

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

**ROMAN SIMOVIĆ**  
***violina violin***

**Atrij Kneževa dvora**  
**Rector's Palace Atrium**  
**31. srpnja 2022. | 31 July 2022**  
**21.30 9.30PM**

## **Eugène Ysaÿe:**

Šest sonata za solo-violinu, op. 27 | Six Sonatas for solo violin, Op. 27

Sonata br. 1, u g-molu | Sonata No. 1 in G minor

*Grave: Lento assai*

*Fugato: Molto moderato*

*Amabile: Allegretto poco scherzoso*

*Finale, Con brio: Allegro fermo*

Sonata br. 2, u a-molu | Sonata No. 2 in A minor

*Obsession – Prélude: Poco vivace*

*Malinconia: Poco lento*

*Danse des ombres – Sarabande: Lento*

*Les furies: Allegro furioso*

Sonata br. 3, u d-molu, „Balada“ | Sonata No. 3 in D minor, 'Ballade'

*Lento molto sostenuto – Allegro in tempo giusto e con bravura*

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Sonata br. 4, u e-molu | Sonata No. 4 in E minor

*Allemande: Lento maestoso*

*Sarabande: Quasi lento*

*Finale: Presto ma non troppo*

Sonata br. 5, u G-duru | Sonata No. 5 in G major

*L'aurore: Lento assai*

*Danse rustique: Allegro giocoso molto moderato*

Sonata br. 6, u E-duru | Sonata No. 6 in E major

*Allegro giusto non troppo vivo*



**Eugène-Auguste Ysaÿe** (Liège, 1858. – Bruxelles, 1931.), belgijski violinist, dirigent i skladatelj, bio je poznat po sviračkom umijeću te mu se pripisuje i stvaranje nove tehnike sviranja violine, virtuozne, ali i slobodnije. Na vrhuncu sviračke karijere intenzivno je nastupao po Europi i Americi, a poslije je sve više dirigirao. Bio je vrlo utjecajan profesor, najprije na Konzervatoriju u Bruxellesu, a poslije privatno. Bio se posvetio i organiziranju glazbenog života u Belgiji te je poslije njegove smrti po njemu nazvano ugledno Natjecanje „Ysaÿe“ (danas Natjecanje Kraljice Elizabete), a zaslužan je i za osnivanje Glazbene kapele Kraljice Elizabete, za usavršavanje mladih glazbenika. Svojim je izvođačkim umijećem inspirirao skladatelje-suvremenike kao što su Franck, Saint-Saëns, d'Indy, Fauré i Debussy, koji je svoj Gudački kvartet posvetio njegovu Kvartetu Ysaÿe; a oni su pak utjecali na njegov skladateljski rad. Skladao je od mladosti, a među njegovim je djelima, uz Šest sonata za violinu, i osam koncerata za violinu, kao i komorna djela i opera *Piér li Houïen*. Tehnički zahtjevna, harmonijski originalna djela rijetko je sam izvodio, no postoje i neke snimke njegovog sviranja s početka 20. stoljeća. Ysaÿe je zapisao da „prava umjetnost treba biti međunarodna“ te da je on sam svirao sve, od Bacha do Debussyja. Iako autor virtuoznih, tehničkih zahtjevnih

djela, inzistirao je na tomu da sviranje ne bude tek mehaničko obavljanje zadatka, makar i vrhunskom tehnikom, jer pravi violinisti „moraju biti i mislioci, pjesnici, ljudska bića, netko tko poznaje nadu, ljubav, strast i očaj, moraju imati raspon svih onih emocija koje će izraziti svojim sviranjem.“

Svojih je **Šest sonata** za violinu solo Ysaÿe napisao inspiriran briljantnim violinistima – suvremenicima. Skicirao ih je odmah nakon što je, 1923., nazočio koncertu Josepha Szigetija, koji je svirao Bachova djela – a Bachove skladbe za solo-violinu Ysaÿeu su poslužila kao model. Želio je također svakoj od sonata dodati karakteristike koje su povezane s po jednim sjajnim violinistom. Prva je tako posvećena Szigetiju, sadržava tehničke elemente koji su bili njegova specijalnost, kao što su dvohvati u sekstama, a zrcali formu Bachove Sonate u g-molu. Druga sonata posvećena je Jacquesu Thibaudu, koji je svirao u triju s Pauom Casalsom i Alfredom Cortotom te je bio poznat po interpretacijama Mozarta. Sonata sadržava citate iz Preludija Bachove Partite u E-duru, kojom se Thibaud često svirački zagrijavao. „Opsesija“ iz imena odnosi se na Thibaudovu „opsjednutost“ pitanjima zdravlja i strahom od rane smrti (Thibaud ipak nije umro mlad, ali jest umro u zrakoplovnoj nesreći). Zbog nje Ysaÿe

ubacuje i citate napjeva „Dies Irae“, a za drugi je stavak Ysaÿe zapisao da „sadržava sve zbog čega je ikada u životu zažalio.“ Trećoj sonati podnaslov je „Balada“, a inspirirao ju je rumunjski violinist i skladatelj George Enescu, predstavnik nerazmetljivog, muzikalnoga izvođačkog stila. Sonata je stoga više „lirska“, ali također traži virtuoznost. Ysaÿe je zapisao da je u skladanju pustio mašti na volju te da su sjećanje na prijateljstvo s Enescuom i štovanje za njega učinili svoje. Četvrtoj sonati „uzor“ je bio Fritz Kreisler, veliki violinist, nekoć čudo od djeteta, poznat po fraziranju i prekrasnome tonu. Kreisler je na koncertima izvodio djela koja bi predstavio kao izgubljene klasike poznatih skladatelja, a zapravo ih je skladao on sam, na što Ysaÿe aludira stavicima s imenima starih plesova, Allemande, Sarabande. Sonatu broj pet Ysaÿe je posvetio svojem učeniku i prijatelju, belgijskome violinistu Mathieuu Crickboomu, koji je svirao u Kvartetu Ysaÿe i s učiteljem dijelio sklonost prirodi i rustikalnom životu, što je Ysaÿea potaklo na uključivanje pučkih elemenata u Sonatu. Zaključna sonata posvećena je španjolskome violinistu Manuelu Quirogi Losadi, koji je poslije prestao svirati zbog ozljeda zadobivenih uslijed prometne nesreće. Bio je poznat po „paganinijevskom“ sviranju pa je Ysaÿe ovdje odabrao turbulentniji stil, ljestvične

nizove i kromatiku, ali i elemente *habanere*. Ysaÿe svojim djelom zapravo daje presjek violinističkih tehnika i pristupa sviranju, podsjeća na najveće violiniste svojega doba dok istovremeno stvara posve novo djelo i proširuje violinističku literaturu. Sonate ujedno posve ogoljuju izvođača: ne može se sakriti iza pratnje, ili partnera, ostaje sam s glazbom i publikom.

Briljantna virtuoznost **Romana Simovića** i njegova muzikalnost obogaćena bezgraničnom imaginacijom donijele su mu nastupe na najvećim svjetskim pozornicama kao što su Carnegie Hall, Velika dvorana Moskovskog državnog konzervatorija, Koncertna dvorana Marijinskog teatra u Sankt-Peterburgu, Grand Opera u Tel Avivu, Victoria Hall u Ženevi, praški Rudolfinum, londonski Barbican Hall, Umjetnički centar u Seoulu, Dvorana Grieg u Bergenu, Dvorana Rahmanjinov u Moskvi itd. Laureat je brojnih međunarodnih violinističkih natjecanja, među kojima se ističu natjecanja „Rodolfo Lipizer“ u Italiji (prva nagrada i 12 nagrada publike), Sion Valais u Švicarskoj, „Jampoljski“ u Rusiji i „Henryk Wieniawski“ u Poljskoj, čime se svrstao među najvrsnije violiniste svoje generacije. Kao solist, nastupa s vodećim svjetskim orkestrima kao što su Londonski simfonijski orkestar, Simfonijski orkestar

Marijinskog teatra, Orkestar Teatra Regio iz Torina, Simfonijski orkestar Nove Scotije (Kanada), Komorni orkestar „Franz Liszt“ (Mađarska), Camerata Bern (Švicarska), Camerata Salzburg (Austrija), Komorni orkestar CRR (Turska), Poznanska filharmonija, Praška filharmonija i Orkestar Sjevernog Brabanta (Nizozemska) te s dirigentima među kojima su Valerij Gergijev, Antonio Pappano, Daniel Harding, Gianandrea Noseda, Kristjan Järvi, Jiří Bělohlávek, Pablo Heras Casado, Nikolai Znaider, Thomas Søndergård itd. U sezoni 2021./2022. nastupio je kao solist sa Simfonijskim orkestrom Québeqa (Kanada), Simfonijskim orkestrom RTVE-a (Španjolska), Simfonijskim orkestrom HRT-a pod ravnanjem Ivana Repušića, Simfonijskim orkestrom Asturije, Državnim orkestrom Braunschweiga pod dirigentskom palicom Srbe Dinića, Orkestrom Ulstera pod ravnanjem Danielea Rustionija, Zagrebačkom filharmonijom, kao i s Londonskim simfonijskim orkestrom pod ravnanjem Simona Rattlea, s kojim će na turneji po Njemačkoj izvoditi Koncert za violinu Miklósa Rózse. Redovno nastupa na uglednim festivalima kao što su Festival u Verbieru, „Bijele noći“ u Sankt-Peterburgu, Transsibirski umjetnički festival, Moskovski uskršnji festival, Dubrovačke ljetne igre, „Kotor Art“ u Crnoj Gori,

BEMUS i NOMUS u Srbiji, Sion Valais u Švicarskoj, Bergenski festival, Festival „Moskovska zima“, Glazbeni festival u Portogruaru u Italiji, Glazbeni festival u Granadi, a surađuje s renomiranim glazbenicima kao što su Leonidas Kavakos, Yuja Wang, Gautier Capuçon, Misha Maisky, Schlomo Mintz, François Leleux, Itamar Golan, Simon Trpčeski, Janine Jansen, Julian Rachlin, Vadim Repin, Jevgenij Kisin, Antoine Tamestit, Antonio Meneses, Nikolaj Luganski itd. Simović je gostujući profesor violine na Kraljevskoj glazbenoj akademiji u Londonu i ima veliko iskustvo kao pedagog. Održava majstorske radionice u SAD-u, Ujedinjenom Kraljevstvu, Južnoj Koreji, Japanu, Australiji, Italiji, Švedskoj, Švicarskoj, Srbiji, Crnoj Gori, Izraelu kao i na Festivalu u Verbieru, gdje često nastupa kao solist s orkestrom, komorni glazbenik i recitalist. U njegovoj brojnoj diskografiji posebno se ističu četiri nosača zvuka s Gudačkim ansamblom Londonskog simfonijskog orkestra za etiketu LSO Live te izdanje kompletnih Paganinijevih *Capriccia* za violinu solo. Od 2010. godine Simović je prvi violinist Londonskog simfonijskog orkestra. Svira na violini Antonija Stradivarija iz 1709. godine koju mu je velikodušno posudio Jonathan Moulds.

*Dina Puhovski*





**Eugène-Auguste Ysaÿe** (Liège, 1858 – Brussels, 1931) was a Belgian violinist, conductor and composer known for his mastery of the violin. He is considered to have developed a new violin technique, virtuosic, yet allowing the interpreter more freedom. He performed extensively throughout Europe and America at the peak of his career as a violinist, and was more active as a conductor in his later years. He was a very influential professor, first at the Brussels Conservatoire and then as a private tutor. He was dedicated to organising musical life in Belgium; the prestigious Ysaÿe Music Competition (today the Queen Elisabeth Competition) was posthumously named after him, and he also initiated the founding of the Queen Elisabeth Music Chapel for training of young musicians. His virtuosic skills inspired his contemporaries, composers such as Franck, Saint-Saëns, d'Indy, Fauré and Debussy, who dedicated his String Quartet to the Ysaÿe Quartet; they in turn influenced Ysaÿe's music. He composed since his youth and, apart from the Six Violin Sonatas, his output includes eight violin concertos, chamber music and the opera *Piér li Houïen*. Although he rarely performed his technically demanding pieces, characterised by harmonic originality, there are some preserved

recordings of his playing from the beginning of the 20th century. Ysaÿe wrote that 'real art should be international' and that he himself played everything, from Bach to Debussy. Although he wrote virtuosic, technically challenging music, he insisted that playing should not be merely mechanical, even if performed with superb technique, and that a violin master must be 'a thinker, a poet, a human being, he must have known hope, love, passion and despair, he must have run the gamut of the emotions in order to express them all in his playing'. Ysaÿe's **Six Sonatas** for solo violin were inspired by brilliant violinists of his time. He sketched them after he heard Joseph Szigeti perform Bach in 1923 and modelled them on Bach's pieces for solo violin. He also wanted each of the sonatas to correspond to the characteristics of one top violinist. The Sonata No. 1 is dedicated to Szigeti and includes technical elements that were his specialty, such as double stopping in sixths, while reflecting the form of Bach's Sonata in G minor. The Sonata No. 2 is dedicated to Jacques Thibaud, who formed a trio with Pau Casals and Alfred Cortot and was famous for his interpretations of Mozart. It contains quotes from the Preludio to Bach's Partita in E major, which Thibaud often performed as a warm-up. The title 'Obsession' refers to Thibaud's 'obsession' with health and his fear of untimely death

(Thibaud did not die young, but he did die in a plane crash). For this reason, Ysaÿe also included quotes from 'Dies Irae', and wrote that the second movement contains 'everything he ever regretted in his life'. The Sonata No. 3, 'Ballade', was inspired by the Romanian violinist and composer George Enescu, a representative of an unobtrusive, melodious playing style. The sonata is therefore more 'lyrical', yet virtuosic. Ysaÿe wrote that he let his imagination wander at will as he was composing, while his memory of his friendship with Enescu and his admiration for him did the rest. The Sonata No. 4 was inspired by Fritz Kreisler, a great violinist, once a child prodigy, known for his phrasing and 'sweetness of tone'. Kreisler performed his own works, presenting them as the lost classics by famous composers, to which Ysaÿe alludes in movements named after old dances, Allemande and Sarabande. Ysaÿe dedicated his Sonata No. 5 to his student and friend, Belgian violinist Mathieu Crickboom, a member of the Ysaÿe Quartet, who shared his mentor's love for nature and country life, which inspired Ysaÿe to include folk elements in the sonata. The final sonata is dedicated to the Spanish violinist Manuel Quiroga Losada, who was forced to quit playing due to injuries from a traffic accident. He was known for his 'Paganini style' of performing, which is why Ysaÿe

chose a more turbulent style, chromatic playing as well as elements of *habanera*. In this work, Ysaÿe provides an overview of violin techniques and approaches to performance, reminding us of the greatest violinists of his time while creating a new piece and expanding violin literature. His sonatas completely expose the performer, who cannot hide behind the accompaniment or a partner, as he is left on his own with only music and the audience.

**Roman Simović's** brilliant virtuosity and musicality, fuelled by a limitless imagination, has taken him throughout all continents performing on many of world's leading stages including the Carnegie Hall, Bolshoi Hall of the Tchaikovsky Conservatory, Mariinsky Hall in St Petersburg, Grand Opera House in Tel Aviv, Victoria Hall in Geneva, Rudolfinum Hall in Prague, Barbican Hall in London, Art Centre in Seoul, Grieg Hall in Bergen, Rachmaninov Hall in Moscow, to name a few. He has been awarded prizes at numerous international competitions among which are: Premio Rodolfo Lipizer (Italy, first prize winner and winner of 12 Audience prizes), Sion Valais (Switzerland), Yampolsky Violin Competition (Russia) and the Henryk Wieniawski Violin Competition (Poland), placing him among the foremost violinists

of his generation. As soloist, Simović has appeared with the world leading orchestras: London Symphony Orchestra, Mariinsky Theatre Symphony Orchestra, Teatro Regio Torino, Symphony Nova Scotia (Canada), Franz Liszt Chamber Orchestra (Hungary), Camerata Bern (Switzerland), Camerata Salzburg (Austria), CRR Chamber Orchestra (Turkey), Poznan Philharmonia, Prague Philharmonia, North Brabant (Holland) etc., with conductors like: Valery Gergiev, Antonio Pappano, Daniel Harding, Gianandrea Noseda, Kristjan Järvi, Jiří Bělohlávek, Pablo Heras Casado, Nikolai Znaider, Thomas Søndergård etc. In 2021/2022 season he has appeared as a soloist with the Québec Symphony Orchestra (Canada), RTVE Symphony Orchestra (Spain), Zagreb Radio Orchestra and Ivan Repušić, Asturias Symphony Orchestra playing and directing, Braunschweig Staatsorchester and conductor Srba Dinić, Ulster Orchestra and conductor Daniele Rustioni, Zagreb Philharmonic Orchestra, London Symphony Orchestra and conductor Sir Simon Rattle playing Miklos Rosza Violin Concerto on tour in Germany, among others. A sought-after artist, Roman Simović has been invited and continues to perform at various distinguished festivals such as the Verbier Festival, White Nights Festival St Petersburg, Vadim Repin's

Trans-Siberian Art Festival, Easter Festival Valery Gergiev Moscow, Dubrovnik Summer Festival in Croatia, Kotor Art Montenegro, the BEMUS and NOMUS Festivals in Serbia, Sion Valais Switzerland, Norway's Bergen Festival, Moscow Winter Festival in Russia, Portogruaro Festival in Italy, Granada Music Festival in Spain, collaborating with such renowned artists as Leonidas Kavakos, Yuja Wang, Gautier Capuçon, Misha Maisky, Schlomo Mintz, François Leleux, Itamar Golan, Simon Trpčeski, Janine Jansen, Julian Rachlin, Vadim Repin, Evgeny Kissin, Antoine Tamestit, Antonio Meneses, Nikolai Lugansky etc. Simović holds a visiting professor of violin position at the Royal Academy of Music in London and has an extensive experience as an educator. He has presented masterclasses in the US, UK, South Korea, Japan, Australia, Italy, Sweden, Switzerland, Serbia, Montenegro, Israel, as well as at the Verbier Festival where he is frequently performing as a soloist with orchestra, as chamber musician and recitalist. He has released a comprehensive list of recordings; most notable are the four CDs directing LSO string orchestra for the LSO Live label as well as a CD of complete Paganini Caprices for violin solo. He's also serving as a leader of the London Symphony Orchestra since 2010. Roman Simović plays a 1709 Antonio Stradivari

violin which was generously given to him  
on loan from Jonathan Moulds.

*Dina Puhovski*