

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

**FAZIL SAY**  
**klavir *piano***

**Atrij Kneževa dvora**  
Rector's Palace Atrium  
**29. srpnja 2022. | 29 July 2022**  
21.30 9.30PM

**Johann Sebastian Bach:**

*Goldberg-Variationen / Goldbergove varijacije / Goldberg Variations*

*(Aria mit 30 Veränderungen / Arija s trideset varijacija / Aria With 30 Variations)*

**Fazıl Say:** *Á la carte*



"Glazbeni genij" jedan je od opisa koji se često rabi kada je u pitanju **Johann Sebastian Bach** (Eisenach, 1685. – Leipzig, 1750.), a mnoga su njegova, 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 i noviju kromatsku harmoniku, barokni afekt i simbole kojima je dodatno naglašavao poruku i vjerski sadržaj svojih djela, svoj svjetonazor; tim je spojevima stvarao glazbu specifične složenosti, ali i specifične 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.

*Arija s trideset varijacija* (njemački, 30 *Veränderungen*, što znači „izmjene“) za klavičembalo s dva manuala, Bachov je izvorni naslov djela koje poznajemo kao **Goldbergove varijacije**. Poslije je dobilo i oznaku BWV 988, a objavljeno je 1741. kao četvrti dio ciklusa *Clavier-Übung* (*Vježbe za klavir*), kojim je pokazao što

je sve moguće izvesti za instrumentom s tipkama. Uvriježeno, Goldbergovo, ime ovaj ciklus varijacija je dobio zbog priče koja je vjerojatno apokrifna: Grof Hermann Carl von Keyserlingk, nekoć ruski veleposlanik u Dresdenu, naručio je od Bacha djelo koje će biti „nježno, ali i živahno“ – i koje će mu njegov kućni čembalist Johann Theophilus Goldberg, koji je spavao u sobi do njegove, svirati kada god Keyserlingk ne bude mogao spavati, a čini se da je to bilo često. Goldberg je navodno doista bio svirački virtuoz, kakav je i potreban za izvedbu ovog Bachova remek-djela, možda je bio Bachov učenik, a svakako učenik njegova sina Wilhelma Friedemanna; a iako je doista dobro svirao, vjerojatno još bio premlad i daleko od svojeg vrhunca kada je Bach napisao Varijacije – bilo mu je trinaest godina. Nisu pronađeni tragovi Bachove posvete Keyserlingku, ili Goldbergu, no priču o nastanku Varijacija proširio je muzikolog Johann Nikolaus Forkel, kao i to da je skladatelj za svoj trud dobio pehar pun dukata. Priče o glazbi za nesanicu ipak su tek dodatak ovome glazbenom djelu koje je i skladateljski, a i s obzirom na zahtjeve spram interpreta, vrhunac Bachove glazbe za instrumente s tipkama. Ideju je Bach vjerojatno dobio od Händela, koji je 1733. objavio *Ariju* sa 64

varijacije, ali je ideju Bach razradio i usavršio. Temu za ove varijacije, koju naziva *Arija*, Bach je skicirao već prije jer je nalazimo u Knjižici za Annu Magdalenu Bach još 1725. Nježna trodobna sarabanda s elegantnim ukrasima odmjereno se razmotava nad postupno silaznim basom, a baš je basovska linija osnova varijacijama koje slijede. Trideset varijacija, koje su gotovo sve u G-duru, osim triju u g-molu, pomno je složeno tako da tvori veću formu: svaka treća je u kanonu – prvi je kanon u unisonu, drugi je u sekundi, treći u terci itd. – što čini deset skupina po tri varijacije; postoji, međutim i podjela po sredini te je 16. varijacija početak drugog djela, u stilu francuske uvertire. Umjesto završnog kanona, Bach piše *quodlibet*, kako se nazivala improvizacijska praksa u kojoj se istodobno pjevalo nekoliko pjesama: on ovdje rabi melodiju dviju tada poznatih radničkih pjesama. Nakon dugog niza varijacija koje su istovremeno i precizne i zvukovno skladne, ponovno se čuje tema, tj. Arija, koja zaokružuje ciklus. Završno pojavljivanje teme ujedno postaje 32. stavkom pa se djelo sastoji od 32 stavka, s varijacijama na basovsku liniju od 32 takta – trideset dva stavka koje istovremeno ispunjava i

jednostavnost i nevjerojatna kompleksnost.

Već više od 25 godina **Fazıl Say** (Ankara, 1970.) svojim iznimnim pijanističkim umijećem osvaja publiku i kritiku na način koji je postao rijetkost. Njegovi su koncerti nešto sasvim drukčije: neposredniji su, otvoreniji, uzbudljiviji. Ukratko, diraju u srž. Upravo je to vjerojatno pomislio i skladatelj Aribert Reimann kada je tijekom posjeta Ankari 1986. godine manje-više slučajno čuo tada šesnaestogodišnjeg Saya. Odmah je svome prijatelju, američkom pijanistu Davidu Levineu javio da dođe na konzervatorij u turskoj prijestolnici, i to riječima koje su otad postale uobičajene: „Moraš ga čuti, momak svira kao sam vrag.“

Prvu poduku iz klavira dobio je od Mithata Fenmena, pijanista koji je studirao u Parizu kod Alfreda Cortota. Možda osjetivši koliko je dječak talentiran, Fenmen je od svog učenika tražio da svaki dan improvizira prije nego što prijeđe na obavezno vježbanje i učenje. Upravo je ovim uranjanjem u slobodne kreativne procese i forme postavljen temelj za ogromni improvizacijski talent i estetski svjetonazor koji se nalazi u srži vlastite slike o sebi pijanista i skladatelja Fazıla Saya. Kao skladatelja, Saya su među

ostalim angažirali festivali u Salzburgu, Schleswig-Holsteinu i Mecklenburg-Vorpommernu, Zapadnonjemački radio, bečki Konzerthaus, Drezdenska filharmonija, Zaklada Louis Vuitton, Komorni orkestar Orpheus i BBC. Njegov opus čine četiri simfonije, dva oratorija, različiti solistički koncerti, brojne skladbe za klavir i komorna djela. Od 1987. godine Say se kao klasični pijanist usavršavao kod Davida Levinea, prvo na Visokoj glazbenoj školi „Robert Schumann“ u Düsseldorfu, a poslije u Berlinu. Uz to je redovno pohađao majstorske radionice Menahema Presslera. Njegova iznimna tehnika uskoro mu je omogućila da s nevjerojatnim samopouzdanjem ovlada najizvođenijim djelima svjetske literature, a upravo ga je ta kombinacija suptilnosti u djelima Haydna, Bacha i Mozarta i briljantne virtuoznosti u skladbama Liszta, Musorgskog i Beethovena dovela do pobjede na Međunarodnom natjecanju mladih koncertnih umjetnika u New Yorku 1994. Nakon toga je nastupao s najrenomiranijim američkim i europskim orkestrima i brojnim uglednim dirigentima, gradeći raznovrstan repertoar u rasponu od Bacha do bečke klasike, Haydna, Mozarta i Beethovena, kao i glazbe

romantizma te suvremene glazbe, uključujući i vlastite skladbe za klavir. Otad je ostvario brojne nastupe na svih pet kontinenata, a francuski *Le Figaro* proglasio ga je genijem. Često nastupa kao komorni glazbenik. S violinisticom Patricijom Kopačinskom godinama čini vrhunski duo, a uz to valja istaknuti suradnje s Maksimom Vengerovim, Kvartetom Minetti, Kvartetom Modigliani, Nicolasom Altstaedtom i Marianne Crebassa.

Od 2005. do 2010. bio je ekskluzivni umjetnik dortmundskog Konzerthausa, u sezoni 2010./2011. rezidentni umjetnik berlinskog Konzerthausa, a 2011. godine bio je u fokusu programa Glazbenog festivala u Schleswig-Holsteinu. Rezidencije i festivali posvećeni Sayu održani su i u Parizu, Tokiju, Meranu, Hamburgu, Salzburgu i Istanbulu. U sezoni 2012./2013. bio je rezidentni umjetnik Orkestra Hesenskog radija iz Frankfurta, kao i Festivala u Rheingauu 2013., gdje mu je dodijeljena Glazbena nagrada Rheingaua. U sezoni 2013./2014. održao je pet koncerata kao rezidentni skladatelj u bečkom Konzerthausu i četrnaest koncerata kao rezidentni umjetnik na Festivalu na Bodenskom jezeru. U sezoni 2015./2016. bio je rezidentni umjetnik frankfurtske Alte Oper i Ciriškog

komornog orkestra, tri je sezone bio rezidentni umjetnik na Festivalu nacija u Bad Wörishofenu, a 2018./2019. rezidentni skladatelj u Drezdenskoj filharmoniji. Od sezone 2019./2020. umjetnički je partner Camerate Salzburg. U prosincu 2016. Say je u Bonnu primio Međunarodnu Beethovenovu nagradu za ljudska prava, mir, slobodu, smanjenje siromaštva i uključenost, a ujesen 2017. Glazbenu nagradu grada Duisburga.

Sayeve hvaljene snimke djela Bacha, Mozarta, Gershwina i Stravinskog za Teldec Classics te Musorgskog, Beethovena i vlastitih djela za etiketu naïve osvojile su nekoliko nagrada, uključujući tri nagrade Echo Klassik. Godine 2014. objavljen je nosač zvuka na kojem izvodi Beethovenova djela – Treći koncert za klavir s frankfurtskim hr-Orkestrom pod ravnanjem Gianandree Nosede, Sonatu op. 111 i tzv. Mjesečevu sonatu – kao i album *Say plays Say* na kojem izvodi isključivo vlastita djela. Ujesen 2016. Warner Classics je izdao nosač zvuka na kojem Say izvodi sve Mozartove sonate i za koji je 2017. četvrti put osvojio Echo Klassik. Godine 2017. je s Nicolasom Altstaedtom snimio album *4 Cities*. Ujesen 2017. Warner Classics je objavio njegov album s Chopinovim nokturnima

i album *Secrets*, s francuskim pjesmama koje je snimio s Marianne Crebassa i za koji je je 2018. osvojio Nagradu Gramophone. Njegov album iz 2018. posvećen je Debussyju i Satieju, dok na albumu *Troy Sonata - Fazil Say Plays Say* izvodi vlastita djela. Warner Classics je u siječnju 2020. izdao album sa Sayevim

izvedbama svih Beethovenovih klavirskih sonata, a u sezoni 2021./2022. za istu diskografsku kuću snima Bachove *Goldbergove varijacije*. A što se krije iza njegova programa *À la carte* – doznat ćete na samoj izvedbi.

*Dina Puhovski*



Often called 'a musical genius', **Johann Sebastian Bach** (Eisenach, 1685 – Leipzig, 1750) wrote many of his today highly regarded works 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 and 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.

*Aria With 30 Variations* (German: 30 *Veränderungen*, 'changes') for harpsichord with two manuals is Bach's original title of the work known as the **Goldberg Variations**. Later assigned BWV 988, it was published in 1741 as the fourth part of Bach's *Clavier-Übung* (*Piano Exercise*), where he aimed to show all the possibilities of the keyboard. This series of variations owes its popular name to what is most likely an apocryphal story: Count Hermann Carl von Keyserlingk, a former Russian ambassador in Dresden, commissioned a piece of 'soft and somewhat lively character' from Bach, to be performed by his private harpsichordist, Johann Theophilus Goldberg, who slept in a room next to his, whenever Keyserlingk was unable to sleep, which was apparently often. Goldberg was by all accounts a true virtuoso, precisely the kind required to perform this masterpiece. He was a student of Bach's son, Wilhelm Friedemann, and perhaps even of Bach

himself; but although he was a very skilled musician, he was probably too young, only thirteen, and far from his peak when Bach wrote the Variations. The story about the origin of the Variations was spread by the musicologist Johann Nikolaus Forkel, who also claimed that the composer received a goblet filled with Louis d'or for his work, but the Variations carry no dedication to Keyserlingk, or Goldberg. The story about music for insomnia is merely an interesting addition to this piece, which represents an apogee of Bach's music for keyboard, both in terms of his composing skills and the demands it makes of the performer.

Bach was probably inspired by Handel, who published his *Aria* with 64 variations in 1733; Bach further developed and refined the idea. He outlined the theme for his variations, which he calls *Aria*, much earlier; it is found in the *Notebook for Anna Magdalena Bach* as early as 1725. A soft, elegantly ornamented sarabande unfolds in 3 time over a gradually descending bass; the bass line forms the basis for the variations that follow. The thirty variations, nearly all of them in G major, except the three in G minor, are meticulously combined into a larger form: every third one is in canon – the



first canon is in unison, the second is at the second, the third at the third etc. – comprising ten groups of three variations. There is, however, a division in the middle, with the 16th variation, a French Overture, marking the beginning of the second part. Instead of a final canon, Bach wrote a *quodlibet*, a tradition in which participants improvised by singing several songs simultaneously, where he used two popular folk songs. After a long series of variations as precise as they are harmonious, the Aria returns to conclude the piece. This final repetition of the theme becomes the 32nd movement, therefore the piece consists of 32 movements on a bass line of 32 bars – 32 movements characterised by simplicity as well as incredible complexity.

With his extraordinary pianistic ability, **Fazıl Say** (Ankara, 1970) has been touching audiences and critics alike for 25 years in a way that has become rare. Concerts with this artist are different concerts; they are more direct, more open, more exciting. In short: they go straight to the heart. This is what the composer Aribert Reimann must have meant when, during a visit to Ankara in 1986, he had the pleasure, more or less

by chance, of hearing the then 16-year-old. He immediately asked his companion, the American pianist David Levine, to come to the conservatoire in the Turkish capital, and he did so with the words that have since become commonplace: ‘You have to listen to him, the boy plays like a devil.’ He received his first piano lessons from Mithat Fenmen, a pianist who had studied with Alfred Cortot in Paris. Fenmen, perhaps sensing how great the boy’s talent was, asked his pupil to first improvise every day on everyday themes before engaging in the necessary piano exercises and studies. It was in this engagement with free creative processes and forms that the origin was laid for the enormous improvisational talent and aesthetic outlook that forms the core of pianist and composer Fazıl Say’s self-image. As a composer, Say has been commissioned by the Salzburger Festspiele, the WDR, the Schleswig-Holstein Musik Festival, the Festspiele Mecklenburg-Vorpommern, the Wiener Konzerthaus, the Dresdner Philharmonie, the Fondation Louis Vuitton, the Orpheus Chamber Orchestra and the BBC, among others. His output includes four symphonies, two oratorios, various solo concertos and numerous piano and chamber music works.

Fazıl Say received his fine-tuning as a classical pianist from 1987 onwards with David Levine, first at the Musikhochschule Robert Schumann in Düsseldorf, and later in Berlin. In addition, he regularly attended master classes with Menahem Pressler. Moreover, his outstanding technique soon enabled him to master the so-called war horses of world literature with astonishing aplomb, and it was precisely this mixture of subtlety in Haydn, Bach and Mozart, and virtuoso brilliance in the works of Liszt, Mussorgsky or Beethoven that finally led to his victory at the International Young Concert Artists Competition in New York in 1994. Say has subsequently performed with all the renowned American and European orchestras and numerous great conductors, developing a diverse repertoire ranging from compositions by Johann Sebastian Bach to the 'classics', Haydn, Mozart and Beethoven, as well as Romantic and contemporary music, including his own compositions for piano. Since then, he has given guest performances in countless countries on all five continents; the French newspaper *Le Figaro* called him 'a genius'. In the process, he has also appeared time and again as a chamber

musician. With violinist Patricia Kopatchinskaja, for example, he has formed a fantastic duo for years; other prominent partners have included Maxim Vengerov, the Minetti Quartett, the Modigliani Quartett, Nicolas Altstaedt and Marianne Crebassa. From 2005 to 2010 he was the exclusive artist of the Konzerthaus Dortmund, in the 2010/11 season he was Artist in Residence at the Konzerthaus Berlin, and at the Schleswig-Holstein Musik Festival a programme focus was dedicated to him in the summer of 2011. Further residencies and Fazıl Say Festivals were held in Paris, Tokyo, Merano, Hamburg, Salzburg and Istanbul. He was resident artist with the hr-Sinfonieorchester Frankfurt in 2012/13, as well as with the Rheingau Musik Festival in 2013, where he was awarded the Rheingau Musik Preis. In the 2013/14 season he performed five concerts as Composer in Residence at the Wiener Konzerthaus and 14 concerts as Artist in Residence at the Bodenseefestival. In the 2015/16 season, the Alte Oper Frankfurt and the Zürcher Kammerorchester invited him as Artist in Residence, during three seasons he was Artist in Residence at the Festival der Nationen in Bad Wörishofen and in 2018/19 Composer

in Residence at the Dresdner Philharmonie. Since the 2019/20 season, he has been Artistic Partner of the Camerata Salzburg. In December 2016, Fazıl Say received the International Beethovenpreis for Human Rights, Peace, Freedom, Poverty Alleviation and Inclusion in Bonn. In autumn 2017, he was awarded the Music Prize of the City of Duisburg. Fazıl Say's recordings of works by Bach, Mozart, Gershwin and Stravinsky on Teldec Classics as well as Mussorgsky, Beethoven and his own works on naïve have been highly praised by record critics and have received several awards, including three Echo Klassik awards. In 2014, his recording of Beethoven works – the Piano Concerto No. 3 with the hr-Sinfonieorchester Frankfurt under Gianandrea Noseda as well as the Sonata op. 111 and the Moonlight Sonata – as well as the album *Say plays Say* with exclusively his own works were released. In autumn 2016,

Warner Classics released the recording of all Mozart sonatas, for which he received his fourth Echo Klassik in 2017. Together with Nicolas Altstaedt, he recorded the album *4 Cities* (2017). In autumn 2017, Warner Classics released Frédéric Chopin's Nocturnes and the album *Secrets* with French songs, which he recorded together with Marianne Crebassa and won the Gramophone Classical Music Award in 2018. His 2018 album is dedicated to Debussy and Satie, while his latest release *Troy Sonata – Fazıl Say Plays Say* features his own works. In January 2020, Fazıl Say's recording of all Beethoven piano sonatas was released by Warner Classics and in the 2021/22 season he will record Bach's *Goldberg Variations* for Warner Classics. This evening, you will find out what his programme *Á la carte* is all about.

*Dina Puhovski*