

71. DUBROVAČKE LJETNE IGRE
71st DUBROVNIK SUMME FESTIVAL
2020.
HRVATSKA CROATIA

TRIO

EUSEBIUS

ATRIJ KNEŽEVA DVORA
RECTOR'S PALACE ATRIUM
24. SRPNJA | 24 JULY
21.30 9.30 PM

TRIO EUSEBIUS

EVA ŠULIĆ violina violin

TONKA JAVOROVIĆ violončelo cello

DAVID VUKOVIĆ glasovir piano

DUBRAVKO DETONI:

ZOVU ME TRYOR

THEY CALL ME TRYOR

DMITRIJ ŠOSTAKOVIČ:

KLAVIRSKI TRIO OP. 67 U E-MOLU

PIANO TRIO IN E MINOR, OP. 67

ANDANTE – MODERATO

ALLEGRO NON TROPPO

LARGO – ATTACCA: ALLEGRETTO

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MAURICE RAVEL:

KLAVIRSKI TRIO U A-MOLU, M. 67

PIANO TRIO IN A MINOR, M. 67

MODÉRÉ

PANTOUM. ASSEZ VIF

PASSACAILLE. TRÈS LARGE

FINALE. ANIMÉ



TRIO EUSEBIUS osnovan je 2017. na Muzičkoj akademiji u Zagrebu. Članovi trija su Eva Šulić (violina), Tonka Javorović (violončelo) i David Vuković (glasovir) te djeluju pod mentorstvom prof. Pavla Zajceva. Godine 2019. su postigli značajne rezultate na 16. Međunarodnom natjecanju mladih glazbenih umjetnika Ferdo Livadić (nagrada Ferdo Livadić za najbolju umjetničku osobnost te nagrada Grada Samobora i Hrvatskog društva skladatelja za najbolju izvedbu djela hrvatskog skladatelja za skladbu Dubravka Detonija *Zovu me Tryor*) te na 8. Hrvatskom natjecanju mladih glazbenih umjetnika Papandopulo (prva nagrada i nagrada Hrvatskog društva skladatelja za najbolju izvedbu djela hrvatskog skladatelja). Također, dobitnici su Dekanove nagrade

za ostvarenja u akademskoj godini 2018./2019.

Hrvatski skladatelj, pijanist i pisac **DUBRAVKO DETONI** (Križevci, 1937.) autor je 159 opusa orkestralne, komorne, solističke, vokalne i elektroničke glazbe, niza multimedijских projekata i eksperimenata, dvanaest knjiga poezije, proze, eseja, dnevnika i putopisa, serijâ radijskih i televizijskih emisija, mnogobrojnih koncertnih i diskografskih komentara te dugogodišnji suradnik Dubrovačkih ljetnih igara (od 2000. do 2010. godine). Za svoj iznimno plodan i uspješan rad ovjenčan je nizom nagrada i priznanja, kako u domovini tako i u inozemstvu („Vladimir Nazor“, „Josip Štolcer Slavenski“, „Porin“ za životno djelo, „Zvono Lotrščak“, nagrade Matice hrvatske i JRT-a, „Grand Prix“ 6. pariškog bijenala mladih, „Premio Italia“, UNESCO-

ova nagrada, „Bedřich Smetana“ itd.). Djela su mu izvođena na svim kontinentima, na najvažnijim svjetskim festivalima, tiskana u domovini i inozemstvu te objavljena na šezdesetak diskografskih izdanja. U njima se podjednako služi klasičnim instrumentarijem i tekovinama elektroničke glazbe, a u težnji za obogaćivanjem zvuka i proširivanjem izražajnih mogućnosti često kombinira oba zvučna izvora.

Skladbu za klavir, violinu i violončelo *Zovu me Tryor* napisao je u Dubrovniku 1996. godine na poticaj Trija Orlando, koji ju je i praisveo u Zagrebu, sljedeće godine, na skladateljevu rođendanskom koncertu. Skladba je već bila u programu Dubrovačkih ljetnih igara, na kojima ju je 2012. izveo Zagreb Trio, a osim u sastavu za klavir, violinu i violončelo, često se može čuti i u onome za klavir, flautu i saksofon.

Autor je o skladbi zapisao sljedeće: „Djelo se sastoji od 27 međusobno povezanih ulomaka raznolikog tonskog izgleda u kojima se, među ostalim, iskušavaju rađanje, postojanje i raspršivanje markantnih polifonijskih fragmenata uporno praćenih djelotvornim homofonijskim mrljama, simultanost i postupna razdvojenost melodijsko-ritmičkih pomaka uvijek drukčijih intervalskih raspona, trajnost suprotstavljanja akorda (harmonije) crti (melodiji), nadigravanje nesličnih naglasaka (polifonija artikulacija), izdržljivost gradiva pri psihološkim mijenama strukture, učinak tokatnoga fenomena kao začetnika i rušitelja fakture, oponašanje vokalnoga sloga gotovo parodijski postavljenim instrumentalnim zvukovljem te pojava raznorodnih *glissanda* kao sjećanja na

svjetlosne odjeke prasaka svih prirodnih početaka i zaglavlja”.

DMITRIJ DMITRIJEVIČ ŠOSTAKOVIČ (Sankt Peterburg, 1906. – Moskva, 1975.) odrastao je u građanskoj obitelji revolucionarnih simpatija. Majka ga je počela učiti svirati klavir, a s 13 je godina, kao najmlađi student, primljen na Konzervatorij, gdje je studirao klavir i kompoziciju. Da bi mogao studirati, radio je i kao pijanist u kinima. Prvi je uspjeh doživio izvedbom svojeg diplomskog djela, Prve simfonije (1925.), a nagrađen je i na Prvome Chopinovom natjecanju. Nastavio je sa skladanjem simfonija, filmske glazbe i scenskih djela, a naročito je uspješna bila njegova opera *Lady Macbeth Mcenskog okruga* – sve dok, nakon mnogo izvedbi, nije zbog nje oštro prozvan u novinama, u *Pravdi* 1936. Nakon toga, autor je povukao Četvrtu simfoniju, na kojoj radio, i napisao trezvenu, „pomirbenu“ Petu simfoniju, koja mu je popravila politički status, ali cijeli će mu život obilježiti balansiranje između umjetničkog i političkoga, istovremeno preživljavanje u doba Staljina i održavanje autorskog integriteta. Predavao je na, tada, Lenjingradskom pa na Moskovskom konzervatoriju, dobivao nagrade i skladao uspješna djela puna dramatike i ironije, no njegova je glazba ponovno proglašena nepodobnom 1948., izgubio je profesuru i počeo više nastupati i snimati te se okrenuo manjim oblicima. Nakon Staljinove smrti postao je prominentnim sovjetskim skladateljem. Šostakovič je napisao 15 simfonija, opere, balete, koncerte, sonate, mnogo filmske glazbe, značajna komorna djela. Nije se priklanjao svakoj novoj tendenciji u glazbi, iako ih je poznao (u kasnijem opusu ponekad je rabio dvanaestttonska tehniku), razvijajući umjesto toga vlastiti amalgam, dijelom prisiljen pisati „dvosmisleni“ glazbu kako

bi izbjegao političke probleme, često rabeći ironiju i „kodirajući“ izvorne namjere.

Trio za violinu, violončelo i glasovir, op. 67, iz 1944. godine, jedno je od najznačajnijih djela komorne glazbe 20. stoljeća, djelo čijem dramatičnom intenzitetu i kombinaciji elemenata, s prolaznim melankoličnim trenucima koje ipak pobjeđuju groteska, visoki napon i konačna tragedija, možda u literaturi nema premca. Šostakovič ga je pisao pod dojmom vijesti o smrti bliskog prijatelja – muzikologa kojem je Trio posvećen, Ivana Ivanoviča Solertinskog, kojega predstavlja prva, „ruska“, tema u djelu – ali i saznanja o strahotama Drugoga svjetskog rata. Ugođaj određuje već snažno sumoran početak, flažoleti u violončelu i „pomaknuti“ žalobni fugato u kojem instrumenti kao da se pokušavaju razdvojiti, a ne uspijevaju. Drugi stavak donosi maniju, groteskni ples, a largo – koji je izveden i na Šostakovičevom sprovodu – vraća sporu patnju u formi passacaglie, s temom u basu. Žalobna koračnica četvrtog stavka kulminacija je djela u koju su se „upisivale“ ratne asocijacije: logori, židovska glazba, razaranja, a nakon žestine djelo zaokružuje upečatljiva, gotovo svečana turobnost s njegova početka.

Ratne teme, ali one Prvoga svjetskog rata, utjecale su i na nastanak završnog djela s programa, Ravelova Klavirskog trija iz 1914. Djelo je dovršeno nedugo nakon njemačke objave rata Francuskoj, koja je skladatelja potakla da se odmah prijavi u vojsku. Za pješaštvo je odbijen zbog nedovoljne kilaže, no postao je vojni vozač.

MAURICE RAVEL (Ciboure, 1875. - Pariz, 1937.) studirao je najprije klavir i

harmoniju na Pariškom konzervatoriju. Uz klasične autore, na njega su utjecale glazba Rimskog-Korsakova, javanskoga gamelana, ali i suvremeni autori. Poslije je studirao kompoziciju u klasi Gabriela Fauréa, kojemu je u znak zahvalnosti posvetio neka djela, no inače nije zadovoljio stroge kriterije Konzervatorija, pogotovo u pisanju fuga. Nekoliko je puta bezuspješno pokušavao osvojiti Rimsku nagradu (stipendiju koja je izmakla i Degasu, Manetu, Delacroixu) i ulazio je u polemike s kritičarima koji su ga previše, kako je mislio, uspoređivali s Debussyjem. Početkom 20. stoljeća sklada sve više i njegova su djela sve popularnija, naročito Gudački kvartet, *Daphnis i Chloé*, kao i njegovo vjerojatno najpoznatije djelo, *Boléro*. Napisao je brojna djela za klavir, za glas i klavir, komorne skladbe, dva koncerta za klavir (jedan samo za lijevu ruku), orkestralne komade. Tonalitetnu glazbu i klasične forme obogaćivao je na individualan način, rabeći „egzotične“ ljestvice, moduse, imitacije, barokne geste. Zbog iznimne pažnje koju je pri skladanju posvećivao svakom detalju (i aludirajući na švicarsko podrijetlo Ravelova oca; majka mu je bila iz Baskije), Stravinski ga je nazvao „švicarskim urarom“. Svoj jedini, inovativni Klavirski trio Ravel je posvetio svojem nastavniku kontrapunkta Andréu Gédalgeu. Prvi je stavak sonatni oblik na Ravelov način, s dvjema temama u istom tonalitetu i odjecima baskijske glazbe u drugoj. Drugi stavak je scherzo, nazvan po malajskom pjesničkom obliku *pantun*, čiju strukturu rabi. Nakon spore passacaglie, još jedne večeras, slijedi finale, koji je ponovo slobodniji tip sonatnog oblika, energičan i obilježen naizgled beskrajnim trilerima. Iako je Ravel započeo rad na Triju potresen početkom rata („Iznenada se rasplačem nad svim svojim snizilicama“,

pisao je prijatelju), ovo djelo - koje nije u tonalitetu sa snizilicama - često djeluje vedro. Takvim ga je opisao i Ravelov biograf Theo Hirsbrunner, dodavši da ga „podsjeća na kakav zagonetni sonet Stéphane Mallarméa”.

Dina Puhovski



TRIO EUSEBIUS was founded in 2017 at the Zagreb Academy of Music. The trio consists of Eva Šulić (violin), Tonka Javorović (cello) and David Vuković (piano) and they perform under the mentorship of Professor Pavle Zajcev. In 2019 they achieved great results at the 16th Ferdo Livadić International Competition of Young Musicians (winning the Ferdo Livadić Award for Best Artistic Personality and the City of Samobor and Croatian Composers' Society Award for Best Performance of a Work by a Croatian Composer for Dubravko Detoni's composition They Call Me Tryor) and at the 8th Papandopulo Croatian Competition of Young Musicians (first prize and Croatian Composers' Society Award for Best Performance of a Work by a Croatian Composer). They also received

Dean's Award for achievements in the academic year 2018/19.

Croatian composer, pianist and writer **DUBRAVKO DETONI'S** (Križevci, 1937) output consists of 159 opuses of orchestral, chamber, solo, vocal and electronic music, a number of multimedia projects and experiments, twelve books of poetry, prose and essays, journals and travel books, series of radio and television programmes and numerous music commentaries. He was a long-time associate of the Dubrovnik Summer Festival, from 2000 to 2010. He has received a number of awards and recognitions at home and abroad (Vladimir Nazor and Josip Štolcer Slavenski awards, Porin Lifetime Achievement Award, Zvono Lotrščak

Award, Matica hrvatska and JRT awards, Grand Prix at the 6th Paris Biennale, Premio Italia Award, UNESCO Award, Bedřich Smetana Award etc.). His works have been performed on all continents, at major festivals and include around sixty releases in Croatia and abroad. He equally uses elements from classical and electronic music repertoire and often combines them in his efforts to enrich his sound and expand expressive possibilities.

He composed *They Call Me Tryor*, a piece for piano, violin and cello, in Dubrovnik in 1996 at the initiative of the Orlando Trio, who premiered it in Zagreb the following year at the composer's birthday concert. The piece was already performed at the Dubrovnik Summer Festival by the Zagreb Trio in 2012 and, in addition to the arrangement for piano, violin and cello, its arrangement for piano, flute and saxophone is also often performed. This is what the composer wrote about his work: 'The piece consists of 27 interconnected fragments with varied tonal appearance in which, among other things, it is experimented with the birth, existence and dispersion of imposing polyphonic fragments persistently followed by efficient homophonic blots, the simultaneity and gradual separation of melodic-rhythmic shifts with ever varied interval ranges, the continuity of opposition of harmony and melody, the outplaying of dissimilar accents (polyphony of articulations), the durability of the material during psychological changes of structure, the effect of the toccata phenomenon as the initiator and destroyer of texture, the imitation of vocal style with nearly parodically placed instrumental sounds and the appearance of various glissandi as reminiscences of luminous echoes of

bangs of all natural beginnings and headings.'

DMITRI DMITRIEVICH SHOSTAKOVICH

(St. Petersburg, 1906 – Moscow, 1975) grew up in a bourgeois family with revolutionary inclinations. He was taught piano by his mother before he was admitted to the Conservatory at the age of 13 as the youngest student, where he studied piano and composition. To support his studies, he worked as a pianist in cinemas. His first success came with the performance of his graduation piece, Symphony No. 1 (1925), followed by an award at the First International Chopin Competition. He continued writing symphonies, film music and stage pieces, his opera *Lady Macbeth of the Mtsensk District* being particularly successful – until, after numerous performances, it was attacked in the newspaper *Pravda* in 1936. After the incident, he withdrew his Symphony No. 4 and wrote the more conservative, 'reconciliatory' Symphony No. 5 which improved his political status. However, his whole life was marked by balancing between art and politics, by attempting to survive under Stalin's rule and preserve his integrity as a composer. He taught at the Leningrad and later the Moscow Conservatory, received awards and composed acclaimed works filled with drama and irony, but his music was once again deemed inappropriate in 1948, which cost him his teaching position, after which he began performing and recording more often and turned to composing shorter pieces. After Stalin's death, he became a prominent Soviet composer. Shostakovich wrote 15 symphonies, operas, ballets, concertos, sonatas, numerous film scores and important chamber works. He was not a proponent of any of the new

developments in music, although he was familiar with them (he sometimes used the twelve-tone technique in his later works), developing instead his own style, since he was to a certain extent forced to write 'ambiguous' music in order to avoid political problems, often using irony and 'encoding' his original intentions.

His Trio for violin, cello and piano, Op. 67, written in 1944, is one of the most important chamber works of the 20th century, a piece whose dramatic intensity and combination of elements, with transient melancholic moments that are defeated by the grotesque, the high voltage and the final tragedy, are quite possibly unsurpassed in music. Shostakovich composed it distressed by the news of the death of his close friend – the musicologist to whom he dedicated the Trio, Ivan Ivanovich Sollertinsky, represented by the first, 'Russian' theme of the piece – but also the news of the atrocities of the Second World War. The atmosphere is defined by the exceedingly gloomy opening, with cello harmonics and 'awkward' mournful fugato with instruments seeming as if they are unsuccessfully trying to move apart. The second movement brings mania, a grotesque dance, while the largo – which was performed at Shostakovich's funeral – returns the slow suffering in the form of a passacaglia, with the theme in the bass. The mournful march of the fourth movement is a culmination of the piece, interpreted in a number of ways associated with war: as allusions to concentration camps, Jewish music and destruction. The piece is concluded with a distinct, nearly festive gloom from its beginning.

War themes, this time related to the First World War, also influenced the creation of the final piece from this evening's

programme, Ravel's Piano Trio from 1914. It was completed shortly after the German declaration of war against France, which made the composer immediately enlist in the army. He was rejected by the infantry due to insufficient weight, but managed to become a military driver.

MAURICE RAVEL (Ciboure, 1875 - Paris, 1937) initially studied piano and harmony at the Paris Conservatoire. Besides classical composers, he was influenced by Rimsky-Korsakov, Javanese gamelan music and contemporary authors. Later he studied composition under Gabriel Fauré, to whom he dedicated some of his works as a sign of gratitude, but did not satisfy the Conservatoire's strict criteria, especially in writing fugues. He unsuccessfully tried to win the Prix de Rome (a scholarship that eluded Degas, Manet and Delacroix as well) on several occasions and he argued with the critics who, he considered, excessively compared him to Debussy. He became more prolific at the beginning of the 20th century and his works were becoming increasingly popular, especially his String Quartet, *Daphnis et Chloé* and his probably most famous work *Boléro*. He composed numerous works for piano, voice and piano, chamber works, two piano concertos (one for the left hand only) and orchestral works. He enriched tonal music and classical forms in his specific way, using 'exotic' scales, modes, imitations, baroque gestures. Due to his exceptional attentiveness to details while composing (and as an allusion to Ravel's father's Swiss origin; his mother was Basque), Stravinsky once referred to him as the 'Swiss watchmaker'.

Ravel dedicated his only, innovative Piano Trio to his counterpoint teacher André Gédalge. The first movement is a sonata

form in Ravel's style, with two themes in the same key and elements of Basque music in the second. The second movement is a scherzo, named after the Malay poetic form *pantun*, whose structure he used. After a slow passacaglia, another one this evening, comes the finale, again in loose sonata form, dynamic and marked with seemingly endless trills. Although Ravel started composing the Trio distressed by the outbreak of the war ('I suddenly start to cry over all my flats,' he wrote to his friend), this piece - which is not in a key with flats - often sounds very bright. Ravel's biographer Theo Hirsbrunner also described it as such and added that it 'reminds him of some enigmatic sonnet by Stéphane Mallarmé'.

Dina Puhovski