

71. DUBROVAČKE LJETNE IGRE
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2020.
HRVATSKA CROATIA

DUBROVAČKI SIMFONIJSKI ORKESTAR

**DUBROVNIK
SYMPHONY ORCHESTRA**

NIL VENDITI

DIRIGENTICA / CONDUCTOR

MARIJAN ĐULZEL

GLASOVIR / PIANO



PARK GRADAC | GRADAC PARK
30. SRPNJA | 30 JULY
21.30 | 9.30 PM

GIOACHINO ROSSINI: TURČIN U ITALIJI – UVERTIRA
IL TURCO IN ITALIA - OVERTURE

LUDWIG VAN BEETHOVEN: 5. KONCERT ZA KLAVIR I ORKESTAR U ES-DURU, OP. 73 „CARSKI“
PIANO CONCERTO NO. 5 IN E-FLAT MAJOR, 'EMPEROR'

ALLEGRO
ADAGIO UN POCO MOSSO
RONDO: ALLEGRO

LUDWIG VAN BEETHOVEN: SIMFONIJA BR. 1, U C-DURU, OP.21
SYMPHONY NO. 1 IN C MAJOR, OP. 21

ADAGIO MOLTO – ALLEGRO CON BRIO
ANDANTE CANTABILE CON MOTO
MENUETTO: ALLEGRO MOLTO E VIVACE – TRIO
FINALE: ADAGIO – ALLEGRO MOLTO E VIVACE



DUBROVAČKI SIMFONIJSKI ORKESTAR

važan je dio bogatog i raznolikog kulturnog nasljeđa Dubrovnika i Hrvatske i kao takav redovno nastupa u jedinstvenim ambijentima svoga grada kao što su atrij Kneževa dvora, gradske crkve i trgovi. S poznatim domaćim i međunarodno priznatim umjetnicima interpretira djela majstora baroka, klasike i romantizma, ne samo u Dubrovniku, već i na turnejama u svijetu. Orkestar u Dubrovniku u kontinuiranom je djelovanju od 1924. godine, u početku u polu-profesionalnoj organizaciji, a potom u punom profesionalnom sastavu. Dubrovački simfonijski orkestar nastavlja dugu i značajnu glazbenu tradiciju koja se već razvila u razdoblju Dubrovačke republike (1358. - 1808.). Dubrovački orkestar osnovali su mladi entuzijasti, maturanti Gimnazije u Dubrovniku. Originalno ime orkestra (Dubrovački orkestar) 1925. je promijenjeno

u Dubrovački filharmonijski orkestar. Grad Dubrovnik, uz potporu članova Orkestra, 1946. osniva profesionalno glazbeno tijelo, Gradski orkestar Dubrovnik, koji se poslije kratko zvao i Dubrovački festivalski orkestar. S tadašnjim šefom dirigentom, Nikolom Debelićem, sedamdesetih godina ostvaruje opsežne turneje po Europi te u suradnji s Agencijom Columbia Artists Man iz New Yorka odlazi na tromjesečnu turneju u SAD i Kanadu (više 120 koncerata sa solistima Vladimirom Krpanom, Ivom Pogorelićem, Valterom Dešpaljem...). Orkestar 1992. zadnji put mijenja svoje ime u današnji naziv Dubrovački simfonijski orkestar. U posljednjih nekoliko godina, Dubrovački simfonijski orkestar nastupao je u najprestižnijim dvoranama svijeta, u Washingtonu (Kennedyjev centar), New Yorku, Seattleu, Versaillesu, Baselu, Medanu,

Jakarti, Beču (Musikverein), Bariju i Zagrebu. Godine 2005. Dubrovački simfonijski orkestar nagrađen je prestižnom nagradom „Milka Trnina“, a 2015. nagradom za doprinos ugledu i promociji Dubrovačko-neretvanske županije u zemlji i svijetu. Također, posljednjih nekoliko godina, Dubrovački simfonijski orkestar organizira niz festivala i ciklusa glazbe kojima obogaćuje kulturnu ponudu Dubrovnika. Među njima su Međunarodni festival opernih arija „Tino Pattiera“, Međunarodni glazbeni festival „Dubrovnik u pozno ljeto“, glazbeni ciklusi „Dubrovačko glazbeno proljeće“, „Jesenji glazbeni moskar“, ciklus barokne glazbe „Orlando Furioso“ te festival „Stradun Classic“.

Članovi orkestra akademski su glazbenici koji su znanje stjecali uglavnom na Muzičkoj akademiji u Zagrebu, ali i diljem svijeta. Njegova lista koncerata jako je duga, uključujući turneje po Europi, SAD-u i Indoneziji. Dubrovački simfonijski orkestar surađivao je s poznatim umjetnicima, među kojima su: Lovro von Matačić, Antonio Janigro, Zubin Mehta, Kiril Kondrashin, Ernst Marzendorfer, Milan Horvat, Nikola Debelić, Pavle Dešpalj, Anton Nanut, David Ojstrah, Lord Yehudi Menuhin, Mstislav Rostropovič, Svjatoslav Richter, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenković, Ivo Pogorelić, Dubravka Tomšić, Dunja Vejzović, Ruža Pospis Baldani, Monika Leskovar, Radovan Vlatković, Mischa Maisky, Yuri Bashmet, Julian Rachlin, Michel Legrand, Alun Francis, Ivo Dražinić, Maxim Fedotov, Goran Končar, Maxim Vengerov, Nicholas Milton, Christoph Campestrini, Dmitry Sinkovsky, Tabea Zimmermann, David Garrett, Marc Tardue i brojni drugi.

Mnoge od tih suradnji ostvarene su upravo na Dubrovačkim ljetnim igrama: Od 1951.

Gradski orkestar Dubrovnik, poslije

Festivalski orkestar i danas DSO, glavni je nositelj glazbenog dijela programa Igara te svojom djelatnošću pokriva čitav spektar orkestralnog zvuka: domaćoj i sezonskoj publici približavali su dubrovačku i hrvatsku glazbu od Sorokočevića i Jarnovića do Papandopula i Detonija, pratili soliste ili sami izvodili najvažnija djela simfonijske literature, nastupali samostalno, ali i u glazbeno-scenskim djelima poput Monteverdijeva *Combattimenta*, Rossinijeva *Seviljskog brijača*, kao i mjuzikla *Dundo Maroje* Đela Jusića. Već 70 godina, međutim, najčešće publiku Igara prizivaju k najvažnijim djelima klasične orkestralne literature, od skladbi Bacha i Vivaldija preko Mozarta, Beethovena i Schuberta do Brahmsa ili Čajkovskog, šireći horizonte i prema novome. Svojim koncertima tako tvore umjetničku bazu zbog koje su Igre od početaka bile, a u nastavku i ostaju, nezamislive bez Dubrovačkog simfonijskog orkestra.



Talijansko-turska dirigentica **NIL VENDITTI** (Perugia, 1994.) nedavno je imenovana glavnom gostujućom dirigenticom Toskanskog orkestra, nedugo nakon što je ondje prvi put gostovala, u srpnju 2019. Ove i sljedeće sezone angažirana je i kao pomoćna dirigentica Nizozemskog filharmonijskog orkestra, s kojim je već ostvarila debi u amsterdamskom Concertgebouwu. U protekloj je sezoni, tijekom studija u Zürichu, asistirala i Marcu Albrechtu, s Nizozemskom filharmonijom, i svom mentoru Paavu Järviju u izvedbama opere Fidelio, s Orkestrom Tonhalle iz Züricha te je ostvarila debitantske nastupe s orkestrima Les Siècles, Camerata Salzburg i sa Simfonijskim orkestrom HRT-a. Nedavno je ostvarila i svoj prvi nastup s Orkestrom iz Paua ravnajući izvedbom Schumannova Koncerta za violončelo i Beethovenove Sedme simfonije. Ravnatelj tog orkestra, Frédéric Morando, izjavio je kako je Beethovenova glazba njezina specijalnost te je smatra iznimnom umjetnicom koju očekuje nevjerovatna karijera.

Pijanist **MARIJAN ĐUZEL** (Imotski, 1990.) stekao je osnovno glazbeno obrazovanje u rodnom gradu, gdje je u glazbenoj školi učio klavir kod Alenke Milano i rog kod Ivana Glibote. Gimnaziju i srednju školu (klavir u klasi Kosovke Čudine) završio je u Splitu. Klavir je diplomirao na zagrebačkoj Muzičkoj akademiji kao student Đorđa Stanettija. Studirao je i na Akademiji za glasbu u Ljubljani u klasi Dubravke Tomšič te je bio student Sveučilišta za glazbu i izvedbenu umjetnost u Beču, u klasi Jana Jiračeka von Arnima. Svoja pijanistička znanja usavršio je na Kraljevskom konzervatoriju u Bruxellesu kod Aleksandra Madžara. Godine 2013., na 14. međunarodnom pijanističkom natjecanju „Beethoven“ u Beču, između 259 kandidata

plasirao se u polufinale, među trinaest najboljih natjecatelja te održao recital u dvorani „Brahms“ bečkog Musikvereina. Za uspjehe tijekom studija primio je Dekanovu nagradu (2010.) i Rektorovu nagradu Sveučilišta u Zagrebu, za izvedbu 5. Beethovenovog koncerta za klavir i orkestar uz Zagrebačku Filharmoniju (2012.) U prosincu 2018. hrvatska diskografska kuća Croatia Records objavila je Đuzelov prvi solistički album, Virtuoso collection: Marijan Đuzel (live), snimljen uživo na koncertu u Hrvatskom glazbenom zavodu, s izborom skladbi L. Van Beethovena (sonata iz op. 106, „Hammerklavier“), R. Schumanna, B. Bartóka i D. Kempfa. Laureat je brojnih natjecanja: „Zlatko Grgošević“, „Mladi virtuosi u Zagrebu“, „Grand Prix“ Lions kluba Rijeka, EPTA u Osijeku, „Ferdo Livadić“ u Samoboru i dr. Pobijedio je na 49. Tribini mladih glazbenika Darko Lukić u Zagrebu. Nastupao je uz Zagrebačku filharmoniju, Zagrebačke soliste, Simfonijski orkestar HRT-a, Kraljevska kapela belgijskih vodiča, Zadarski komorni orkestar, Orkestar Opere HNK-a iz Splita te surađivao s uglednim dirigentima i komornim glazbenicima kao što su Pierre-André Valade, Robert Lehrbaumer, Evgenia Epshtein, Veton Marevci, Hari Zlodre, Yves Segers, Koenraad Hofman. Održao je recitale u Hrvatskoj i inozemstvu (Austrija, Belgija, Italija, Njemačka, Švicarska, SAD, Tajland). Nastupao je i na poznatim hrvatskim festivalima i ciklusima koncerata, kao što su Glazbene večeri u Sv. Donatu, Glazbeni umjetnici Zagrebu, Hvarske ljetne priredbe, Svibanjske glazbene večeri u Šibeniku, Koncerti u Eufrazijani i dr.

„Jesti, voljeti, pjevati i probavljati hranu – četiri su čina komične opere poznate pod nazivom život. A sve to prolazno je poput mjehurića pjenušca.“ Rekao je to Gioachino Rossini (Pesaro, 1792. – Passy, Pariz, 1868.), najznačajniji talijanski skladatelj prve polovice 19. stoljeća. I po glazbenoj i po izvanglazbenoj djelatnosti povezuje ga se s lakoćom i hedonizmom, no iza njih stajalo je posebno glazbeno umijeće. Rossini je odrastao po kazalištima u kojima su nastupali njegov otac, trubač i kornist, i majka, pjevačica. Svirao je nekoliko instrumenata i učio pjevanje te nastupao kao dječjački sopran, zatim je u kazalištima svirao čembalo i počeo skladati prve arije, učiti kompoziciju u Bologni i proučavati djela Haydna i Mozarta. Bio je pod ugovorom s dvama napuljskim kazalištima te je svake godine za svako od njih pisao po jednu novu operu, ali ubrzo počinje pisati i za mnoga druga kazališta. Putovao je po Europi, nizao operne uspjehe po Italiji, u Beču te u Parizu, gdje je živio u više navrata i proveo završnih 14 godina života. Poznat je bio i po gastronomskoj vještini. Rossini je usavršio komičnu operu buffo i razvio operu seria, pisao djela koja traže puno virtuoznosti, a sebe je nazivao „posljednjim od klasicista.“ Iako najpoznatiji po komičnim operama, ali i drugim vokalnim djelima, skladao je i mnoge instrumentalne skladbe.

Opera Turčin u Italiji bila je svojevrsan „nastavak“ Talijanke u Alžiru, odnosno djelo sa sličnim tipom zapleta i egzotičnih elemenata, no s manje arija, više ansambala. Sastojci radnje tipični su - nepostojana supruga, naivni suprug, „egzotični“ (turski) udvarač, njegova bivša i bal pod maskama. Uvertira operi počinje duljim uvodom, s melankoličnim, ali i izvedbeno teškim, solom za rog, možda posvetom Rossinijevu ocu, prije živahne teme gudača i razigrane melodije koji

donose puhači. Djelo je prouzvedeno u milanskoj Scali 1814.

Ludwig van Beethoven (Bonn, 1770. - Beč, 1827.) navodno je rekao da bi Rossini bio doista odličan skladatelj „da ga je učitelj dovoljno nalupao po stražnjici“. Beethoven je, pojednostavljeno, simbol ozbiljne predanosti glazbi, smještanja ideala ispred uživanja, kao i iznimna pojava u povijesti glazbe. Njegova brojna djela, među kojima 9 simfonija, djela za komorne sastave, 32 klavirske sonate, opera Fidelio, osnova su koncertnog repertoara diljem svijeta, a ove su godine zastupljena još i više, kako bi se dostojno obilježila obljetnica njegova rođenja. Uobičajeno je Beethovenov opus dijeliti na tri faze, prvu do otprilike 1802. godine, kada proživljava krizu zbog gubitka sluha i neizvjesne budućnosti, srednju, u kojoj piše ambiciozna, tzv. "herojska" djela, i treću, od oko 1815., koju nazivaju i više „duhovnom“, meditativnom fazom. Franz Liszt nazvao je tri razdoblja Beethovenova stvaralaštva ukratko l'adolescent, l'homme, le dieu (mladić, muškarac, bog).

Koncert za klavir i orkestar br. 5, u Es-duru, "Carski koncert", Beethoven je pisao 1809. U to doba, skupina plemića odlučila je Beethovenu davati godišnju rentu, kako ne bi morao prihvatiti posao kapelnika na dvoru u Kasselu, već bi mogao ostati u Beču i prvenstveno se posvećivati skladanju. Među njima su bili i princ Joseph Franz Maximilian Lobkowitz, kojem je posvećena Simfonija „Eroica“, kao i nadvojvoda Rudolph, carev brat. On je bio Beethovenov jedini student kompozicije (ostale je podučavao klavir) i skladatelj mu je posvetio deset djela, između ostalih i Koncert za klavir i orkestar br. 5. Beethoven je nastavio tradiciju pisanja solističkih

koncerata preuzetu od ranijih generacija te napose od Mozarta. Ipak, sve se više odmicao od „simfoniziranog ritornella“, kako raniji oblik naziva Richard Taruskin, te u Beethovenovim koncertima klavir ima sve važniju ulogu. U to doba napreduje i gradnja instrumenata pa pijanisti dobivaju veće ekspresivne mogućnosti. Četvrti Beethovenov koncert klavir čak započinje sam, bez orkestra, što je za ono doba bila značajna promjena, a u ovom, Petome, „junaštvo“ se odmah iskazuje početkom s kadencama, prije standardnog predstavljanja tema. Peti koncert za klavir i orkestar Beethoven je pisao za vrijeme francuskih napada na Beč, što mu je „potreslo dušu i tijelo“ kako je pisao izdavaču. Prvi ga je, u Leipzigu 1811., svirao Friedrich Schneider, a zatim u Beču Carl Czerny. Nadimak „carski“ možda mu je dao engleski pijanist i izdavač Johann Baptist Cramer, no prema drugoj legendi neki je francuski časnik slušao Czernyjevu izvedbu i tada uskliknuo da se radi o „caru među koncertima“. Za koncert, zapravo simfonijsko djelo sa solističkom dionicom, skladatelj je odabrao i „herojski“ tonalitet, Es-dur, u kojem je pisao i „Eroicu“. Nakon „junačkih“ obračuna u prvome stavku, „oluje s tučom“ (Tovey), s razmetljivom prvom i suzdržanom drugom temom, drugi je stavak poput nokturna s lirskom dominacijom klavira. Temu Ronda klavir donosi još u andanteu, a zatim se strmoglavljuje u razvijeni i slavljenički allegro finala. Pijanist i muzikolog Donald Francis Tovey zapisao je da orkestar u ovom koncertu, uz ostale zadaće, mora biti i laganom, eteričnom pratnjom, što se od njih ranije nije tražilo, dok solo-dionica „razvija tehniku svojeg instrumenta slobodom i briljantnošću za koje Beethoven nije imao prilike u sonatama i komornoj glazbi.“

Prva simfonija Ludwiga van Beethovena pod specifičnim je teretom očekivanja publike, jer često se ne sluša sama za sebe, kao rano djelo velikog majstora, već se u njoj traže klice Beethovenovih kasnijih, značajnih simfonijskih djela. Prvu je simfoniju skladao tek s 29 godina (rad na simfonijskom djelu započeo je nekoliko godina prije, no te je skice, čini se, odbacio), možda iz strahopoštovanja prema remek-djelima Mozarta i Haydna, ali s vremenom će u simfonije unijeti značajne formalne i orkestracijske inovacije. S njime počinje era simfonije kao važnog zasebnog djela koje iskazuje skladateljevu osobnost, era koja kulminira Mahlerovim iskazom da simfonija treba biti „poput svijeta“, odnosno, „sadržavati sve“.

Svoju Prvu simfoniju prouzveo je 1800., dirigirajući je na posebnom koncertu kojim je predstavljao vlastita djela (uz skladbe Mozarta i Haydna izveden je i Beethovenov Septet). Bila je to prva njegova „akademija“, u kazalištu Burgtheater (tada K.u.K. National-Hof-Theater) u Beču, jer nije još bilo koncertnih dvorana današnjeg tipa. U Prvoj se simfoniji Beethoven drži naslijeđenih, tradicionalnih okvira, ali već prvi harmonijski odabiri u sporom uvodu (dominanta F-dura na početku djela u C-duru) nagoviještaju drukčiji pristup, a onodobna se kritika i pobunila, tvrdeći da to nije dobar početak za takvo djelo. Kritičar novina Allgemeine Musikalische Zeitung izvedbu je nazvao „najzanimljivijim koncertom u dugo vremena“, a Simfoniju djelom koje pokazuje veliko umijeće i inovativnost, samo što „previše rabi puhače“ – još jedna inovacija koja kasnijoj publici ne upada „u uho.“ Nakon polaganog uvoda, u prvome stavku slijedi razvoj šaljive prve teme u gudačima i lirske teme drvenih puhača. Drugi stavak je delikatan, poput menueta, a onaj koji se

doista zove Menuetto življi je, energičniji od odmjerenih plesova koji inače nose to ime. Beethovenov biograf Maynard Solomon nazvao ga je „prikladnim oprostajem od 18. stoljeća“. Kratak polagani uvod, s ljestvičnim nizom koji se u djelu čuje i prije, vodi u uzbudljiv, prštavi finale. Djelo je Beethoven želio posvetiti nadvojvodi Maximilianu Franzu, nadbiskupu Kölna, koji je financirao Beethovenovo školovanje u Beču. Kako je on umro prije no što je simfonija tiskana, posvetio ju je barunu Gottfriedu van Swieten, pokrovitelju bečkih glazbenika, koji je navodno Haydna potaknuo na skladanje Stvaranja svijeta i Mozarta upoznao s Bachovim, a Beethovena s Händelovim skladbama, ali i s djelima Shakespearea i Homera.

Dina Puhovski



The **DUBROVNIK SYMPHONY ORCHESTRA** is an important part of the rich and diverse cultural heritage of Dubrovnik and Croatia. It regularly appears in the one-of-a-kind settings of its own town, such as the Atrium of the Rector's Palace, the city's churches and squares. With well-known domestic and internationally recognised artists, it interprets works of masters of the Baroque, Classicism and Romanticism, not only in Dubrovnik but in its foreign tours. The orchestra has been operating continually since 1924 in Dubrovnik, at the beginning in a semi-professional manner, and then composed entirely of professionals. The Dubrovnik Symphony Orchestra is carrying on the long and important musical tradition that developed in the period of the Dubrovnik Republic (1358-1808). The orchestra was founded by some

youthful enthusiasts, graduates of Dubrovnik High School. The original name, the *Dubrovnik Orchestra*, was changed in 1925 to the Dubrovnik Philharmonic Orchestra. The city of Dubrovnik, with the help of the members of the orchestra, in 1946 founded the Dubrovnik City Orchestra, which was the professional musical body that was mainly responsible for the musical part of the programme of the Dubrovnik Summer Festival. For a short time it had the name of Dubrovnik Festival Orchestra, and with its then chief conductor, Nikola Debelić, in the seventies went on extensive tours of Switzerland, Germany, Belgium and Holland, and through the Columbia Artists Management of New York went on a three-month tour of the US and Canada (over 120 concerts with soloists Vladimir Krpan, Ivo Pogorelić and Valter Dešpalj). In 1992 it made its last name-change

to its current name, Dubrovnik Symphony Orchestra.

Members of the orchestra are academy trained musicians who on the whole acquired their skills at the Music Academy in Zagreb, but elsewhere in the world as well. The orchestra's list of concerts is very long, and includes tours around Europe, the US, Indonesia. The orchestra has worked with some very well-known artists: Lovro von Matačić, Antonio Janigro, Zubin Mehta, Kiril Kondrashin, Ernst Marzendorfer, Milan Horvat, Nikola Debelić, Pavle Dešpalj, Anton Nanut, David Oistrakh, Yehudi Menuhin, Mstislav Rostropovich, Svjatoslav Richter, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenkovich, Ivo Pogorelić, Dubravka Tomšič Srebotnjak, Dunja Vejzović, Ruža Pospíš Baldani, Monika Leskovar, Radovan Vlatković, Mischa Maisky, Yuri Bashmet, Julian Rachlin, Michel Legrand, Alun Francis, Ivo Dražinić, Maxim Fedotov, Goran Končar, Maxim Vengerov, Nicholas Milton, Christoph Campestrini, Dmitry Sinkovsky, Tabea Zimmermann, David Garrett, Marc Tardue and many others. In the last few years, the Dubrovnik Symphony Orchestra has appeared in some of the world's top concert halls: Kennedy Center - Washington, New York, Seattle, Kurhaus – Bad Eberbach, Lisinski – Zagreb, Chateau Veves, Versailles, Basel, Medan – Jakarta, Musikverein Goldener Saal – Vienna, Teatro Petruzzelli – Bari. In 2005 it won the prestigious Milka Trnina Prize, and in 2015 a prize for its contribution to the reputation and promotion of the Dubrovnik-Neretva County in the country and in the world. In the last few years, the DSO has organised a series of festivals and cycles of music enhancing the cultural scene in Dubrovnik. Among them are the Tino Pattiera International Festival of Operatic Arias, the Dubrovnik Late Summer

International Music Festival, the Dubrovnik Musical Spring, Autumn Musical Moskar [fan], the Orlando Baroque Music cycle and Stradun Classics.

NIL VENDITTI, an Italian-Turkish conductor (Perugia, 1994) was recently nominated Principal Guest Conductor of the Orchestra della Toscana after her very first visit in July 2019. She is also assistant conductor to the Netherlands Philharmonic Orchestra this and next season – including her own Amsterdam Concertgebouw Hall debut with Netherlands Philharmonic Orchestra. In the past season, during her studies in Zürich, she assisted both Marc Albrecht with the Netherlands Philharmonic Orchestra and her mentor Paavo Järvi with the Tonhalle Orchester Zürich performances of Fidelio. She also made her debuts with Les Siècles, the Camerata Salzburg and the Croatian Radio and Television Symphony Orchestra. Beethoven is very much her repertoire strength, as warmly expressed by the manager of the Orchestre de Pau, where she just made her conducting debut with Schumann Cello Concerto and Beethoven Symphony No. 7. After the first rehearsal, the director of the orchestra Mr. Frédéric Morando said she is an extraordinary artist with a great career ahead of her.

MARIJAN ĐUZEL (1990) has gradually established himself as one of the leading Croatian pianists of his generation. He attended primary music school in his hometown Imotski, where he learned piano from Alenka Milano and french horn from Ivan Glibota. He continued his education in Split, where he finished academic high school as well as music secondary school (piano, class of Kosovka Cudina). He graduated from the Music Academy in Zagreb as a student of

Djordje Stanetti. He also studied at the Universität für Musik und darstellende Kunst (class of Jan Jiracek von Arnim), and upon the invitation of Dubravka Tomsic, he studied piano in her class at the Akademija za glasbo in Ljubljana. Finally, he specialized at the Koninklijk Conservatorium in Brussels under Aleksandar Madzar. In 2013, at the 14th International Beethoven Piano Competition in Vienna, from a field of 259 candidates, Marijan entered the semifinals among the thirteen best contestants and gave a recital in Brahms Hall at Vienna's Musikverein. He also participated in the prestigious International Telekom Beethoven Competition in Bonn 2017. *Croatia Records* published Marijan's first solo CD, ***Virtuoso Collection: Marijan Duzel (live)***, recorded live in the concert at the Croatian Music Institute in Zagreb in February 2018, with pieces by Beethoven (Hammerklaviersonate op. 106), Schumann, Bartok and Kempf. Djuzel was laureate of numerous piano competitions; Zlatko Grgosevic Competition, Young Virtuoso Competition in Zagreb, Grand Prix of the Rijeka Lions Club, EPTA competition in Osijek, Ferdo Livadic Competition in Samobor. He won the Darko Lukić Award at the 49th Darko Lukic Tribune of Young Musicians in Zagreb. He has performed with the Zagreb Philharmonic Orchestra, the Zagreb Soloists, the HRT Symphony Orchestra, Koninklijke Muziekkapel van de Belgische Gidsen, the Zadar Chamber Orchestra, and the Orchestra of the Opera of the Croatian National Theater in Split, under the baton of Pierre-Andre Valade, Robert Lehrbaumer, Veton Marevci, Hari Zlodre, Yves Segers, Koenraad Hofman and others. He has also performed recitals in Croatia and abroad (Austria, Belgium, Italy, Germany, Switzerland, the United States, Thailand ...). He has performed at various renowned

Croatian festivals and concert series, such as Musical Evenings in St. Donat (Zadar), Glazbeni umjetnici Zagrebu, Hvar Summer Festival, Svibanjske glazbene večeri (Šibenik), and Concerts in the Euphrasian Basilica (Porec).

'Eating, loving, singing and digesting are, in truth, the four acts of the comic opera known as life and they pass like bubbles of a bottle of champagne.' These are the words of Gioachino Rossini (Pesaro, 1792 – Passy, Paris, 1868), the most important Italian composer of the first half of the 19th century. Both his musical and non-musical activities are associated with lightness and hedonism, but there was a special musical artistry behind them. Rossini grew up in theatres in which his father, a trumpeter and hornist, and his mother, a singer, performed. He played several instruments, took singing lessons and performed as a boy soprano; then he played harpsichord in theatres and started composing his first arias, studying composition in Bologna and studying the works of Haydn and Mozart. He had a contract with two theatres in Naples and wrote one new opera for each of them every year, but he soon started writing for many other theatres as well. He travelled across Europe and had a string of operatic successes in Italy, Vienna and Paris, where he occasionally lived and spent the final 14 years of his life. He was also renowned for his gastronomic skills. Rossini refined opera buffa and developed opera seria, wrote works that require considerable virtuosity and referred to himself as 'the last of the Classics'. Although best known for his comic operas, as well as other vocal works, he also composed numerous instrumental pieces.

The opera *Il turco in Italia* (The Turk in Italy) was a sort of a 'sequel' to *L'italiana in Algeri*

(The Italian Girl in Algiers), a work with a similar type of plot and exotic elements, but with less arias and more ensembles. The elements of the plot are typical - inconstant wife, naïve husband, 'exotic' (Turkish) suitor, his ex and a masquerade ball. The overture to the opera starts with a long introduction, with melancholic, but technically demanding horn solo, perhaps a dedication to Rossini's father, before giving way to a lively theme played by the strings and playful melody of the winds. The work was first performed at La Scala, Milan, in 1814.

LUDWIG VAN BEETHOVEN (Bonn, 1770 - Vienna, 1827) allegedly said that Rossini would have been a great composer if 'his teacher had spanked him enough on his backside'. Beethoven was, in simple words, a symbol of serious dedication to music and putting ideals before enjoyment, and an exceptional figure in the history of music. His numerous works, including Symphony No. 9, chamber works, 32 piano sonatas and opera *Fidelio* are the foundation of concert repertoires worldwide, performed even more often than usual this year to mark the anniversary of his birth.

His musical output is traditionally divided into three periods: the first, which ended around 1802 when he went through a crisis due to loss of hearing and uncertain future, the middle period, in which he wrote ambitious, 'heroic' works, and the third period from around 1815, considered more 'spiritual', meditative. Franz Liszt named these three periods simply *l'adolescent*, *l'homme*, *le dieu* (youth, man, god).

Beethoven composed Piano Concerto No. 5 in E-flat major, 'Emperor', in 1809. At that time, a group of noblemen decided to give Beethoven annual allowance so he would not have to accept the position of Kapellmeister at the Kassel Court, but instead stay in Vienna and dedicate himself to composing. The group included Prince Joseph Franz Maximilian

Lobkowitz, to whom the 'Eroica' Symphony is dedicated, and Archduke Rudolph, the Emperor's brother. He was the only Beethoven's student of composition (he taught others piano) and the composer dedicated ten of his works to him, including the Piano Concerto No. 5. Beethoven continued the tradition of writing solo concertos inherited from the earlier generations and especially from Mozart. Nevertheless, he moved away from the 'symphonised ritornello', as Richard Taruskin named the earlier form, while piano played an increasingly important role in Beethoven's concertos. Advancements in instrument building in this period additionally expanded the expressive possibilities of pianists. Beethoven's Piano Concerto No. 4 even opens with the piano solo, without the orchestra, which was a significant change at the time, while in this evening's Piano Concerto No. 5, 'heroism' is expressed right at the beginning with cadenzas, before the standard introduction of themes.

Beethoven composed Piano Concerto No. 5 during the French siege of Vienna, which affected him 'in both body and soul', as he wrote to his publisher. It was first performed in Leipzig by Friedrich Schneider in 1811 and later in Vienna by Carl Czerny. The name 'Emperor' possibly came from the English pianist and publisher Johann Baptist Cramer, but according to another legend, some French officer exclaimed it was 'an emperor among concertos' after hearing Czerny's performance. The composer chose the 'heroic' E-flat major key for the concerto, more precisely a symphonic piece with a solo part, in which he also composed the 'Eroica'. Following the 'heroic' clashes in the first movement, 'a hailstorm' (Tovey), with ostentatious first and restrained second theme, the second movement is like a nocturne with lyrical domination of the piano. The piano introduces the Rondo theme *andante* and then it lunges into a developed

and festive allegro of the finale. The pianist and musicologist Donald Francis Tovey wrote that the orchestra in this concerto, among other tasks, must accompany the solo lightly, ethereally, which was never required of them before, while the solo part 'develops the technique of its instrument with a freedom and brilliance for which Beethoven has no leisure in sonatas and chamber music'.

Ludwig van Beethoven's Symphony No. 1 is specifically burdened by the audiences' expectations because it is rarely perceived as a work in its own right, an early work of a great master, but instead the audiences search in it the seeds of Beethoven's later great symphonic works. He composed Symphony No. 1 at the late age of 29 (he began working on a symphonic piece several years earlier, however, it appears that he discarded those drafts), perhaps out of respect to the masterpieces of Mozart and Haydn, but in time he would introduce important formal and orchestral innovations into symphonies. With him begins the era of symphony as an important individual work that reflects composer's character, era which culminated with Mahler's statement that a symphony must be 'like the world', that it must 'contain everything'.

He conducted the first performance of his Symphony No. 1 in 1800 in a special concert where he presented his works (Beethoven's Septet was also performed in addition to the works of Mozart and Haydn). This was his first concert of this type and it took place at the Burgtheater (at the time known as K.u.K. National-Hof-Theater) in Vienna because concert halls as we know them today did not exist yet. In Symphony No. 1 Beethoven adheres to the inherited, traditional framework, but his first harmonic choices in the slow introduction (dominant in F major at the beginning of the work in C major) already suggest a different approach, which made the critics protest and claim that such a beginning was not suitable for this type of work. The

Allgemeine Musikalische Zeitung newspaper critic described the performance as 'the most interesting concert in a long time' and the Symphony a work that shows great skill and innovativeness, only suffering from 'excessive employment of wind instruments' – another innovation the future audiences would not find unusual. After the slow introduction, the humorous first theme presented by the strings is developed in the first movement, as well as the second, more lyrical theme introduced by the woodwinds. The second movement is delicate, like a minuet, while the one that is actually entitled Menuetto is more vivacious, more energetic than the steadily paced dances of the type. Beethoven's biographer Maynard Solomon described it as 'a fitting goodbye to the 18th century'. The short slow intro, with a scale sequence heard earlier in the work, leads to an exciting, scintillating finale.

Beethoven wanted to dedicate the piece to Archduke Maximilian Franz, Archbishop of Cologne, who financed his education in Vienna. Since the Archduke died before the symphony was printed, he dedicated it to Baron Gottfried van Swieten, the patron of Viennese musicians, who allegedly encouraged Haydn to write The Creation and introduced Mozart to Bach's and Beethoven to Handel's works, as well as the works of Shakespeare and Homer.

Dina Puhovski