

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

# **LOVRE MARUŠIĆ**

***glasovir piano***

**ATRIJ KNEŽEVA DVORA**  
**RECTOR'S PALACE ATRIUM**  
**16. SRPNJA 2021. | 16 JULY 2021**  
**21:30 9.30 PM**

**ROBERT SCHUMANN:  
KREISLERIANA, OP. 16**

*Äußerst bewegt*  
*Sehr innig und nicht zu rasch*  
*Sehr aufgereg*  
*Sehr langsam*  
*Sehr lebhaft*  
*Sehr langsam*  
*Sehr rasch*  
*Schnell und spielend*

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**JOSEPH HAYDN:  
SONATA U H-MOLU / SONATA IN B MINOR, HOB. XVI:32**

*Allegro moderato*  
*Menuet*  
*Presto*

**MAURICE RAVEL:  
OTMJENI I SENTIMENTALNI VALCERI / VALSES NOBLES ET SENTIMENTALES**

*Modéré*  
*Assez lent*  
*Modéré*  
*Assez animé*  
*Presque lent*  
*Assez vif*  
*Moins vif*  
*Epilogue: Lent*

**FRANZ LISZT:  
ŠPANJOLSKA RAPSODIJA / RHAPSODIE ESPAGNOLE, S 254**



**LOVRE MARUŠIĆ** (Omiš, 1992.) prve poduke iz klavira dobiva u rodnom gradu od prof. Rozarije Samodol. Na poziv ugledne ruske pijanistice Natalije Troull, 2006. godine odlazi u Moskvu na Centralnu muzičku školu pri Državnom konzervatoriju P. I. Čajkovski, koju je 2011. godine uspješno završio. Studij na Muzičkoj akademiji započeo je u klasi Rubena Dalibaltayana, a nastavio u klasi Ljubomira Gašparovića kod kojeg je uspješno diplomirao i stekao titulu magistra muzike. Svoje poslijediplomske studije nastavlja na Visokoj školi za glazbu Franz Liszt u Weimaru, u klasi Grigoryija Gruzmana.

Dobitnik je brojnih nagrada na uglednim pijanističkim natjecanjima, među kojima se ističu prva nagrada na 20. Međunarodnom natjecanju «Santa Cecilia» u Portu (2018.), prva nagrada na Međunarodnom natjecanju IMF u Parizu (2018.), prva nagrada na Međunarodnom natjecanju „New Stars“ (2016.) u Manchesteru, prva nagrada na Međunarodnom natjecanju Svjetskog udruženja nastavnika klavira, WPTA, u Londonu (2017.), prva nagrada i apsolutna pobjeda, nagrada komisije i nagrada publike na Međunarodnom pijanističkom natjecanju „Isidor Bajić“ (2016.), prva nagrada i nagrada za najbolju izvedbu djela J. S. Bacha na Međunarodnom natjecanju „Jurica Murai“ u Varaždinu (2016.), nagrada za najbolju izvedbu hrvatskog autora na Međunarodnom natjecanju „Ferdo Livadić“ u Samoboru (2016.), Grand Prix 20. Međunarodnog pijanističkog natjecanja „Mihailo Vukdragović“ u Šapcu (2016.), prva nagrada na natjecanju „Aleksandar Skrjabin“ u Parizu (2011.), prva nagrada i stipendija zaklade „Dino Škrapić“ u Rovinju (2015.), prva nagrada na 2. Međunarodnom pijanističkom natjecanju u Karlovcu (2015.), nagrada publike i nagrada dvaju pijanističkih recitala, u Miamiu (SAD) u dvorani Steinway Piano Gallery - Coral Gables te u Savanni (Georgia) u ciklusu Piano in the Arts,

druga nagrada na Međunarodnom natjecanju „Zlatko Grgošević“ (2002.), prve nagrade na Regionalnim i Državnim natjecanjima učenika i studenata glazbe (2003., 2005.), druga nagrada i posebna nagrada na Međunarodnom pijanističkom natjecanju slavenskih kompozitora „Stanislaw Moniuszko“ u Parizu (2009.) i mnoge druge.

Na glasovitom Međunarodnom pijanističkom natjecanju „Hamamatsu“ u Japanu 2016. godine plasirao se među 24 najbolja pijanista iz cijeloga svijeta, a 2020. godine izabran je kao jedan od 29 kandidata glasovitog međunarodnog pijanističkog \*natjecanja u Clevelandu u SAD-u, gdje će se u srpnju 2021. godine natjecati u završnici. Također se plasirao u završnice slavni međunarodnih pijanističkih natjecanja u Leedsu (Ujedinjeno Kraljevstvo) i u Bolzanu (natjecanje „Busoni“), na kojima će nastupiti u kolovozu i rujnu 2021. godine. Dobitnik je Rektorove i Dekanove nagrade Sveučilišta u Zagrebu za iznimne rezultate tijekom studija. Kao solist i komorni glazbenik nastupa na raznim festivalima i koncertnim ciklusima diljem Hrvatske, Srbije, Italije, Njemačke, Lihtenštajna, Rusije, Ukrajine, Japana i SAD-a. Redovito nastupa sa uvažanim orkestrima pod ravnanjem eminentnih dirigenata, poput Orkestra Hrvatskog narodnog kazališta u Splitu pod ravnanjem maestra Ivana Repušića, Irkutske filharmonije pod ravnanjem maestra Ilmara Lapinshema, Zagrebačke filharmonije pod ravnanjem maestra Zorana Juranića, Simfonijskog orkestra Hrvatske radiotelevizije pod ravnanjem maestra Ive Lipanovića, simfonijskog orkestra Muzičke akademije u Zagrebu pod ravnanjem maestra Mladena Tarbuka, orkestra El sistema Srbija pod ravnanjem maestra Gerarda Estrade i mnogim drugima. Svoje pijanističke vještine usavršavao je kod uvaženih profesora i pijanista poput Nauma Gruberta, Mikhaila Oleneva, Petera Eichera, Snežane Čadikovske, Evgenya

Starodubtseva, Szokolaya Balázsa, Dmitrya Bashkirova, Danijela Detonija, Malcolma Bilsona, Kemala Gekića, Eduarda Huberta, Nina Katamadzea, Pavela Gililova i drugih. Trenutno je zaposlen na Muzičkoj akademiji u Zagrebu u zvanju asistenta na klavirskom odjelu te je izvršni i umjetnički voditelj festivala komorne glazbe Ostinato u Omišu. Zastupa ga tvrtka CristoforiumArt.

**Robert Schumann** (Zwickau, 1810. – Endenich, 1856.) navodno je poželio postati klavirskim virtuozom i odustao od studija prava nakon što je čuo Paganinijev koncert u Frankfurtu 1830. 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. Godine 1840. vjenčao se s kćeri svojega profesora klavira 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). Često se u skladanju dugotrajno posvećivao samo po jednom izvođačkom tijelu: u ranijim godinama klavirskim 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. „Tvoja me glazba katkad doista plaši“, komentirala je Clara Schumann suprugovu Kreislerianu, koju je, kao i mnoga njegova djela, prva svirala. Kompleksno djelo podnaslovljeno Fantazije za klavir Schumann je napisao 1838., čekajući na dozvolu da se vjenča s Clarom. Između ostaloga, inspirirano je kapelnikom Johannesom Kreislerom, likom iz pera pisca E. T. A. Hoffmanna, no Schumann je

Clari napisao da „glavnu ulogu“ u Kreisleriani zapravo imaju ona i njegove misli o njoj. Ne želeći uznemiriti njezinog oca, posvetio ga je, umjesto Clari, Chopinu, koji se o glazbi nije izjasnio, ali je uzvratio posvetom svoje 2. balade Schumannu, a Liszt je smatrao da je djelo „preteško za publiku“. Možda zato što je ovih osam Schumannovih balada-fantazija, inače povezanih tonalitetnom srodnošću, vrlo različitih karaktera, s čestim i naglim promjenama glazbenog raspoloženja.

„Haydn je najrazboritiji i najuravnoteženiji od skladatelja. Njegove su namjere uvijek jasne, njegovi postupci providni“ – citat je to pisca Erika Tarloffa, koji odražava i opći stav o tom skladatelju iz velikog trojstva Bečke klasike. **Joseph Haydn** (Rohrau, 1732. – Beč, 1809.) proveo je trideset godina u službi obitelji Esterházy (točnije, princa Nikolausa), našavši svoj odgovor na dilemu mnogih skladatelja: stalno zaposlenje i rad po zapovijedi, ili slobodnjačko stvaranje uz egzistencijalne rizike. Prije rada na imanju Esterháza, gdje je bio od 1761. do 1790. godine, Haydn je bio vrlo cijenjeni skladatelj–slobodnjak u Beču. I ondje je, a i u plemićkoj službi kao dvorski kapelnik, pisao doista mnogo: između ostaloga, 104 simfonije, 83 gudačka kvarteta i 32 komada za mehaničke satove (Flötenuhr, stolni, ili veći ukrasni sat koji sadržava mehaničke orgulje, čiji se zvuk mogao „programirati“). Haydn je za života objavio 34 sonate za klavir, no, uz poslije pronađene, danas znamo za 62. Nije bio klavirski virtuoz, već kapelnik koji svira te je, u doba masovnijeg „prelaska“ s čembala na fortepiano, stvarao djela bez velikih tehničkih sviračkih zahtjeva, ali prožeta klasičkom jasnoćom i vedrinom. Sonata oznake XVI:32 po popisu Anthonyja van Hobokena nastala je 1776. ili 1777. i rijetka je sonata u molu, odlučnoga prvog stavka, s menuetom umjesto klasičnoga polaganog stavka u sredini i burnijim, zaigranijim prestom na kraju.

**Maurice Ravel** (Ciboure, 1875. – Paris, 1937.) kompoziciju je studirao u klasi Gabriela Fauréa, kojemu je u znak zahvalnosti posvetio neka djela. Uz klasične autore, na njega su utjecale i ruska glazba, gamelan, ali i suvremeni autori. Napisao je brojna djela za klavir i za razne komorne sastave, dva koncerta za klavir (jedan samo za lijevu ruku), orkestralne komade. Zbog iznimne pažnje koju je pri skladanju posvećivao svakom detalju (i aludirajući na švicarsko podrijetlo Ravelova oca; majka mu je bila iz Baskije), Stravinski ga je nazvao „švicarskim urarom“.

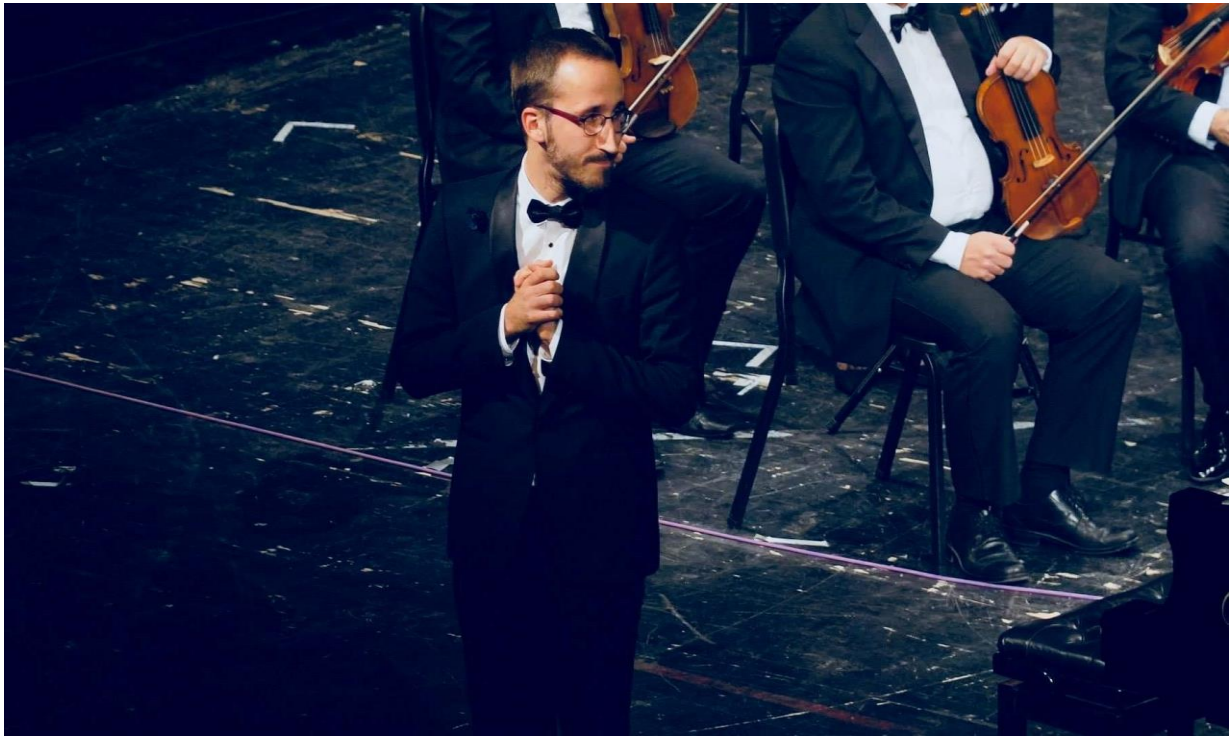
Radeći na Plemenitim i sentimentalnim valcerima Ravel je, kao i često, pogledao u glazbenu prošlost te napisao da naslov „dovoljno jasno pokazuje moju namjeru da skladam niz valcera koji prate Schubertov primjer“, jer Franz Schubert je napisao, zasebno, Valses nobles i Valses sentimentales. Ravel je svoj ciklus od osam valcera posvetio pijanistu Louisu Aubertu, koji ih je praisveo 1911., u pomalo neobičnim okolnostima: na koncertu na kojemu nisu objavljena imena skladatelja, već je publika pogađala autore. Za Ravelove Valcere neki su smatrali da su Satiejevi, Gounodovi, ili Kodályjevi, no mala je skupina, u kojoj je navodno bio i Debussy, odmah prepoznala Ravelov „rukopis“. Nekim se skladateljevima suvremenima djelo nije sviđalo jer je za ono doba bilo harmonijski oporo, no mnogi su prihvatili navodne „krive note“, naročito u orkestralnoj verziji, koju je Ravel načinio 1912. za balet Adelaide.

**Franz Liszt** (Rajnof, 1811. – Bayreuth, 1886.), skladatelj i jedan od najvažnijih pijanista svojega doba, učio je glazbu u Mađarskoj od oca, u Beču od Czernyja i Salierija, a u Parizu je svirao po salonima te učio na privatnim satovima. I na mladog Liszta, kao i na Schumanna, snažan je dojam ostavio Paganini, čiju je virtuoznost Liszt želio prenijeti na klavirsku glazbu. Živio je u Ženevi, u Parizu, u Weimaru,

poslije je često odlazio u domovinu Mađarsku, kojom se oduševljavao, a i ona njime, zapadajući u pravu lizztomaniju. Kasnijih je godina počeo skladati veća djela i postao vođom Novonjemačke škole u glazbi, a zatim većinu vremena provodi po samostanima u Italiji, položivši čak, 1865. godine, jednostavne zavjete i nazvavši se Abbé Liszt; piše i sve više sakralne glazbe. U Lisztovom se opusu isprepliću originalne skladbe i preradbe tuđih djela, među kojima ima transkripcija za drugi instrument, novih djela na posuđenu temu, potpourrija. Virtuozni klavirski komadi, nadahnuti pijanistički recitali, majstorske radionice (koje je on uveo u glazbeni život), kao i ustanovljavanje simfonijske pjesme – kompleksnoga jednostavačnog djela s naglašenom programskom komponentom, koja je za njegova djela i inače važna - Lisztova su ostavština.

Godine 1845. Liszt je šest mjeseci putovao po Španjolskoj i Portugalu, što je ostavilo dojam kojem se vratio 1858., kada je skladao Španjolsku rapsodiju, S. 254. Kao i neki drugi skladatelji, za polazište je uzeo poznate tradicijske melodije, takozvanu Folies d'Espagne (La folía) i aragonski ples jota te stvorio djelo briljantnog stila i španjolskog kolorita, elegantno, ali s velikim tehničkim zahtjevima za pijaniste. Posvetio ga je francuskoj carici Eugeniji, rođenoj u Španjolskoj. Ferruccio Busoni poslije je djelo aranžirao za klavir i orkestar.

*Dina Puhovski*



**LOVRE MARUŠIĆ** (Omiš, 1992) received his first piano lessons in his hometown from Professor Rozarija Samodol. At the invitation of the distinguished Russian pianist Natalia Troull, in 2006 he went to Moscow to study at the Central Music School at the Moscow Tchaikovsky State Conservatory, where he graduated in 2011. He studied under Ruben Dalibaltayan and later under Ljubomir Gašparović, under whom he graduated and earned his Master's degree. He continued his studies at the Hochschule für Musik Franz Liszt Weimar under Grigory Gruzman. He has won numerous prizes at prestigious piano competitions, including first prizes at the 20th Santa Cecilia International Competition in Porto (2018), the International Music Festival in Paris (2018), the New Stars International Competition in Manchester (2016) and the World Piano Teachers Association International Competition in London (2017); he won first prize, committee award, audience award and was the absolute winner of the Isidor Bajić International Piano Competition (2016), he won first prize and award for best performance of J. S. Bach at the Jurica

Murai International Piano Competition in Varaždin, Croatia (2016), award for best performance of a Croatian composer at the Ferdo Livadić International Competition in Samobor, Croatia (2016), Grand Prix at the 20th Mihailo Vukdragović International Piano Competition in Šabac, Serbia (2016), first prize at the Alexander Scriabin International Competition in Paris (2011), first prize and scholarship from the Dino Škrapić Foundation, Rovinj, Croatia (2015), first prize at the 2nd International Piano Competition in Karlovac, Croatia (2015), audience award and two piano recitals at the Steinway Piano Gallery, Coral Gables, Miami, and in Savannah (USA) in the Piano in the Arts series, second prize at the Zlatko Grgošević International Competition (2002), first prizes at Croatian regional and state competitions of music students (2003, 2005), second prize and special award at the Stanislaw Moniuszko International Piano Competition in Paris (2009) and many others. He qualified as one of the top 24 pianists from all over the world at the prestigious Hamamatsu International Piano Competition in Japan in 2016, while in 2020 he was selected as one of the 29

candidates at the renowned Cleveland International Piano Competition in the USA, where he will be competing in the finals in July 2021. He also entered the finals of another two prestigious international competitions, the Leeds International Piano Competition in the UK and the Ferruccio Busoni International Piano Competition in Bolzano, Italy, where he will be performing in August and September 2021.

He has also received the Rector's and Dean's Awards of the University of Zagreb for outstanding achievements as a student. As a soloist and chamber musician he has performed at various festivals and concert cycles in Croatia, Serbia, Italy, Germany, Lichtenstein, Russia, Ukraine, Japan and the USA. He regularly performs with major orchestras conducted by distinguished conductors, such as the Croatian National Theatre Split Orchestra conducted by Ivan Repušić, the Irkutsk Philharmonic Orchestra conducted by Ilmar Lapinsh, the Zagreb Philharmonic Orchestra conducted by Zoran Juranić, the Croatian Radio and Television Symphony Orchestra conducted by Ivo Lipanović, the Zagreb Academy of Music Symphony Orchestra conducted by Mladen Tarbuk, El Sistema Orchestra Serbia conducted by Gerardo Estrada and many others. He studied with distinguished professors and pianists such as Naum Grubert, Mikhail Olenov, Peter Eicher, Snežana Čadikovska, Evgeny Starodubtsev, Balázs Szokolay, Dmitri Bashkirov, Danijel Detoni, Malcolm Bilson, Kemal Gekić, Eduardo Hubert, Nino Katamadze, Pavel Gililov and others. He currently serves as Teaching Assistant at the Piano Department of the Zagreb Academy of Music and as Executive and Artistic Director of the Ostinato International Chamber Music Festival in Omiš. He is represented by CristoforiumArt management.

**Robert Schumann** (Zwickau, 1810 – Endenich, 1856) allegedly decided to become a piano virtuoso and quit law school after hearing Paganini play in Frankfurt in 1830. 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. In 1840 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.

'Sometimes your music actually frightens me,' Clara wrote, commenting on Schumann's *Kreisleriana*, which she premiered, like his many other works. Schumann wrote this complex piece, subtitled *Fantasies for Piano*, in 1838, while he was waiting for permission to marry Clara. Among other things, it was inspired by Kapellmeister Johannes Kreisler, the literary character created by author E. T. A. Hoffmann, but Schumann wrote to Clara that she and his thoughts of her played the main role in *Kreisleriana*. Not wanting to agitate her father, he dedicated it to Chopin instead of Clara, who did not express his opinion about the piece, but reciprocated the gesture by dedicating his *Ballade No. 2* to Schumann, while Liszt found it 'too difficult for the public to digest'. Perhaps because the eight ballade-fantasies of *Kreisleriana*, otherwise related by tonality, are very different in



character, with frequent and sudden changes of mood.

„Haydn is the sanest and most balanced of composers. His intentions are always clear, his procedures always limpid,” author Erik Tarloff wrote, reflecting the general view on the composer who was one of the major three figures of Viennese Classicism.

**Joseph Haydn** (Rohrau, 1732 – Vienna, 1809) spent thirty years in the service of the Esterházy family (of Prince Nikolaus, to be precise), where he found his answer to the common dilemma among composers: permanent employment and composing on demand or freedom of creativity and financial insecurity. Before his employment at the Esterháza estate, which spanned from 1761 to 1790, Haydn was a highly esteemed freelance composer in Vienna, where he was also exceptionally prolific: he wrote, among other works, 104 symphonies, 83 string quartets and 32 pieces for mechanical clock (Flötenuhr, table or larger ornamental clock containing mechanical organ, the sound of which could be ‘programmed’).

Haydn published 34 piano sonatas in his lifetime and today, with addition of those subsequently found, 62 are known altogether. He was not a piano virtuoso, but a Kapellmeister who played instruments, so in the era of mass transition from harpsichord to fortepiano he composed works that were technically undemanding, but imbued with classical clarity and brightness. His sonata marked XVI:32 in Anthony van Hoboken’s catalogue was composed in 1776 or 1777 and is one of the rare minor-key sonatas, with a resolute first movement, a minuet instead of the standard slow middle movement, and a more turbulent and playful presto at the end.

**Maurice Ravel** (Ciboure, 1875 – Paris, 1937) studied composition under Gabriel Fauré, to whom he dedicated some of his works as a sign of gratitude. Apart from

classical composers, he was influenced by Russian music, gamelan and contemporary authors. He composed numerous works for piano and various chamber ensembles, two piano concertos (one for the left hand only) and orchestral pieces. Due to his exceptional attentiveness to detail in composing (and as an allusion to Ravel’s father’s Swiss origin; his mother was Basque), Stravinsky once referred to him as the ‘Swiss watchmaker’.

While working on *Valses nobles et sentimentales*, Ravel, as he often did, looked to the past and wrote that the title ‘sufficiently indicates my intention to compose a succession of waltzes, after Schubert’s example,’ referring to the fact that Franz Schubert composed, separately, *Valses nobles* and *Valses sentimentales*. Ravel dedicated his cycle of eight waltzes to pianist Louis Aubert, who premiered them in 1911 under somewhat unusual circumstances: in a concert where the names of the composers were not revealed and the audience had to guess who they were. Some thought that Ravel’s *Valses* were composed by Satie, Gounod or Kodály, but a small group, which allegedly included Debussy, instantly recognised Ravel’s ‘handwriting’. Some of the composer’s contemporaries did not like the piece because it was ‘harmonically hard’ for the taste of the period, but many accepted the alleged ‘wrong notes’, especially in the orchestral version that Ravel wrote in 1912 for the ballet *Adelaide*.

**Franz Liszt** (Doborján [Raiding], 1811 – Bayreuth, 1886), composer and one of the most important pianists of his time, received his early music education in Hungary from his father. He later studied with Czerny and Salieri in Vienna and played in salons and took private lessons in Paris. Just like with Schumann, Paganini left a strong impression on young Liszt, who wanted to introduce his virtuosity to piano music. He lived in Geneva, Paris and

Weimar and later often visited his homeland. He was thrilled by Hungary and Hungary was thrilled by him, which caused a true lisztomania. In his later years he began composing larger works and became the leader of the New German School in music, after which he spent most of his time in Italian monasteries. He even received minor orders in 1865 and started calling himself Abbé Liszt; he increasingly wrote sacred music in this period. He composed original pieces and reworked other composers' works, including transcriptions for other instruments, new pieces on borrowed themes, potpourris. Virtuoso piano pieces, inspired piano recitals, masterclasses (his invention), as well as the invention of the symphonic poem – a complex single-movement composition with pronounced programme component, which plays a significant role in his works in general – are considered Liszt's legacy.

In 1845 he spent six months travelling across Spain and Portugal, which inspired his Rhapsodie espagnole, S. 254, from 1858. Like some other composers, he took the well-known traditional melodies, the so-called Folies d'Espagne (La folía) and the Aragonese jota dance and created a work of brilliant style with Spanish colours, elegant, but technically extremely demanding. He dedicated it to the Spanish-born French Empress Eugenie. Ferruccio Busoni later arranged the work for piano and orchestra.

*Dina Puhovski*