

**72. DUBROVAČKE LJETNE IGRE**  
**72<sup>ND</sup> DUBROVNIK SUMMER FESTIVAL**  
**2021.**  
**HRVATSKA CROATIA**

**MARTINA FILJAK**

*glasovir soprano*

**FELIX KLIESER**

*rog horn*

**ANDREJ BIELOW**

*violina violin*

**ATRIJ KNEŽEVA DVORA**  
**RECTOR'S PALACE ATRIUM**  
**12. KOLOVOZA 2021. | 12 AUGUST 2021**  
**21:30 9.30 PM**

**FRÉDÉRIC DUVERNOY:**

TRIO BR. 1 ZA GLASOVIR, ROG I VIOLINU, U C-MOLU / TRIO NO. 1 FOR PIANO, HORN AND VIOLIN, IN C MINOR

*ADAGIO-CANTABILE*

*ALLEGRETTO*

**ROBERT SCHUMANN:**

ADAGIO I ALLEGRO ZA ROG I GLASOVIR, OP. 70 / ADAGIO AND ALLEGRO FOR HORN AND PIANO, OP. 70

**PAUL DUKAS:**

VILLANELLE ZA ROG I GLASOVIR / VILLANELLE FOR HORN AND PIANO

**HENRYK WIENIAWSKI:**

BRILJANTNA FANTAZIJA NA TEME IZ OPERE FAUST CHARLESA GOUNODA, OP. 20

FANTASIE BRILLANTE ON THEMES FROM GOUNOD'S FAUST, OP. 20

**JOHANNES BRAHMS:**

TRIO ZA ROG, VOLINU I GLASOVIR U ES-DURU, OP. 40 / TRIO FOR HORN, VIOLIN AND PIANO IN E-FLAT MAJOR, OP. 40

*ANDANTE*

*SCHERZO: ALLEGRO*

*ADAGIO MESTO*

*ALLEGRO CON BRIO*

**Frédéric Nicolas Duvernoy** [Duvernois] (Montbéliard, 1765. - Pariz, 1838.) bio je francuski hornist i skladatelj, pionir francuske glazbe za rog. Samouk, ali i veoma cijenjen zbog sviračkog umijeća, nastupao je solistički te svirao kao član kazališta Opéra-Comique, Orkestra Nacionalne garde te zatim orkestra Pariške opere, u kojoj je od 1801. svirao solo-dionice, a njegovo je ime često isticano na programima. Njegovo je umijeće posebice štovao Napoleon te je za vrijeme Carstva, do 1830., Duvernoy bio prvi hornist carske kapele. Predavao je i na Pariškom konzervatoriju i napisao popularan udžbenik sviranja roga. Skladao je 12 koncerata za rog, djela za rog i glasovir, druga dva i trija. Nakon 1820. napisao je tri trija za rog, violinu i glasovir (od kojih je na večerašnjem programu prvi) što pokazuje da su se djela za taj sastav pisala i prije značajnog Brahmsova Trija. Ovo je djelo, pjevnoga prvog i živahnog drugog stavka, nastalo pod utjecajem Bečke klasike, a uskoro se izvodilo i u inačici za rog, flautu i glasovir.

**Robert Schumann** (Zwickau, 1810. – Endenich, 1856.) navodno je od studija prava odustao čuvši Paganinijev koncert u Frankfurtu 1830. i poželjevši postati glasovirskim virtuozom. U tomu su ga spriječili problemi s rukama, nastali možda zbog naprave koju je osmislio kako bi bolje izvježbao prste, a možda i kao posljedica liječenja. Vjenčao se s kćeri svojega profesora glasovira Friedricha Wiecka, Clarom, unatoč Wieckovom oštrom protivljenju i pokušaju sudske zabrane braka. Clara je bila pijanistica, ali i skladateljica te važan utjecaj na Schumanna (i, poslije, Brahmsa). Kao skladatelj, često se dugotrajno posvećivao samo po jednom izvođačkom tijelu: u ranijim godinama glasovirskim djelima, potom samo solopjesmama pa simfonijskoj glazbi te zatim komornim djelima. Skladbe mu često obilježava „nježan nemir“ nastao kombiniranjem lirskih tema s gustim

kontrapunktskim radom. Osnovao je i važan časopis, *Neue Zeitschrift für Musik*. Kasnije su godine obilježene dužim razdobljima bez skladanja uslijed čestih depresija.

Godina 1849. za Schumanna je bilo vrlo plodna, ali i godina djela za raznolike sastave. **Adagio i Allegro** za rog i glasovir izvorno je zamislio za kućno muziciranje, no djelo je zapravo zahtijevalo vrlo vješte glazbenike. Pri skladanju je koristio mogućnosti novog tipa instrumenta koji se od 1830ih pojavljivao u orkestrima: roga s ventilima. Između ostaloga, na takvom je instrumentu bilo moguće precizno svirati polustepene pomake, što je upotrijebio u sjetnome Adagiu, za koji je napisao i zahtjevne duge lirske fraze. Allegro je u formi ronda, u kojem se živahna glavna tema izmjenjuje s poetičnim epizodama i koji traži veliku virtuoznost svirača i uporabu cijelog raspona instrumenta. Uspjeh djela potaknuo je Schumanna da iste godine napiše *Konzertstück* za četiri roga i orkestar, op. 86, a i sam je izdavaču napisao da ga ovo djelo „raduje“, naročito „briljantni“ allegro. Clara Schumann izvela je Adagio i Allegro s hornistom E. Juliusom Schlitterlauom te u dnevnik zapisala: „Djelo je krasno, svježije i strastveno, baš kao što volim!“

**Paul Abraham Dukas** (Pariz, 1865. – 1935.), skladatelj i glazbeni kritičar, obrazovao se na Pariškom konzervatoriju, na kojem je poslije predavao orkestraciju i kompoziciju. Bio je neko vrijeme i školski inspektor za glazbeni odgoj te je od 1890ih pisao kritike. Dukas je bio vrlo strog prema vlastitom radu te je mnoga svoja djela uništio, iako je i za života hvaljen zbog vješte orkestracije i zanimljivog zvukovlja, primjerice, koketiranja s cjelostepenom ljestvicom i prije Debussyja. Među djelima koja su preživjela jesu, između ostaloga, opera *Ariana i modrobradi*, baleti, među kojima je najpoznatiji *Čarobnjakov učenik*,

Simfonija u C-duru, djela za glasovir, vokalna glazba.

Djelo *Villanelle* napisao je kao ispitni komad za studente roga na Pariškome konzervatoriju 1906. godine. *Villanelle*, ili vilanela, izvorno je talijanska vedra pučka pjesma kakva se od 15. stoljeća proširila Europom. Studentima je Dukas ovdje namijenio brojne zadatke, visoke tehničke zahtjeve, ali i žive melodije, no i lirsku melodiju na početku, nakon koje se traži velika sviračka gipkost.

Poljski skladatelj i jedan od najvećih violinističkih virtuozna svojega doba, **Henryk Wieniawski** (Lublin, 1835. - Moskva, 1880.) također je učio glazbu na Pariškome konzervatoriju i to već od 9. godine. Mnogo je vremena proveo u Moskvi, kamo je otišao na poziv pijanista Antona Rubinsteina, bio je violinist-solist u službi ruskoga cara i predavao na Konzervatoriju u Sankt Peterburgu. K tomu je često bio na turnejama, hvaljen zbog toplog sviračkog tona, temperamenta i tehničke briljantnosti. S Rubinsteinom je bio i na turnejama po SAD-u, a zatim je naslijedio Henryja Vieuxtempa na mjestu profesora violine Konzervatorija u Bruxellesu.

Pisao je romantičke skladbe, mahom oblikovane tako da pokaže svoju sviračku virtuoznost, među kojima 2 koncerta za violinu i mnogo manjih komada.

**Briljantnu fantaziju** je Wieniawski napisao 1865. – odmah pišući i verziju za violinu i glasovir i onu za violinu i orkestar – šest godina nakon praizvedbe opere *Faust* Charles Gounoda. Osim Wieniawskoga, opera je svojim melodijama inspirirala niz skladatelja na slične skladbe, Alarda, Danclu, Vieuxtempa i Sarasate. *Fantazija* ima pet dijelova različitih ugođaja, s virtuosnim finalom. Prvi je nastao prema Faustovoj ariji iz 1. čina, drugi, lirski, po Valentinovoj ariji, a živahan treći prema ariji Mefista. Slijedi polagani dio prema duetu Fausta i Marguerite (Margarete) i

sjajan, zahtjevan finale zasnovan na valceru iz 2. čina opere. Djelo je Wieniawski često i sam izvodio, a objavio ga je 1868. i posvetio danskome kralju Kristijanu IX.

Romantički „klasičar“, navodni konzervativac kojeg je Arnold Schönberg nazvao velikim inovatorom, **Johannes Brahms** (Hamburg, 1833. – Beč 1897.) vjerojatno je razvio klasično-romantičku instrumentalnu glazbu do njezinih tonalitetnih vrhunaca. Isprva poznatiji po “lakšim”, pristupačnijim djelima, smatran je manje naprednim jer se čvrsto držao forme i apsolutne glazbe, no njegove su tehnike i strukture uvijek nadmašivale zahtjeve žanra, spajajući umijeće konstruiranja s emocionalnošću, skladateljsku logiku klasike s poetikom romantizma. Razvio je i mnoge glazbene vrste koje je njegov „rival“ Wagner već glasno bio otpisao kao mrtve. Smatra se da je danas poznati Brahmsov opus možda tek trećina djela koja je doista napisao, jer je često uništavao djela kojima nije bio zadovoljan, posebice mladenačka. Uz četiri simfonije, violinski koncert, Njemački rekviem, gotovo 200 solopjesama, djela za sologlasovir, upravo je njegov komorni opus iznimno bogat i značajan te obilježen značajnom ekspresivnošću.

Svoj **Trio, op. 40**, iz 1865., Brahms je bio namijenio tzv. prirodnom, šumskom, rogu, kakav je i sam svirao u mladosti. Njegovi biografii djelo su protumačili kao tužaljku i oproštaj od nedavno preminule majke, kojoj je nekoć svirao pučke melodije na rogu. Neke dijelove skladbe počeo je pisati i nekoliko godina prije, za glasovir solo. Zbog neobičnog sastava za ono doba, a glazbene važnosti, smatra se da je Brahmsov Trio praktički započeo novu glazbenu vrstu, iako su skladatelji pisali komornu glazbu za rog i prije. Neobičajan sastav i žalovanje možda su razlozi koji su Brahmisa naveli i na neobičajan formalni pristup: Prvi stavak poigrava se dvjema temama, ali nije klasični sonatni oblik, a

djelo slijedi raspored spori-brzi-spori-brzi stavak, obrnuto od ondašnje norme. Scherzo je energični sonatni oblik, a treći stavak donosi vrhunac melankolije i glazbenog izražavanja tuge. Na kraju stavka pojavljuje se i koralna tema koja će dominirati sljedećim stavkom, finalom posve drukčijeg, „lovačkog“ karaktera i kompleksnog ritma.



Pijanistica **Martina Filjak** (Zagreb, 1978.) svojom istovremeno strastvenom i lirskom svirkom te tehničkom perfekcijom redovito oduševljava međunarodnu javnost i kritiku kao 'umjetnica galvanizirajuće snage' s 'magnetskom scenskom prisutnošću'. Pažnju šire međunarodne javnosti privukla je 2009., kada je osvojila **Zlatnu medalju** i niz posebnih priznanja na renomiranom međunarodnom natjecanju u Clevelandu te ubrzo potom debitirala u dvoranama Konzerthaus u Berlinu, Musikverein u Beču kao i dvorani Zankel u Carnegie

Hallu („*Živopisna i privlačna scenska prisutnost .... snalažljivost tehnike i prirodnost muzikalnosti ...Pijanistica vrijedna pozornosti*“, *The New York Times*). Prije Clevelanda bila je dobitnica prvih nagrada na natjecanjima „Viotti“ (2007.) i „Maria Canals“ u Barceloni (2008.) te je bila laureatkinja natjecanja „Busoni“ u Bolzanu.

Rođena u glazbeničkoj obitelji, glasovir je počela učiti s pet godina, a već u šestoj prvi put javno nastupa. Glazbenu je naobrazbu stekla na Muzičkoj akademiji u Zagrebu i na bečkom Konzervatoriju te nastavila u renomiranoj klasi za soliste u Hannoveru. Pohađala je i majstorske tečajeve na prestižnoj Klavirskoj akademiji na jezeru Como u Italiji. Dobitnica je brojnih nagrada i priznanja, među kojima su nagrada „Vladimir Nazor“ za izvedbe Brahmsova 1.koncerta i Kelemenova Koncerta, nagrada „Milka Trnina“ Hrvatskoga društva glazbenih umjetnika, „Orlando“ za nastup na Dubrovačkim ljetnim igrama i „Judita“ za izvedbu Koncerta Dore Pejačević na Splitskom ljetu, a 2009. odlikovana je Redom Hrvatskog pletera za postignuća u glazbi.

Posljednjih nekoliko sezona Martina Filjak je nastupala uz vodeće svjetske orkestre kao što su Orkestar iz Clevelanda, Simfonijski orkestar iz San Diega, Floridski orkestar, Strasburška filharmonija, simfonijski orkestri iz Barcelone i Bilbao, Filharmonija Njemačkog radija, Staatskapelle iz Weimara i Hallea, filharmonije iz Bremena, Lübecka i Chemnitza, Slovenska filharmonija, Simfonijski orkestar Japan Century, Izraelski komorni orkestar i 'La Verdi' iz Milana. Također, nastupala je na znamenitim pozornicama dvorana kao što su Concertgebouw Amsterdam, Konzerthaus Berlin, l'Auditori i Palau de la Música u Barceloni, Zankel Hall u njujorškome Carnegie Hallu, Jordan Hall u Bostonu, Kazalište San Carlo, Sala Verdi, Salle Gaveau, bečki Musikverein i Konzerthaus, Dvorana NDR-a u

Hannoveru, Residenz u Münchenu, Auditorio Nacional u Madridu te na Festivalu Ravinia u Chicagu. U novije vrijeme često surađuje sa uglednim dirigentima kao što su JoAnn Falletta, Stanislav Kochanovsky, Alexander Shelley, Hans Graf, Markus Poschner, Sebastian Lang-Lessing, Josep Caballé-Domenech, Tito Muñoz, Carlos Miguel Prieto i Stefan Sanderling. Svoju ljubav prema komornom muziciranju njeguje redovitim nastupima i suradnjama sa umjetnicima kao što su Kvartet Szymanowski, Ensemble Berlin, Dmitry Sinkovsky, Radovan Vlatković, Marija Pavlović, Tatjana Vassiljeva, Felix Klieser i Monika Leskovar.

Širok repertoar Martine Filjak obuhvaća literaturu od Bacha do Beria te više od trideset klavirskih koncerata. Njezin posljednji nosač zvuka, s djelima Franza Liszta, izašao je u siječnju 2020. u izdanju Hänssler Classic. Kao osoba koja voli prirodu i u njoj je istinski sretna, oduševljava se glazbom koja evocira zvukove prirode i folklorne melodije – Bartókova suita *Na otvorenome*, *Six Encores* od Beria te Ravelova *Une barque sur l'océan* neka su od njezinih najdražih djela. Istovremeno je privlači komorno muziciranje, ali i tehnički i intelektualno zahtjevna i komplicirana djela kao što su Beethovenova Sonata *Hammerklavier* i Bartókov Klavirski koncert br. 2.

Martina Filjak tečno govori 7 jezika. Na svoju sreću, s obzirom na to da je aktivna izvođačica, voli putovati.



**Felix Klieser** (Göttingen, 1991.) po mnogo čemu je izniman umjetnik. Sa četiri je godine već izrazio želju da svira rog, a sa 17 je upisao studij na Visokoj školi za glazbu u Hannoveru u razredu Markusa Maskuniittyja. Godine 2013. objavio je prvi nosač zvuka, *Reveries*, za Berlin Classics, kojim je, kako se pisalo, pokazao i muzikalnost i sjajnu tehniku te kontrolu nad instrumentom. Album je dobio odlične kritike, primjerice u novinama *Frankfurter Allgemeine Zeitung*. S Christiane Karg i Malcolmom Martineauom svira i na albumu *Heimliche Aufforderung*. Godine 2014. Klieser je dobio cijenjenu nagradu „ECHO Klassik“ za mladoga glazbenika godine.

Iste je godine objavio i knjigu o svojem životu koja je prevedena na nekoliko jezika, *Fußnoten*, podnaslovljenu *hornist bez ruku osvaja svijet*.

Dobitnik je nagrade „Leonard Bernstein“ Festivala Schleswig-Holstein. Od 2008. do 2011. bio je član njemačkoga Saveznoga orkestra mladih te s njima odlazio na niz turneja. S Komornim orkestrom iz Württemberga snimio je *Koncerte za rog* Michaela i Josepha Haydna i W. A. Mozarta.

U novinama *Süddeutsche Zeitung* Klieserovo je sviranje opisano kao „jednostavno savršeno“ i obilježeno preciznošću, izražajni rasponom i ljepotom zvuka. I Klieser ističe da mu je želja svojim instrumentom prizvati raznolike

boje i ljepote zvuka. Smatra da je rog jedan od najsvestranijih instrumenata upravo po zvučnim bojama te da se njime prekrasno mogu probuditi emocije, a svira na rogu Modell 103 radionice instrumenata Gebrüder Alexander iz Mainza.



**Andrej Bielov** (Hmjelnicki, 1981.) jedan je od vodećih ukrajinskih glazbenika svoje generacije. Kao solist i komorni glazbenik, snimio je više od 20 nosača zvuka, za Naxos, CPO, Avi-Music, Hänssler Classics, Hänssler-Profil, Guttingi, Solo Musica, Genuin, Hyperion i Rakete Media. Kao solist, surađivao je s orkestrima kao što su Nova japanska filharmonija, Orkestar Radija Franca, Filharmonija radija NDR, Simfonijski orkestar Bavarskog radija, Komorni orkestar Amadeus, Kijevska filharmonija i Minhenski komorni orkestar, pod ravnanjem cijenjenih dirigenta kao što su Kurt Masur, Yan Pascal Tortelier, Gianandrea Noseda, Miguel Gomez-Martinez, Christian Arming, Agnieszka Duzcmal, Junichi Hirokami, Christoph Poppen, Enrique Mazzola. Na njegovu je repertoaru više od 30 koncerata i sve glavne sonate. Prve je satove violine imao s pet godina, a 1993. otišao je u poseban glazbeni internat u Kijevu. Ondje je njegov talent prepoznao profesor Mihail Kuznjecov te dječaka odveo u svoju obitelj i vodio njegov nastavak školovanja. Već je u mladosti Bielov održavao, pomno odabrane, koncerte po Europi i SAD-u. Kada mu je bilo 15, preselio se u Njemačku, gdje je studirao u klasi

Krzysztofa Wegrzyna na Sveučilištu za glazbu i kazalište u Hannoveru. Studij je nastavio s Gérardom Pouletom u Parizu, a njegovi su kasniji mentori bili Herman Krebbers, Ida Haendel, Ana Chumachenko i, u novije vrijeme, Alfred Brendel. Andrej Bielov dobitnik je nagrada na nekoliko međunarodnih natjecanja, kao što su „Long-Thibaut“; ARD-ovo natjecanje, „Joachim“; „Città di Brescia“ i drugi. Talent i muziciranje donijeli su mu i niz stipendija, od ustanova kao što Ukrajinska zaklada za kulturu, Zaklada Gundlach i Njemačka zaklada za glazbeni život te stipendiju njemačke savezne države Donje Saske. Velik dio karijere Bielov posvećuje komornoj glazbi. Među festivalima na kojima je nastupao su festival Schleswig-Holstein, Klavirski festival regije Ruhr, festivali u Rheingauu, Kuhmou, Ryedaleu i Makau, „Schubertiade“ u Schwarzenbergu i „Young Euro Classic“ u Berlinu. Na Akademiji Kronberg svirao je s Gidonom Kremerom, Jurijem Bashmetom i Triom Beaux Arts. Godine 2011. osnovao je klavirski trio s Kitom Armstrongom i Adrianom Brendelom. Vodio je Kvartet Szymanowski od 2005. do 2014. godine. S Kitom Armstrongom snima Beethovenove i Mozartove sonate, a s engleskim pijanistom Christopherom Glynnom snimio je album sonata nastalih u doba Prvoga svjetskog rata.

Od 2014., Andrej Bielov predaje na Sveučilištu za umjetnost u Grazu. Održava i majstorske tečajeve po Europi, Aziji i SAD-u. S jazz-gitaristom Johanom Weissom osnovao je 2005. zakladu MBF („Musik braucht Freunde“ - „Glazba treba prijatelje“) koja je osigurala financijsku pomoć za više od 130 studenata Sveučilišta za glazbu u Hannoveru. Od 2013., Bielov je gostujući profesor Kraljevske akademije za glazbu u Londonu.

Andrej Bielov svira na violini „ex Flesch“, koju je 1745. izradio Lorenzo Gudagnini.

*Dina Puhovski*



**Frédéric Nicolas Duvernoy** [Duvernois] (Montbéliard, 1765 – Paris, 1838) was a French horn player and composer, a pioneer of French horn music. Self-taught, but highly esteemed for his playing skills, he performed as a soloist and as a member of the Opéra-Comique, the National Guard Orchestra and the Paris Opera Orchestra, where he played solo parts from 1801, with his name often highlighted in programmes. Held in high regard by Napoleon, he served as first horn in the imperial chapel until 1830. He taught at the Paris Conservatory and wrote a popular textbook on horn performance. He composed twelve horn concertos, pieces for horn and piano and various other duos and trios. After 1820 he wrote three trios for horn, violin and piano (the first is included in this evening's programme), which shows that such works had been written before Brahms' famous Trio. With a cantabile first and lively second movement, this piece was composed under the influence of the First Viennese School, and was soon also performed in the version for horn, flute and piano.

**Robert Schumann** (Zwickau, 1810 – Endenich, 1856) allegedly quit law school after he heard Paganini play in Frankfurt in 1830 and wished to become a piano virtuoso. His ambition was hindered by the problems with his hands, possibly caused by a device he invented to improve his piano practice, or perhaps by medical treatment. He married his piano teacher Friedrich Wieck's daughter, Clara, despite Wieck's strong opposition and attempt to prevent the marriage in court. Clara was a pianist and a composer who strongly influenced Schumann (and later Brahms). As a composer, he often confined himself to a single form for a long period of time: piano works in his early years, then Lieder, followed by symphonic music and eventually chamber works. His compositions are often marked by 'gentle

unrest' created by combining lyrical themes with dense counterpoint. He also founded an influential periodical, *Die Neue Zeitschrift für Musik*. His later years were marked by long periods when he was not composing due to frequent depressive episodes.

Schumann had a very prolific year in 1849 composing for different instrument ensembles. **Adagio and Allegro** for horn and piano was initially intended for home performances, but it turned out that the piece required highly skilled musicians. He explored the possibilities of the valve horn, a newly developed instrument introduced in orchestras from the 1830s. Among other things, this new instrument enabled the player to precisely modify the pitch of a note up to a semitone, which Schumann exploited in the wistful Adagio, also containing demanding, long lyrical phrases. The Allegro is cast in a rondo form, with a lively main theme alternating with poetic episodes, requiring great virtuosity from the performer and the use of the entire instrument range. The success of the piece inspired Schumann to compose *Konzertstück* for four horns and orchestra, Op. 86, the same year; he wrote to his publisher that it 'uplifts' him, especially the 'brilliant' allegro. Clara Schumann performed Adagio and Allegro with horn player E. Julius Schlitterlau and wrote in her diary: 'The piece is splendid, fresh and passionate, just as I like it!'

**Paul Abraham Dukas** (Paris, 1865 – 1935), composer and music critic, studied at the Paris Conservatory, where he later taught orchestration and composition. He also served as inspector of music education for a period of time, and wrote music reviews from 1890s. Dukas was very critical toward his own work and destroyed many of his compositions, although he was praised for his skilled orchestration and interesting sound, experimenting with the whole-tone scale before Debussy. His surviving works include the opera *Ariane*



*et Barbe-Bleue (Ariadne and Bluebeard)*, ballets, most popular being *L'Apprenti sorcier (The Sorcerer's Apprentice)*, Symphony in C major, piano pieces and vocal music.

He wrote **Villanelle** in 1906 as an exam piece for horn students at the Paris Conservatory. *Villanelle*, or *villanella*, is a form of a lively folk song originating in Italy, which has spread throughout Europe since the 15<sup>th</sup> century. The piece is filled with technical challenges for Dukas's students, lively melodies, along with lyrical melody at the beginning.

Polish composer and one of the greatest violin virtuosos of his time, **Henryk Wieniawski** (Lublin, 1835 – Moscow, 1880) also studied at the Paris Conservatory from the early age of nine. He spent a lot of time in Moscow, where he was invited by the pianist Anton Rubinstein; he was a violin soloist in the service of the Russian tsar and a lecturer at the St Petersburg Conservatory. He toured extensively, praised for his warm tone, temperament and technical brilliance. He toured the USA with Rubinstein and succeeded Henry Vieuxtemps as violin professor at the Brussels Conservatory.

He wrote romantic pieces intended to display his virtuosity as a violinist, including two violin concertos and numerous minor pieces. Wieniawski composed **Fantaisie brillante** in 1865 – the version for violin and piano and for violin and orchestra – six years after the premiere of Charles Gounod's opera *Faust*. Apart from Wieniawski, the opera inspired a number of other composers to write similar pieces – Alard, Dancla, Vieuxtemps and Sarasate. The *Fantaisie* is composed of five sections with different atmospheres and a virtuosic finale. The first was based on Faust's aria from Act I, the second, lyrical section on Valentin's aria, while the lively third section was

based on Mephistophele's aria, followed by a slow section and the duet of Faust and Marguerite with the splendid, challenging finale based on the waltz from Act II. Wieniawski often performed the piece himself; he dedicated it to the King Christian IX of Denmark and published it in 1868.

The Romantic 'Classicist' and an alleged conservative, considered a great innovator by Arnold Schönberg, **Johannes Brahms** (Hamburg, 1833 – Vienna, 1897) probably developed the Classical-Romantic instrumental music to the limits of tonality. At first known for his 'lighter', more accessible works, he was not considered progressive because he strictly adhered to form and absolute music, but his techniques and structures always surpassed the requirements of the genre, combining the art of construction with emotion, the Classical logic of composing with Romantic poetics. He also developed many musical forms that his 'rival' Wagner had already signed off as outdated. Brahms's surviving works are considered only a third of his total output because he often destroyed the works he was not satisfied with, especially in his youth. In addition to four symphonies, a violin concerto, A German Requiem, nearly 200 Lieder and solo piano pieces, his chamber oeuvre is exceptionally rich and significant, marked by pronounced expressiveness.

Brahms wrote his **Trio, Op. 40**, in 1865 for natural horn, an instrument he played in his youth. His biographers interpreted the piece as a lament and a farewell to his recently deceased mother, to whom he used to play folk melodies on horn. He began composing it several years earlier for solo piano. Due to its unusual scoring for the period and its musical significance, Brahms's Trio is considered the birth of a new musical form, although chamber music for horn had been composed before Brahms. The uncommon scoring and

mourning may have inspired his unusual approach to form: The first movement plays with two themes, but is not a classic sonata form, while the order of movements is reversed, slow-fast-slow-fast. The Scherzo is a dynamic sonata form, while the third movement is a culmination of melancholy and musical expression of sorrow. The movement ends with a chorale theme that will dominate the following movement, a finale of a completely different, ‘hunting’ character and complex rhythm.



Pianist **Martina Filjak** (Zagreb, 1978) is praised by the international public and critics for her passionate and yet lyrical performances and technical mastery, as well as for her ‘galvanizing strength’ and ‘magnetic stage presence’. She came to international attention in 2009, when she won first prize and a number of special awards in the renowned Cleveland International Piano Competition, which was soon followed by her debut at the Konzerthaus Berlin, Musikverein Vienna

and Carnegie Hall’s Zankel Hall (‘Lively and attractive stage presence... resourcefulness of technique and naturalness of musicality... A pianist to watch’, *The New York Times*). Before Cleveland, she had won first prizes in the Viotti Competition (2007) and the Maria Canals Competition in Barcelona (2008) and was a laureate of the Busoni Competition in Bolzano.

Born into a family of musicians, she started learning piano at the age of five, and had her first public performance when she was six. She was educated at the Zagreb Academy of Music, the Vienna Conservatory and in the renowned soloist programme in Hanover. She has also attended masterclasses at the prestigious International Piano Academy Lake Como in Italy. She has won numerous awards and accolades, including the Vladimir Nazor Award for her performances of Brahms’s Piano concerto No. 1 and Kelemen’s Concerto, the Croatian Musicians’ Association Milka Trnina Award, the Orlando Award for performance at the Dubrovnik Summer Festival, the Judita Award for performance of Dora Pejačević’s Concerto at the Split Summer Festival, and in 2009 she was awarded the Order of Merit for her accomplishments in music.

In the last few seasons, Martina has performed with orchestras such as The Cleveland Orchestra, the San Diego Symphony, The Florida Orchestra, the Strasbourg Philharmonic Orchestra, the Barcelona Symphony Orchestra, the Bilbao Symphony Orchestra, the Deutsche Radio Philharmonie, the Staatskapelle Weimar, the Staatskapelle Halle, the Bremen Philharmonic Orchestra, the Lübeck Philharmonic Orchestra, the Robert-Schumann Philharmonie Chemnitz, the Slovenian Philharmonic Orchestra, the Japan Century Symphony Orchestra, the Israel Chamber Orchestra and the Orchestra Sinfonica La Verdi Milan. She

has also performed at major halls such as the Concertgebouw Amsterdam, the Konzerthaus Berlin, L'Auditori and *Palau de la Música Catalana* in Barcelona, Carnegie Hall's Zankel Hall in New York, Boston's Jordan Hall, the Teatro San Carlo, the Sala Verdi, the Salle Gaveau, the Musikverein and the Konzerthaus in Vienna, the NDR Hall in Hannover, the Residenz in Munich, the Auditorio Nacional in Madrid and the Ravinia Festival in Chicago. In recent seasons, Martina has performed with renowned conductors such as JoAnn Falletta, Stanislav Kochanovsky, Alexander Shelley, Hans Graf, Markus Poschner, Sebastian Lang-Lessing, Josep Caballé-Domenech, Tito Muñoz, Carlos Miguel Prieto and Stefan Sanderling. She is a passionate chamber musician and regularly performs and collaborates with ensembles and soloists such as the Szymanowski Quartet, the Ensemble Berlin, Dmitry Sinkovsky, Radovan Vlatković, Marija Pavlović, Tatjana Vassiljeva, Felix Klieser and Monika Leskovar.

Martina Filjak's large repertoire includes music from Bach to Berio and over thirty piano concertos. Her latest album with works of Franz Liszt was released by Hänssler Classic in January 2020. As a person who loves nature, where she feels truly happy, she is thrilled by music that evokes the sounds of nature and folk melodies – Bartók's suite *Out of Doors*, Berio's *Six Encores* (*Wasserklavier*, *Erdenklavier*, *Feuerklavier* and *Luftklavier*) and Ravel's *Une barque sur l'océan* are some of her favourite pieces. She also enjoys chamber performances, as well as technically and intellectually demanding and complex works such as Beethoven's *Hammerklavier Sonata* and Bartók's Piano Concerto No. 2.

Martina is fluent in seven languages. Fortunately, as an active performer, she loves to travel.



**Felix Klieser** (Göttingen, 1991) is an exceptional artist in many ways. He expressed his wish to play the horn when he was only four years old and began his studies at the University of Music and Drama in Hanover under Markus Maskuniitty at the age of seventeen. On his first CD, *Reveries*, released by Berlin Classics in 2013, he displayed musicality as well as excellent technique and command of the instrument. The album was praised by the critics, including the *Frankfurter Allgemeine Zeitung*. He also appears on the album *Heimliche Aufforderung* with Christiane Karg and Malcolm Martineau. In 2014 Klieser won the prestigious ECHO Klassik Award in the category of young musician of the year.

The same year he published a book about his life, *Fußnoten*, subtitled *Horn player without arms conquers the world*, translated into several languages.

He received the prestigious Leonard Bernstein Award of the Schleswig-Holstein Festival. From 2008 to 2011 he

was a member of the German National Youth Orchestra. He recorded Horn Concertos by Michael and Joseph Haydn and W. A. Mozart with the Württemberg Chamber Orchestra.

*Süddeutsche Zeitung* describes Klieser's performance as 'simply perfect', marked by precision, range of expression and beauty of sound. Klieser desires to evoke a variety of colours and beautiful tones with his instrument. He considers the horn one of the most versatile instruments owing to its tone colours and emotions it inspires. He performs on Modell 103 horn made by Gebrüder Alexander workshop in Mainz.



**Andrej Bielov** (Khmelnyskyi, 1981) is one of the leading Ukrainian musicians of his generation. As a soloist and chamber musician he has recorded over twenty albums for Naxos, CPO, Avi-Music, Hänssler Classics, Hänssler-Profil, Guttingi, Solo Musica, Genuin, Hyperion and Rakete Media. As a soloist he has

collaborated with orchestras such as the New Japan Philharmonic, Orchestra National de Radio France, NDR Radiophilharmonie, Sinfonieorchester des Bayerischen Rundfunks, Amadeus Chamber Orchestra, Kiev Philharmonic and Münchner Kammerorchester under the baton of established conductors such as Kurt Masur, Yan Pascal Tortelier, Gianandrea Noseda, Miguel Gomez-Martinez, Christian Arming, Agnieszka Duzmal, Junichi Hirokami, Christoph Poppen and Enrique Mazzola.

His repertoire includes over thirty concertos and all major sonatas. He received his first violin lessons at the age of five and in 1993 attended the special music boarding school in Kiev. Having recognized his talent, Professor Michael Kusnetsov took him into his family and guided his further musical education. Already at an early age Andrej started to perform at carefully selected concerts in Europe and the USA. At the age of fifteen, he settled in Germany, where he studied under Krzysztof Wegrzyn at the University of Music and Drama in Hanover. He continued his studies with Gerard Poulet in Paris, Herman Krebbers, Ida Haendel, Ana Chumachenko and more recently Alfred Brendel. Andrej Bielov won several major prizes at international competitions such as the Long-Thibaut Paris, ARD Munich, Hanover (Joachim), Citta di Brescia and others. Due to his extraordinary talent and musical qualities he was awarded various scholarships from the cultural institutions such as the Ukrainian Culture Foundation, Gundlach Foundation, Deutsche Stiftung Musikleben and Förderpreis of the Lower Saxony. Andrej Bielov has devoted much of his career to chamber music. He has appeared at festivals such as the Schleswig-Holstein Festival, Klavierfestival Ruhr, festivals in Rheingau, Kuhmo, Ryedale and Macau, Schubertiade Schwarzenberg and Young Euro Classic Berlin. At the Kronberg Academy he performed with Gidon Kremer, Juri

Bashmet and the Beaux Arts Trio. In 2011 he joined Kit Armstrong and Adrian Brendel to form a piano trio. He was the leader of the Szymanowski Quartet from 2005 until 2014. His future projects include a complete cycle of Beethoven and Mozart violin sonatas with Kit Armstrong. More recently he has recorded an album of sonatas written during the first World War with English pianist Christopher Glynn. Since 2014 Andrej teaches the violin at the University of Arts in Graz and regularly gives masterclasses in Europe, Asia and the USA. In 2005 he founded the MBF Foundation (Musik braucht Freunde – Music Needs Friends) with jazz-guitarist Johan Weiss, which has provided financial support for over 130 students at the University of Music and Drama, Hanover. Since 2013 Andrej Bielow has become a regular visiting lecturer at the Royal Academy of Music in London. Andrej plays the 'ex Flesch' violin, built in 1745 by Lorenzo Guadagnini.

*Dina Puhovski*