prestigious festivals of ancient music, as for example in Venice, Verona, Rom, Bologna, Modena, Genoa, Pisa, Pescara, Viterbo Strasbourg, Zagreb, Avignon, Nice, Utrecht, and Hyeres. They also perform regularly in the unique and beautiful Teatro Olimpico of Vicenza, where they have brought to the public important productions, such as J. S. Bach’s Brandenburg Concertos, “Il Trionfo del Tempo e del Disinganno” and “Alceste” by G.F. Händel (the latter as an Italian premiere), and the cycles of Italian songs by Händel “Apollo e Dafne”, “Clori”, “Tirsi e Fileno” and “Aci, Galatea e Polifemo”, always under the direction of Fabio Missaggia.

The group has made several recordings for prestigious broadcasting companies, among them “Apollo e Dafne” by Händel, “Pigmalion” by Rameau (for the Italian State Broadcaster), as well as the first ever performance in modern times of the cantata “La Gloria, Roma e Valore” by G. L. Lulier for the Austrian National Radio (ORF 1), also released on compact disc. In 2015 Musicali Affetti published their first DVD entitled “Biagio Marini & Antonio Vivaldi a Vicenza” on the TACTUS label. The disc was recorded and filmed in the Gallerie di Palazzo Leoni Montanari in Vicenza and combines both the music of Antonio Vivaldi and the outstanding masterpieces within and architectural features of the unique historical building. For Brilliant Classica, the ensemble has published the CD “Alle figlie del Coro”, featuring world-premier recordings of music by N. A. Porpora.

Working together with prestigious soloists and directors, such as M. Huggett, S. Kuijken, A. Bernardini, R. Alessandrini, and many more, “I Musicali Affetti” have, since 1997, been striving tirelessly to rediscover and promote the extraordinarily rich artistic treasure of Vicenza. The ensemble’s desire to form links with other, perhaps less obvious



musical genres has also given them the opportunity to team up with jazz and contemporary musicians. Since 2016 “I Musicali Affetti” have been collaborating closely with GREAM (Groupe de Recherches Expérimentales sur l’Acte Musical - Université de Strasbourg), in order to bring to the attention of the public previously unreleased music by seventeenth-century Italian composers. Recently the last cd (the opera II by Biagio Marini), was released.



29. 7. 2018., 21.30 / 29<sup>th</sup> July 2018, 9.30 pm  
Crkva sv. Kvirina  
Church of St. Quirinus

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Hrvatski barokni ansambl  
Croatian Baroque Ensemble

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5. epizoda:  
*Glazba Kralja Sunca; Šutnja Luja XIV.*

Episode Five:  
*Music of Sun King (Roi Soleil); Silence of Louis XIV*



## Program:

**Michel Blavet (1700. - 1768.):**

Deuxième recueil de pièces accommodé pour les flûtes traversières

*Prélude de M. Blavet*

**Jacques-Martin Hotteterre (1674. - 1763.):**

Airs et brunettes à deux et trois dessus pour les flutes traversières tirez des meilleurs auteurs, anciens et modernes (1721.)

*Air de M. de Bousset, Pourquoi doux Rossignols*

**Jacques-Martin Hotteterre:**

Première Livre de pièces pour la flûte traversière, et autres instruments avec la basse (1708.)

Troisième Suite

*Allemande. La cascade de St. Cloud*

*Sarabande. La Guimon*

*Courante. L'indifferente. Legerement - Double*

*Rondeau. Le plaintif. Tendrement*

*Menuet. Le mignon. Un peu doucement*

*Gigue. l'Italienne*

**Jean Baptiste Lully (1632. - 1687.):**

Trios pour le coucher du Roi, LWV 35 (1665.)

*Chaconne*

**Jean Baptiste Lully:**

*Alceste - suite (1674.)*

*Marche des combattans*

*Menuet*

*Loure pour les Pêcheurs*

*Rondeau pour la fête marine*

*Les Démons*

*Rondeau de la Gloire*

**Joseph Bodin de Boismortier:**

Sonates en trio, op.12 (1726.)

Cinquième Sonate

*Legerement*

*Rondeau. Gracieusement*

*Allemande. Gayment*

*Lentement*

*Gigue*

**François Couperin (1668. - 1733):**

Concerts Royaux (1722.)

Premier Concert

*Prelude. Gravement*

*Allemande. Legerement*

*Sarabande. Mesure*

*Gavotte. Notes egales et coulees*

*Gigue. Legerement*

*Menuet en trio*

**Marin Marais (1656. - 1728.):**

Pièces en trio pour les flûtes, violon, et dessus de viole (1692.)

Première suite

*Prelude-Sarabande-Loure-La bagatelle-Gavotte-Sarabande-Fantaisie-Menuet-Autre-Rondeau*

**Hrvatski barokni ansambl**  
***Croatian Baroque Ensemble***

Ana Benić, flauta i umjetničko vodstvo/*flute and artistic conductor*

Eleonora Bišćević, flauta/*flute*

Stjepan Nodilo, blokflauta i oboa/*blockflute and oboe*

Laura Vadjon i/and Ivan Jakšeković, violine/*violins*

Nika Zlatarić, viola da gamba/*viola da gamba*

Izidor Erazem Grafenauer, teorba i gitara/*theorbo and guitar*

Pavao Mašić, čembalo/*harpsichord*

**Hrvatski barokni ansambl** najznačajniji je hrvatski ansambl specijaliziran za povijesno obaviještenu interpretaciju glazbe baroknog razdoblja i bliskih epoha, na originalnim glazbalima i njihovim vjernim replikama.

Ansambl je utemeljen 1999. godine i okuplja glazbenike mlađe generacije, već afirmirane u izvođenju barokne glazbe. Ravnateljica ansambla je renomirana violinistica Laura Vadjon.

Uz stalne koncertne cikluse u Hrvatskom glazbenom zavodu u Zagrebu, redoviti su gosti brojnih domaćih i stranih festivala (Varaždinske barokne večeri, Dubrovačke ljetne igre, Splitsko ljeto, Korčulanski barokni festival, Zagrebački barokni festival, Glazbene večeri u sv. Donatu, Histria festival, Osorske glazbene večeri, Koncerti u Eufrazijani, Rovinjsko glazbeno ljeto, Lubeničke večeri, Ljetne priredbe u Krku, Pasijska baština, Organum Histriae, Barokna glazba u baroknoj crkvi u Osijeku, Mostarski festival, Paško ljeto, Brodsko ljeto, Festival hrvatske glazbe u Beču, Festival duhovne glazbe srednjoeuropskih zemalja u Rimu, Beogradski festival rane muzike, Festival Brežice, Festival Tesori musicali Toscani u Pisi, Festival Misiones de Chiquitos, Bolivija, Festival Esteban Salas, Havana - Kuba, Festival in old Krakow... i dr.)

U svojim programima ansambl često ugošćuje strane umjetnike, eksperte u povijesno osviještenom pristupu izvođenja barokne glazbe. Među najdraže goste spadaju: Catherine Mackintosh, Herve Niquet, Enrico Onofri, Laurence Cummings, Andreas Helm, Rachel Brown, Alessandro Tampieri, Jaap ter Linden, Richard Egarr, Jacques Ogg, Werner





Ehrhardt, Marcello Gatti, Stefano Montanari, Aapo Hakkinen, Philip Pickett, David Staff, Theresa Caudle, Mimi Mitchel, Adrian Butterfield, Peter Lönnerberg, Ryo Terakado...

U programima HRBA-e redovito su zastupljeni i hrvatski kompozitori, odnosno oni koji su djelovali na ovom području (F. Sponga-Usper, G. Usper, T. Cecchini, V. Jelić, I. Lukačić, G. Puliti, L. Sorkočević... i dr.).

Hrvatski barokni ansambl dobitnik je diplome Milka Trnina Hrvatskog društva glazbenih umjetnika 2001., nagrade Orlando Dubrovačkih ljetnih igara 2014., te nagrade Ivan Lukačić Varaždinskih baroknih večeri 2016. godine.

Zbog stručnih, stilski čistih i virtuoznih interpretacija, glazbena ih kritika, kao i publika svrstavaju u sam vrh hrvatske glazbene reprodukcije.

**Croatian Baroque Ensemble** is the most prominent Croatian ensemble specialising in historically informed interpretations of instrumental and vocal-instrumental music from the baroque and similar periods, performing on original instruments and their replicas.

The ensemble was founded in 1999 and consists of esteemed musicians from the younger generation, who are already renowned in performing baroque music. Along with a continuous concert series consisting of seven concerts at the Croatian Music Institute with clear thematic programs that include both Croatian and foreign baroque music, they are also regular guests at numerous national and international festivals such as Varaždin Baroque Evenings, Korkyra Baroque Festival, Zagreb Baroque Festival, Dubrovnik Summer Festival, Split Summer Festival, St. Donat's Festival in Zadar, Histria Festival, Croatian Passionic Heritage, Organum Histriae, Concerts at the Eufrazijana, Rovinj Summer Festival, Krk Summer Festival, International Baroque Festival in Melk, Festival delle nazioni in Citta di Castello, Festival Brežice, Festival of Croatian Music in Vienna, Festival of Central European Countries in Rome, Festival Tesori musicali Toscani in Pisa, Festival Misiones de Chiquitos in Bolivia, Havana Baroque festival etc.

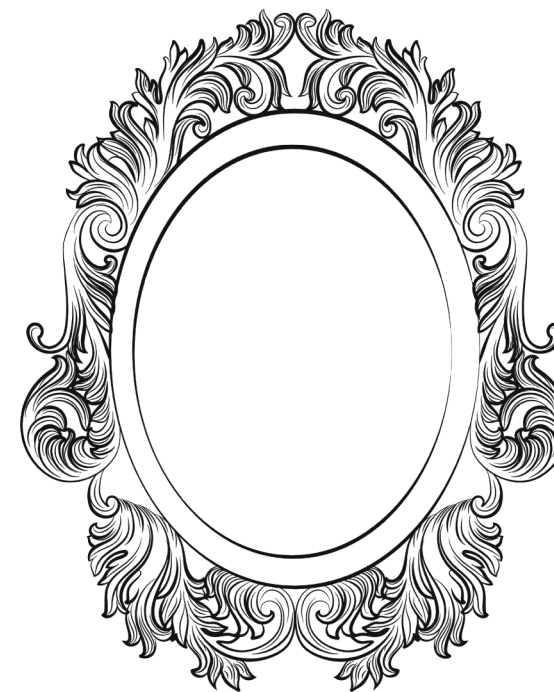
In their concert programs, the ensemble features prominent international and Croatian soloists and conductors, experts with an authentic approach in performing baroque music (Catherine Mackintosh, Herve Niquet, Werner Ehrhardt, Aapo Hakkinen, Laurence Cummings, Richard Egarr, Peter Lonnerberg, Mimi Mitchell, David Staff, Theresa Caudle, Enrico Onofri, Alessandro Tampieri, Rachel Brown, Adrian Butterfield,

Stefano Montanari, Marcello Gatti, Jaap ter Linden, Jacques Ogg etc.).

Due to their proficient and stylistically pure interpretations, they are considered to be a superb Croatian musical group, recognized both by musical critics and audiences.

The Ensemble also performed in Austria, Italy, Germany, Belgium, Spain, Sweden, Finland, Argentina, Cuba, Bolivia, Estonia, France, Montenegro, Serbia, Bosnia and Herzegovina and Slovenia.

The director of the Croatian Baroque Ensemble is the renowned violinist Laura Vadjon.



7. 8. 2018., 21.30 / 7<sup>th</sup> August 2018, 9.30 pm  
Crkva sv. Kvirina  
Church of St. Quirinus

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## “Minstrel”

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6. epizoda:  
*Glazbeni vrt u sutonu Svetog rimskog carstva*

Episode Six:  
*Musical Garden In the Twilight of the Holy Roman Empire*



## Program:

### G. G. Kapsperger:

Sinfonia decimasettima  
*Libro Primo di Sinfonie a quattro, 1615.*

### G. G. Kapsperger:

Lascivette pastorelle/Folia  
*Libro primo di Villanelle, 1620.*

### G. G. Kapsperger:

Ballo - Rosa Bianca  
*Li fiori - Libro sesto di villanelle, 1632.*

### Salamone Rossi:

Gagliarda detta la Massara  
Gagliarda a 5 & a 3 si placet detta la Norsina  
*Il pimo Libro delle Sinfonie et Gagliade, 1607.*

### G. G. Kapsperger:

Alla caccia/Bergamasca  
*Libro primo di Villanelle, 1620.*

### Salamone Rossi:

Sonata in dialogo detta la Viena  
*Il quarto Libro de Varie Sonate, Sinfonie, Gagliarde, Brandi et Corentte 1622.*

### G. G. Kapsperger:

All' ombra/Ciaccona  
*Libro primo di Villanelle, 1620.*

### Salamone Rossi:

Sonata Sesta sopra l'Aria di Tordiglione  
*Il quarto Libro de Varie Sonate, Sinfonie, Gagliarde, Brandi et Corentte 1622.*

### G. G. Kapsperger:

Alla luce  
*Libro primo di Villanelle, 1620.*

## “Minstrel”

Elena Roce, sopran/*soprano*

Vesna Matana Matić, mezzosopran i blok flauta/*mezzosoprano and recorder*

Nenad Kosak, tenor i blok flauta/*tenor and recorder*

Goran Grčić, tenor/*tenor*

Lada Magdalenić Morpurgo, viella i rebek/*viella and rebec*

Ante Beno, blok flaute, cornamuse, schaum, viola da gamba i umjetničko vodstvo/  
*recorders, cornamuse, schaum, viola da gamba and artistic conductor*

Sandra Munić, viola da gamba, blok flauta i čembalo/*alto viola da gamba, recorder and harpsichord*

Lea Sušanj Lujo, bas viola da gamba/*bass-tenor viola da gamba*

Darko Karajić, lutnja, teorba i barokna gitara/*lute, teorba and baroque guitar*

Pedro Abreu, vihuela/*vihuel*

Kaja Farszky, udaraljke/*percussions*

Ansambl za ranu glazbu “Minstrel”, je vokalno-instrumentalni ansambl koji se bavi izvođenjem srednjovjekovne i renesansne glazbe i nastupa u renesansnim kostimima, a izvodi i renesansne plesove, često se pojavljuje na manifestacijama poput viteških turnira, na srednjovjekovnim domjencima, na sajmovima. U crkvama i koncertnim prostorima izvodi duhovne skladbe srednjeg vijeka, renesanse i ranog baroka te izvodi samostalne koncerte sa božićnim programom.

Djelujući već duži niz godina (od 1992.), a dosad ansambl je dobio brojne dobre kritike u Hrvatskoj i u inozemstvu.

Ansambl je odabrao ime “Minstrel” (svirač, pjevač i zabavljač na srednjovjekovnom engleskom dvoru), jer publici na takav način želi približiti najljepše skladbe rane glazbe.

Težnja ansambla je da uz vrhunske europske skladatelje (Dowland, Attaignant, Farmer, Susato, Arbeau...) slušateljstvu predstavi i rijetko izvođena glazbena dostignuća hrvatskih autora toga vremena, ali i stranih skladatelja koji su djelovali na našoj obali (poput djela Vinka Komnena, Julija Skjavetića, Tomasa Cecchinija, Vinka Jelića, Ivana Lukačića, Lamberta Courtoysa...) te na taj način educira domaću i stranu publiku, i približi joj djela naše rane glazbene baštine.



Osim koncerata duhovne i svjetovne rane glazbe, ansambl priređuje i edukativne koncerte za djecu osnovnih i srednjih škola u kojima kroz govorne dijelove predstavljaju priče o životu i radu ljudi u vrijeme renesanse.

Minstrel je 2013. pokrenuo Festival rane glazbe u Zagrebu "Crna kraljica", a od 2015. godine ima i svoj Ciklus rane glazbe u viteškoj dvorani Družbe "Braća hrvatskoga zmaja" u Zagrebu.

#### Snimanja:

- 2011., CD "Dobrodošli u renesansu" - europski skladatelji (izd. Menart)
- 2012., CD "Vaghe ninfe" - hrvatska rana glazba (izd. Minstrel)
- HTV, Filmska priča "San"
- glazba za predstavu "Dundo Maroje", Kazališta "Gavella" (izvođeno na DLJI).

#### Značajniji nastupi:

- "Gričke večeri", "Pasijska baština"
- Dubrovačke ljetne igre, Ljetni Festival Rovinj, Večeri sv. Donata, Krčki festival, Idriart festival, Gospički festival, "Giostra"
- Engleska (London i York), Francuska (Lyon, Tarare i Les Sauvages), Finska (Tampere), Rumunjska (Sibiu i Brasov), Austrija (Gussing), Slovenija (na srednjovjekovnoj svečanosti "Venerina pot" u Škofjoj Loki i renesansnom festivalu na Ljubljanskom Gradu)
- Zagrebački prostori; KD "V.Lisinski", HGZ, Mimara, Dverce, Povjesni muzej, Galerija SC, Ilirska dvorana.

Early Music Ensemble "**Minstrel**" is an early music ensemble in which singers and instrument players play authentic renaissance and baroque instruments and perform masterpieces from originally written music. Authentic impression is strengthened by picturesque costumes the musicians wear.

Word "Minstrel" means "itinerant court musician, singer and entertainer" so all stage shows of this ensemble are attractive musical performances. Ensemble members are

multi-instrumentalists and singers always worn in Renaissance costume replicas bringing closer to audience and listeners Music of the Middle Ages in collaboration with theatre artists and dancers. Their programme consists of different spirituals and popular pieces of music of different character and contents, forms and performers. Minstrel's got Christmas and educational concerts for children. They play in Concert Halls, churches, Knights Tournaments and other royal ceremonies.

"Minstrel" was founded in Zagreb in 1992. It's based on the experience its members had gathered with other ensembles that used to perform early music ("Cappella Ragusina", "Syntagma Musicum", "Universitas Studiorum Zagrabiensis", "Vox antiqua" and "Andrea de Antiquis Consort").

After giving their own concert in the "Mimara Art Gallery" and shooting the film "The Dream" for the "Croatian Radio Television", doors to the concert halls were opened for "Minstrel" - most of the concert halls in Zagreb, concert halls in Osijek and Krapina, as well as "Idriart festival" in Dubrovnik in 1993, and Dubrovnik Summer Festival in July 1996. They also took part in many celebrations in the castles near Zagreb. "Minstrel" plays stage music and works with theatre artists.

In July 1997, ensemble has performed at the York Early Music Festival on the International Young Artist Competition. Due to very good impression they had left on the jury and the audience, the concerts in London in St. Mary le Strand and St. Mary le Bow were held in April 1998, with the programme of early Croatian musical heritage. Ensemble was playing in Dverce Palace in honour of Mrs Margaret Thatcher during her visit to Zagreb in September 1998. Minstrel's biography is very rich but we put an accent here on concert tours in the UK, Germany, France, Finland, Romania, Slovenia and Austria.

In their programme, there are spiritual pieces and popular pieces of music of different character and contents, forms and performers. The idea of the ensemble is to present to the audience not only the famous European composers of the age (Dowland, Morley, Farmer, Susato, Arbeau, etc.) but also the rarely played music of the Croatian composers' compositions from the Middle Ages and composers who worked on Croatian coast (Cecchini, Comnen, Skjavetić, Motovunjanin, etc.)

## Recordings:

- filming story “SAN” (“Dream”) for HRT (Croatian radio-television) in 1993
- recording music for performance “Dundo Maroje” of “Gavella Drama Theatre” (int. S. Berdović),
- CD album “Welcome to Renaissance” in 2011
- CD album “Vaghe Ninfe” - Croatian early music in 2012.

## Critics:

- “complete impression is strengthened by picturesque performers’ costumes. Minstrel wants to show the audience the Old Times atmosphere and spirit alternating youthfulness, professionalism, quality performance and spontaneity while playing.” (N. Javornik, “Vjesnik”)
- “their performance on authentic historical instruments stirred the audience up. Creating ‘the good old times atmosphere’ is every ensemble member’s merit...” (“Varaždinske vijesti”, 23<sup>rd</sup> August 2000)
- “Minstrel Ensemble Members by studied music selection created and performed their own dramaturgy appearance which managed to interest listeners’ tendance...” (“Vjesnik”, Wednesday, 24<sup>th</sup> July, 2007)
- “performers are not only worn in renaissance costumes. When they come out on stage, they transform into Renaissance men so we have an impression that renaissance period is what they live and our modern times are period what they visit for short...” (Sound Guardian, 25<sup>th</sup> March 2011)
- “Actually, only pen virtuoso can write down how I felt that night on Concert of Early music Ensemble Minstrel. It was Saturday, 4<sup>th</sup> July, 2009. Medvendgrad. Dusk.” (Z. Vlahović).

**12. 8. 2018., 21.30 / 12<sup>th</sup> August 2018, 9.30 pm**

**Atrij franjevačkog samostana u Krku  
Atrium of Franciscan monastery of Krk**

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**Dimitry Sinkovsky & Pavao Mašić**

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**7. epizoda:**

***Sv. Rimsko Carstvo nestaje - barok nastaje, obmana  
u Wiener Neustadtu***

**Episode Seven:**

***The Holy Roman Empire disappears - Baroque appears,  
Deception at Wiener Neustadt***



## Program:

Najvažnije glazbene vrste baroka rođene su u Italiji, odakle su se proširile diljem Europe. Upravo su talijanski skladatelji bili oni koji su među prvima promišljali “glazbu za sviranje”, tada jednostavno nazvane sonatama (lat. sonare-svirati). Ove skladbe, u izrazu originalne i maštovite, sadržajno bogate i nepredvidive, u zvuku bogate vokalnim nijansama uistinu utjelovljuju “voce del violino”, nevjerojatan zvukovni rezultat kod kojega se instrument, u osnovi obično oruđe, preobražava novim izražajnim načinima sviranja u preslik ljudskoga glasa, najsavršenijeg sredstva glazbene komunikacije. Uz zvukove violine čut će se i skladbe za čembalo G. F. Händela nadahnute talijanskim modelima što ih je skladatelj izbliza upoznao tijekom brojnih putovanja po Italiji, u kojima na jednak način fasciniraju talijanski bel canto i brio.

The most important compositions of baroque music are born in Italy, from where they spread all over Europe. In fact, the Italian composers were among the first to consider “music for playing”, which was simply called sonatas (form Latin sonare - to play). These compositions, in their expression, original and imaginative, in their content, rich and unpredictable, and in their performance, rich of vocal shades, truly embody the “voice of violin”, and produce an incredible sound in which the instrument is transformed into a new expressive way of playing the human voice, the most perfect mean of musical communication. In addition to the sounds of violins, the compositions for cello by G. F. Handel, inspired by Italian models during his numerous travels to Italy, in which equally Italian bel canto and brio are fascinated, shall be performed.

### **Georg Friedrich Händel (1685. - 1759.):**

Chaconne u G-duru, HWV 435 +

*Chaconne in G major HWV 435 +*

### **Giovanni Battista Fontana (1589. - 1630.):**

Sonata seconda u D-duru za violinu i basso continuo

*Violin Sonata (Sonata Seconda) in D major for violin and basso continuo*



**Heinrich Ignaz Franz von Biber (1644. - 1704.):**

Sonata br. 1 u d-molu ("Navještenje") iz ciklusa "Sonate po otajstvima Krunice"  
*Sonata No. 1 in d minor ("The Annunciation") from the cycle "The Rosary Sonatas"*  
*Præludium. Aria allegro - Variation - Adagio. Finale.*

**Marco Uccellini (1603. - 1680.):**

Sonata terza u C-duru, op. 5  
*Sonata No. 3 in C major, Op. 5*

**Johann Heinrich Schmelzer (1623. - 1680.):**

Sonata quarta u D-duru iz zbirke "Sonatae Unarum Fidium" (1664.)  
*Sonata No. 4 in D major from the collection "Sonatae Unarum Fidium" (1664)*

**Georg Friedrich Händel:**

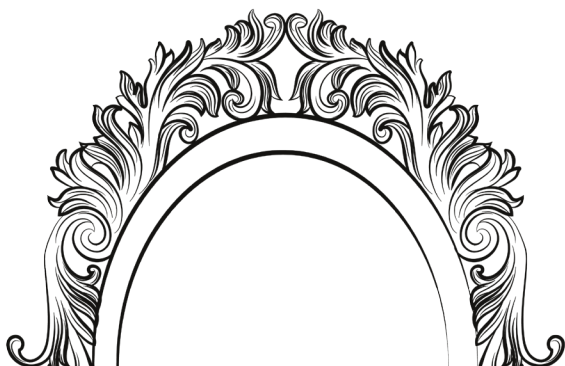
Suita br. 2 u F-duru (1720)  
*Suite no. 2 in F major (1720)*  
*Adagio - Allegro - Adagio - Allegro +*

**Antonio Vivaldi (1678. - 1741.):**

Sonata u d-molu, op. 2, br. 3  
*Sonata in d minor, Op. 2, no. 3*

**Arcangelo Corelli (1653. - 1713.):**

Sonata u d-molu, "La Folia", op. 5, br. 12  
*Sonata in d minor, "La Folia", Op. 5, no. 12*



**Dimitry Sinkovsky & Pavao Mašić**

Dmitry Sinkovsky, violina/violin  
Pavao Mašić, čembalo/harpsichord

Kako je glas naš prvi instrument nije neuobičajeno da violinist i dirigent potraži nadahnuće u pjevanju. Slično tome, mnogi su pjevači iskoristili svoju instrumentalnu virtuoznost u svojim nastupima. Ali gdje pronaći glazbenika koji je u stanju nesmetano stopiti sve tri vrline? To je gotovo nečuvano, osim ako ništa čuli za **Dmitryja Sinkovskog**.

Karizmatični i atipični glazbenik Dmitry Sinkovsky izražava svoju umjetnost kroz rijetku kombinaciju triju različitih aspekata: kao violinist, kao dirigent i kao kontratenor. U svojim mnogobrojnim glazbenim nastupima Sinkovsky efektno odražava jednu od glavnih ideja baroknog razdoblja: korištenje instrumenta kao da je glas pjevača i korištenje glasa kao da je sam instrument.

Dmitry Sinkovsky je osnove za međunarodnu karijeru stekao na moskovskom Konzervatoriju, gdje je studirao violinu zajedno s Alexanderom Kirovim te na zagrebačkoj Muzičkoj akademiji, u Hrvatskoj, gdje je studirao za dirigenta zajedno s Tomislavom Fačinijem. Dok je bio student u Moskvi, Sinkovskyjeva znatiželja dovela ga je do istraživanja repertoara rane glazbe. Kao član komornog ansambla "Musica Petropolitana", susret s baroknom violinistkinjom Marijom Leonhardt uvjerio ga je da promjeni glazbeni smjer te da se usredotoči na povijesno izvođenje glazbe.

Od tada osvojio je nebrojene nagrade na velikim natjecanjima poput Premio Bonporti u Italiji (2005.), Bachovom natjecanju u Leipzigu (2006.), natjecanju Musica Antiqua u Brugesu (prva nagrada, nagrada publike i nagrada kritičara, 2008.), pa sve do Romanus Weichlein nagrade na natjecanju Biber u Austriji, 2009. godine za izvanrednu interpretaciju Biberovih "Tajanstvenih sonata", kao i prve nagrade na Telemann natjecanju u Magdeburgu u Njemačkoj (2011.). Kao laureat Jumpstart Jr. natjecanja u Nizozemskoj, Dmitryju Sinkovskom posuđena je vrhunska violina koju je izradio Francesco Ruggieri (1675.).

Kritičari i publika podjednako hvale njegovu sposobnost da "svira iz srca" prilikom izvođenja različitih djela. Bez obzira na to što provodi puno vremena s baroknim repertoarom i naglašava ga u svojoj karijeri, Dmitry se profilira kao klasični violinist koji

pokriva veliki raspon glazbe napisane za taj instrument čime ruši granice između baroknog i modernog svijeta.

Među njegovim glazbenim partnerima su Alexei Lubimov, Alexander Rudin, Theodor Currentzis, Martina Filjak, Andreas Scholl, Christoph Coin, Luca Pianca i Skip Sempe.

The voice is our first instrument, so it's not uncommon for violinists and conductors to find inspiration in a vocalist's turn of phrase. Likewise, many vocalists harness a certain instrumental virtuosity in their performances. But to find a musician who can seamlessly blend all three together? That is unheard of - unless you've heard of **Dmitry Sinkovsky**.

The charismatic and atypical musician Dmitry Sinkovsky expresses his art through a rare combination of three different aspects: as a violinist, as a conductor and as a countertenor. In his many musical appearances, Sinkovsky effectively reflects one of the main ideas of the Baroque period: using the instrument as if it were the voice of a singer and using the voice as if it were a perfect instrument.

Dmitry Sinkovsky was groomed for an international career by the Moscow Conservatory, where he studied violin with Alexander Kirov, and at the Zagreb Music Academy in Croatia where he studied conducting with Tomislav Fačini. While a student in Moscow, Sinkovsky's curiosity led him to earlier repertoire. As a member of the chamber ensemble Musica Petropolitana, he met Baroque violinist and Early Music pioneer Maria Leonhardt, who convinced him to change his course and concentrate on historical performance practice.

He has since taken innumerable prizes in major competitions from the Premio Bonporti in Italy (2005) to the Bach Competition in Leipzig (2006), the Musica Antiqua Competition in Bruges (first prize, audience prize and critics' prize, 2008) to the Romanus Weichlein prize at the Biber competition in Austria in 2009 for his 'extraordinary interpretation of Biber's Rosary Sonatas' and first prize at the Telemann Competition in Magdeburg (2011). As a laureate of the Jumpstart Jr. Competition in the Netherlands, Dmitry Sinkovsky has been loaned a superb violin by Francesco Ruggeri (1675).

Critics and audiences alike praise his ability to "play from the heart" while interpreting with ease music of dazzling difficulty. Though he spends much time with Baroque repertoire and emphasizes it in his career Dmitry maintains his profile as a

classical violinist performing a large range of music written for this instrument and breaking borders between the Baroque and Modern worlds.

Among his partners are Alexei Lubimov, Alexander Rudin, Theodor Currentzis, Martina Filjak, Andreas Scholl, Christoph Coin, Luca Pianca and Skip Sempe.

**Pavao Mašić**, dobitnik nagrade Grand Prix Bach na Bachovom orguljaškom natjecanju u Lausanni (2006.), razvija uspješnu karijeru koncertnog orguljaša i čembalista.

Raznovrsni interesi njegovog umjetničkog djelovanja obuhvaćaju repertoar baroka i romantizma - s naglaskom na opusima J. S. Bacha i francuskih skladatelja - koji, u kombinaciji s temeljitim istraživačkim radom, kao i konstantnom potragom za što izražajnijim interpretacijama, rezultiraju upečatljivim, virtuoznim i vrlo cijenjenim nastupima.

Nakon završenih studija glazbe u Zagrebu, nastavio je poslijediplomske studije orgulja u Lausanni kod Kei Koito, te čembala u Freiburgu kod Roberta Hilla. Od 1999. glavni je orguljaš u crkvi sv. Marka u Zagrebu, a od 2008. djeluje na Muzičkoj akademiji u Zagrebu gdje danas u zvanju izvanrednog profesora podučava nove generacije orguljaša i čembalista.

Redovito nastupa na važnim koncertnim pozornicama diljem Europe i Rusije (Moskva, Sankt Petersburg, Basel, Lausanne, Budimpešta, Bratislava, Beč, Freiburg, Zaragoza, Porto).

Više od 20 nacionalnih i međunarodnih nagrada svjedoče o kvaliteti njegovog umjetničkog rada: laureat je međunarodnih orguljaških natjecanja u Švicarskoj, Hrvatskoj i Španjolskoj, te je proglašen najboljim mladim hrvatskim umjetnikom u 2006.

Snima za Hrvatsku radioteleviziju i Croatiu Records; raznolika diskografija uključuje tri albuma ovjenčana s ukupno sedam Porina.

Više na: [pavaomasic.com](http://pavaomasic.com).

**Pavao Mašić**, winner of the Grand Prix Bach at the 2006 Bach Organ Competition in Lausanne, is an outstanding concert organist and harpsichordist, with a particular affinity for the Baroque and Romantic repertoire, especially the music of J. S. Bach and French composers. His highly acclaimed performances are characterized by profound artistry, virtuosity and erudition.

The main organist at St. Mark's Church in Zagreb since 1999, he also performs in recitals and with orchestras at important concert venues throughout Europe, Israel and Russia (Moscow, St. Petersburg, Basel, Lausanne, Budapest, Bratislava, Vienna, Freiburg, Zaragoza, Porto).

After music studies in Zagreb, he studied organ in Lausanne with Kei Koito and harpsichord with Robert Hill in Freiburg. Since 2008, he has taught both organ and harpsichord at the Academy of Music in Zagreb, where he holds the rank of associate professor.

The recipient of more than twenty major awards including those at international organ competitions in Switzerland, Croatia and Spain, he was named The Best Young Croatian Artist in 2006.

Pavao Mašić records for Croatia Records and Croatian Radiotelevision.

For more on his projects and discography, visit the website: [pavaomasic.com](http://pavaomasic.com).

23. 8. 2018., 21.30 / 23<sup>rd</sup> August 2018, 9.30 pm

Crkva sv. Kvirina  
Church of St. Quirinus

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## “Singer Pur”

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**Epilog:**

*U sjeni smrti - prisjećanja markiza*

**Epilogue:**

*In the Shadow of Death - Remembering the Marquise*





## Program:

*Jutro poslije/The Morning After*

**Orlando di Lasso (1532. - 1594.):**

Chi chi li chi

**Orlando di Lasso:**

Bonjour mon couer

**Jacobus Gallus (1550. - 1591.):**

En ego campana

\* \* \* \* \*

*U crkvi/In Church*

**Adrian Willaert (ca. 1490. - 1562.):**

Pater peccavi

**Giovanni Gabrieli (ca. 1554./57. - 1612.):**

Timor et tremor

**Giovanni Pierluigi da Palestrina (1525. - 1594.)**

Pulchra es o Maria

\* \* \* \* \*

*Lov/Hunting Party*

**Heinrich Isaac (ca. 1450. - 1517.):**

Wohlauf wohlauf, Jung und Alt

\* \* \* \* \*

*Večera u dvorcu/Off to Dinner in the Castle*

**Nepoznati autor/Anonymous**

Summer is icumen in

**Hans Leo Hassler (1564. - 1612.):**

Tanzen und spiringen

\* \* \* \* \*

**Ljubav, požuda i lakomost/Love, Lust & Gluttony**

**Filippo de Duc (ca. 1550. - ca.1600.)**

Sequamini o socii

**Orlando di Lasso:**

Fröhlich zu sein ist mein Manier

**Adrian Willaert:**

Veccie letrose

**Carlo Gesualdo di Venosa (1560. - 1613.):**

Moro, lasso, al mio duolo

**Claudio Monteverdi (1567. - 1643.):**

Si ch'io vorrei morire

**Jacobus Gallus:**

Anseris est giga

**Ludwig Senfl (1486. - 1543.):**

Es hätt ein Biedermann ein Weib

**Clement Jannequin (1485. - 1558.):**

La Guerre (La Bataille de Marignan)

## “Singer Pur”

Claudia Reinhard, sopran/*soprano*

Rüdiger Ballhorn, tenor/*tenor*

Markus Zapp, tenor/*tenor*

Manuel Warwitz, tenor/*tenor*

Reiner Schneider-Waterberg, bariton/*baritone*

Jan Kuhar, bas/*bass*

Želja da pjevanje “a cappella” postane njihov primarni cilj rodila se još u školskim danima; stoga su odmah nakon napuštanja poznatoga njemačkog dječjeg zbora Katedrale Regensburger Domspatzen petorica nekadašnjih članova tu želju i ostvarila te 1991. godine osnovala vokalni ansambl “Singer Pur”.

Bila je to sretna veza koja je među njih dovela i sopran, a uskoro je taj sekstet s neuobičajenom kombinacijom glasova (sopran, tri tenora, bariton i bas) osvojio prvu nagradu na njemačkom državnom natjecanju Deutscher Musikwettbewerb - 1994., i godinu dana kasnije zavidnu nagradu Grand Prix za vokalne ansamble na Međunarodnom glazbenom festivalu u Tampereu u Finskoj, čime mu je utrt put do vodeće vokalne grupe na njemačkom govornom području. Uskoro su im nastupi na televiziji i radiju, snimanje nosača zvuka (CD-a), pozivi na značajne festivale i koncerte u gotovo 60 zemalja osigurali zavidnu međunarodnu karijeru.

Već nekoliko godina grupa “Singer Pur” podržava mlade glazbenike koji sudjeluju u njezinim međunarodnim radionicama za Europa Cantat, AMJ i Rhapsody in School.

U repertoaru “Singer Pura” nema stilskih ograničenja. Njihov program uključuje sve što se može izvesti glasovima, od srednjovjekovne do avangardne glazbe, uključujući niz novokomponiranih skladbi i aranžmana napisanih za ansambl, razne oblike improvizacije, suradnju s raznovrsnim glazbenicima kao što su The Hilliard Ensemble, Ensemble Modern, Musikfabrik Köln, skladatelj i jazz klarinetist Michael Riessler ili mladi klarinetist David Orlowsky, te orkestri kao što su Rundfunk-Sinfonieorchester Berlin, Simfonijski orkestar WDR Köln ili Nacionalni kineski orkestar.

Do sada je “Singer Pur” snimio 25 CD-a, od kojih je nekoliko nagrađeno: dva od tih nosača zvuka dobila su “Le Choc de l'Année” francuskoga glazbenog časopisa “Le

Monde de la Musique”, a daljnja tri osvojila su ECHO Klassik 2005., 2007. i 2011. godine, što se smatraju najprestižnijim nagradama za nosače zvuka s klasičnom glazbom u Europi. U 2013. godini “Singer Puru” je dodijeljena prestižna nagrada Caeciliaprijs (Belgija). Jedno od ta tri glazbena izdanja s njihovim vlastitim aranžmanom, a koje je i posvećeno “Singer Puru”, nazvano je “Najboljim izdanjem godine” na Glazbenom sajmu u Frankfurtu 2009. godine.

Godine 2008. Regensburg je “Singer Puru” dodijelio Kulturnu nagradu, nakon čega mu je dodijeljena 2013. godine i Bavarska državna nagrada za glazbu, 2014. nagrade Fritz-Goller i Friedrich-Baur od strane Bavarske akademije likovnih umjetnosti. Godine 2015. “Singer Puru” je dodijeljen je naslov “Ambasador za prijatelje zbornog pjevanja u Europi”.

Dana 8. ožujka 2017. “Singer Pur” je proslavio 25-obljetnicu svoga prvog koncerta i imao je veliku čast da su mu se na pozornici Prinzregent teatra u Münchenu pridružili bivši članovi zbora, kao i svi članovi bivšega Hilliard ansambla te neki dragi prijatelji skladatelji i brojni drugi u publici.

Mnogi uzbudljivi koncerti na festivalima kao što su Rheingau glazbeni festival, Europski tjedan u Passau ili Glazbeno ljeto u pokrajini Rheinland-Pfalz te glazbena radionica u Visokoj glazbenoj školi u Düsseldorfu i Pokrajinska glazbena akademija Rheinland-Pfalza prate “Singer Pur” tijekom njihove obljetnice.

U 2018. godini slijede daljnja uzbudljiva događanja: “Singer Pur” je primio poziv Kenta Naganoa da mu se pridruži u novoj Elbphilharmoniji u Hamburgu i veseli se koncertnim turnejama po Aziji i Sjevernoj Americi.

The aim to make a cappella singing the focus of their lives already developed at school: soon after leaving five former members of the famous Regensburger Domspatzen cathedral boys’ choir put it into practice and founded “**Singer Pur**” in 1991.

It was a fortunate love affair that brought a soprano into their ranks: soon afterwards the sextet with the unusual combination of voices (a soprano, three tenors, a baritone and a bass) won first prize in the 1994 Deutscher Musikwettbewerb (the German national competition) and a year later the coveted Grand Prix for vocal ensembles at the international Tampere Music Festival in Finland, and was launched on its road to becoming the leading German-speaking vocal group. Soon television and radio appearances, CD

recordings, invitations to major festivals and concerts in almost 60 countries established an international career. For several years Singer Pur has supported young musicians taking part in its international workshops for Europa Cantat, AMJ and Rhapsody in School.

There are no stylistic limitations to “Singer Pur’s” repertoire. Its programmes include anything performable by voices from medieval times to the avant-garde, a host of new compositions and arrangements written for the group, various forms of improvisation, co-operations with musicians as diverse as The Hilliard Ensemble, Ensemble Modern, Musikfabrik Köln, the composer and jazz clarinet player Michael Riessler or the young clarinet player David Orłowsky and orchestras such as the Rundfunk-Sinfonieorchester Berlin, the Sinfonieorchester des WDR Cologne or the National Orchestra of China.

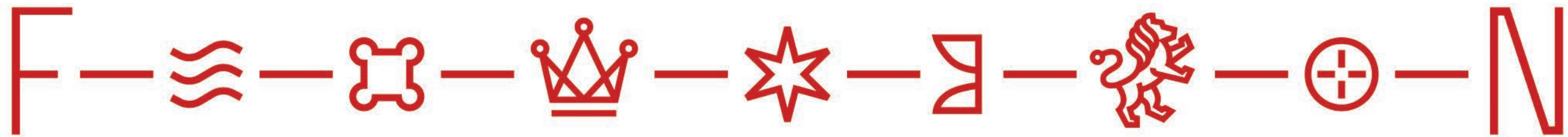
The “Singer Pur” discography consists of 25 CDs, several of which have received awards: two of them “Le Choc de l’Année” by the French music magazine “Le Monde de la Musique” and three more the ECHO Klassik Award in 2005, 2007 and 2011, considered the most prestigious classical music CD award in Europe. In 2013 Singer Pur received the prestigious Caeciliaprijs (Belgium). One of the three musical editions with arrangements by and dedicated to “Singer Pur” was named “Best edition of the year” during the 2009 Frankfurter Musikmesse.

In 2008 the City of Regensburg bestowed its Cultural Award on “Singer Pur”, in 2013 followed the Bavarian State Prize for Music, in 2014 the Fritz-Goller-Award and the Friedrich-Baur-Award of the Bavarian Academy of Fine Arts. In 2015 the title “Ambassadors for the Friends of Choral Music in Europe” was bestowed on “Singer Pur”. On 8<sup>th</sup> March 2017 Singer Pur celebrated the 25<sup>th</sup> anniversary of its first concert and had the great honour of being joined on the stage of the Prinzregententheater in Munich by former members of our group as well as all of the former Hilliard Ensemble and some dear composer friends, with many more in the audience.

Many exciting concerts at festivals such as Rheingau Musikfestival, Europäische Wochen Passau or Musiksommer Rheinland Pfalz as well as workshops at the Musikhochschule Düsseldorf and the Landesmusikakademie Rheinland-Pfalz are accompanying “Singer Pur” through its anniversary year.

2018 holds further exciting prospects: “Singer Pur” has been invited by Kent Nagano to join him in the new Elbphilharmonie in Hamburg and looks forward to concert tours to Asia and North America.





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