

73. DUBROVAČKE LJETNE IGRE  
73<sup>RD</sup> DUBROVNIK SUMMER FESTIVAL  
2022.  
HRVATSKA CROATIA

# ANTIPHONUS & CONCERTO DEI VENTI

**Antiphonus:**

**Monika Cerovčec, Anabela Barić** soprani *sopranos*  
**Martina Borse, Franko Klisović** alti *altos*  
**Ivan Bingula, Siniša Galović** tenori *tenors*  
**Matija Bizjan i Tomislav Fačini** basovi *basses*  
**Lea Sušanj** barokno violončelo *baroque cello*  
**Pavao Mašić** orgulje i čembalo *organ and harpsichord*  
**Izidor Erazem Grafenauer** lutnja i teorba *lute and theorbo*

**Concerto dei venti:**

**Doron Sherwin, Martin Bolterauer** korneti *cornetts*  
**Cameron Drayton** barokni bas-trombon *baroque bass trombone*  
**Keal Couper** barokni tenor-trombon *baroque tenor trombone*  
**Robert Schlegl** barokni alt-trombon *baroque alto trombone*

**Atrij Kneževa dvora**  
Rector's Palace Atrium  
**11. kolovoza 2022. | 11 August 2022**  
21.30 9.30PM

**Samuel Scheidt:**

Canzon Bergamasca

**J.S. Bach:**

Motet "Singet dem Herrn"

**Giovanni Gabrieli:**

Canzon a 5

**J.S. Bach:**

Motet "Lobet den Herrn"

Motet "O Jesu Christ meins Lebens Licht"

**Johann Schein:**

„Die mit Traenen saeen“ (iz zbirke | from the collection *Israelsbrunnlein*)

**Claudio Monteverdi:**

„Ecco mormorar l'onde“ (iz II. knjige madrigala | from Madrigals, Book II)

**G.P. da Palestrina/D.D.Scherwin:**

„Io son ferito“ (diminucije | diminutions)

**Claudio Monteverdi:**

„Hor che il ciel e la terra“ (iz VIII. knjiga madrigala | from Madrigals, Book VIII)



**Samuel Scheidt** (Halle, 1587. – 1654.) bio je njemački skladatelj, orguljaš i pedagog. U Amsterdamu je učio od Jana Pieterszooona Sweelincka, poslije je u Halleu bio dvorskim orguljašem i kapelnikom na dvoru brandenburškoga markgrofa te zatim glazbeni ravnatelj triju crkava u Halleu. Razvio je njemačko skladanje za orgulje i novi sjevernonjemački stil koji je proizišao iz protestantske reformacije. Autor je niza važnih djela za instrumente s tipkama, a naročito je utjecajna bila njegova zbirka *Tabulatura nova* iz 1624. (*toccate*, fantazije, varijacije..). Pisao je i duhovna vokalna djela, u koralnim preludijima je rabio tehnike ritamskog variranja, vješto razvijao kontrapunkt te najavio luteransku tradiciju kantata zasnovanih na koralima.

Harmonizirao je niz duhovnih pjesama i psalama za liturgijsku izvedbu. *Canzon Bergamasca* izvorno je napisana za puhački kvintet, iako se danas izvodi i u drugim sastavima. Zasnovana je tradicijskom plesu, poskočici živahnoga karaktera i izvorno iz Bergama, koji je prvi put zabilježen početkom 16. stoljeća. Mnogi su skladatelji pisali *bergamasce*, najprije Talijani, Uccellini, Rossi, Vitali, Kapsberger, a Scheidt je napisao varijacije na temu 1621.

Barokni genij **Johann Sebastian Bach** (Eisenach, 1685. – Leipzig, 1750.), u svojim je djelima skupio umijeća i saznanja prethodnih generacija i dodao vlastiti pečat zbog kojega njegova djela ostaju glazbom i za današnje, za bilo koje, doba. Pišući razne glazbene vrste, Bach je spojio ranije kontrapunktske tradicije i noviju

kromatsku harmoniku, barokni afekt i simbole kojima je dodatno naglašavao poruku, vjerski sadržaj svojih djela, svoj svjetonazor; tim je spojevima stvarao glazbu specifične složenosti, ali i specifične ljepote. Mnoga su njegova, danas cijenjena, djela nastala zapravo kao vježbe, školnički primjeri, ili za praktične potrebe crkvenih službi. Bach se najprije učestalo selio, mijenjajući često radna mjesta (orguljaš u Arnstadtu, dvorski orguljaš u Weimaru, dvorski kapelnik u Köthenu...) sve dok se 1723. nije skrasio u Leipzigu, gdje je postao kantorom u crkvi Sv. Tome, kada počinje još bogatiju skladateljsku aktivnost.

Bach je u Leipzigu tijekom crkvene godine morao postaviti i izvesti kantatu svake nedjelje i o blagdanima, osim za vrijeme propisane stanke; kantate je pisao i za važne obljetnice i svečanosti. Moteti, međutim, nisu bili u njegovu opisu posla, na mjestu kantora sv. Tome u Leipzigu. Ondje se svake nedjelje izvodio barem jedan motet, „per choros“, za dvostruki zbor, ali tek rijetko iz njegova pera. Običaj je bio, međutim, naručiti i izvesti motet za sprovode i katkad za posebna svečana događanja.

Motet *Singet dem Herrn* („Pjevajte Gospodinu pjesmu novu“) vjerojatno je nastao za sprovod nekog uglednoga građanina Leipziga, iako neki misle da se radi o novogodišnjem motetu (dodatnu konfuziju stvara činjenica da je Bach napisao i kantatu istog naslova, što je slučaj još s nekim motetima).

Motet se svakako izvodi kontinuirano u sv. Tomi od 1726., a ondje ga je 1789. čuo i

Mozart, nakon čega je navodno sjeo na pod s notama i zadivljeno proučavao kontrapunkt. Pisan je za osam glasova *a cappella*, a dva zbora kao da se katkad nadmeću u poticanju na pjevanje Bogu, a i u razvijanju koloratura, u izrazu luteranske pobožnosti. Motet je trodijelan, vanjski stavci skladani su prema tekstovima 149. i 150. psalma, a u sredini je „tropirani koral“ – koral u koji je ubačen tekst, u ovom slučaju iz pjesme „Nun lob, mein Seel, den Herrn“ („Sada hvali, dušo moja, Gospodina“) Johanna Gramanna.

Motet *Lobet den Herrn* četveroglasna je skladba na tekst Psalma 117. – „Hvalite Gospoda, svi narodi“ (negdje i „svi pogani“). Naznačeno je i da se izvodi uz pratnju *continua*, čega u mnogim drugim notnim zapisima nije bilo. Zbog svečanoga teksta smatra se da možda nije bio mišljen za sprovod, već za kakvu svečanost, a sumnjalo se i u Bachovo autorstvo.

Motet *O Jesu Christ, meins Lebens Licht* („O, Isuse Kriste, svjetlo mojega života“) također je četveroglasan. Radi se o uglazbljenju pasionskog himna, prema tekstu Martina Behma, melodijom iz korala „Ach Gott, wie maches Herzeleid“. Djelo, obilježeno „motivima uzdaha“, Bach je vjerojatno napisao za nečiji sprovod, 1736. ili 1737., a revidirao desetak godina poslije: Kao pratnju je htio jedan „cink“ (kornet), tri trombona i dva „litua“. Među stručnjacima je poslije bilo neslaganja u vezi s time što je mislio pod „lituus“. Možda je mislio na vrstu roga (kako je zaključio Curt Sachs), a posve puhački sastav upućuje na to da se moglo raditi o pogrebnoj izvedbi. U drugoj inačici Bach je dodao violine, violu i *basso*

*continuo* te opciju da oboe i fagot udvostruče vokalne dionice.

Nije posve sigurno kada je i gdje rođen renesansni skladatelj, orguljaš i pedagog **Giovanni Gabrieli** (Venecija, 1554? – 1612.) ali u bilješci o smrti, 1612. od bubrežnih kamenaca, piše da je imao 58 godina. Najviše je pisao sakralna djela; Glazbu je učio od strica, Andree Gabrieli, a radio je i za Orlanda di Lassa na dvoru vojvode Albrechta V. u Münchenu. Strica je naslijedio na mjestu drugog orguljaša Katedrale sv. Marka u Veneciji. Bio je i vrlo utjecajan učitelj, a među njegovim učenicima bio je i Heinrich Schütz. Osim za sv. Marka, skladao je i za druge venecijanske institucije. Najvažnija njegova djela dva su sveska *Sacrae symphoniae*, koji sadržavaju instrumentalnu glazbu za crkvene izvedbe i zborske i instrumentalne motete za liturgiju. Gabrieli je počeo jasno označavati instrumentaciju u notama, što se u to doba nije redovito radilo, kao i gdje se traži i solist i cijeli zbor, te dodavati neke oznake dinamike. Zbirku *Canzoni et Sonate* objavio je 1615. i u njoj je zapravo kompendij svih aktualnih stilova pisanja za instrumentalne sastave.

**Johann Hermann Schein** (Grünhain, 1586. – Leipzig, 1630.) bio je njemački skladatelj duhovne i svjetovne glazbe te jedan od glazbenika koji su u Njemačku donijeli talijanski barokni stil. Počeo je kao dječjački sopran na dvoru u Dresdenu i ondje učio glazbu, zatim na Sveučilištu u Leipzigu i u školi Schulpforta kod Naumburga. Uz glazbu, studirao je i pravo. Godine 1615. postaje kapelnikom u Weimaru, a zatim je, stoljeće prije Bacha, bio kantorom Crkve sv. Tome u Leipzigu. Među njegovim je

zadacama bilo osmisliti i skladati glazbene sadržaje za dvije crkve i predavati latinski i glazbu. Njegova vokalna glazba bila je vrlo cijenjena: harmonizirao je brojne korale i pisao i vlastite melodije, ali je pisao i instrumentalne motete u venecijanskom stilu te među prvima u njemačkoj svjetovnoj glazbi rabi kromatiku. Godine 1623. objavio je zbirku *Israelsbrunnlein (Zdenac Izraelov)*, u kojoj su uglavnom madrigali talijanskog stila na tekstove iz Staroga zavjeta, spajajući svjetovnost madrigala s polifonijom duhovnih njemačkih moteta. Madrigali su većinom namijenjeni svečanim prigodama, slavljima i sprovodima, a među njima je i večerašnji *Die mit Tränen säen*, s tekstom iz Psalma 126. („Koji siju sa suzama neka žanju s pjevanjem!“ ) – kromatiku rabi za „suze“, ali čistu dijatoniku i brži tempo za „radosnu žetvu.“

### **Giovanni Pierluigi da Palestrina**

(Palestrina, 1525. – Rim, 1594.), jedan od najznačajnijih skladatelja 16. stoljeća, najviše je pisao mise i motete, ali je ostavio trag i kao madrigalist. Asimilirao je polifone tehnike franko-flamanske škole i prilagodio zahtjevima skladanja za katoličko bogoslužje.

Kao dječak je pjevao, zatim je bio orguljaš u Palestrini i ravnatelj Cappelle Giulie u Vatikanu, kamo se i vratio nakon službovanja za obitelj d'Este u Tivoliju. Ponekad se potpisivao kao „Prenestino“, jer se mjesto Palestrina u antici zvalo Praeneste. Papa Grgur XIII. angažirao ga je da koral, unisono pjevanje u liturgiji, učini više „autentičnim“, no Palestrinino uređivanje postojećega zapravo je preraslo u stvaranje nove glazbe – misa, moteta i

madrigala. Njegova je glazba proglašena modelom za skladatelje Katoličke crkve, zbog njezine uravnoteženosti i spokoja, a kasnije generacije preuzele su i kodificirale i njegove kontrapunktske tehnike.

Palestrinini madrigali smatraju se nešto konzervativnijim od onih koje su pisali suvremenici, s manje eksperimenata i ekspresivnosti, ali bili su omiljeni, jasne teksture, logično „lakšega“ karaktera od moteta. Madrigal *Io son ferito* objavio je 1561., a nekoliko je skladatelja na temelju tog madrigala pisalo mise i madrigale-parodije, što je bio onodobni način odavanja počasti.

U renesansi i baroku razvila se praksa improviziranih diminucija, ukrašavanja postojećih melodija koje su s vremenom i zapisivane. Večerašnje diminucije stvorio je član ansambla Concerto dei venti Doron David Sherwin (Los Angeles, 1962.), koji je posvećen ranoj glazbi od 1984. godine, studirao je na Scholi Cantorum Basiliensis te predavao na Visokoj školi za glazbu u Trossingenu. Suraduje s nizom sastava posvećenih ranoj glazbi, među kojima su Hesperion XX., Amsterdamski barokni orkestar, Taverner Players i Clemencic Consort.

**Claudio** (Zuan Antonio) **Monteverdi** (kršten u Cremoni 15. 5. 1567. – Venecija, 1643.) glazbu je učio od Marc-Antonija Ingegnerija, kapelnika katedrale u Cremoni. Od 1590. službovao je na dvoru Gonzaga u Mantovi, 1592. dobio je titulu *suonatore di vivuola* (svirač violine i viole da gambe) u službi vojvode Vicenza Gonzage, a od 1613. bio je kapelnik sv. Marka u Veneciji. Već je kao mladić

objavljivao motete, madrigale, *canzonette* i vjerojatno je bio najcjenjeniji glazbenik svoga vremena.

Monteverdi je svojim stvaralaštvom aktivno provodio stilsku mijenu koja se u glazbi dogodila oko 1600. godine. Riječ je o promjeni od starog stila, kontrapunktske polifonije Palestrine – što je Monteverdi u predgovoru 5. knjige madrigala nazvao *prima pratica (prattica)* i što je podučavao Zarlino – prema novom načinu skladanja, nazvanom *seconda pratica (prattica)*. Novi je stil koncertantan, u kojem jedan sologlas, ili njih više, pjevaju uz generalbas (*continuo*) te se omogućuju mnogo veće slogovnotehničke slobode radi izražavanja osjećaja i tonskog slikanja (disonancama, ritmikom). Uzima se u obzir oblik teksta, kako bi glazbeni ritam bio u skladu s tekstom, te njegov sadržaj, kako bi se glazbom ocrtale „slike“ iz teksta. Smatralo se, zapravo, da se *seconda pratica* približava glazbenim načelima antike. U toj se mijeni na početku baroka veća pažnja počinje posvećivati – pojedincu, kao izvođaču-solistu, nositelju „priče.“

Monteverdi je bio značajan operni skladatelj. Pisao je za plemićke zabave, ali i za prve javne operne kuće, a njegova je opera *Orfej* (Mantova, 1607.) – danas najstarija sačuvana operna partitura – omogućila razvoj i prodor velike barokne opere. Velik je doprinos dao u ranobaroknoj katoličkoj crkvenoj glazbi, naročito u sklopu svojeg djelovanja u mletačkome Sv. Marku, gdje je reorganizirao zbor, tražio nove pjevače i nova djela. Pisao je mise, koncertantne stavke, cikluse Večernjih i Magnificata, psalme, himne, motete, duhovne

madrigale. I u tim djela često spaja stari stil (*stile molle, temperato*) i novi (*concitato, da concerto*). Monteverdijev *stile concitato* čini uporaba kratkih ponovljenih nota za prikazivanje ljutnje, ili rata, primjerice u operama, ili u jedinstvenom djelu *Il combattimento di Tancredi e Clorinda*, scenskom oratoriju, u kojem također nalazimo ranu uporabu tehnike *pizzicato*.

Madrigali zauzimaju središnje mjesto u Monteverdijevu stvaralaštvu. Višeglasna je to talijanska vokalna vrsta koja se razvija još od 14. stoljeća, a u 16. stoljeću ustaljuje se jasna razlika između duhovnih moteta i svjetovnih madrigala. Monteverdi je predstavnik kasnog razdoblja madrigala, do 1620. godine, te je pisao izražajna i virtuozna djela, rabeći imitacije, opreke, tonsko slikanje, ekspresivnu kromatiku. Napisao je osam knjiga madrigala, isprva „klasičnijih“ u pet glasova *a cappella*, a u Petoj knjizi madrigala predstavio je novost: solo madrigal s generalbasom kao pratnjom.

Monteverdi također ukida čvrste stare menzure i takt udaran rukom i uvodi slobodniji tempo, „tempo dell'affetto dell'animo e non a quello della mano.“

*Ecco mormorar l'onde* („Kako šume valovi..“) peteroglasni je madrigal iz Monteverdijeve Druge zbirke madrigala (1590.). Napisan je na tekst Torquata Tassa, a Monteverdi glazbom dočarava sunce, vjetar, nebo, vodu. Riječima muzikologinje Silke Leopold: „Unutrašnja ravnoteža i živahna pribranost ovog madrigala predstavljaju kulminaciju renesansnoga duha, rezultat emotivnog pristupa životu, koji snagu crpi iz svijesti o vlastitom mjestu

u svemiru i koji se iskazuje harmonijskom uravnoteženošću i odmjerenim spokojem.“

*Hor che'l ciel e la terra* („Sada kada su nebo i zemlja i vjetar u utihnuli (...) ja budim se, plačem (...) tisuću puta na dan u umirem, tisuću puta se rađam...“) jedan je od vrhunaca Monteverdijeva madrigalističkog stvaralaštva. Objavljen je 1638. u 8. knjizi madrigala, naslovljenoj *Madrigali guerrieri et amorosi – Ratnički i ljubavni madrigali*. Monteverdi ga je skladao prema sonetu Francesca Petrarce, za šest glasova, dvije violine i basso continuo. Učinio ga je dvodijelnim, sa stankom nakon drugoga katrena, a prije dviju tercina. Ujedno je pokazao i raspon pristupa: U prvome dijelu, prvu strofu uglazbio je homofono, harmonijski suzdržano, s gotovo sakralnim karakterom; druga je više odlučna i življa, ali i melankolična uz riječ „piango“ („plačem“). Već je početak drugoga dijela bogatije instrumentiran, dok se razvija polifonija i raste uzbuđenje. Mir prirode ovdje se kontrastira s nemirom u ljudskoj glavi i, naročito, u srcu.

Umjetnički ravnatelj ansambla Antiphonus, Tomislav Fačini, ovako predstavlja ansambl

### **Concerto dei venti:**

„Jezgru ansambla Concerto dei venti čine ključni puhački instrumenti ranog baroka: korneti (cinkovi) i tromboni. Oni se harmonično stapaju s ljudskim glasovima, budući da imaju isti uzor – kako kaže Silvestre Ganassi u jednom tekstu koji se bavi estetikom glazbe 16. i 17. stoljeća. Muzička akademija u Bremenu kolijevkom je zajedništva zvuka, stilske interpretacije i homogenosti ansambla. Njegovi su članovi

isključivo okrenuti neiscrpnom repertoaru renesanse i baroka, a nakon niza koncertnih sezona, produkcija i snimki u raznim ansamblima, odlučili su se za koncertiranje upravo u ovom sastavu zahvaljujući *hrvatskoj* prigodi u kojoj su ostvarili koncerte i snimku s djelima Tomasa Cecchinija uz Zbor HRT-a.”



Od osnutka 2008. godine, ansambl **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 u srca svoje publike. Posebno se ponose dvama zagrebačkim ciklusima, *Triade* u MUO i *Trinitas* u crkvi sv. Katarine. 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, Cavallerijevo *Prikazanje duše i tijela*, Purcellova *Didona i Eneja*, *Lamentacije i Lagrime di san Pietro* Lassa, knjige madrigala Monteverdija, Gesualda, Luzzaschija i Ligetija, *Vespro della Beata*

*Vergine* Claudija Monteverdija, Bachovi moteti, niz hrvatskih praizvedbi i djela naručenih za Antiphonus, zatvaranje Muzičkog biennala Zagreb i nastupi kojima je ansambl predstavljao Hrvatsku u inozemstvu – turneje po Finskoj, Sloveniji, Srbiji i Francuskoj.

Ključni kulturni događaji vezani za noviju političku povijest, kao što je svečanost ulaska Hrvatske u EU, ali i koncert predsjedanja Hrvatske u Bruxellesu, nisu prošli bez Antiphonusa. Antiphonus je otvorio Muzej Apoksiomena, proslavio osnivanje Sveučilišta u Zadru, nastupao na Dubrovačkim ljetnim igrama, vraćao se dragim prijateljima i publici na Osorskim večerima, Korkyra Baroque, Orlando furioso u Dubrovniku, brojnim prigodama u Zadru, Slavenskom Brodu i u Splitu, gdje je osvojio i nagradu „Judita“. Među sjajnim glazbenicima s kojima surađuje u svojoj koncertnoj sezoni i gostovanjima, tu su Krešimir Špicer, Dmitry Sinkovsky, Pavao Mašić, Krešimir Stražanac, Edin Karamazov, Petrit Çeku, Luca Pianca, Karolina Eyck, Margret Koell, Pavle Zajcev, kao i tvorci čudesnih instrumenata Slawomir Zubrzycki (viola organista), i Görkem Şem (Yaybahar). Među njihovim su nastupima i koncerti otvorenja sezone Zagrebačkih Solista, gostovanja u predbrojci HRBE i festivala Orlando Furioso u Dubrovniku te, na kraju – sedam koncerata u ciklusima *Triade* i *Trinitas* za koje su nagrađeni nagradom „Milka Trnina.“

*Dina Puhovski*



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**Samuel Scheidt** (Halle, 1587 – 1654) was a German composer, organist and teacher. He studied in Amsterdam with Jan Pieterszoon Sweelinck, served as court organist and Kapellmeister for the Margrave of Brandenburg in Halle, and later as music director of three churches in Halle. He developed German composing for the organ and the new north German style resulting from the Protestant Reformation. He wrote numerous important keyboard pieces and his 1624 collection *Tabulatura nova* (toccatas, fantasias, variations etc.) was very influential. He also composed sacred vocal music; he used rhythmic variation techniques in chorale preludes, skilfully developed counterpoint and was one of the forerunners of the Lutheran tradition of cantatas based on chorales. He harmonised numerous sacred songs and psalms for church performance. Originally written for the brass quintet, today *Canzon Bergamasca* is performed in various other ensembles. It is based on a lively traditional dance from Bergamo, first recorded at the beginning of the 16th century. Many composers wrote bergamascas, first the Italians, such as Uccellini, Rossi, Vitali, Kapsberger, while Scheidt wrote his variations in 1621.

The baroque genius **Johann Sebastian Bach** (Eisenach, 1685 – Leipzig, 1750) collected the skills and knowledge of generations that preceded him and enriched them with his own creativity to make music for all ages, including ours. In different musical forms Bach combined earlier contrapuntal traditions and the

more recent chromatic harmony, baroque affect and symbols he used to additionally emphasise the message, the religious content of his works and his worldview; the result was music of characteristic complexity and beauty. He wrote many of his today highly regarded works as exercises, teaching examples, or for practical purposes of liturgy. Bach often moved, taking up new engagements (organist in Arnstadt, court organist in Weimar, court Kapellmeister in Köthen etc.), until he settled in Leipzig in 1723, becoming a cantor at St Thomas Church, where his composing intensified.

During the church year in Leipzig, Bach had to stage and perform a cantata every Sunday and on holidays, except during the prescribed break, and he also wrote cantatas for important anniversaries and celebrations. Motets, however, were not in his job description as the cantor at St Thomas in Leipzig, where at least one motet for double choir was performed each Sunday, so they were rarely his own pieces. It was customary, however, to commission and perform motets at funerals and occasionally at special celebrations.

The motet *Singet dem Herrn* ('Sing to the Lord a new song') was probably written for some prominent citizen of Leipzig, although some consider it a New Year motet (additional confusion is caused by the fact that Bach also wrote a cantata of the same title, which is also the case with some other motets).

From 1726 the motet was regularly performed at St Thomas, where Mozart

heard it in 1789, after which he reportedly sat down on the floor with the score and studied the counterpoint in awe. It was written for eight voices *a cappella*; two choirs occasionally seem to compete in encouraging singing to God, as well as in coloratura, as an expression of Lutheran piety. The motet consists of three parts, the first and third movements are settings of Psalm 149 and 150 respectively, while the second is a chorale with trope, i.e. with inserted text, in this case from the song 'Nun lob, mein Seel, den Herrn' ('Now praise, my soul, the Lord') by Johann Gramann.

The motet *Lobet den Herrn* is a four-part setting of the text of Psalm 117 – 'Praise the Lord, all the nations' (and 'all the heathens'). The markings indicate that it is performed accompanied by a *continuo*, which was omitted in many other scores. Due to its festive text, some believe it was not written for a funeral, but a celebration. It is uncertain when and where the Renaissance composer, organist and teacher **Giovanni Gabrieli** (Venice, 1554? – 1612) was born, but a note on his death from kidney stones, in 1612, says that he died at the age of 58. He mostly wrote sacred music; he studied with his uncle, Andrea Gabrieli, and served under Orlando di Lasso at the court of Duke Albert V in Munich. He succeeded his uncle as second organist of St Mark's Cathedral in Venice. He was also a very influential teacher, whose students included Heinrich Schütz. Apart from St Mark's, he composed for other Venetian institutions. His most important works are the two *Sacrae symphoniae*, containing instrumental music for church performances and choral and

of some kind. Bach's authorship of the piece was also questioned.

The motet *O Jesu Christ, meins Lebens Licht* ('O Jesus Christ, light of my life') is also scored for four-part choir. It is a setting of a passion hymn, based on a text by Martin Behm, a version of the chorale 'Ach Gott, wie maches Herzeleid'. Bach probably wrote the piece, characterised by 'sigh motifs', for a funeral, in 1736 or 1737, and revised it some ten years later: He specified cornett, three trombones and two 'litui' as accompaniment. There were some disagreements among experts on what Bach meant by 'lituus', perhaps a type of horn (according to Curt Sachs), whereas the all-brass accompaniment implies that it might have been written for a funeral. In the second version Bach added the violins, viola and basso continuo and an option of oboes and bassoon doubling the vocal parts.

instrumental motets for the liturgy. Gabrieli started precisely notating the instrumentation, which was not regularly done at the time, as well as specifying which choirs were to consist of soloists and full choir; and he also started adding dynamic markings. His collection *Canzoni et Sonate*, a compendium of all current styles of writing for instrumental ensembles, was published in 1615.

**Johann Hermann Schein** (Grünhain, 1586 – Leipzig, 1630) was a German composer of sacred and secular music and one of the musicians who introduced the Italian baroque style into German music. He started out as a boy soprano at the court in Dresden, where he received musical

training, and then studied at the University of Leipzig and at Schulpforta near Naumburg. He also studied law. In 1615 he was appointed Kapellmeister at Weimar, and then, a century before Bach, cantor at St Thomas in Leipzig. He was required to direct choral music at two churches and teach Latin and music. His vocal music was highly appreciated: he harmonised numerous chorales and wrote his own melodies, but also Venetian-style instrumental motets; he was among the first to use chromaticism in German secular music. In 1623 he published the collection *Israelsbrunnlein (The Fountain of Israel)*, containing mostly Italian-style madrigals with texts from the Old Testament, in which he combined the secularity of madrigals with polyphony of the German sacred motets. The madrigals were mostly written for special occasions, celebrations and funerals, and they include *Die mit Tränen säen* from this evening's programme, with the text from Psalm 126 ('Those who saw in tears will reap in joy!'), in which he uses chromaticism for 'tears', and pure diatonic scale and faster tempo for 'reaping in joy'.

### **Giovanni Pierluigi da Palestrina**

(Palestrina, 1525 – Rome, 1594), one of the most significant composers of the 16th century, mostly wrote Masses and motets, but is also known for his madrigals. He adapted the polyphonic techniques of the Franco-Flemish school to the requirements of composing for Catholic liturgy.

He was a choirboy, and later served as organist in Palestrina and director of the Cappella Giulia in the Vatican, where he returned after his service with the d'Este

family in Tivoli. He sometimes signed as 'Prenestino', as Praenesta was ancient Roman name of his hometown Palestrina. Pope Gregory XIII engaged him to make the chorale, unison singing in liturgy, more 'authentic, but Palestrina's editing gave way to producing new music – Masses, motets and madrigals. His music was set as a model for composing for the Catholic Church because of its balance and tranquillity, and subsequent generations of composers adopted and codified his contrapuntal techniques.

Palestrina's madrigals are considered somewhat more conservative than those written by his contemporaries, with less experiments and expressiveness, but they were popular, with their clear structure and lighter character, compared to motets. The madrigal *Io son ferito* was published in 1561; several composers based their Masses and parody madrigals on it, which was a way of honouring a person's work.

A practice of improvised diminutions, ornamenting of the existing melodies, which were eventually written down, developed during the Renaissance and Baroque. This evening's diminutions were written by a member of the ensemble Concerto dei venti, Doron David Sherwin (Los Angeles, 1962), who has been dedicated to early music since 1984. He studied at the Schola Cantorum Basiliensis and taught at the Staatliche Hochschule für Musik Trossingen. He has collaborated with numerous early music ensembles, including Hesperion XX, the Amsterdam Baroque Orchestra, the Taverner Players and the Clemencic Consort.

**Claudio** (Zuan Antonio) **Monteverdi** (baptised in Cremona, May 15, 1567 – Venice, 1643) studied music with Marc-Antonio Ingegneri, maestro di cappella at Cremona Cathedral. From 1590 he served at the Gonzaga court in Mantua, in 1592 he was appointed *suonatore di vivuola* (violin and viola da gamba player) in the service of Duke Vincenzo Gonzaga, and in 1613 became maestro di cappella at St Mark's in Venice. As a young man he already published motets, madrigals, *canzonette* and was probably the most respected musician of his time.

Monteverdi actively contributed to the change of style in music that occurred around 1600; the change from the old style, Palestrina's contrapuntal polyphony – which Monteverdi called the *prima pratica (prattica)* in the preface of his fifth book of madrigals and which was taught by Zarlino – to a new composing style, called the *seconda pratica (prattica)*. In this new, concertato style, one solo voice, or more voices, sing accompanied by continuo, which enables more freedom in expressing emotions and tone painting (with dissonances, rhythms). The form of the text is taken into account, in order to match the rhythm to the text, as well as the content of the text, in order to paint the 'images' from the text with music. The *seconda prattica* was considered to come close to the musical principles of antiquity. This change at the beginning of the baroque period shifts focus on the individual, as a performer-soloist, the one that carries the 'story'

Monteverdi was an important opera composer. He wrote for aristocratic events

and celebrations, but also for the first public opera houses; his opera *Orfeo* (Mantua, 1607) – today the earliest preserved opera score – enabled the development and breakthrough of the large-scale baroque opera. He also contributed significantly to the early baroque Catholic Church music, especially during his service at St Mark's Cathedral in Venice, where he reorganised the choir, sought new singers and new pieces. He wrote Masses, concertato movements, Vespers and Magnificat cycles, psalms, hymns, motets and sacred madrigals, in which he also often combined old (*stile molle, temperato*) and new (*concitato, da concerto*) style. Monteverdi's *stile concitato* consists of repetitive use of short notes for expressing anger or war, for example in operas, or in his unique piece *Il combattimento di Tancredi e Clorinda*, in which we find the early use of pizzicato.

Madrigals hold a central position in Monteverdi's oeuvre. This Italian polyphonic vocal form began to develop in the 14th century, while the difference between sacred motets and secular madrigals was firmly established in the 16th century. Monteverdi represents the late phase of the madrigal, which lasted until 1620; he wrote expressive and virtuosic pieces, using imitation, contrasts, tone painting and expressive chromaticism. He wrote eight books of madrigals, at first 'more classical', five-part *a cappella*. In his fifth book of madrigals he introduced a novelty: solo madrigal with continuo accompaniment.

Monteverdi also abolished strict time and introduced free tempo, 'tempo dell'affetto dell'animo e non a quello della mano'.

*Ecco mormorar l'onde* ('Now the waves murmur') is a five-part madrigal from Monteverdi's Madrigals, Book 2 (1590). In this setting of the text by Torquato Tasso, Monteverdi paints the image of the sun, wind, sky and water. The musicologist Silke Leopold wrote: 'The inner balance and lively composure of this madrigal represents a culmination of the Renaissance spirit, the result of emotive approach to life, which draws its strength from awareness of one's own place in the universe and which is expressed with harmonic balance and temperate tranquillity.'

*Hor che'l ciel e la terra* ('Now that the sky and the earth and the wind are silent (...) I see, weep (...) I am born and die a thousand times a day...') is one of the highlights of Monteverdi's work as a madrigalist. It was published in 1638 in the eighth book of madrigals, entitled *Madrigali guerrieri et amorosi – Madrigals of War and Love*. Based on Petrarch's sonnet, it was written for six voices, two violins and basso continuo. It consists of two parts, with a pause after the second quatrain, before two triplets. At the same time, Monteverdi showed a range of different approaches: In the first part, the first stanza is homophonous, harmonically restrained, almost sacred in character; the second is more decisive and livelier, but melancholic at the word 'piango' ('weep'). The second part begins with richer instrumentation, as polyphony develops and excitement grows. Nature's serenity

here is contrasted with the unrest of the human mind and, even more so, the human heart.

This is how Tomislav Fačini, artistic director of the Antiphonus ensemble, presented the ensemble **Concerto dei venti**:

'The core of the ensemble Concerto dei venti is comprised of key brass instruments of the early Baroque: cornetts and trombones. As Silvestro Ganassi wrote in his text on the aesthetic of the 16th- and 17th-century music, they are perfectly harmonised with the human voice, as they take the human voice as a model. The Faculty of Music in Bremen is the source of the ensemble's homogenous sound and stylistic interpretation. Its members exclusively perform the inexhaustible Renaissance and Baroque repertoire and what brought them together after numerous concert seasons, productions and recordings with different ensembles was the opportunity to perform and record Tomaso Cecchini's works in Croatia with the Croatian Radio and Television Choir.'



Ever since its founding in 2008, the **Antiphonus** ensemble has been doing its best to captivate and thrill its audiences at

all Croatian festivals, in many different cities and abroad, with its ingenious concert programmes ranging from medieval music to contemporary composers. Madrigals, motets, operas, pastorals, organa, oratorios, Gregorian chants and all conceivable genres are the bow with which Antiphonus, like a musical Cupid, shoots arrows straight to the hearts of its audiences. They are especially proud of their two Zagreb concert series, *Triade* at the Museum of Arts and Crafts and *Trinitas* at St Catherine's Church. Antiphonus is all about the spirit of chamber performance, even when they perform complex vocal-instrumental combinations. Some of their recent programme highlights include Bach's *St John Passion*, Cavallieri's *Representation of the Soul and the Body*, Purcell's *Dido and Aeneas*, Lasso's *Lamentationes* and *Lagrime di san Pietro*, Monteverdi's madrigals, Gesualdo, Luzzaschi and Ligeti, Monteverdi's *Vespro della Beata Vergine*, Bach's motets, numerous Croatian premieres and commissioned works, the closing of the Music Biennale Zagreb and tours in Finland, Slovenia, Serbia and France.

Antiphonus participated in key events in recent Croatian political history, such as the ceremony on the occasion of Croatia's admission to the EU, as well as Croatian presidency in Brussels. They performed at the opening of the Museum of Apoxyomenos, the anniversary of the founding of the University in Zadar, at the Dubrovnik Summer Festival, returned to Osor Summer Evenings, Korčyra Baroque, Orlando Furioso in Dubrovnik, to Zadar, Slavonski Brod and Split, where they won the Judita Award. The ensemble has collaborated with extraordinary musicians such as Krešimir Špicer, Dmitry Sinkovsky, Pavao Mašić, Krešimir Stražanac, Edin Karamazov, Petrit Çeku, Luca Pianca, Karolina Eyck, Margret Koell, Pavle Zajcev, as well as with makers of amazing instruments, Slawomir Zubrzycki (viola organista) and Görkem Şem (Yaybahar). Their appearances also include season openings for the Zagreb Soloists, performances at subscription concerts of the Croatian Baroque Ensemble and at the Orlando Furioso Festival in Dubrovnik, as well as seven concerts of the *Triade* and *Trinitas* series, for which they received the Milka Trnina Award.

*Dina Puhovski*