

73. DUBROVAČKE LJETNE IGRE
73RD DUBROVNIK SUMMER FESTIVAL
2022.
HRVATSKA CROATIA

LOVRO POGORELIĆ
klavir piano

Atrij Kneževa dvora
Rector's Palace Atrium
18. srpnja 2022. | 18 July 2022
21.30 9.30PM

JOHANN SEBASTIAN BACH / FERRUCCIO BUSONI:

Chaconne

FRANZ LISZT:

Études d'exécution transcendante | Transcendentalne etide, S. 139

Preludio (Preludij): Presto

Molto vivace

Paysage (Krajobraz): Poco Adagio

Mazeppa: Allegro

Feux follets - Irrlichter (Plamičci): Allegretto

Vision (Vizija): Lento

Eroica (Junačka): Allegro

Wilde Jagd (Divlji lov): Presto furioso

Ricordanza (Sjećanje): Andantino

Allegro agitato molto

Harmonies du soir (Večernja suglasja): Andantino

Chasse-neige (Ralica): Andante con moto

"Glazbeni genij" jedan je od opisa koji se često rabi kada je u pitanju **Johann Sebastian Bach** (Eisenach, 1685. – Leipzig, 1750.), a čini se da je on svoje stvaralaštvo smatrao zanatskom umjetnošću, jer mnoga su danas cijenjena djela nastala zapravo kao vježbe, školnički primjeri, ili za praktične potrebe crkvenih službi. U raznim je glazbenim vrstama Bach kombinirao ranije kontrapunktske tradicije, kromatsku harmoniku, barokni afekt i simbole kojima je dodatno naglašavao poruku i vjerski sadržaj svojih djela, svoj svjetonazor, stvarajući glazbu specifične složenosti, ali i nenadmašne ljepote. 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.

Dok je živio u Köthenu, napisao je i Šest sonata i partita za soloviolinu (Sei Solo – a violino senza Basso accompagnato), danas integralni dio violinističkog repertoara. **Ciaconna / Chaconne**, koja je na današnjem programu, iako ne u izvornom obliku, zadnji je, najopsežniji stavak 2. partite u d-molu. Često se izvodi kao samostalno djelo i prihvaćena je kao jedan od vrhunaca violinističke glazbe. Trodijelni stavak zapravo je niz varijacija na temu, nad basovskim obrascem koji se ponavlja.

Johannes Brahms u pismu je Clari Schumann o tom stavku rekao: "u samo jednom crtovlju, za jedan mali instrument, čovjek je napisao cijeli svijet najdubljih misli i najsnažnijih osjećaja." Brahms je djelo preradio za klavir, samo za lijevu ruku. Stalan dio pijanističkog repertoara, međutim, postala je inačica Chaconne koju je načinio talijansko-njemački pijanist, dirigent i skladatelj **Ferruccio Busoni**

(Ferruccio Dante Michelangelo Benvenuto Busoni, Empoli, 1866. – Berlin, 1924.). Za klavir je transkribirao niz Bachovih djela, a ovdje je virtuoznost violinske dionice prenio u svirački i poetski zahtjevan klavirski slog. Na djelu je radio dok je živio u Bostonu, 1891. i 1892., te ga je posvetio Eugenu d'Albertu, koji ga je ipak smatrao pretjeranim. Busoni je napravio i nekoliko revizija, a godine 1915. čak je sam i snimio djelo, na klaviru s valjcima Welte-Mignon.

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 zatim odlazi u Pariz, gdje je svirao po salonima te učio na privatnim satovima. Skupina aristokrata financirala je njegov studij. Uz glazbu, život će mu obilježiti burni društveni život, ali i zanimanje za vjerske teme, kao i intenzivne veze s groficom Marie d'Agoult i, poslije, princezom Carolyne zu Sayn-Wittgenstein. Velik utjecaj na mladoga Liszta ostavio je Paganini, čiju je virtuoznost Liszt želio prenijeti na klavir. Živio je u Ženevi, u Parizu, poslije je često odlazio u domovinu Mađarsku, kojom se oduševljavao, a i ona njime, zapadajući u pravu lisztomaniju. Sufinancirao je i svečano otvorio Beethovenov spomenik u Bonnu. Kasnijih je godina počeo skladati veća djela i postao vođom Novonjemačke škole u glazbi, koja je privukla mnogo sljedbenika, dok je druge, primjerice Brahmsa i Joachima, odbijao Lisztov umjetnički stil, njegova osobnost i činjenica da su ga sljedbenici idealizirali. Liszt je učinio Weimar središtem izvođenja glazbe Berliozu i Wagneru, mlađih skladatelja i vlastitih djela. Nakon Weimara živio je u Rimu i Parizu, a zatim većinu vremena provodi po samostanima u Italiji, položivši čak, 1865.

godine, prve (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.

Lisztov ciklus **Transcendentalne Etide** – isprva *Grandes études* pa *Études d'exécution transcendante* – sastoji se od dvanaest etida koje je izvorno napisao u mladosti, 1826. Namjeravao je napisati 24, jednu u svakom tonalitetu. Drugu, tehnički „papreniju“, verziju napisao je 1837., pretvorivši mladenačke etide u pravi „listovski“ pijanistički stil, više orkestralan, virtuozan, romantički i usijan. Schumann ih je tada nazvao etidama *Sturm und Drang* koje može izvesti tek deset, najviše dvanaest pijanista na svijetu. Za tiskanje djela, 1852., Liszt je načinio treću inačicu, više uglačanu i prilagođenu izvedbi „smrtnika“, nazvavši je autentičnom verzijom. Tada je pridodao i programske naslove za devet etida (a Ferruccio Busoni poslije je drugoj etidi dao naslov *Fusées / Raket* i desetoj *Appassionata*.).

Tehnički vrlo zahtjevne, energične su, ali vrlo različitih ugođaja, koji, ne samo naslovima, zovu na pjesnička tumačenja: tako nakon kratkog Preludija slijede, recimo, olujni *Molto vivace*, spokojni *Paysage* (Krajobraz), manični *Mazeppa*, zaigrani *Feux follets* (Plamičci / Divlji oganj), mračno svečana *Vision* (Vizija),

odlučna *Eroica*. *Divlji lov* (*Wilde Jagd*) bjesomučan je, *Sjećanje* (*Ricordanza*) ljupko, *Allegro agitato*, naravno, uznemiren, *Večernja suglasja* (*Harmonies du soir*) postaju sve strastvenijima, a ciklus zaključuje mećavni *Chasse-Neige* (Mećava).



Lovro Pogorelić (1970.) dobio je prvu poduku iz klavira od svog oca Ivana, akademskog muzičara. Od dvanaeste godine radi s ruskim pijanistom i pedagogom K. Boginom. Od sedamnaeste godine redovito koncertira širom svijeta. Solistički ili s orkestrom, ostvaruje pijanističke kreacije uvjerljive snage i nepobitne individualnosti, o čemu je zapisano:

„Stil Lovre Pogorelića precizan je i dobro školovan...“ G. Norris, *The Daily Telegraph*, London, 1988.

„Evo jedinstvenog umjetnika koji će, nesumnjivo, podijeliti mišljenja. Diskutabilan za neke. Fascinantan za druge. Zanimljiv, u svakom slučaju...“ A. Busser, *Nice-Matin*, 1992.

„Klavirski talent iz kategorije velikana... On je genijalan u svom sviranju bez nepotrebnog uljepšavanja, ne nastojeći nikoga zavesti, čineći sve da uđe u dušu svakom tonu i udahne mu punu vrijednost. Nema površnosti ili lakih rješenja u njegovoj izvedbi, sve je predstavljeno jasno i snažno...“ P. Woetmann, Berlingske Tidende, Kopenhagen, 1993.

„Izgleda da Pogorelić ustrajno kreće uzbrdo... Neobično je i dirljivo iskustvo sresti tako velikog umjetnika...“ J. Jacoby, Politiken, Kopenhagen, 2000.

„Hrvatski klavirski lav... Pogorelić je pijanist s velikim P. Njegova tehnika je nadmoćna, a snaga medvjeda...“ H. Krarup, Dagbladet, Danska, 2003.

„Pijanist Lovro Pogorelić pronašao je kako investirati u nezaobilaznost slavenske glazbe snažnim, raskošnim vlastitim stilom... Koncertni veteran svirao je pred prepunim auditorijem.“ C. Porter, Washington Post, 2003.

„Radi se o pijanistu značajne reputacije sa zadivljujućim muzičkim argumentima...“ J. Hamada, The Record Geijutsu Disc Review, Japan, 2006.

„U toj muževnoj perspektivi Sonata u h-molu osvanjuje vjerodostojnije od posljednjih prenemaganja s Dalekog Istoka. Isto tako, Dolina Obermann se ne valja u sublimnosti te na mračan način iznosi snažne stvari...“ O. Bellamy, Le monde de la Musique, Pariz, 2006.

„Briljantni Lovro Pogorelić u SC-u... svirajući lirske, duboko introvertne, melankolične, nabijene emocijama, kompozicije iz serije Godine hodočašća na kojima je pokazao virtuoznu sposobnost postizanja pijanizma od kojeg je publika zanijemila.“ B92 Beograd, Tanjug, autor nepotpisan, 2011.

„Lovro Pogoreliću u Hrvatskoj, a i izvan nje nije potrebno pokazivanje i/ili dokazivanje:

ovaj ingeniozni umjetnik od formata posjeduje zavidnu nutarnju puninu koju sa sobom donose zrele godine, a koje su u sretnom suglasju sa superiornom tehničkom spremom. Kao ni njegov životopis, niti tehničku spremu Lovre Pogorelića nije potrebno opisivati – ona se podrazumijeva. Njegov položaj na našem sve razgranatijem pijanističkom obzorju ne može ugroziti niti jedan novi, blistavi talent. Prije bi se reklo da je Lovro Pogorelić jedna od referentnih točki suvremenog hrvatskog pijanizma. Takvog je umjetnika užitak slušati, bez obzira kojem se repertoaru okreće: Brahmsu, Lisztu, Chopinu ili, kako na ovom koncertu, ruskim autorima... “ H. Novak Penga, klasika.hr, 2017.

Lovro Pogorelić podučava klavir kao redovni profesor pri Muzičkoj akademiji Sveučilišta u Zagrebu i gostujući na Akademiji Perosi, Biella, Italija

U slobodno vrijeme osvaja planinske vrhove.

Utemeljitelj je i umjetnički voditelj PagArtFestivala.

Dina Puhovski

Often called ‘a musical genius’, **Johann Sebastian Bach** (Eisenach, 1685 – Leipzig, 1750) apparently considered his composing a craft, as many of his today highly regarded works were written as exercises, teaching examples, or for practical purposes of liturgy. He combined earlier contrapuntal traditions, chromatic harmonies, baroque affect and symbols in different musical forms to additionally emphasise the message and religious content of his works, his worldview, thus making music of characteristic complexity, but also of unsurpassed beauty. 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.

While living in Köthen, among other works, he wrote the Six Sonatas and Partitas for solo violin (Sei Solo – a violino senza Basso accompagnato), today a standard part of the violin repertoire. **Ciaccona / Chaconne**, which will be performed this evening, although not in its original form, is the final and longest movement of the Partita No. 2 in D minor. Often performed as an independent piece, it is considered one of the highlights of violin music. The three-part movement is in fact a series of variations on a theme over repeating bass lines.

Here is what Johannes Brahms wrote about this movement in one of his letters to Clara Schumann: ‘On a single staff, for a small instrument, the man writes a whole world of the deepest thoughts and the most powerful feelings.’ Brahms arranged the piece for piano, for left hand only. However, it is the version of Chaconne by the Italian-German pianist, conductor and composer **Ferruccio Busoni** (Ferruccio Dante Michelangelo

Benvenuto Busoni, Empoli, 1866 – Berlin, 1924) that has become a standard part of the piano repertoire. He transcribed a number of Bach’s works for piano, and in this instance, he transposed the virtuosity of the violin writing to a technically and poetically demanding piano writing. He worked on the piece while living in Boston, in 1891/92, and dedicated it to Eugen d’Albert, who considered it exaggerated. Busoni revised it several times, and even recorded it on a Welte-Mignon reproducing piano in 1915.

Franz Liszt (Doborján [Raiding], 1811 – Bayreuth, 1886), a composer and one of the most important pianists of his time, studied music in Hungary with his father, in Vienna with Czerny and Salieri, and then left for Paris, where he played in salons and took private lessons. His studies were supported by a group of aristocrats. He had a turbulent social life and, apart from music, his interest in religious subjects and intense relationships with Countess Marie d’Agoult and Princess Carolyne zu Sayn-Wittgenstein played an important role in his life. Paganini left a strong impression on young Liszt, who wanted to transpose his virtuosity to piano. He lived in Geneva and Paris, and later often visited his homeland. He was thrilled by Hungary and Hungary was thrilled by him, which caused a true Lisztomania at the time. He co-funded and unveiled the Beethoven Monument at the ceremony in Bonn. In his later years he began composing larger works and became the leader of the New German School in music, which attracted a large following, although some, like Brahms and Joachim, were repelled by Liszt’s artistic style, his personality and the fact that his followers idealised him. Liszt made Weimar a centre for performing Berlioz and Wagner’s music, young composers’ works as well as

his own pieces. After Weimar he lived in Rome and Paris, and later spent most of his time in Italian monasteries, where he 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.

Liszt's **Transcendental Études series** – originally entitled *Grandes études* and afterwards *Études d'exécution transcendante* – consists of twelve études he originally composed in his youth, in 1826. He intended to write a total of 24, one in each key. He wrote the second, technically much more challenging version in 1837, turning his early études into true 'Lisztian' piano pieces, more orchestral, virtuosic, romantic and ardent. Schumann called them the *Sturm und Drang études* that can be performed by no more than a dozen pianists in the world. In 1852 Liszt created the third version for print, more polished and adapted for performance by 'mere mortals', and called it the authentic version. Then he added the programme titles for nine études (while Ferruccio Busoni later named the second étude *Fusées / Rockets* and the tenth *Appassionata*).

Technically very demanding, the études are energetic, but of very different moods which, and not only with their titles, call for poetic interpretations: for example, the

short *Preludio* is followed by the stormy *Molto vivace*, the serene *Paysage (Scenery)*, the manic *Mazeppa*, the playful *Feux follets (Will-o'-the-Wisp)*, the dark and festive *Vision*, the resolute *Eroica*. The *Wild Hunt (Wilde Jagd)* is furious, the *Remembrance (Ricordanza)* lovely, the *Allegro agitato*, of course, agitated, the *Evening Harmonies (Harmonies du soir)* are increasingly passionate towards the end, while the series is concluded with the tempestuous *Chasse-neige (Snowstorm)*.



Lovro Pogorelich (1970) received his first piano lessons from his father Ivan, a classically trained musician. At the age of twelve he began studying with the Russian pianist and teacher Konstantin Bogino. He has been performing worldwide since he was seventeen. In solo appearances and with orchestras, he has performed with convincing strength and undeniable individuality, about which the following was written:

'Lovro Pogorelich's style is precise and well schooled...' – G. Norris, *Daily Telegraph*, London, 1988

‘Here is a unique artist who will, undoubtedly, divide opinions. Some will find him questionable, some fascinating. Interesting, in any case...’ – A. Busser, Nice-Matin, 1992

‘A piano talent from the master category. (...) He is genuine in his playing without unnecessary embellishment, not trying to mislead anyone, doing everything to enter the soul of every tone and grant it its full value. There is nothing superficial, no easy solutions in his performing, everything is presented with clarity and strength...’ – P. Woetmann, Berlingske Tidende, Copenhagen, 1993

‘It seems that Pogorelich persistently plays uphill. (...) It is an unusual and moving experience to meet such a great musician...’ – J. Jacoby, Politiken, Copenhagen, 2000

‘Croatian piano lion. (...) Pogorelich is a pianist with the capital P. His technique is overwhelming and his strength is bear-like...’ – H. Krarup, Dagbladet, Denmark, 2003

‘Pianist Lovro Pogorelich has discovered how to invest the brooding inevitability of Slavic music with the blustery style of his own. (...) Already a veteran concert artist, Pogorelich played an all-Slavic program for an overflow audience...’ – C. Porter, The Washington Post, 2003

‘It is clear that this is a pianist of a considerable reputation with impressive musical arguments.’ – J. Hamada, The Record Geijutsu Disc Review, Japan, 2006

‘In this manly perspective, the Sonata in H minor appears more credible than the most recent affectation from Far East. Also, the Obermann Valley does not wallow in the sublime and powerful things are expressed in a dark manner...’ – O. Bellamy, Le monde de la musique, Paris, 2006

‘The brilliant Lovro Pogorelich at the SC. (...) By playing lyrical, deeply introverted,

melancholic, emotionally charged pieces from the *Années de Pèlerinage*, he showed the virtuosic ability that left the audience speechless.’ – B92 Belgrade, Tanjug, Serbia, unknown author, 2011

‘Lovro Pogorelich does not need to show and/or prove himself in Croatia or abroad: this ingenious and outstanding artist possesses an enviable inner fullness rendered by mature years, which is in a blissful harmony with a superior technical mastery. His biography, as well as his technical mastery, does not need to be described – it is implicit. His position on our increasingly expanding artistic horizon cannot be threatened by any new, sparkling talent. It can be assumed that he is one of the reference points of modern Croatian pianism. It is a pleasure to listen to such an artist, regardless of his choice of repertoire: Brahms, Liszt, Chopin or, as in this concert, Russian composers.’ – H. Novak Penga, klasika.hr, Croatia, 2017

Lovro Pogorelich teaches piano as a full professor at the Zagreb University Academy of Music and as a guest professor at the Perosi Academy, Biella, Italy.

He conquers mountaintops in his spare time.

He is the founder and Art Director of the Pag Art Festival.

Dina Puhovski