

71. DUBROVAČKE LJETNE IGRE  
71<sup>ST</sup> DUBROVNIK SUMME FESTIVAL  
2020.  
HRVATSKA CROATIA

**ALJOŠA JURINIĆ**  
GLASOVIR *PIANO*

*Spomenik Beethovenu A Monument to Beethoven*



Atrij Kneževa dvora | *Rector's Palace Atrium*  
11. srpnja | *11 July*  
21.30 9.30 pm

**LUDWIG VAN BEETHOVEN: ANDANTE FAVORI U F-DURU, WOO 57**  
*ANDANTE FAVORI IN F MAJOR, WOO 57*

**ROBERT SCHUMANN: FANTAZIJA U C-DURU, OP. 17**  
*FANTASIE IN C MAJOR, OP. 17*

I. DURCHAUS PHANTASTISCH UND LEIDENSCHAFTLICH VORZUTRAGEN – IM  
LEGENDENTON – ERSTES TEMPO – ADAGIO – IM TEMPO  
II. MÄSSIG: DURCHAUS ENERGISCH – ETWAS BEWEGTER – VIEL BEWEGTER  
III. LANGSAM GETRAGEN: DURCHWEG LEISE ZU HALTEN – ETWAS BEWEGTER – NACH  
UND NACH BEWEGTER UND SCHNELLER – ADAGIO

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**FELIX MENDELSSOHN-BARTHOLDY: OZBILJNE VARIJACIJE U D-MOLU, OP. 54**  
*VARIATIONS SÉRIEUSES IN D MINOR, OP. 54*

**LUDWIG VAN BEETHOVEN: SONATA ZA KLAVIR BR. 21 U C-DURU, OP. 53,**  
**"WALDSTEIN"**  
*SONATA NO. 21 IN C MAJOR, OP. 53, 'WALDSTEIN'*

ALLEGRO CON BRIO  
INTRODUZIONE: ADAGIO MOLTO  
RONDO. ALLEGRETTO MODERATO – PRESTISSIMO

Schumann i Mendelssohn navedena djela su skladali u svrhu podizanja spomenika Beethovenu u njegovom rodnom gradu Bonnu. Andante favori je prvotno zamišljen kao stavak Waldstein sonate.

*Schumann and Mendelssohn composed these pieces for the purpose of raising a monument to Beethoven in his hometown of Bonn. The Andante favori was originally conceived as a movement of the Waldstein Sonata.*



**Aljoša Jurinić** (Zagreb, 1989.) hrvatski je pijanist koji je svoj najveći međunarodni uspjeh ostvario 2012. pobijedivši na uglednom pijanističkom natjecanju „Robert Schumann“ u skladateljevom rodnom gradu Zwickauu. Godine 2015. bio je finalist Međunarodnog pijanističkog natjecanja „Fryderyk Chopin“ u Varšavi. Laureat je Natjecanja kraljice Elizabete, 2016. godine u Bruxellesu, i finalist Međunarodnog pijanističkog natjecanja u Leedsu 2018. godine. Pobjednik je više državnih i međunarodnih natjecanja, među ostalim triju međunarodnih pijanističkih natjecanja u Italiji: „Encore! Shura Cherkassky“ u Milanu, „Luciano Luciani“ u Cosenzi te Natjecanja u Massarosi. Dobitnik je svih vodećih nagrada za mlade glazbenike u Hrvatskoj, od kojih se ističu „Mladi

glazbenik godine“ po izboru Zagrebačke filharmonije i Nagrada „Ivo Vuljević“; pobjednik je Međunarodnog natjecanja mladih glazbenika „Ferdo Livadić“ u Samoboru (2013.) i Tribine „Darko Lukić“ (2015.). Dobitnik je Godišnje nagrade „Vladimir Nazor“ za 2015. i Nagrade „Milka Trnina“ za 2017. godinu. Nastupao je kao solist i uz pratnju orkestra na renomiranim pozornicama, kao što su Carnegie Hall, Musikverein, Salle Cortot, Gasteig, Koncertna dvorana Tokijske opere, La Sala Verdi, BOZAR, Koncertna dvorana Vatroslava Lisinskog i Kolarac, te na važnim festivalima, uključujući Serate Musicali (Milano), Chopin and His Europe (Varšava), Chopin Festival (Nohant), From Easter to the Ascension (Tbilisi), Kijevske ljetne večeri, Chopin Festival

(Mariánské Lázně), International Keyboard Institute Festival (New York), Dubrovačke ljetne igre, Splitsko ljeto i druge. Na turneji u Kini 2018. održao je niz solističkih koncerata, u 2019. predstavio se u Japanu, a krajem 2019. odlazi na novu turneju u Kinu. Nastupio je s nizom renomiranih dirigenata i orkestrara kao što su Varšavska filharmonija, Simfonijski orkestar Berlinskoga radija, Nacionalni orkestar Belgije, Kraljevska flamanska filharmonija, Valonski komorni orkestar, Filharmonija Plauen-Zwickau, Filharmonija Brno, Zagrebačka filharmonija, Sarajevska filharmonija, Kosovska filharmonija, Simfonijski orkestar Radio-televizije Srbije, i drugi. Diskografski prvijenac Aljoše Jurinića *Chopin Alive* sa djelima F. Chopina izdala je tvrtka CristoforiumArt 2017. godine.

Pijanist Aljoša Jurinić za svoj je koncertni spomenik Beethovenu, uz dva skladateljeva djela, odabrao i dvije skladbe posvećene podizanju kamenog Beethovenova spomenika u Bonnu. Godine 1841., bečki izdavač Pietro Mechetti objavio je notni album čijom se prodajom prikupljao novac za izgradnju spomenika, koju je velikim dijelom financirao Franz Liszt. Za Mechettijev album nastale su Mendelssohnove Ozbiljne varijacije, dok je Schumann Fantaziju u C-duru počeo skladati prije i posvetio Franzu Lisztu, ali zatim ju je namijenio istoj spomeničkoj svrsi. Godina 2020. Beethovenova je godina, jer obilježava se 250 godina od njegova rođenja, a trebala je biti „još više“ njegova,

Na Visokoj školi za glazbu „Franz Liszt“ u Weimaru završio je pijanistički program najvišeg stupnja poslijediplomske koncertne izobrazbe (Konzertexamen) u klasi prof. Grigoryja Gruzmana. Diplomirao je na Muzičkoj akademiji u Zagrebu u klasi prof. Rubena Dalibaltayana. Dvije godine studija proveo je na Sveučilištu za glazbu i izvedbene umjetnosti u Beču u klasi pok. prof. Noela Floresa, a potom tri godine usavršavanja na Školi za glazbu u Fiesoleu, Italija, u klasi glasovite Eliso Virsaladze. Aljoša Jurinić 2019. je godine odlikovan ordenom Reda Danice hrvatske s likom Marka Marulića te je dobitnik Nagrade „Orlando“ za najbolje umjetničko ostvarenje u programu 70. Dubrovačkih ljetnih igara, za nastup s violončelistom Lukom Šulićem.

no brojni su koncerti morali biti otkazani. Ipak, diljem svijeta ustraje se s obilježavanjem, a baš je **Ludwig van Beethoven** (Bonn, 1770. - Beč, 1827.) onkraj posebnih glazbenih karakteristika, i simbol umjetnika koji je ustrajao unatoč teškim okolnostima. Ujedno, jedan je od rijetkih skladatelja čija je zapravo svaka godina, odnosno nisu potrebne obljetnice da na repertoarima budu njegove simfonije, djela za komorne sastave, 32 klavirske sonate, opera Fidelio i druge skladbe. Mladi Beethoven bio je poznat po pijanističkom umijeću, a potpomagali su ga prijatelji, predstavnici plemstva, kojima su djela često i posvećena. Već od 1795. osjeća smetnje sa sluhom i s vremenom mora odustati od javnih nastupa, no kasniju izolaciju nadoknađuje iznimno razvijenom glazbenom maštom, što uz njegov talent i

snažan, ali osjećajan karakter, ideale slobode i bratske ljubavi te visoke standarde stvara jedinstvenu osobu u povijesti glazbe. Uobičajeno je njegov opus dijeliti na tri faze, prvu do otprilike 1802. godine, kada proživljava krizu zbog gubitka sluha i neizvjesne budućnosti, srednju, u kojoj piše ambiciozna, tzv. "herojska" djela, i treću, od oko 1815., koju nazivaju i više „duhovnom“, meditativnom fazom. Franz Liszt nazvao je tri razdoblja Beethovenova stvaralaštva ukratko l'adolescent, l'homme, le dieu (mladić, muškarac, bog).

Djelo **Andante favori** trebalo je postati drugim stavkom Sonate „Waldstein“, koju je Beethoven skladao 1804. i objavio 1805., no Beethoven ga je ipak objavio zasebno, možda zato što bi sonata inače bila preduga. Napisao ga je u formi ronda, dakle, glavna se ljupka tema uvijek iznova vraća, iako svaki put varirana, a između povrataka glavne teme dvije su epizode, prva graciozna, druga energičnija. Naslov je djelu možda dao Beethovenov učenik Carl Czerny, a možda i skladatelj, koji ga je i sam izvodio, a svakako zato što je bilo „favori“, odnosno „omiljeno“ u njihovim krugovima. Sonatu „Waldstein“ Beethovenov je biograf Wilhelm Lenz nazvao „junačkom simfonijom za klavir.“ Prvi je stavak klasičan sonatni oblik dviju kontrastnih tema, prepoznatljiv po stalnom, neumornom ritmu iz kojega se pomalja prva tema, dok silazna druga donosi tek kratki smiraj. Umjesto izbačenoga drugog stavka, Beethoven je napisao polagan, ozbiljan uvod za treći stavak, Rondo, koji je isprva suzdržanog karaktera, no ispunjen i žešćim, slavljeničkim trenucima. Sonata je tehnički

zahtjevnija od onih koje je pisao do tada, dramatičnija, sjajnija, a svirački zahtjevi vjerojatno su bili inspirirani i novim instrumentom, klavirom Erard, koji je dobio 1803. Sonatu je posvetio grofu Ferdinandu von Waldsteinu, koji mu je bio pokrovitelj u Bonnu te ga je poslao u Beč da ondje nastavi učiti glazbu, rekavši mu, „uz postojanu marljivost, iz Haydnovih ćeš ruku primiti Mozartov duh.“

**Felix Mendelssohn Bartholdy** (Hamburg, 1809. – Leipzig, 1847.) odrastao je u Berlinu uz salonska okupljanja koja je organizirala njegova majka. Od malih je nogu svirao glasovir, violinu i violu, učio kompoziciju. Pohađao je Pjevačku akademiju (Singsakademie) Karla Zeltera, u čijem je prostoru 1829. ravnao izvedbom ponovno otkrivene Muke po Mateju Johanna Sebastiana Bacha – skladatelja čija su ga djela fascinirala – omogućivši time 19. stoljeću upoznavanje opusa zaboravljenog i, smatralo se, „teškoga“ genija. Među Mendelssohnovim djelima, karakterističnima po osjećaju lakoće i melodičnosti, ističu se brojne skladbe za klavir, simfonije, oratoriji, popularni Violinski koncert, klasicistički gudački kvarteti.

Za Mechettijev album u počast Beethovenu Mendelssohn je napisao Ozbiljne varijacije, a baš je Beethoven razvio oblik varijacija, probijajući klasičke okvire. Svoje je varijacije Mendelssohn nazvao „ozbiljnima“, kako bi naglasio da se ne radi o tzv. briljantnim varijacijama, odnosno „lakšim“ virtuosnim djelima, popularnima u njegovo doba. Ozbiljna, melankolična tema koju upoznajemo u strogom četveroglasju dobila je pritom sedamnaest preobrazbi.

Njihova ritmičnost i tempo uglavnom rastu do 14. varijacije, Adagia chorale, koji je spori i svečaniji te nakon kojega slijedi novi rast prema pijanističkoj „potjeri“ u završnome prestu.

**Robert Schumann** (Zwickau, 1810. – Endenich, 1856.) navodno je od studija prava odustao čuvši Paganinijev koncert u Frankfurtu 1830. i poželjevši postati glasovirskim virtuozom. 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). Kao skladatelj, često se 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.

Fantaziju, op. 17 objavio je 1839. i posvetio Franzu Lisztu (koji je njemu poslije posvetio Sonatu u h-molu), no počeo ju je pisati 1836., već zaljubljen u Claru, ali od nje odvojen. Napisao joj je da je stavak Ruinen, budući prvi stavak Fantazije, „najstrastvenije što je ikad napravio“, ujedno i „žaljenje za tobom“. U predgovoru izdanju dodao je stihove Friedricha Schlegela o jednom tihom tonu koji odzvanja kroz sve ostale tonove Zemljina sna i Clari napisao da je ona taj ton. Konačnim trima stavcima nekoliko je puta mijenjao naslove, a i cjelinu je najprije nazivao Velikom sonatom u sjećanje na Beethovena, potvrđujući izvorno nećkanje između strože forme sonate i slobodnije forme fantazije.

Prvi je stavak rapsodičan, s temom koju je teško „uhvatiti“, razaznati, i s aluzijom na Beethovenovu *An die ferne Geliebte* (Udaljenoj dragoj) u kodi. Drugi je stavak čvršći, fizički zahtjevniji, poput punktirane koračnice, a treći stavak više je meditativan i, riječima pijanista Svjatoslava Rihtera, „nevjerojatno dubok“. Liszt je Fantaziju izveo pred Schumannom, no nije ju svirao javno: današnja publika ima sreće što joj pijanisti vjeruju i ne dijele Lisztovo mišljenje da je djelo, zbog svoje kompleksnosti, neprikladno za širu publiku.

**Dina Puhovski**



**Aljoša Jurinić** (Zagreb, 1989.) achieved his greatest international success in 2012, when he won the prestigious Robert Schumann Competition in composer's hometown of Zwickau. In 2015 he was a finalist of the International Chopin Piano Competition in Warsaw. He is a laureate of the 2016 Queen Elisabeth Competition in Brussels and finalist of the 2018 Leeds International Piano Competition. He won a number of national and international competitions, including three international piano competitions in Italy: Encore! Shura Cherkassky International Piano Competition in Milan (2012), Luciano Luciani International Piano Competition in Cosenza and International Piano Competition in Massarosa (both in 2014). He has won all major awards for young musicians in Croatia, most notably the Best Young Musician of the Year Award awarded by the Zagreb Philharmonic Orchestra (2012) and the Ivo Vuljević Award (2010); he also won the Ferdo Livadić Competition of Young Musicians in Samobor (2013), the Darko Lukić Award (2015), the Vladimir Nazor Award (2015) and the Milka Trnina Award (2017). In 2019, Aljoša Jurinić received the medal of the Order of Danica Hrvatska bearing the effigy of Marko Marulić. That same year, his performance with cellist Luka Šulić at the 70<sup>th</sup> Dubrovnik Summer Festival won the Orlando Award for the most valuable artistic achievement in the Festival's music programme.

For his concert *monument to Beethoven*, in addition to two composer's works, pianist Aljoša Jurinić chose two pieces dedicated to raising a stone monument to Beethoven in Bonn. In 1841, Viennese publisher Pietro Mechetti published an album of sheet music in order to raise funds for the monument, which was for the most part financed by Franz Liszt. Mendelssohn's *Variations sérieuses* were composed specifically for Mechetti's album, while Schumann began composing his *Fantasia in C major* earlier and dedicated it to Franz Liszt, but later intended it for the purpose of funding the monument.

The year 2020 is Beethoven's year, as it marks the 250<sup>th</sup> anniversary of his birth, and it was supposed to be even more celebratory, but many concerts had to be cancelled. Nevertheless, it is persistently celebrated all over the world and **Ludwig van Beethoven** (Bonn, 1770 – Vienna, 1827), apart from being an extraordinary musical figure, is also a symbol of an artist who persisted despite difficult circumstances. At the same time, he is one of the rare composers who are celebrated *every* year; in other words, there is no need for anniversaries for his symphonies, chamber music, 32 piano sonatas, opera *Fidelio* and other works to be regularly performed.

Young Beethoven was renowned for his artistry as a pianist and he was supported by his friends, members of the nobility, to whom he often dedicated his works. Problems with his hearing began as early as 1795 and eventually forced him to give up public performances, but he compensated for his subsequent isolation with



exceptionally developed musical imagination which, together with his talent and strong, but sensitive character, his ideals of freedom and brotherly love, as well as his high standards, made him a unique figure in the history of music. His musical output is traditionally divided into three periods: the first, which ended around 1802 when he went through a crisis due to loss of hearing and uncertain future, the middle period, in which he wrote ambitious, 'heroic' works, and the third period from around 1815, considered more 'spiritual', meditative. Franz Liszt named these three periods simply *l'adolescent, l'homme, le dieu* (youth, man, god).

*Andante favori* was meant to be the second movement of the *Waldstein Sonata*, composed in 1804 and published in 1805, but Beethoven decided to publish it separately, perhaps because the sonata would otherwise be too long. He wrote it in rondo form whose returns of the lovely main theme are always varied, while between them there are two episodes, the first one graceful, the second more dynamic. The title of the piece came either from Beethoven's student Carl Czerny or from the composer himself, who also played it, and it was inspired by the work's popularity in their social circles.

Beethoven's biographer Wilhelm Lenz described the *Waldstein Sonata* as 'a heroic symphony for piano'. The first movement is a typical sonata form with two contrasting themes, distinctive for its tireless, constant rhythm from which the first theme emerges, while the descending second theme brings only a short calm. Instead of the excluded

second movement, Beethoven wrote a slow, serious intro to the third movement, Rondo, which is at first restrained, but also filled with more intense, celebratory moments. The sonata is technically more demanding than his earlier sonatas, more dramatic, more dazzling, which was probably also inspired by his new instrument, the Erard piano he got in 1803. He dedicated the sonata to Count Ferdinand von Waldstein, his patron from Bonn who sent him to Vienna to continue his musical studies, saying, 'with assiduous labour you shall receive Mozart's spirit from Haydn's hands'.

**Felix Mendelssohn Bartholdy** (Hamburg, 1809 – Leipzig, 1847) grew up in Berlin, where his mother frequently organised salon gatherings. He played the piano, violin and viola and studied composition from a young age. He attended Karl Zelter's Sing-Akademie, where in 1829 he conducted the performance of the rediscovered *St Matthew Passion* by Johann Sebastian Bach – composer whose works fascinated him – thus enabling the 19<sup>th</sup> century to get acquainted with the work of the forgotten and, as was considered at the time, 'difficult' genius. Mendelssohn's works, specific for their lightness and melodiousness, include numerous piano works, symphonies, oratorios, his popular *Violin Concerto* and classical string quartets.

Mendelssohn composed *Variations sérieuses* for Mechetti's album in Beethoven's honour, and it was precisely Beethoven who developed variation form by overstepping classical bounds. Mendelssohn entitled his variations 'serious' to dissociate from the so-called brilliant variations,

'lighter' virtuoso works that were popular in his time. The serious, melancholy theme presented in severe four-part harmonies, got seventeen variations. Their rhythmic activity and tempo gradually increase until the variation no. 14, Adagio chorale, which is slower, more festive and followed by a new increase leading to the 'chase' in the final presto.

**Robert Schumann** (Zwickau, 1810 – Endenich, 1856) allegedly quit law school when he heard Paganini's concert in Frankfurt in 1830 and wished to become a piano virtuoso. He was prevented by problems with his hand, perhaps caused by the device he invented to improve his piano practice, and 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, but also a composer who significantly 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 earlier years, then exclusively to Lieder, followed by symphonies and then chamber music. 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 without composing due to frequent depressive episodes.

He published *Fantasie, Op. 17* in 1839 and dedicated it to Franz Liszt (who later dedicated his *Sonata in B minor* to Schumann), but he started composing it in 1836, already in love with Clara, but separated from her. He wrote to her that the movement *Ruinen*, which was to become the first movement of the *Fantasie*, was the most passionate movement he had ever composed and a deep lament for her. He prefaced the score with Friedrich Schlegel's verse about a single sustained tone pervading all other notes of earthly dream and wrote to Clara that she was that tone. He changed the titles of the three movements several times, while the work's original title was *Grand Sonata for Beethoven's Memorial*, which confirms his initial dilemma whether to choose a strict sonata or looser fantasy form.

The first movement is rhapsodic, with a theme that is hard to 'catch', discern, and with an allusion to Beethoven's *An die ferne Geliebte (To the distant beloved)* in the coda. The second movement is sturdy, physically more demanding, like punctuated march, while the third is more meditative and, in the words of pianist Sviatoslav Richter, 'incredibly deep'. Liszt played the *Fantasie* to Schumann, but never performed it in public: today's audiences are fortunate because pianists trust them and do not share Liszt's opinion that the work is inappropriate for wider audiences due to its complexity.

**Dina Puhovski**