

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

# **ZAGREBAČKI KVARTET**

# **ZAGREB QUARTET**

**Žarko Perišić**  
*fagot *bassoon**

**Milan Milošević**  
*klarinet *clarinet**

**Atrij Kneževa dvora**  
Rector's Palace Atrium  
**25. srpnja 2022. | 25 July 2022**  
21.30 9.30PM

**John Dowland: *Lachrimae Tristes* (iz / from *Lachrimae – Seven Tears*)**

**Johannes Brahms: Kvintet za klarinet u h-molu, op. 115 / Clarinet Quintet in B minor, Op. 115**

*Allegro*

*Adagio*

*Andantino – Presto non assai, ma con sentimento*

*Con moto*

**Farshid Samandari: *to the Tales Unsaid* / neizrečenim pričama**

**Wolfgang Amadeus Mozart: Kvartet za fagot u F duru / Bassoon Quartet in F major**

*Allegro*

*Adagio*

*Rondeau: Allegro*

**Antonin Dvořák: Serenada za gudače / Serenade for Strings**

*Moderato*

*Tempo di Valse*



**PRIČE O LJUBAVI, NADANJU i PATNJI** naslov je kojim je Zagrebački kvartet sažeo glazbeno putovanje ovim programom, djelima koja nastajala u rasponu od 16. do 21. stoljeća (i kojim nas možda upućuju na zaključak da ljubavi, nadanja i patnje ostaju istima tijekom svih tih stoljeća). Počinju *tužnim suzama*, odnosno *Lachrimae Tristes*, iz ciklusa *Lachrimae*, ili *Sedam suza*, koji je 1604. godine objavio **John Dowland** (Dalkey, ili Westminster, 1562./1563. – London, 1626.) engleski skladatelj, virtuoz na lutnji i pjevač, jedan od najpoznatijih glazbenika svojega doba. Glazbeno se obrazovao u Engleskoj i Francuskoj, zatim mnogo putovao te svirao na europskim dvorovima. Engleski skladatelji u ono su doba znatno utjecali na razvoj europske glazbe – neki su otišli iz Engleske iz vjerskih razloga (a i Dowland je postao katolikom, što mu je otežavalo rad te je mislio da možda zato nije dobio posao dvorskoga lutnjista); neki su tražili dobru zaradu na dvorovima, a treći su svirali s engleskim kazališnim trupama koje su nastupale u drugim zemljama (jer su u

Engleskoj nastupali samo glumci koji su imali pokroviteljstvo Kraljice, ili visokih dvorjana). Dowland je napisao je osamdesetak pjesama za glas i lutnju i oko devedeset skladbi za lutnju. Plesne je skladbe detaljno razrađivao i umješnije vodio dionice no što se činilo dotad, a jedno od najizvođenijih njegovih djela bile su upravo *Lachrimae*, sedam polaganih stavaka koje počinju epigramom „Aut Furit, aut Lachrimat, quem non Fortuna beavit” – „onaj kojega Sudbina nije blagoslovila, ili bjesni, ili plače.”

*Suze* iz Dowlandova ciklusa su, prema naslovima, „stare”, „stare i obnovljene”, „suze uzdaha”, „tužne” – a to su one koje slušamo večeras, „prisilne”, „ljubavničke” i „istinske.” O Dowlandovim razmišljanjima iza tih naslova tek se nagađa. Radi se zapravo o sedam plesova – pavana, varijacija na izvornu pavanu *Lachrimae* koju je Dowland izvodio i prije te je vlastito solističko djelo obradio za ansambl (*consort*). Početak izvorne pavane tonski „oslikava” suzu silaznim motivom četiriju tonova. Svoj je ciklus Dowland, barem djelomično, pisao u Danskoj i posvetio danskoj Kraljici. Namijenio ga je „lutnji, violama da gamba ili violonima”, peteroglasno, a danas se najčešće izvode na violama da gamba. Vjeruje se da su i u ono doba različiti izvođački sastavi svirali

*Lachrimae*, tj. da su prilagođavali dionice svojem sastavu.

**Johannes Brahms** (Hamburg, 1833. – Beč, 1897.) glazbu je počeo učiti u rodnome gradu, a od 12. godine već je i sam podučavao i nastupao, svirajući glasovir. Smatra se da je danas poznati Brahmsov opus možda tek trećina djela koja je doista napisao, jer često je uništavao djela kojima nije bio zadovoljan, naročito mladenačka. Nastojeći ga potaknuti, cijenjeni violinist i Brahmsov prijatelj Joseph Joachim šalje skladatelja Franzu Lisztu i Robertu Schumannu. Pokazat će se da s Lisztom nije imao mnogo zajedničkoga, a kasnije će postati i slavni oponenti, jer Brahms će biti smatran predstavnikom klasicista, historista, a Liszt novonjemačke škole (s Wagnerom). Ipak, Schumann ga odmah prihvaća i potiče na skladanje, piše o njemu, a Brahms se odmah sprijateljuje i sa Schumannovom suprugom Clarom, pijanisticom i skladateljicom – njihov je odnos Brahmsovim biografima bio neiscrpan izvor spekulacija, naročito nakon Schumannove smrti 1856. Brahms je napisao 4 simfonije, Koncert za violinu, Njemački Rekvijem, gotovo 200 solopjesama, djela za soloklavir te brojna komorna djela – gudačke i glasovirske kvartete i kvintete, sekstete, sonate za violončelo, komornu glazbu s klarinetom:

Trio s klarinetom te **Kvintet za klarinet, dvije violine, violu i violončelo u h-molu, op. 115**. Upravo je Brahms ponovno ustoličio klarinet kao ravnopravnog člana komornog ansambla, generaciju nakon što ga je u komorne sastave uveo Mozart. Brahms je o klarinetu pisao s naklonošću, kao o „gospođici klarineti“ (njemačka je riječ za taj instrument ženskog roda), a njegova djela za klarinet inspirirao je Richard Mühlfeld, prvi klarinetist orkestra u Meiningenu, s kojim je Brahms često surađivao (Mozartova klarinetska inspiracija bio je Anton Stadler). Djelo je često opisivano kao „jesenje“, u skladu s kasnim opusom čiji je dio – zapravo, nastalo je 1891., nakon što je Brahms već bio odlučio da više neće skladati, no zbog Mühlfelda se predomislio. Kvintet predstavlja sve izražajne mogućnosti klarineta, gudači su katkad posve prigušeni, no sudjeluju i u bogatoj međuigri s klarinetom. Prvi stavak donosi osnovu za cijelo djelo i majstorski suprotstavlja pjevnu prvu i punktiranu drugu temu, drugi stavak obilježen je romantičnom, sanjarskom melodijom, Presto je mađarski ples, a finale stavak sa sve žešćim i nježnijim završetkom koji zaokružuje cjelinu. Brahms je svoj Trio i Kvintet s klarinetom, tipično, nazvao „budalaštinama“ (Kvintet većom budalaštinom od Trija), no Clara Schumann djelo je opisala kao „čarobno,

dirljivo i duboko“ te istakla da tugaljivi klarinet doista obuzme slušatelja.

Glazba **Farshida Samandarija** (Teheran, 1971.) „odražava njegovo zanimanje za klasičan glazbeni rječnik i za spektralnu analizu. Njegova vjera u *ujedinjenost u različitosti* potakla ga je na uporabu raznolikih elemenata iz niza ne-Zapadnih glazbenih tradicija i na integriranje glazbe i rječnika raznih kultura u vlastitim skladbama. Njegov doktorat, *Sparks of Union*, koji uključuje i istoimenu skladbu, odražava načelo ujedinjenosti u različitosti, zvukovnošću koja proizlazi iz slobodne interakcije između različitih glazbenih jezika.”

Samandari je surađivao s nizom zborova i ansambala, među kojima su Nacionalni simfonijski orkestar iz Teherana, Vancouverski simfonijski orkestar, Orkestar Esprit, njemački Eksperimentalni studio, nizozemski Conlon Disklavier, Red Shift Vertical Orchestra, Ansambl Atlas te ansamblji Turning Point, Motion, Music Nova, Red Chamber i Orchid. Među solistima s kojima je surađivao su Karin Aurel, Ariel Barnes, Neal Bennett, Arnaldo de Felice, Edin Karamazov, Rachel Iwaasa, Beth Orson, Žarko Perišić, Erica Roozendaal, Michael Strutt, Tsunao Yamai i mnogi drugi. Za svoje djelo *Apogee*, za

flautu, dobio je nagradu na festivalu Vancouver New Music 2006., a dobio je i dvije kanadske studentske glazbene nagrade CUMS. Njegova su djela predstavljena na festivalima Gaudeamus, Musik Forum Viktring, Cassalmaggiore, Pelio, Vancouver New Music Festival i Splitsko ljeto.

Samandari je rođen u obitelji bahaista (Bahá'í), koji u Iranu nisu mogli ostvariti mnoga osnovna prava, niti pohađati nastavu na sveučilištima, ali uspio se glazbeno obrazovati i osnovati zbor. Od 2001. živi u Kanadi, gdje je studirao kompoziciju i elektroakustiku na Sveučilištu regije British Columbia, u klasama Dorothy Chang, Stephena Chatmana, Keitha Harnela i Bob Pritcharda. Predaje na Institutu BIHE (Bahá'í Institute for Higher Education) te je rezidentni skladatelj Vancouverskog interkulturnog orkestra.

*to the Tales Unsaid / neizrečenim pričama* novo je, programno, djelo za fagot, basetni klarinet i gudački kvartet o kojem je Samandari zapisao: „Djelo je o crtano oko modificiranog citata djela J. S. Bacha. Uz takvu pozadinu, dvije srodne glazbene aluzije koje su hrvatskoga i srpskoga podrijetla brzo reagiraju jedna na drugu. Postupno, iako i dalje prevladava nesuglasje, uvođenje neobične nove glazbe probija led i preobražava reakciju u

interakciju, nadmetanje u suradnju i besmislene disonance u smislenu suglasje.”

„Ne čini li se da Mozartova djela postaju sve svježijima što ih više slušamo?“ pitao se Robert Schumann. **Wolfgang Amadeus Mozart** (Salzburg, 1756. - Beč, 1791.) glazbom se bavio od najranijeg djetinjstva, pod paskom oca, Leopolda, a javno je nastupao već od pete godine i odmah pokazao jedinstven glazbeni talent. Velik je dio života proveo na turnejama, navodno je bio sklon lagodi i zabavama, zna se i da su u njegovom privatnom životu važne bile dvije sestre Weber, a u profesionalnome naručitelji glazbenih djela. Njegova glazba ostaje nepresušnim vrelom inspiracije, a jedan od kratkih opisa mogao bi biti da je „varljivo laka.“. Leonard Bernstein je zaključio da „nijedan drugi skladatelj ne povezuje tako dobro formu i strast“, Čajkovski ga je nazvao „glazbenim Isusom“, Schubert odlučio: „Svijet koji je proizveo Mozarta svijet je koji vrijedi spasiti.“

**Kvartet, KV 370/368b**, Mozart je izvorno napisao za obou i gudače. U to je doba bio u službi nadbiskupa Colloreda u Salzburgu, no dobio je „dopust“ da bi mogao pripremiti operu *Idomeneo*, koja je praizvedena početkom 1781. u Münchenu. Ondje je Mozart sreo oboista Friedricha Ramma,

čijim se sviračkim umijećem oduševio još nekoliko godina prije. Po ponovnom susretu napisao je za njega skladbu, sa zahtjevnom dionicom oboe te s ornamentiranom temom u virtuoznom prvom stavku, intenzivnim Adagiom dugoga daha, koji traži mnogo ekspresije, i živahnim Rondom. Taj je završni stavak zanimljiv i zbog trinaest taktova – polimetrije, jer je solistička dionica pisana u mjeri 4|4, a gudači u 6|8.

**Antonín Dvořák** (Nelahozeves, 1841. – Prag, 1904.) bio je u mladosti mesarski šegrt, zatim orguljaš, violist u manjim orkestrima i učitelj. Koncentraciju na skladateljski rad omogućile su mu austrijske stipendije za skladatelje, a dodijelio mu ih je žiri u kojem su bili i Hanslick i Brahms – potonji ujedno Dvořakov uzor i skladatelj koji ga je preporučio svojem izdavaču. S Brahmsom je dijelio sklonost bogatoj, apsolutnoj glazbi, simfonici, ali i komornoj glazbi. S druge je strane svoj kasnoromantičarski stil često bojao nacionalnim koloritom i pjevnim melodijama tradicijskog utjecaja. Dugo nije želio napustiti Češku i preseliti se u Beč, koji je bio glazbeno središte, i inzistirao je na tomu da naslovi i druge oznake u njegovim izdanjima uvijek budu napisani i na češkome, ne samo na njemačkome. Poslije je ipak živio tri godine u New Yorku – navodno je pristao na posao

ravnatelja na novom njujorškome Nacionalnom konzervatoriju samo pod uvjetom da talentirani studenti indijanskog i afroameričkog podrijetla, koji si nisu mogli priuštiti školarinu, studiraju besplatno. Jednu od vlastitih stipendija Dvořák je dobio 1875., kada mu je dobiveni iznos omogućio da se na miru posveti radu na nizu djela, uključujući **Serenadu**, op. 22. Praizvedena je sljedeće godine u Pragu i postala prvim djelom kojim je Dvořák postao dobro poznat široj koncertnoj publici. Vedro djelo imalo je pet stavaka, od kojih ćemo čuti lirski početak u kanonu, s plesnom drugom temom, i melankoličan valcer. Kritika je zapisala da se Dvořák u djelu praktički „razbacuje“, razmeće, lijepim glazbenim temama.



**Milan Milošević** (Beograd, 1969.) stekao je doktorat glazbene umjetnosti na Sveučilištu regije British Columbia (Britanska Kolumbija). Dobitnik je nagrade Savjeta za

umjetnost Britanske Kolumbije, Doktorske istraživačke stipendije i Nagrade za akademsku izuzetnost na Sveučilištu Britanske Kolumbije. Milošević je predstavnik i sponzorirani umjetnik tvrtki Legere Reeds, Kanada; Silverstein Works, SAD i Stowasser J. Tarogato, Mađarska. Predaje klarinet na kanadskom Kraljevskom glazbenom konzervatoriju (RCM) te je solo-klarinetist Interkulturalnog orkestra (VICO) u Vancouveru. Prije doktorskog studija na Sveučilištu Britanske Kolumbije bio je član Beogradske filharmonije te je predavao klarinet na Sveučilištu u Manitobi. Bio je umjetnički osnivač i su-ravnatelj Puhačkog ansambla u Beogradskoj filharmoniji i Međunarodnog ansambla – Sinergija 6. Milan Milošević nastupio je u brojnim emisijama nacionalnog radija CBC Radio 2 i brojnim televizijskim i radijskim emisijama u Srbiji. Gostuje na konferencijama i održava majstorske tečajeve te prouzvodi naručena djela, primjerice na Državnom sveučilištu Jackson, Muzičkim akademija u Zagrebu i Ljubljani, Fakultetu muzičke umjetnosti u Srbiji i Sveučilištu Capilano, odsjek za glazbu. Također je nastupao s društvom Vancouver New Music, Glazbenim društvom The Redshift i koncertnim nizom Virtuozima na Sveučilištu u Winnipegu. Časopis međunarodnog udruženja za klarinet ‘The Clarinet’ objavio je dijelove njegove disertacije o proširenoj tehnici

sviranja klarineta, a njegove albume *Pearls & Yarn* i *Pearls & Thrills* opisali su kao „eklektične, revolucionarne i inovativne“. Milan Milošević potpisao je ugovore s diskografskim etiketama Summit Records iz Arizone (SAD) i Chroma Disc iz Vancouvera, Kanada.



**Žarko Perišić** (Split, 1967.) u rodnom je gradu završio osnovno i srednje glazbeno obrazovanje. Na Muzičkoj akademiji u Zagrebu studirao je fagot u razredu prof. Marijana Kobetića i diplomirao 1990 godine, a tijekom studija prima brojna priznanja na natjecanjima: Pobijedio je na natjecanju mladih umjetnika Jugoslavije 1989. godine (osvaja drugu nagradu, nagrada za prvo mjesto nije dodijeljena), a sljedeće godine na istom natjecanju osvaja nagrade za puhački trio i puhački kvintet. Nagrađen je Rektorovom nagradom Sveučilišta u Zagrebu i nagradom Odsjeka

za limene puhačke instrumente Akademije. Po završetku studija nastavlja s usavršavanjem u Visokoj glazbenoj školi Mozarteum u Salzburgu, u klasi prof. Milana Turkovića. Od 1992. do 1996. godine bio je su-voditelj dionice fagota u Orkestru Izraelskog radija u Jeruzalemu. Kao solist, u to je doba nastupao i s Orkestrom kralja Davida iz Jeruzalema, s Gudačkim komornim orkestrom i Simfonijskim orkestrom iz Tel Aviva te s gudačkim triom *Divertimento*, a vodio je i kvintet puhačkih instrumenata Simfonijskog orkestra iz Jeruzalema. U rujnu 1996. godine postao je solo-fagotistom u Komornoj filharmoniji Salzburg, s kojom i danas nastupa (pored ostalih angažmana), nastavljajući studij na Mozarteumu u Salzburgu, u klasi prof. Richarda Gallera. Od 1997. godine predavao je fagot, komornu glazbu i orkestralne dionice na Akademiji umjetnosti u Novom Sadu, gdje 1999. postaje docent. Osnivač je kvinteta puhačkih instrumenata *Sinergija 5*, a 2001. godine postaje solo-fagotist i član Umjetničkog vijeća Vojvođanskog simfonijskog orkestra u Novom Sadu. Nastupio je s brojnim ansamblima, među kojima su *Camerata Salzburg*, *Klangforum iz Beča*, *Komorni orkestar Gustav Mahler*, *Gruzijski komorni orkestar*, *Budimpeštanski festivalski orkestar* i mnogi drugi. Sudjelovao je na festivalu u Villarsu



u Švicarskoj, na Danima Richarda Straussa u Garmisch-Partenkirchenu te na Muzičkom biennalu Zagreb. Od 2004. predaje fagot na Muzičkoj akademiji u Zagrebu, a od 2005. prvi je fagotist Simfonijskog orkestra HRT-a u Zagrebu.



Osnovan kao prvi trajni i profesionalni ansambl svoje vrste na hrvatskoj glazbenoj sceni, **Zagrebački kvartet** prvi je koncert održao 1919. godine. Repertoar Kvarteta seže od klasike i tzv. željeznog kvartetskog repertoara, do suvremenih autora, s posebnim naglaskom na hrvatsko stvaralaštvo. Novo poglavlje djelovanja Kvarteta počelo je 1954.: Violinist Josip

Klima, uz kraće prekide, predvodi Kvartet sljedeća gotovo dva desetljeća. Najdulji staž u kvartetu, punih 37 godina, ostvario je violist Ante Živković. Od 1987. do 2012. prvi je violinist Goran Končar, potom su prvi violinisti bili Sergej Evseev i Marin Maras. Od sezone 2017.–2018., uz Davora Philipsa (u Kvartetu od 2001.), Hrvoja Philipsa (od 2005.) i Martina Jordana (od 1991.), kao prvi violinist muzicira Martin Krpan. Ugled ansambla učvršćuju inozemne turneje i gostovanja, na kojima devedesetih godina osobito skreću pažnju javnosti na ratna zbivanja u Hrvatskoj. Njihove nagrade i priznanja uključuju sve najvažnije nacionalne nagrade, kao i diskografske nagrade „Porin“. Zagrebački kvartet stvorio je i bogatu diskografiju, a na najnovijem nosaču zvuka, u izdanju Spona Classics, izvode kvartete Leoša Janáčka i Antonína Dvořáka.

*Dina Puhovski*



The Zagreb Quartet summed up the musical journey through this evening's programme under the title **STORIES OF LOVE, HOPE AND SUFFERING**, consisting of works spanning from 16th to 21st century (which perhaps suggests a conclusion that love, hope and suffering have remained the same throughout all these centuries). It opens with tears of sorrow, or *Lachrimae Tristes*, from the collection *Lachrimae*, or *Seven Tears*, published in 1604 by **John Dowland** (Dalkey, or Westminster, 1562/1563 – London, 1626), English composer, lute virtuoso and singer, one of the most famous musicians of his time. He received his music education in England and France, after which he travelled extensively, performing in European courts. English composers significantly influenced the development of European music in this period – some left England for religious reasons (Dowland also converted to Catholicism, which made it difficult for him to work; he believed that he was not engaged as a court lutenist for this reason), some went to seek lucrative engagements in courts, while others performed abroad with

English theatre companies (since in England only actors supported by the Queen or high ranking members of the Court were allowed to perform). Dowland wrote around eighty songs for voice and lute and around ninety for lute. He developed his dance pieces in detail and wrote different parts more skilfully than was common until then. One of his most performed works, *Lachrimae* comprise seven slow movements starting with an epigram 'Aut Furit, aut Lachrimat, quem non Fortuna beavit' ('He whom Fortune has not blessed either rages or weeps').

The Tears from Dowland's collection are, according to their titles, 'old', 'old and renewed', 'sighing', 'sad' – these are the ones we will hear tonight, as well as 'forced', 'lover's' and 'true'. Dowland's thoughts behind these titles can only be guessed. They are in fact seven dances – pavans, variations on the original pavan *Lachrimae*, which Dowland had performed earlier and subsequently arranged his solo piece for ensemble (consort). The beginning of the original pavan portrays a tear with a descending four-tone motif. Dowland composed the collection, at least partially, in Denmark and dedicated it to Queen of Denmark. He wrote it for five 'lutes, violas da gamba or violones', while today they are most often performed on violas da gamba. It is believed that at that time, different

ensembles performed *Lachrimae*, adapting them for their instruments.

**Johannes Brahms** (Hamburg, 1833 – Vienna, 1897) started his musical education in his hometown, teaching music and giving piano performances since he was twelve. Brahms's music as it is known today is most likely only a third of his total output, since he often destroyed the works he did not consider satisfactory, especially those written in his youth. In an attempt to motivate him, the esteemed violinist and Brahms's friend Joseph Joachim sent him to Franz Liszt and Robert Schumann. As it turned out, he and Liszt did not have much in common, eventually they even became famous opponents, as Brahms was considered a classicist, a historicist, and Liszt a representative of the New German School (with Wagner). Nevertheless, Schumann instantly accepted and encouraged him to compose, he wrote about him, while Brahms also befriended Schumann's wife Clara, a pianist and composer – their relationship being an inexhaustible source of speculation for Brahms's biographers, especially after Schumann's death in 1856. Brahms wrote four symphonies, a Violin Concerto, *A German Requiem*, nearly 200 songs, pieces for solo piano and numerous chamber works – string and piano quartets and

quintets, sextets, cello sonatas, clarinet chamber music: a Clarinet Trio and the **Quintet for clarinet, two violins, viola and cello in B minor, Op. 115**. It was Brahms who reinstated the clarinet as an equal member of the chamber ensemble, a generation after Mozart introduced it to chamber ensembles. Brahms wrote fondly about the clarinet and referred to it as 'Miss Clarinet' (German word for the instrument is of feminine gender), while his clarinet pieces were inspired by Richard Mühlfeld, principal clarinet of the Meiningen Orchestra, which often collaborated with Brahms (Mozart's clarinet inspiration was Anton Stadler). The piece is often described as 'autumnal', in accordance with his later output, which it is a part of – in fact, it was written in 1891, after Brahms had already decided to give up composing, but changed his mind for Mühlfeld. The Quintet showcases all of the clarinet's expressive abilities, the strings are occasionally completely muted, but also take part in the lavish interplay with the clarinet. The first movement supplies the essential material for the entire piece and masterfully opposes the singable first and dotted second theme, the second movement is marked by a romantic, dreamy melody, the Presto is a Hungarian dance, while the finale is a movement with an increasingly energetic and gentle ending that rounds the whole. Brahms called his clarinet Trio and Quintet

nonsense (the Quintet a greater nonsense than the Trio), but Clara Schumann described the piece as ‘magical, moving and profound’ and emphasized that the wailing clarinet truly absorbs the listener.

**Farshid Samandari**’s (Tehran, 1971) music ‘reflects his interest in contemporary classical vocabulary and spectral analysis. His faith in *Unity in Diversity* stirred him to utilize different elements from an array of non-western music and integrate different cultural music and vocabulary in his compositions. His doctoral thesis *Sparks of Union*, which includes a composition of the same title, reflects *Unity in Diversity* through sonorities derived from free interaction among different musical languages.’

Samandari has collaborated with a variety of choirs and ensembles, including the Tehran National Symphony Orchestra, the Vancouver Symphony Orchestra, the Esprit Orchestra, the Experimental Studio (Germany), the Conlon Disklavier (Netherlands), the Red Shift Vertical Orchestra, the Atlas Ensemble, the Turning Point Ensemble, the Motion Ensemble, Music Nova, the Red Chamber Quartet and the Orchid Ensemble. He has collaborated with soloists such as Karin Aurel, Ariel Barnes, Neal Bennett, Arnaldo de Felice,

Edin Karamazov, Rachel Iwaasa, Beth Orson, Žarko Perišić, Erica Roozendaal, Michael Strutt, Tsunao Yamai and many others. His piece *Apogee* for flute won him the Vancouver New Music 2006 Award, and he also received two CUMS Awards. His music was presented at the Gaudeamus Muziekweek, the Musik Forum Viktring, the Cassalmaggiore Festival, the Pelion Festival, the Vancouver New Music Festival and the Split Summer Festival.

Samandari was born into a Bahà’i family, which, in Iran, meant that they were deprived of many basic rights, like attending universities. Nevertheless, he pursued his music studies, eventually teaching, and founding a choir. He has been living in Canada since 2001, where he studied composition and electroacoustics with Dorothy Chang, Stephen Chatman, Keith Harnel and Bob Pritchard at the University of British Columbia. He is a lecturer at the Bahá’í Institute for Higher Education (BIHE) and composer-in-residence for the Vancouver Inter-Cultural Orchestra.

*to the Tales Unsaid* is a new programme piece for bassoon, basset clarinet and string quartet, about which Samandari wrote: ‘The piece is outlined around a morphed quotation from J.S. Bach. In this background two related musical allusions from Croatian and Serbian origins react

swiftly to one another. Gradually while the discontent remains prevalent, introduction of a new novel music, breaks the ice and transforms reaction into interaction, competition into collaboration and senseless dissonance into a meaningful harmony.'

'Does it not seem as if Mozart's works become fresher and fresher the more often we hear them?', Robert Schumann wondered. **Wolfgang Amadeus Mozart** (Salzburg, 1756 – Vienna, 1791) was involved in music since his early childhood, under the guidance of his father, Leopold. He gave public performances since he was five, showcasing a unique musical talent. He spent a large part of his life touring, allegedly quite fond of enjoyment and parties; it is known that the two Weber sisters played an important role in his private life, while music patrons who commissioned new pieces from him were essential in his professional life. His music remains an inexhaustible source of inspiration – one might describe it as 'deceptively easy'. Leonard Bernstein said that 'it is hard to think of another composer who so perfectly marries form and passion', Tchaikovsky called him a 'musical Christ', while Schubert concluded that 'a world that has produced a Mozart is a world worth saving'.

Mozart originally wrote the **Quartet, KV 370/368b**, for oboe and strings. He was in the service of Archbishop Colloredo in Salzburg at the time, but was granted a 'leave' to prepare the opera *Idomeneo*, premiered in Munich in early 1781. This is where Mozart met Friedrich Ramm, the oboist whose performing skills had thrilled him several years earlier. After their most recent encounter, he wrote a piece for him with a demanding oboe part and an ornamented theme in the virtuosic first movement, an intense Adagio that requires a lot of expressiveness, and a lively Rondo. The final movement is also interesting because of its polyrhythmic section of thirteen bars, where the solo part is written in 4|4 and the strings in 6|8.

**Antonín Dvořák** (Nelahozeves, 1841 – Prague, 1904) was a butcher's apprentice in his youth, then an organist, a violist in small orchestras and a teacher. He was able to focus on his composing after receiving state grants for composers, awarded to him by a jury whose members included Hanslick and Brahms – the latter also Dvořák's role model and composer who recommended him to his publisher. Dvořák and Brahms shared a preference for rich, absolute music, symphonic, but also chamber music. On the other hand, Dvořák often used national elements and singable melodies in his music

characterised by late Romantic style. For a long time he was reluctant to leave Bohemia and move to Vienna, a major music centre, and insisted that the titles and other markings in his published works were always written in Czech, in addition to German. He later lived in New York for three years – allegedly accepting the position of a director of the newly established National Conservatory of Music in New York under the condition that the talented Native American and African American students who could not afford tuition study free of charge. Dvořák received one of his scholarships in 1875, enabling him to work on a number of pieces, including the **Serenade, Op. 22**. It was premiered in Prague the following year and became his first work to become widely known. This bright piece consists of five movements, of which we will hear the lyrical opening in canon, with the second, dance theme, and a melancholy waltz. The critics wrote that in this work Dvořák was practically flaunting lovely music themes.



**Milan Milošević** (Belgrade, 1969) earned his Doctor of Musical Arts degree at the University of British Columbia. He is a recipient of the British Columbia Arts Council Award, the University of British Columbia Faculty of Graduate Studies Research Award and Graduate Award for Academic Excellence. He is a representative and endorsed artist of Légère Reeds, Canada, Silverstein Works, USA, and Stowasser J. Tarogato, Hungary. He is currently a clarinet instructor at the Royal Conservatory of Music (RCM), Canada, and solo clarinet with the Vancouver Inter-Cultural Orchestra (VICO). Prior to his doctoral studies at the University of British Columbia, he was a member of the Belgrade Philharmonic Orchestra and clarinet instructor at the University of Manitoba. He was artistic founder and co-director of the Belgrade Philharmonic Orchestra Woodwind Ensemble and International Ensemble Synergia 6. He has been a featured artist in a number of CBC Radio 2

national broadcasts and numerous TV and radio broadcasts in Serbia. He has been a guest lecturer at academic conferences and masterclasses, including premiere performances of commissioned pieces at the Jackson State University, the Zagreb Academy of Music, the Ljubljana Academy of Music, the Faculty of Music in Serbia and the Capilano University Music Department. He has performed with the Vancouver New Music Society, the Redshift Music Society and as part of the University of Winnipeg Virtuosi Concert Series. The journal of the International Clarinet Association, *The Clarinet*, praised his extended clarinet performance techniques and his albums *Pearls & Yarn* and *Pearls & Thrills*, describing them as ‘eclectic, groundbreaking and innovative’. Milan Milošević is a featured artist of Summit Records, Arizona, USA, and Chroma Disc, Vancouver, Canada.



**Žarko Perišić** (Split, 1967) completed primary and secondary music education in his hometown. He studied bassoon at the Zagreb Academy of Music under Marijan Kobetić, graduating in 1990, and received numerous awards and recognitions in competitions during his studies. In 1989, for example, he won the Yugoslavian Young Artists Competition (second prize, first was not awarded), and the following year he won prizes for brass trio and brass quintet at the same competition. He received the Rector’s Award of the University of Zagreb and Award of the Zagreb Academy of Music Brass Department. After graduation, he continued his studies at the Mozarteum Salzburg under Milan Turković.

He was principal bassoon of the Jerusalem Symphony Orchestra from 1992 to 1996. In this period he performed as a soloist with the King David Violins Orchestra Jerusalem, String Chamber Orchestra and Symphony Orchestra Tel Aviv, String Trio

Divertimento and was the leader of the Jerusalem Symphony Orchestra Wind Quintet. In September 1996 he assumed the position of solo bassoon at the Salzburger Kammerphilharmonie, where he still performs (alongside other engagements), and continued his studies at the Mozarteum Salzburg under Richard Galler. Since 1997 he has served as a lecturer at the Novi Sad Academy of Arts, holding courses in bassoon performance, chamber music and orchestral performance, and was appointed assistant professor in 1999. He is the founder of the Synergia 5 Wind Quintet; in 2001 he became solo bassoon of the Vojvodina Symphony Orchestra Novi Sad and member of its Art Council. He has performed with numerous ensembles, including the Camerata Salzburg, Klangforum Wien, Mahler Chamber Orchestra, Georgian Chamber Orchestra, Budapest Festival Orchestra etc. He appeared at the Villars Festival in Switzerland, the Richard Strauss Festival in Garmisch-Partenkirchen and the Music Biennale Zagreb. Since 2004 he has served as assistant bassoon lecturer at the Zagreb Academy of Music; since 2005 he is the principal bassoonist of the Croatian Radio and Television Symphony Orchestra Zagreb.



Founded as the first permanent, professional ensemble of its kind on the Croatian music scene, the **Zagreb Quartet** gave its first concert in 1919. Their repertoire ranges from classical composers and the so-called ‘iron’ quartet repertoire to contemporary music with special emphasis on Croatian composers. In 1954 the Quartet entered a new period, led by the violinist Josip Klima for the next two decades. The longest-lasting member of the ensemble, of 37 years, was violist Ante Živković. Goran Končar held the position of the first violin from 1987 to 2012, and was succeeded by Sergei Evseev and Marin Maras. Since the season of 2017/18 Martin Krpan has been the first violin of the ensemble, composed of Davor Philips (member of the Quartet



since 2001), Hrvoje Philips (since 2005) and Martin Jordan (since 1991). The ensemble's reputation is confirmed by their international tours and performances, which helped draw attention of the international public to the war in Croatia in the 1990s. Their numerous awards and accolades include all major national awards and Croatian music industry Porin Awards. The Zagreb Quartet has an extensive discography; their latest album, Leoš Janáček and Antonín Dvořák's quartets, was released by Spona Classics.

*Dina Puhovski*