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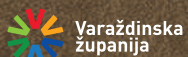
HRVATSKA • CROATIA

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More Than Music

2025.

VARAŽDIN



Dobro jutro, Varazdin!



55 VARAŽDINSKE BAROKNE VEČERI

VARAŽDIN BAROQUE EVENINGS

19. - 30. 09. 2025.



Varaždinska
županija



VARAŽDINSKE BAROKNE VEČERI

PROGRAM // 19. - 30. 09. 2025.

Petak, 19. rujna

Katedrala, 20.00 sati

Svečano otvorenje



Il Giardino Armonico

Avi Avital, mandolina

Giovanni Antonini, dirigent i umjetničko vodstvo

Program: A. Ivančić, G. Paisiello, A. Vivaldi, J.S. Bach

Cijena ulaznica: 40,00 EUR

Subota, 20. rujna

Dvorac Opeka, Vinica 17.00 sati



Musica Cubicularis

Helena Bregar, sopran

Maruša Brezavšček, blok-flauta, barokni fagot

Mojca Gal, violina, barokni ples

Domen Marinčić, viola da gamba

Tomaž Sevšek, čembalo

Program: L.N. Clérambault, F. Couperin, M.A. Charpentier, G. Le Roux,

M. Pignolet de Montclair, M.R. Delalande

Cijena ulaznica: 20,00 EUR

Velika koncertna dvorana HNK u Varaždinu, 20.00 sati

Koncert Kluba mecena VBV



Varaždinski komorni orkestar

Philippe Grisvard, čembalo solo i umjetničko vodstvo

Program: J.M. Leclair, C. Nichelmann, A. Ivančić, S. Leduc, E.W. Wolf

Cijena ulaznica: 20,00 EUR

Nedjelja, 21. rujna

Dvorac Trakošćan, Viteška dvorana, 11.00 sati



Ars Antiqua Austria

Program: *Hrvatska glazbena baština* – glazba Amanda Ivančića

Cijena ulaznica: 20,00 EUR

Katedrala, 20.00 sati

Orkestar Orfeo



Zbor Purcell

György Vashegyi, dirigent i umjetničko vodstvo

Program: F.I. Tuma, G.P. Telemann, J.S. Bach

Cijena ulaznica: 20,00 EUR

Ponedjeljak, 22. rujna

Uršulinska crkva, 18.00 sati



Collegium Marianum

Jana Semerádová, umjetničko vodstvo

Program: *Cachua Serranita - Glazba, ples i naša Gospa na drugom kraju svijeta*

Cijena ulaznica: 20,00 EUR

Velika koncertna dvorana HNK u Varaždinu, 20.00 sati



Camerata Garestin

Program: *U počast velikima* - A. Scarlatti, D. Scarlatti, G.F. Handel

Cijena ulaznica: 20,00 EUR

Utorak, 23. rujna

Uršulinska crkva, 20.00 sati

Musica Aeterna



Gabriela Eibenová, sopran

Lenka Cafourková, sopran

Peter Zajiček, umjetničko vodstvo

Program: *Svjetočna vokalna zbirka J.D. Zelenke* - G.A. Hasse, L. Vinci,

G. Porsile, G. Giacomelli, N. Porpora, A. Vivaldi, G. Sellitto, G. Porta

Cijena ulaznica: 20,00 EUR

Srijeda, 24. rujna

Županijska palača, 18.00 sati



Tutu Aydnioğlu, čembalo

Bahar Büyükgönenç, violina

Program: A. Soler, A. Corelli, A. Vivaldi, G.P. Telemann, J.Ph. Rameau,

G. Tartini

Cijena ulaznica: 20,00 EUR

Crkva Sv.Nikole, 20.00 sati



Camerata Kilkenny

Francesca Lombardi Mazulli, sopran

Program: G.F. Händel, G. Muffat

Cijena ulaznica: 20,00 EUR

Četvrtak, 25. rujna

Velika koncertna dvorana HNK u Varaždinu, 20.00 sati



Accademia del Piacere

Ana Morales, flamenco

Fahmi Alqhai, viola da gamba i umjetničko vodstvo

Program: *Ponovno otkrivanje Španjolske* – A. de Cabezón/F. Alqhai, H.

Isaac/F. Alqhai, J. Arcadelt, D. Ortiz/F. Alqhai, S. De Murcia, G.B.

Vitali/F. Alqhai, G. Sanz/F. Alqhai

Cijena ulaznica: 20,00 EUR

Petak 26. rujna

Katedrala, 12.00 sati

Koncert u podne na orguljama Varaždinske katedrale



Andrzej Bialko, orgulje

Program: L. Couperin, F. Couperin, D. Buxtehude, J.S. Bach

Cijena ulaznica: 20,00 EUR

Velika koncertna dvorana HNK u Varaždinu, 20.00 sati



La Serenissima

Maria Forsström, umjetničko vodstvo

Program: *Iz Napulja s ljubavlju* – B. Marini, D. Mazzocchi, G.

Kapsberger, S. Landi, A. Kircher, D. Castello, F. Rognoni, C. Monteverdi,

G.M. Trabaci, G.F. Sances, A. Falconieri

Cijena ulaznica: 20,00 EUR

Subota, 27. rujna

Dvorac Trakošćan, Viteška dvorana, 11.00 sati

Iberian Ensemble

Maya Amir, sopran

Program: Amor Mediterráneo - T. Merula, J. Marín, J. Hildalgo, S. Durón, D. Scarlatti, B. Ferrari, G. F. Handel, C. Seixas, F. de Brito, F. Trindade, J. de Sousa

Cijena ulaznica: 20,00 EUR



Franjevačka crkva, 20.00 sati

Akademie für Alte Musik Berlin

Program: *Europsko barokno putovanje* – F.M. Veracini, H. Purcell, G.F. Händel, J.-F. Rebel, G.Ph. Telemann, A. Vivaldi, F. Geminiani

Cijena ulaznica: 20,00 EUR



Nedjelja, 28. rujna

Palača Patačić, 11.00 sati

Shizuko Noiri, lutnja

Igor Paro, lutnja

Program: *Jesenski cvjetovi – putovanje kasnobaroknom glazbom za lutnju* – G. Zamboni, A. Dix, J.A. Losy, J.S.Bach

Cijena ulaznica: 20,00 EUR



Katedrala 20.00 sati

Hrvatski barokni ansambl

Akademski zbor Ivan Goran Kovačić

Ivan Ščepanović, dirigent

Program: G. F. Händel – *Mesija*

Cijena ulaznica: 20,00 EUR



Ponedjeljak 29. rujna

Uršulinska crkva, 18.00 sati

Varaždinski trio

Jelena Štefanić, sopran

Sofija Cingula, mezzosopran

Program: G.B. Pergolesi - *Stabat mater*

Cijena ulaznica: 20,00 EUR



Crkva Sv. Nikole, 20.00 sati

Zagrebački solisti

Maurice Steger, barokna flauta

Program: J. S. Bach, D. Sarro, A. Vivaldi, A. Corelli, C. Avison/ D. Scarlatti

Cijena ulaznica: 20,00 EUR



Utorak 30. rujna

Gradska vijećnica, 18.00 sati

Svečana dodjela nagrada Ivan Lukačić, Jurica Murai i Vladimir Kranjčević

Katedrala, 20.00 sati

Koncert učenika Glazbene škole u Varaždinu uz Varaždinski komorni orkestar

Nedjelja, 05. listopada

Katedrala, 18.00 sati

Svečana Misa zahvalnica u povodu završetka 55. Varaždinskih baroknih večeri

Nonet Donum

Uršuline zvjezdice

Višeslav Jaklin, zborovođa

KONCERTI IZVAN VARAŽDINA

Utorak, 23. rujna

Prelog, Crkva Sv. Jakoba, 20.00 sati

Collegium Marianum

Jana Semerádová, umjetničko vodstvo

Petrijanec, Crkva Sv. Petra i Pavla, 20.00 sati

Varaždinski trio

Bernardica Bačan, sopran

Varaždinske Toplice, Crkva Sv. Martina biskupa, 20.00 sati

Lucija Spevec, sopran

Antonija Žarković, sopran

Igor Paro, lutnja

Srijeda, 24. rujna

Belec, Crkva Sv. Marije Snježne, 18.00 sati

Lucija Spevec, sopran

Antonija Žarković, sopran

Igor Paro, lutnja

Četvrtak, 25. rujna

Ludbreg, Dvorac Batthyany, 20.00 sati

Camerata Kilkenny

Nedelišće, Crkva Presvetog Trojstva, 20.00 sati

Andrzej Bialko, orgulje

Jalžabet, Crkva Sv. Elizabete Ugarske, 20.00 sati

Varaždinski trio

Ivona Borak, sopran

Subota, 27. rujna

Macinec, Crkva Pohoda Blažene Djevice Marije, 20.00 sati

La Serenissima

Nedjelja, 28. rujna

Gornji Kneginec, Crkva Sv. Marije Magdalene, 20.00 sati

Iberian Ensemble

Križevci, Konkatedrala Sv. Križa, 20.00 sati

Projekt Lazarus

Koncert posvećen Vladimiru Kranjčeviću

Ponedjeljak, 29. rujna

Novi Marof, Crkva Bl. Djevice Marije, 20.00 sati

Iberian Ensemble



55th VARAŽDIN BAROQUE EVENINGS

PROGRAMME // September 19 – 30, 2025

Friday, September 19

Cathedral, 8:00 p.m.

Festive Opening

Il Gardino Armonico

Avi Avital, mandolin

Giovanni Antonini, conductor and artistic leadership

Programme: A. Ivančić, G. Paisiello, A. Vivaldi, J.S. Bach

Ticket price: 40,00 EUR



Saturday, September 20

Opeka Castle, Vinica 5:00 p.m.

Musica Cubicularis

Helena Bregar, soprano

Maruša Brezavšček, recorder, baroque bassoon

Mojca Gal, violin, baroque dance

Domen Marinčič, viola da gamba

Tomaž Sevšek, harpsichord

Programme: L.N. Clérambault, F. Couperin, M.A. Charpentier, G. Le

Roux, M. Pignolet de Montéclair, M.R. Delalande

Ticket price: 20,00 EUR



Croatian National Theater in Varaždin, Great Concert Hall, 8:00 p.m.

Varaždin Chamber Orchestra

Philippe Grisvard, harpsichord solo and artistic leadership

Programme: J.M. Leclair, C. Nichelmann, A. Ivančić,

S. Leduc, E.W. Wolf

Ticket price: 20,00 EUR



Sunday, September 21

Trakošćan Castle, Hall of Knights, 11:00 a.m.

Ars Antiqua Austria

Programme: *Croatian Musical Heritage* – Music by Amando Ivančić

Ticket price: 20,00 EUR



Cathedral, 8:00 p.m.

Orfeo Orchestra

Purcell Choir

György Vashegyi, conductor and artistic leadership

Programme: F.I. Tuma, G.Ph. Telemann, J.S. Bach

Ticket price: 20,00 EUR



Monday, September 22

St. Ursula Church, 6:00 p.m.

Collegium Marianum

Jana Semerádová, artistic leadership

Programme: *Cachua Serranita - Music, Dance, and Our Lady on the Far*

Side of the World

Ticket price: 20,00 EUR



Croatian National Theater in Varaždin, Great Concert Hall, 8:00 p.m.

Camerata Garestin

Programme: *In Tribute to the Greats* - A. Scarlatti, D. Scarlatti, G.F.

Händel

Ticket price: 20,00 EUR



Tuesday, September 23

St. Ursula Church, 8:00 p.m.

Musica Aeterna

Gabriela Eibenová, soprano

Lenka Cafourková, soprano

Peter Zajiček, artistic leadership

Programme: *Secular vocal collection* by J. D. Zelenka - G. A. Hasse, L.

Vinci, G. Porsile, G. Giacomelli, N. Porpora, A. Vivaldi, G. Sellitto, G.

Porta

Ticket price: 20,00 EUR



Wednesday, September 24

County Palace, 6:00 p.m.

Tutu Aydnioğlu, harpsichord

Bahar Büyükgönenç, violin

Programme: A. Soler, A. Corelli, A. Vivaldi, G. P. Telemann, J.Ph.

Rameau, G. Tartini

Ticket price: 20,00 EUR



St. Nicholas's Church 8:00 p.m.

Camerata Kilkenny

Francesca Lombardi Mazulli, soprano

Programme: G.F. Händel, G. Muffat

Ticket price: 20,00 EUR



Thursday, September 25

Croatian National Theater in Varaždin, Great Concert Hall, 8:00 p.m.

Accademia del Piacere

Ana Morales, flamenco

Fahmi Alqhai, viola da gamba and artistic leadership

Programme: *Rediscovering Spain* – A. de Cabezón/F. Alqhai, H. Isaac/F.

Alqhai, J. Arcadelt, D. Ortiz/F. Alqhai, S. De Murcia, G.B. Vitali/F.

Alqhai, G. Sanz/F. Alqhai

Ticket price: 20,00 EUR



Friday, September 26

Cathedral, 12:00 p.m.

Noon Organ Concert at the Varaždin Cathedral

Andrzej Białko, organ

Programme: L. Couperin, F. Couperin, D. Buxtehude, J.S. Bach

Ticket price: 20,00 EUR



Croatian National Theater in Varaždin, Great Concert Hall, 8:00 p.m.

La Serenissima

Maria Forsström, artistic leadership

Programme: *From Napoli with Love* – B. Marini, D. Mazzocchi, G.

Kapsberger, S. Landi, A. Kircher, D. Castello, F. Rognoni, C. Monteverdi,

G.M. Trabaci, G.F. Sances, A. Falconieri

Ticket price: 20,00 EUR



Saturday, September 27

Trakošćan Castle, Hall of Knights, 11:00 a.m.



Iberian Ensemble

Maya Amir, soprano

Programme: *Amor Mediterráneo* - T. Merula, J. Marín, J. Hildalgo, S. Durón, D. Scarlatti, B. Ferrari, G. F. Handel, C. Seixas, F. de Brito, F.

Trindade, J. de Sousa

Ticket price: 20,00 EUR

Franciscan Church, 8:00 p.m.



Akademie für Alte Musik Berlin

Programme: *An European Baroque Journey* - F.M. Veracini, H. Purcell, G.F. Händel, J.F. Rebel, G.Ph. Telemann, A. Vivaldi, F. Geminiani

Ticket price: 20,00 EUR

Sunday, September 28

Patačić Palace, 11:00 a.m.



Shizuko Noiri

Igor Paro, lute

Programme: *Autumn Blossoms: A Journey through Late Baroque Music on the Lute* - G. Zamboni, A. Dix, J.A. Losy, J.S.Bach

Ticket price: 20,00 EUR

Cathedral, 8:00 p.m.



Croatian Baroque Ensemble

Academic Choir Ivan Goran Kovačić

Ivan Ščepanović, conductor

Programme: G. F.Händel – *Messiah*

Ticket price: 20,00 EUR

Monday, September 29

St. Ursula Church, 6:00 p.m.



Varaždin Trio

Jelena Štefanić, soprano

Sofija Cingula, mezzo-soprano

Programme: G. B. Pergolesi - *Stabat mater*

Ticket price: 20,00 EUR

St. Nicholas's Church 8:00 p.m.



Zagreb soloists

Maurice Steger, baroque flute

Programme: J.S. Bach, D. Sarro, A. Vivaldi, A. Corelli, C. Avison/ D. Scarlatti

Ticket price: 20,00 EUR

Tuesday, September 30

City Hall, 6:00 p.m.

Ivan Lukačić, Jurica Murai and Vladimir Kranjčević Award Ceremony

Cathedral, 8:00 p.m.

A Traditional Concert by Students of the Varaždin School of Music with the Varaždin Chamber Orchestra

Sunday, October 5

Cathedral, 6:00 p.m.

Solemn Thanksgiving Mass on the Occasion of the Conclusion of the 55th

Varaždin Baroque Evenings

Nonet Donum

Ursula's Stars

Višeslav Jaklin, choirmaster

PROGRAMME OUTSIDE OF VARAŽDIN

Tuesday, September 23

Prelog, Church of St. James, 8:00 p.m.

Collegium Marianum

Jana Šemerádová, artistic leadership

Petrijanec, Church of St. Peter and Paul, 8:00 p.m.

Varaždin Trio

Bernardica Bačan, soprano

Varaždinske Toplice, Church of St. Martin, Bishop, 8:00 p.m.

Lucija Spevec, soprano

Antonija Žarković, soprano

Igor Paro, lute

Wednesday, September 24

Belec, Church of Our Lady of the Snows, 6:00 p.m.

Lucija Spevec, soprano

Antonija Žarković, soprano

Igor Paro, lute

Thursday, September 25

Ludbreg, Batthyány Castle, 8:00 p.m.

Camerata Kilkenny

Nedelišće, Church of the Holy Trinity, 8:00p.m.

Andrzej Bialko, organ

Jalžabet, Church of St. Elizabeth of Hungary, 8:00 p.m.

Varaždin Trio

Ivona Borak, soprano

Saturday, September 27

Macinec, Church of the Visitation of the Blessed Virgin Mary, 8:00 p.m.

La Serenissima

Sunday, September 28

Gornji Knežinec, Church of St. Mary Magdalene, 8:00 p.m.

Iberian Ensemble

Križevci, Co-Cathedral of the Holy Cross, 8:00 p.m.

Projekt Lazarus

A concert held in honor of Vladimir Kranjčević

Monday, September 29

Novi Marof, Church of the Blessed Virgin Mary, 8:00 p.m.

Iberian Ensemble



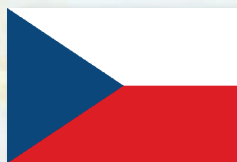
ZEMLJE PARTNERI VARAŽDINSKIH BAROKNIH VEČERI COUNTRY PARTNERS VARAŽDIN BAROQUE EVENINGS



Slovačka Republika
Slovak Republic



Država Izrael
State of Israel



Česka Republika
Czech Republic



Savezna Republika Njemačka
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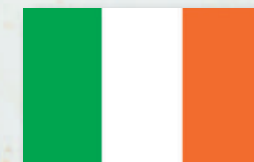
Japan



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Kingdom of Sweden



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Ireland



Švicarska
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Portugal

Cijenjeni ljubitelji glazbe baroka, draga publiko! Dear lovers of baroque music, esteemed audience,



Osobita mi je čast i privilegija predstaviti Vam programsku knjižicu 55. izdanja Varaždinskih baroknih večeri, nacionalnog festivala te jednog od najstarijeg i najuglednijeg festivala rane glazbe.

Festival organizira Koncertni ured Varaždin uz financijsku potporu osnivača – Grada Varaždina, Ministarstva kulture i medija Republike Hrvatske, zatim Varaždinske županije, te mnogobrojnih sponzora, donatora, mecena i podupiratelja.

Ovogodišnje, jubilarne 55. Varaždinske barokne večeri posvećene su dosadašnjim državama partnerima, koje su to bile počevši od uvođenja koncepta međunarodnog partnerstva 2007. godine. Posebno zahvaljujemo njihovim diplomatskim predstavništvima u Republici Hrvatskoj na iskazanoj potpori i razumijevanju, kao i ministarstvima kulture matičnih država sudionika, kulturnim forumima, institutima i sponzorima. Raduje nas i povratak mnogih uglednih nagrađivanih izvođača i ansambala, koji su nas zadužili svojim nastupima te donijeli mnoštvo nezaboravnih, sretnih i dirljivih glazbenih trenutaka i događaja te trajno ostali zapisani u povijesti našeg festivala.

Naš festival bit će i ove godine ispunjen bogatim programom, koji uključuje koncerte vrhunskih hrvatskih i svjetskih glazbenih umjetnika, mnogobrojne nastupe mladih glazbenika, popratne festivalske sadržaje, te niz edukativnih programa namijenjenih mladima. Iz godine u godinu, a već više od pet desetljeća ističemo i koncept izvođenja djela iz prebogatog i premlađeg repertoara hrvatske glazbene baštine kojoj Varaždinske barokne večeri pridaju osobitu programsku pozornost, a koji je naišao na iznimno pozitivan odjek u programima gostujućih umjetnika. Ovogodišnji službeni program sastoji se od 19 odabranih koncerata koji će biti održani u Varaždinu, kao i 11 programa u dvorcima i crkvama u mjestima četiriju sjeverozapadnih hrvatskih županija.

Od atraktivnih noviteta koje uvodi ovogodišnje izdanje Festivala, ističem održavanje festivalskih programa u novoobnovljenom prostoru znamenitog dvorca Opeka te prvo koncertno gostovanje u našoj zemlji *Akademie für Alte Musik* iz Berlina. Ove godine obilježavamo dvadeset i petu obljetnicu djelovanja Hrvatskog baroknog ansambala, pa će ponovna izvedba monumentalnog Händelovog oratorija *Mesija* biti posvećena prerano preminulom osnivaču tog jedinstvenog ansambala, maestro Saši Britviću. Koncert hrvatskog vokalnog ansambala *Projekt Lazarus*, kao sjećanje na jednog od utemeljitelja našeg festivala, nezaboravnog maestra Vladimira Kranjčevića, upriličit ćemo u Križevcima za koje je maestro bio i obiteljski vezan.

Ovogodišnji program dodatno će obogatiti i nadopuniti prateći sadržaji pod nazivom *Total Baroque*, koji uključuje niz kulturnih, zabavnih, međunarodnih i domaćih sadržaja s područja povijesti, gastronomije, likovne umjetnosti, književnosti, dokumentarnih sadržaja te edukativnih radionica. Pomoć pri realizaciji tog programa pružaju naše i inozemne udruge, ustanove, institucije te pojedinci. S ponosom ističem da su početkom ove godine Varaždinske barokne večeri postale stalnom članicom REMA (*Réseau Européen de Musique Ancienne*) – europske organizacija za ranu glazbu koja okuplja festivale, ansamble, institucije i stručnjake posvećene interpretaciji i promociji rane glazbe. Zbog svojeg velikog ugleda i značaja te prepoznate organizacijske profesionalnosti i inovativnosti izabrane u njezin Odbor direktora. Zahvaljujući međunarodnoj vidljivosti i prepoznatljivosti, upravo su VBV bile čimbenik koji je značajno utjecao na proces stjecanja prestižne titule Grada Varaždina kao UNESCO-vog grada kreativnosti – područje glazba kao jednog grada dosada s ovim statusom u Hrvatskoj. Detaljne informacije o svim koncertima, izvođačima i popratnim sadržajima naći ćete u ovom katalogu, a sve to, uključujući i novosti, zanimljivosti i foto galerije, na našoj web stranici vbv.hr.

Osobno želim posebno još zahvaliti našim vjernim sponzorima i podupirateljima, zatim Varaždinskoj biskupiji, Glazbenoj školi Varaždin, Hrvatskom narodnom kazalištu Varaždin, Gradskom muzeju Varaždin i Klubu mecena VBV, koji su dali značajan doprinos i potporu u organizaciji Festivala.

Radujem se zajedničkim susretima na koncertima!

It is my great honour and privilege to present to you the programme booklet of the 55th edition of the Varaždin Baroque Evenings – a national festival and one of the oldest and most distinguished festivals of early music.

The Festival is organised by the Varaždin Concert Office with the financial support of its founders – the City of Varaždin, the Ministry of Culture and Media of the Republic of Croatia, Varaždin County, as well as numerous sponsors, donors, patrons and supporters.

This year's jubilee 55th Varaždin Baroque Evenings are dedicated to all former partner countries since the introduction of the international partnership concept in 2007. We extend our heartfelt gratitude to their diplomatic missions in the Republic of Croatia for their support and understanding, as well as to the ministries of culture of the participating countries, cultural forums, institutes and sponsors. We are also delighted to welcome back many acclaimed and award-winning performers and ensembles, who have enriched our festival with unforgettable, joyous and moving musical moments, leaving a permanent mark on its history.

Once again, our festival will feature a rich programme including concerts by esteemed Croatian and international artists, numerous performances by young musicians, accompanying festival events and a series of educational programmes aimed at youth. For over five decades, the Festival has also placed special emphasis on the performance of works from the exceptionally rich yet underrepresented Croatian musical heritage – a concept that has been met with enthusiastic response from many guest performers.

This year's official programme includes 19 carefully selected concerts in Varaždin and 11 additional concerts in castles and churches across four north western Croatian counties.

Among the highlights of this year's edition are the newly introduced festival programmes at the recently renovated Opeka Castle, as well as the first ever concert appearance in Croatia by Akademie für Alte Musik Berlin. We will also mark the 25th anniversary of the Croatian Baroque Ensemble and the reprise of Handel's monumental oratorio *Messiah* will be dedicated to the ensemble's prematurely departed founder, maestro Saša Britvić. A concert by the Croatian vocal ensemble Projekt Lazarus, in memory of one of our Festival's founders, the unforgettable maestro Vladimir Kranjčević, will take place in Križevci, a town to which the maestro had a personal and family connection.

This year's edition will also be enriched by a series of accompanying events under the title Total Baroque, encompassing a variety of cultural, entertaining, international and local contents from the fields of history, gastronomy, visual arts, literature, documentary projects and educational workshops. Numerous associations, institutions, organisations and individuals from Croatia and abroad are contributing to the realisation of this programme.

I am proud to highlight that earlier this year the Varaždin Baroque Evenings became a permanent member of REMA (*Réseau Européen de Musique Ancienne*) – the European Early Music Network, bringing together festivals, ensembles, institutions and professionals dedicated to the interpretation and promotion of early music. Due to our Festival's high international reputation, professional excellence and innovation, it was also elected to REMA's Board of Directors. Thanks to this international visibility and recognition, the Varaždin Baroque Evenings played a crucial role in the City of Varaždin being awarded the

prestigious title of UNESCO Creative City – in the field of Music, as the only Croatian city to have received this status to date. Detailed information on all concerts, performers and accompanying content can be found in this catalogue, as well as on our website vbv.hr, which also features news, highlights and photo galleries.

I would like to take this opportunity to especially thank our loyal sponsors and supporters, as well as the Diocese of Varaždin, the Varaždin School of Music, the Croatian National Theatre in Varaždin, the City Museum Varaždin, and the VBV Patrons' Club, all of whom have made a significant contribution to the organisation of the Festival.

I look forward to seeing you at the concerts!



Ravnatelj Varaždinskih baroknih večeri/
Varaždin Baroque Evenings Director:
Davor Bobić



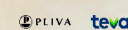
Svečano otvorenje/Festive opening

Hrvatsku himnu "Lijepa naša domovino" izvodi Komorni vokalni ansambl Glazbene škole u Varaždinu,
dirigentska: Dada Ruža

Croatian national anthem "Our beautiful homeland" performed by Chamber Vocal Ensemble of Varaždin School of Music,
conductor: Dada Ruža



Il Giardino Armonico
Avi Avital, mandolina/mandolin
Giovanni Antonini, dirigent i umjetničko vodstvo
/conductor and artistic leadership



PROGRAM

Amando Ivančić

Simfonija br. 8 u G-duru/Symphony No. 8
in G major

Allegro

Andante

Presto

Giovanni Paisiello

Koncert u za mandolinu, gudače i basso
continuo u Es-duru/Concerto for mandolin,
strings and basso continuo in E flat major, R
8.14

Allegro Maestoso

Larghetto grazioso

Allegretto

Antonio Vivaldi

L'estro armonico op.3 - Koncert za četiri
violine, violončelo, gudače i basso continuo
br. 10 u h-molu/ Concerto for four violins,
cello, strings and basso continuo No. 10 in
B minor, RV 580

Allegro

Largo

Allegro

Johann Sebastian Bach

Koncert za čembalo, gudače i basso
continuo u d-molu (obrađeno za mandolinu i
blok flautu)/Concerto for harpsichord,
strings and basso continuo in D minor (arr.
for mandolin and recorder), BWV1060

Allegro

Adagio

Allegro

Antonio Vivaldi

Koncert za madolinu, gudače i basso
continuo u C-duru/Concerto for mandolin,
strings and basso continuo in C major, RV
425

Allegro

Largo

Allegro

Antonio Vivaldi

Koncert za sopranino blok flautu, gudače i
basso continuo u D-duru/Concerto for
flautino, strings and basso continuo in D
major *Il Gardellino*, RV 428

Allegro

[Largo]

Allegro

Antonio Vivaldi

Il cimento dell'armonia e dell'invenzione
op.8 - Koncert za violinu, gudače i basso
continuo br. 5 u Es-duru/Concerto for
violin, strings and basso continuo No. 5 in
E-flat major, *La Tempesta di Mare*, RV 253

Presto

Largo

Presto

Utemeljen 1985. godine, **Il Giardino Armonico** ubraja se među vodeće svjetske ansamble specijalizirane za interpretaciju glazbe 17. i 18. stoljeća. Pod umjetničkim vodstvom Giovannija Antoninija, ansambl se profilirao kao referenca za izvedbu glazbe kasnog barokna i ranog klasicizma na povijesnim instrumentima. Poznat po energičnim, virtuosnim i povijesno utemeljenim

Founded in 1985, **Il Giardino Armonico** is recognized as one of the world's leading ensembles specializing in historically informed performances of 17th- and 18th-century music. Under the artistic direction of Giovanni Antonini, the ensemble has become a benchmark for late Baroque and early Classical repertoire performed on period instruments. Renowned for its

Petak, 19. rujna/Friday, September 19
Katedrala, 20.00 sati/Cathedral, 8.00 p.m.

interpretacijama, ansambl je nastupao na prestižnim festivalima diljem svijeta i surađivao s vrhunskim glazbenicima poput Cecilije Bartoli, Isabelle Faust, Bernarde Fink, Julie Lezhneve, Avija Avitala i Patricije Kopatchinskaje. Ostvarili su niz nagrađivanih snimki za izdavačke kuće kao što su Teldec Classics, Decca/L'Oiseau-Lyre, Decca, Harmonia Mundi, Deutsche Grammophon i Alpha Classics, s projektima posvećenim Vivaldiju, Händelu, Locatelliju, Mozartovim violinskim koncertima, a trenutno sudjeluje u projektu Haydn2032 na snimanju svih Haydnovih simfonija (Alpha Classics), kao i u nizu tematskih koncerata. Njihovi albumi redovito osvajaju najuglednije nagrade u klasičnoj glazbi: Grammy, Gramophone Award, Diapason d'Or, Choc de Classica, Echo Klassik, Opus Klassik, i druge.

Avi Avital prvi je mandolinist nominiran za nagradu Grammy za klasičnu glazbu i ključna osobnost u suvremenoj revitalizaciji mandoline. Njegove virtuozne i karizmatične interpretacije vode ga na pozornice najprestižnijih svjetskih dvorana - Cadogan Hall i Wigmore Hall u Londonu, Philharmonie Berlin, Alte Oper Frankfurt, Aula Magna Sapienza u Rimu, Amici della Musica u Firenci, Auditorio Nacional u Madridu, City Hall u Hong Kongu, Orchestra Hall u Minnesoti, Herbst Hall u San Franciscu - te uglednih međunarodnih festivala kao što su Aspen, Salzburg, Hollywood Bowl, Tanglewood, Ravenna, MISA Shanghai, Cheltenham, Verbier, Lucerne, Bad Kissingen, Rheingau Musik Festival, Gstaad i Tsinandali. Redovito nastupa s vodećim orkestrima poput Minnesota Orchestra, Colorado Symphony, Orchestre National des Pays de la Loire, Freiburg Barockorchester, Philharmonia Baroque, Venice Baroque i Il Pomo d'Oro te orkestrima iz Chicaga, Seattla, Toronta i Vancouvera, a tu su i Orchestre symphonique de Montréal, Los Angeles Philharmonic, NDR Radiophilharmonie, Deutsche Kammerphilharmonie Bremen, Academy of St Martin in the Fields, Yomiuri Nippon Symphony, Orkestrom Accademia Nazionale di Santa Cecilia, Tonhalle-Orchester Zürich i RAI-ev Nacionalni simfonijski orkestar). Suraduje s uglednim dirigentima kao što su Zubin Mehta, Alan Gilbert, Giovanni Antonini, Kent Nagano, Robert Spano, Osmo Vänskä, Yutaka Sada, Nicholas McGegan, Omer Meir Wellber, Jonathan Cohen i Ton Koopman. Godine 2023. pokrenuo je vlastiti projekt - Between Worlds Ensemble - sa sjedištem u berlinskoj dvorani Boulez Saal te koncertima u Bukureštu, Varšavi, Hamburgu, Ludwigshafenu i Antwerpenu, istražujući različite glazbene svjetove kroz spoj žanrova, kultura i tradicija, s težištem na regijama poput Pirinejskog poluotoka, Crnog mora i južne Italije. Ekskluzivni je umjetnik Deutsche Grammopona, s brojnim nagrađivanim albumima, uključujući Concertos (2024) i The Art of the Mandolin (2020). Naručio je više od sto novih djela za mandolinu neumorno proširujući repertoar i granice svog instrumenta.

energetic, virtuosic, and stylistically informed interpretations, Il Giardino Armonico has appeared at major festivals worldwide and collaborated with distinguished artists such as Cecilia Bartoli, Isabelle Faust, Bernarda Fink, Julia Lezhneva, Avi Avital, and Patricia Kopatchinskaja. The ensemble's acclaimed discography includes award-winning recordings for labels such as Teldec Classics, Decca/L'Oiseau-Lyre, Decca, Harmonia Mundi, Deutsche Grammophon, and Alpha Classics. Their projects have explored the music of Vivaldi, Händel, Locatelli, and Mozart (notably the violin concertos), and they are currently engaged in the ambitious Haydn2032 project, recording the complete symphonies of Joseph Haydn (Alpha Classics) alongside a series of thematic concert programmes. Il Giardino Armonico's recordings have received the highest international distinctions in classical music, including the Grammy Award, Gramophone Award, Diapason d'Or, Choc de Classica, Echo Klassik, Opus Klassik, and many others.

Avi Avital is the first mandolinist ever to be nominated for a Grammy Award in classical music and a key figure in the modern revival of the mandolin. His virtuosic and charismatic interpretations have brought him to the world's most prestigious concert halls — including Cadogan Hall and Wigmore Hall in London, Philharmonie Berlin, Alte Oper Frankfurt, Aula Magna Sapienza in Rome, Amici della Musica in Florence, Auditorio Nacional in Madrid, City Hall in Hong Kong, Orchestra Hall in Minnesota, and Herbst Hall in San Francisco — and to major international festivals such as Aspen, Salzburg, Hollywood Bowl, Tanglewood, Ravenna, MISA Shanghai, Cheltenham, Verbier, Lucerne, Bad Kissingen, Rheingau Musik Festival, Gstaad, and Tsinandali. He regularly performs with leading orchestras including the Minnesota Orchestra, Colorado Symphony, Orchestre National des Pays de la Loire, Freiburg Barockorchester, Philharmonia Baroque, Venice Baroque, Il Pomo d'Oro, as well as the orchestras of Chicago, Seattle, Toronto, Vancouver, the Orchestre symphonique de Montréal, Los Angeles Philharmonic, NDR Radiophilharmonie, Deutsche Kammerphilharmonie Bremen, Academy of St Martin in the Fields, Yomiuri Nippon Symphony, Orchestra of the Accademia Nazionale di Santa Cecilia, Tonhalle-Orchester Zürich, and the RAI National Symphony Orchestra. He has collaborated with renowned conductors such as Zubin Mehta, Alan Gilbert, Giovanni Antonini, Kent Nagano, Robert Spano, Osmo Vänskä, Yutaka Sado, Nicholas McGegan, Omer Meir Wellber, Jonathan Cohen, and Ton Koopman. In 2023, Avital launched his own project, the Between Worlds Ensemble, based at Berlin's Boulez Saal, with concerts in Bucharest, Warsaw, Hamburg, Ludwigshafen, and Antwerp. The ensemble explores diverse musical worlds by blending genres, cultures, and traditions, with a focus on regions such as the Iberian Peninsula, the Black Sea, and Southern Italy. An exclusive Deutsche Grammophon artist, he has

Giovanni Antonini rođen je u Milanu, a studirao je na Civica Scuola di Musica te na Centre de Musique Ancienne u Ženevi. Suosnivač je baroknog ansambla Il Giardino Armonico, koji vodi od 1989. godine te s kojim nastupa kao dirigent i solist na blok flauti i baroknoj poprečnoj flauti (traverso) u Europi, SAD-u, Kanadi, Južnoj Americi, Australiji, Japanu i Maleziji. Također je prvi gost-dirigent Kammerorchestra Basel. Suraduje s brojnim uglednim umjetnicima, među kojima su Cecilia Bartoli, Kristian Bezuidenhout, Giuliano Carmignola, Isabelle Faust, Sol Gabetta, Sumi Jo, Viktoria Mullova, Katia i Marielle Labèque, Emmanuel Pahud i Giovanni Sollima. Poznat po profinjenim i inovativnim interpretacijama baroknog i klasičnog repertoara, redovit je gost orkestara kao što su Berliner Philharmoniker, Concertgebouworkest, Tonhalle-Orchester, Mozarteum Orchester, Leipziger Gewandhausorchester, London Symphony Orchestra, Češka filharmonija i Chicago Symphony Orchestra. Također ravna opernim produkcijama – u milanskoj Scali, na Salzburškom festivalu, u Operi u Zürichu te u Theateru an der Wien. Njegova bogata diskografija uključuje nagrađivane snimke za izdavačke kuće Teldec, Decca, Naïve, Alpha Classics, Sony i Warner. Umjetnički je ravnatelj projekta Haydn2032, čiji je cilj snimanje svih Haydnovih simfonija do tristote obljetnice skladateljeva rođenja 2032. godine.



released numerous acclaimed albums, including *Concertos* (2024) and *The Art of the Mandolin* (2020). Avital has commissioned over one hundred new works for the mandolin, continuously expanding the repertoire and the expressive possibilities of his instrument.

Born in Milan, **Giovanni Antonini** studied at the Civica Scuola di Musica and the Centre de Musique Ancienne in Geneva. He is a founder member of the Baroque ensemble Il Giardino Armonico, which he has led since 1989. With the ensemble he has appeared as both conductor and soloist on the recorder and Baroque transverse flute, performing throughout Europe, the United States, Canada, South America, Australia, Japan and Malaysia. He also serves as Principal Guest Conductor of the Kammerorchester Basel. He has performed with many distinguished artists including Cecilia Bartoli, Kristian Bezuidenhout, Giuliano Carmignola, Isabelle Faust, Sol Gabetta, Sumi Jo, Viktoria Mullova, Katia and Marielle Labèque, Emmanuel Pahud and Giovanni Sollima. Renowned for his refined and innovative interpretation of the Classical and Baroque repertoire, Giovanni Antonini is a regular guest with major orchestras such as the Berliner Philharmoniker, Concertgebouworkest, Tonhalle Orchester, Mozarteum Orchester, Leipzig Gewandhausorchester, London Symphony Orchestra, Czech Philharmonic and the Chicago Symphony Orchestra. He is also active in opera, having conducted productions at La Scala, the Salzburg Festival, the Zurich Opera House, and the Theater an der Wien. His extensive discography includes award-winning recordings for Teldec, Decca, Naïve, Alpha Classics, Sony, and Warner. He is the Artistic Director of the Haydn2032 project, an ambitious undertaking to perform and record the complete symphonies of Joseph Haydn by the 300th anniversary of the composer's birth in 2032.



Musica Cubicularis

Helena Bregar, sopran/soprano

Maruša Brezavšček, blok-flauta, barokni fagot/recorder, baroque bassoon

Mojca Gal, violina, barokni ples/violin, baroque dance

Domen Marinčič, viola da gamba

Tomaž Sevšek, čembalo/harpsichord

Program

Louis-Nicolas Clérambault

L'Isle de Délos (Otok Delos/The Island of Delos)

(Cantates françaises, Livre IIIe, 1716)

Prelude

Air

Air de Musette

Air tendre

Recitatif

Air

François Couperin

Le Rossignol en Amour (Zaljubljeni slavuj/The Nightingale in Love)

(Troisième Livre de Pièces de Clavecin, 1722)

Marc-Antoine Charpentier

Sans frayeur dans ce bois (Bez straha u ovoj šumi/Without fear in this wood)

/Chaconne/

François Couperin

Sarabande (*Tendrement/Nježno/Tenderly*)

Chaconne (*Légère/Lagano*)

(Les goûts-réunis, Treizième

Concert/Ponovno ujedinjeni ukusi, 13.

koncert/Tastes-reunited, 13th Concert, 1724)

Gaspard Le Roux

Suite II u D-duru/in D Major

(Pièces de clavessin, 1705)

Allemande grave

Courante

Sarabande

Gavotte en rondeau

Michel Pignolet de Montéclair

La bergère (Pastirica/The shepherdess)

(3e livre de cantates, 1728)

Air – Recitatif – Air

Michel Richard Delalande

Passacaille ou Grande Pièce

(Simphonies pour les soupers du

Roy/Simfonije za kraljeve večere,

Symphonies for the King's suppers,

Première Suite)

Ansaml **Musica cubicularis** je od utemeljenja 2004. godine posvećen izvođenju rane glazbe na povijesnim glazbalima. Na svoje programe uključuje manje poznata ili još neobjavljena djela, također operne arije iz arhiva grofova Attems u Slovenskoj Bistrici, motete i duhovne dijaloge iz arhiva koparske katedrale, glazbu iz franjevačkog samostana u Novom Mestu, koncerte iz ptujske zbirke, renesansnu glazbu posvećenu članovima obitelji Khisl i repertoar koji se nekad čuvao u arhivu ljubljanske

Since its founding in 2004, the ensemble **Musica cubicularis** has been dedicated to the performance of early music on period instruments. Its programmes often feature lesser-known or previously unpublished works, including opera arias from the archives of the Counts of Attems in Slovenska Bistrica, motets and sacred dialogues from the archive of the Koper Cathedral, music from the Franciscan monastery in Novo Mesto, concertos from the Ptuj collection, Renaissance music dedicated to members of the

Subota, 20. rujna/Saturday, September 20
Dvorac Opeka, 17.00 sati/Opeka Castle, 5:00 p.m.

katedrale. Ansambl nastupa u Sloveniji, Austriji, Italiji, Njemačkoj, Hrvatskoj, češkoj, Španjolskoj i Švicarskoj. Suraduje s domaćim i inozemnim glazbenicima, poznatim specijalistima kao što su Manfredo Kraemer, William Dongois, Maria Cristina Kiehr in Edoardo Torbianelli. Krajem 2021. ansambl je u Švedskoj snimio nosač zvuka s motetima i instrumentalnim djelima Isaaca Poscha.

Sopranistica poljsko-slovenskog porijekla, **Helena Bregar**, studirala je na Muzičkoj akademiji u Bydgoszczu, a diplomirala na Pôle Supérieur Paris Boulogne-Billancourt kod Isabelle Poulenard. Pjevala je u operama W.A. Mozarta, G. Rossinija, A. Campre, F. Cavallija i L. Rossija. Gostovala je u Pariškoj filharmoniji i u Cité de la Musique. Suraduje s ansamblima Compagnie La Tempête, Flores Myrtae, Musiciens de Saint-Julien i Vox Cantoris, a vodi i svoj ansambl La Sensible. Bavi se tradicionalnim slavenskim pjevanjem, među ostalim i kao solistica ansambla Kapela OldNova, a zanima je alternativno kazalište i barokni ples.

Mojca Gal je violinistica, plesačica i koreografkinja. Na Scholi Cantorum Basiliensis je studirala baroknu violinu kod Amandine Beyer i povijesni ples kod Barbare Leitherer. Usavršavala se kod Dede Cristine Colonne, Christine Bayle, Marie-Geneviève Massé i Gilles Poiriere. Vodi vlastiti ansambl Ad Fontes te suraduje s ansamblima Freitagsakademie Bern, Arabesque i Odyssee. Balet je učila prema Cecchettijevoj metodi kod Penelope Robinson-Debatin, a trenutno se usavršava kod kanadskog koreografa Edmunda Fairfaxa.

Maruša Brezavšček podjednako se posvećuje ranoj i suvremenoj glazbi za blok flautu. U posljednje se vrijeme sve više etablira i kao interpretkinja na baroknom fagotu i dulcijanu. Studirala je na Scholi Cantorum Basiliensis i na Sveučilištu Mozarteum u Salzburgu, bila na razmjeni u Barceloni te se usavršavala u Brescii. Trenutno predaje blok flautu na Akademiji za glasbo u Ljubljani, a živi u Baselu. Dobitnica je brojnih nagrada kao solistica i u komornim sastavima. Suosnivačica je ansambala Duo Decima (suvremena glazba), Ensemble Bastion (barokna glazba) i Ensemble Pampinea (srednjovjekovna glazba).

Domen Marinčič nastupa diljem Europe, u SAD-u, Kanadi, Kini, Koreji i Vijetnamu. Sudjelovao je u snimanju četrdeset nosača zvuka za izdavačke kuće kao što su Accent, BIS, Harmonia Mundi France in Sony/DHM. Posljednjih godina vodi orkestralne projekte u Sloveniji, Hrvatskoj i Finskoj; između ostalog izveo je oratorije A. Scarlattija, A. Stradelle i B. Pasquinija te rekvijem Jeana Gillesa. Kao predavač gostuje na akademijama u Veneciji, Münchenu, Detmoldu, Bremenu, Essenu, Freiburgu, Baselu, Helsinkiju, Salzburgu, Linzu i Beču.

Khisl family, and repertoire once kept in the archive of the Ljubljana Cathedral. The ensemble has performed in Slovenia, Austria, Italy, Germany, Croatia, the Czech Republic, Spain, and Switzerland. It collaborates with both Slovenian and international artists, including renowned specialists such as Manfredo Kraemer, William Dongois, Maria Cristina Kiehr, and Edoardo Torbianelli. In late 2021, the ensemble recorded a CD in Sweden featuring motets and instrumental works by Isaac Posch.

Polish-Slovenian soprano **Helena Bregar** studied at the Academy of Music in Bydgoszcz and graduated from the Pôle Supérieur Paris Boulogne-Billancourt under Isabelle Poulenard. She has sung in operas by W.A. Mozart, G. Rossini, A. Campra, F. Cavalli, and L. Rossi, and has appeared at the Philharmonie de Paris and the Cité de la Musique. She collaborates with ensembles such as Compagnie La Tempête, Flores Myrtae, Musiciens de Saint-Julien, and Vox Cantoris, and leads her own ensemble, La Sensible. She is also active in traditional Slavic singing, including as a soloist with the ensemble Kapela OldNova. Her artistic interests extend to alternative theatre and Baroque dance.

Mojca Gal is a violinist, dancer, and choreographer. She studied Baroque violin with Amandine Beyer and historical dance with Barbara Leitherer at the Schola Cantorum Basiliensis. She continued her training with Deda Cristina Colonna, Christine Bayle, Marie-Geneviève Massé, and Gilles Poirier. She leads her own ensemble, Ad Fontes, and collaborates with ensembles such as Freitagsakademie Bern, Arabesque, and Odyssee. She studied ballet according to the Cecchetti method with Penelope Robinson-Debatin and is currently continuing her training with Canadian choreographer Edmund Fairfax.

Maruša Brezavšček is equally dedicated to both early and contemporary music for the recorder. In recent years, she has also increasingly established herself as a performer on the Baroque bassoon and dulcian. She studied at the Schola Cantorum Basiliensis and the Mozarteum University in Salzburg, participated in an exchange program in Barcelona, and pursued further training in Brescia. She currently teaches recorder at the Academy of Music in Ljubljana and lives in Basel. She has received numerous awards as a soloist and chamber musician. She is a co-founder of the ensembles Duo Decima (contemporary music), Ensemble Bastion (Baroque music), and Ensemble Pampinea (medieval music).

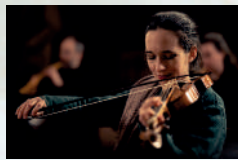
Domen Marinčič performs across Europe, as well as in the USA, Canada, China, Korea, and Vietnam. He has taken part in the recording of forty albums for labels such as Accent, BIS, Harmonia Mundi France, and Sony/DHM. In recent years, he has led orchestral projects in Slovenia, Croatia, and Finland, including

Od jeseni 2021. je profesor na Visokoj školi za glazbu i kazalište u Hamburgu.

Tomaž Sevšek je na Visokoj školi za glazbu u Freiburgu studirao orgulje u klasi Zsigmonda Szathmáryja i čembalo u klasi Roberta Hilla. Usavršavao se na Eastman School of Music u Rochesteru (SAD) kod Davida Higgsa i Arthura Haasa. Nastupa u Sloveniji, Njemačkoj, Austriji, Italiji, Francuskoj, Španjolskoj, Hrvatskoj i Švicarskoj te surađuje s brojnim međunarodnim ansamblima i orkestrima. Koncertirao je na važnim povijesnim glazbalima, uključujući i najstarije orgulje na svijetu u Sionu u Švicarskoj. Posebno ga zanima klavikord te zaboravljeno glazbalo - francuski umjetnički harmonij.

performances of oratorios by A. Scarlatti, A. Stradella, and B. Pasquini, as well as the Requiem by Jean Gilles. As a guest lecturer, he regularly teaches at music academies in Venice, Munich, Detmold, Bremen, Essen, Freiburg, Basel, Helsinki, Salzburg, Linz, and Vienna. Since autumn 2021, he has been a professor at the University of Music and Theatre in Hamburg.

Tomaž Sevšek studied organ with Zsigmond Szathmáry and harpsichord with Robert Hill at the University of Music in Freiburg. He continued his training at the Eastman School of Music in Rochester (USA) with David Higgs and Arthur Haas. He performs in Slovenia, Germany, Austria, Italy, France, Spain, Croatia, and Switzerland, and collaborates with numerous international ensembles and orchestras. He has given concerts on important historical instruments, including the oldest organ in the world in Sion, Switzerland. He has a special interest in the clavichord and the forgotten instrument known as the French art harmonium.



Subota, 20. rujna/Saturday, September 20

Velika koncertna dvorana HNK u Varaždinu, 20.00 sati/
Croatian National Theatre in Varaždin, Great Concert Hall, 8.00 p.m.



Varaždinski komorni orkestar/Varaždin Chamber Orchestra

Philippe Grisvard, čembalo solo i umjetničko vodstvo/
harpsichord solo and artistic leadership

PROGRAM

Jean-Marie Leclair

Uvertira iz opere/Ouverture from the opera
Scylla et Glaucus

Christoph Nichelmann

Koncert za čembalo u d-molu/Concerto for
harpsichord in d minor, D-B M. TH 169
Allegro
Adagio sempre piano
Presto

Amando Ivančić

Simfonija br. 7 u G-duru/Symphony nr. 7 in
G major
Allegro
Andante
Tempo di Menuetto
Allegro

Simon Leduc

Trio za orkestar op.2 br.2 u g-molu/Trio for
orchestra op. 2 nr. 2 in g minor
Maestoso con moto giusto

Cantabile posato con espressione
Presto risoluto

Ernst Wilhelm Wolf

Koncert za čembalo u B-duru/Concerto for
harpsichord in B-flat major
Allegro
Adagio
Allegro moderato

Utemeljen 1994., **Varaždinski komorni orkestar** se nadovezuje na tradiciju komornog i orkestralnog muziciranja koje se u Varaždinu intenzivno njegovalo pedesetih i šezdesetih godina prošlog stoljeća. Uz ciklus od pet koncerata u sezoni, VKO redovito sudjeluje na Varaždinskim baroknim večerima i nastupa diljem Hrvatske, a gostovao je i u Sloveniji, Njemačkoj, Austriji te Bosni i Hercegovini. Orkestar je surađivao s nizom uglednih dirigenta (Pavle Dešpalj, Milan Horvat, Kazushi Ono, Marko Letonja, Vjekoslav Šutej, Uroš Lajovic, Vladimir Kranjčević, Mladen Tarbuk, Ivo Lipanović, Zoran Juranić, Ivan Repušić) te eminentnih solista (Ruža Pospiš-Baldani, Dubravka Tomšić-Srebotnjak, Dunja Vejzović, Višnja Mažuran, Monika Leskovar, Karmen Pečar, Renata Pokupić, Radovan Vlatković, David Geringas, Valter Dešpalj, Dora Schwarzberg, Branimir Slokar, Peter Soave, Stanko Arnold, Istvan Römer, Lovro Pogorelić, Božo Paradžik, Inva Mula itd.) Uz stalnu koncertnu majstoricu - Ivanu Penić Defar - orkestar često angažira i goste- koncertmajstore:

Founded in 1994, the **Varaždin Chamber Orchestra** continues the tradition of chamber and orchestral music-making that flourished in Varaždin during the 1950s and 1960s. In addition to its regular season of five concerts, the Orchestra is a frequent participant in the Varaždin Baroque Evenings and performs across Croatia, at guest appearances in Slovenia, Germany, Austria, and Bosnia and Herzegovina. The Orchestra has collaborated with many distinguished conductors (Pavle Dešpalj, Milan Horvat, Kazushi Ono, Marko Letonja, Vjekoslav Šutej, Uroš Lajovic, Vladimir Kranjčević, Mladen Tarbuk, Ivo Lipanović, Zoran Juranić, Ivan Repušić) and renowned soloists (Ruža Pospiš-Baldani, Dubravka Tomšić-Srebotnjak, Dunja Vejzović, Višnja Mažuran, Monika Leskovar, Karmen Pečar, Renata Pokupić, Radovan Vlatković, David Geringas, Valter Dešpalj, Dora Schwarzberg, Branimir Slokar, Peter Soave, Stanko Arnold, Istvan Römer, Lovro Pogorelić, Božo Paradžik, Inva Mula, among others). Alongside its permanent concertmaster (Ivana Penić

Leon Spierer, Catherine Mackintosh, Taras Pečeny, Tamara Smirnova, Aleksandar Ivić, Boro Martinić, Mario Korunić, Latica Honda-Rosenberg, Stefan Milenkovich, Roman Simović. Orkestar je dobitnik niza nagrada kao što su Ivan Lukačić i Jurica Murai Varaždinskih baroknih večeri, Milka Trnina HDGU-a, Plaketa grada Varaždina, Judita Splitskog ljeta te Orlando Dubrovačkih ljetnih igra.

Philippe Grisvard (Nancy, 1980) jedan je od vodećih glazbenika današnjice specijaliziranih za povijesne instrumente s tipkama. Najprije je učio klavir i obou. Nakon što se počeo zanimati za ranu glazbu, uči čembalo kod Anne-Catherine Bücher, a zatim studira na Schola Cantorum Basiliensis - čembalo i basso continuo kod Jespera B. Christensena te fortepiano u klasi Edoarda Torbianellija. Nakon završenog studija surađuje s nizom raznih ansambala kao što su L'Achéron, La Fenice, Scherzi Musicali i Les Ombres. Redovito surađuje s orkestrima posvećenim povijesno informiranom izvođenju poput Le Concert d'Astrée, Akademie für Alte Musik Berlin i Freiburger Barockorchester te s dirigentima kao što su Emmanuelle Haïm, René Jacobs i Sir Simon Rattle. Sudjelovao je u opernim produkcijama Pariške opere, Državne opere u Berlinu te Opera u Dijonu i Lilleu. Glavni je čembalist Ensemble-a Diderot. Sudjelovao je u više od 60 snimaka za izdavačke kuće poput Ricercar, Virgin, harmonia mundi, Eloquentia, Accent, Linn Records i Audax. U svojim solo albumima za Audax Records (djela G. F. Handela i C. F. C. Fascha) predstavlja plodove svog muzikološkog istraživanja.



Defar), the Orchestra often engages guest concertmasters such as Leon Spierer, Catherine Mackintosh, Taras Pečeny, Tamara Smirnova, Aleksandar Ivić, Boro Martinić, Mario Korunić, Latica Honda-Rosenberg, Stefan Milenkovich, and Roman Simović. The Orchestra is the recipient of numerous awards, including the Ivan Lukačić and Jurica Murai prizes of the Varaždin Baroque Evenings, the Milka Trnina Award of the Croatian Association of Musical Artists (HDGU), the City of Varaždin Plaque, the Judita Award of the Split Summer Festival, and the Orlando Award of the Dubrovnik Summer Festival.

Philippe Grisvard is one of today's leading experts in historical keyboard instruments. Born in Nancy in 1980, he first studied piano and oboe. His growing interest in Early Music led him to take harpsichord lessons with Anne-Catherine Bücher, followed by studies at the Schola Cantorum Basiliensis, where he trained in harpsichord and basso continuo with Jesper B. Christensen and fortepiano with Edoardo Torbianelli. Following his studies, he collaborated with a number of ensembles including L'Achéron, La Fenice, Scherzi Musicali and Les Ombres. Invited by period orchestras (Le Concert d'Astrée, Akademie für Alte Musik Berlin and Freiburger Barockorchester, among others) he regularly collaborates with conductors such as Emmanuelle Haïm, René Jacobs and Sir Simon Rattle and participated in opera productions at the Paris Opera, Staatsoper Berlin, Opéra de Dijon and Opéra de Lille. Grisvard is the principal harpsichordist of Ensemble Diderot. He participated in more than 60 recordings for labels such as Ricercar, Virgin, harmonia mundi, Eloquentia, Accent, Linn records and Audax. In his solo albums for Audax Records (works by G.F. Handel C.F.C. Fasch) he presents the fruits of his musicological research.





Ars Antiqua Austria



Gunar Letzbor, violina i umjetničko vodstvo/violin and artistic leadership

Nina Pohn, violina/violin

Markus Miesenberger, viola

Peter Trefflinger, violončelo/cello

Michael Söllner, rog 1/horn 1 Cornu 1

Adalbert Heitzinger, rog 2/horn 2 Cornu 2

Hrvatska glazbena baština – glazba Amanda Ivančića/ Croatian Musical Heritage – Music of Amando Ivančić



Amando Ivančić

Divertimento u C-duru za violinu, violu i violončelo/in C major for violin, viola and cello

Adagio

Menuetto – Trio

Finale: Allegro

Sinfonia u A-duru za prvu violinu, drugu violinu i basso/in A major for violin 1, violine 2 and basso

Andantino

Menuet

Finale

Sinfonia ex G: Violino Primo, Violino Secundo, Cornu Primo, Cornu Secundo, Viola con Basso

Allegro assai

Andante

Menuet-Trio-Menuet

Allegro

Concertino in Es: Violino Alto Viola, Basso

Largetto

Menuet-Trio-Menuet

Allegro

Sinfonia in D a 4 Stromenti: Violino 1, Violino 2, Viola obligato e Basso

Entrada/Allegro,

Menuetto-Trio-Menuetto,

Andante,

"Il Fabro ferraro"/Allegro

Ansaml **Ars Antiqua Austria** osnovan je u Linzu 1989. s ciljem da se publici predstavi austrijska barokna glazba izvođena na povijesnim instrumentima. Osnovu ansambla čini osam glazbenika pod vodstvom Gunara Letzbora. Sastav se po potrebi proširuje kako bi obuhvatio širi repertoar. Ansaml je održao brojne koncerte istodobno istražujući stvaralaštvo austrijskih baroknih skladatelja. Zahvaljujući neumornom angažmanu Gunara Letzbora, mnoga su zaboravljena djela oživjela u prvoj suvremenoj izvedbi, a njihove nosače zvuka s glazbom Weichleina, Bibera, Contija (u suradnji s mezzosopranisticom

Ars Antiqua Austria was founded in Linz in 1989 with the aim of introducing audiences to the roots of specifically Austrian Baroque music played on period-instruments. The core of Ars Antiqua Austria comprises 8 musicians directed by Gunar Letzbor. The ensemble may be augmented to accommodate a still wider repertoire. Ars Antiqua Austria gave numerous concerts while researching the achievements of Austria's baroque composers in depth. Thanks to Gunar Letzbor's unflagging commitment, many works received their first performance in modern times. Enthusiastic reviews welcomed CDs of music by

Nedjelja, 21. rujna/Sunday, September 21
Dvorac Trakošćan, Viteška dvorana, 11.00 sati/
Trakošćan Castle, Hall of Knights, 11:00 a.m.

Bernardom Fink), Vivianija, Meallija, Arnolda, Caldare, Aufschnaitera, Vilsmayra, Vejvanovskog, Schmelzera, Muffata i naravno J. S. Bacha, popratile su oduševljene kritike. Godine 2000. ansambl je u Bečkom Konzerthausu započeo ciklus koncerata posvećenom austrijskoj baroknoj glazbi, a od 2001. ima vodeću ulogu u nizu od devedesetak koncerata pod nazivom Sound of Cultures – Culture of Sound s deset različitih programa izvođenih u Beču, Pragu, Bratislavi, Krakovu, Veneciji, Ljubljani, Mechelenu, Budimpešti i Lübecku. Brojni nastupi i turneje samo su ih nedavno odveli na Festival de la Musique Baroque u Ribeauvilléu; Berlinski festival rane glazbe; Festival Printemps des Arts u Nantesu; Mozartfest u Würzburgu s opernom produkcijom u suradnji s Michaelom Schopperom; Tage alter Musik u Herneu; Festival de Musique de Clisson et de Loire Atlantique; Folles Journées u Nantesu; Musée d'Unterlinden u Colmaru; Monteverdi Festival u Cremoni; Festival Baroque du Sablon; Salzburger Festspiele; Vlandern Festival; Festival Bach de Lausanne; Bologna Festival; Vendsyssel Festival; Concerti della Normale u Pisi; Resonanzen u Beču; Klangbogen Wien. Snimka Capricci Armonici sa skladbama Giovannija Buonaventure Vivianija donijela je ansamblu 2002. godine Cannes Classical Award.

Gunar Letzbor studirao je kompoziciju, dirigiranje i violinu u Linzu, Salzburgu i Kölnu. Susreti s Nicolausom Harnoncourtom i Reinhardom Goebelom u njemu su probudili duboku strast prema povijesnim instrumentima i izvodilačkoj praksi, što je rezultiralo brojnim nastupima s ansamblima kao što su Musica Antiqua Köln, Clemencic Consort, La Folia Salzburg, Armonico Tributo Basel i Wiener Akademie, te osnivanjem vlastitog ansambla Ars Antiqua Austria, posebno posvećenog istraživanju bogatog, ali zanemarenog baroknog repertoara svoje domovine i njezinih susjeda. Rezultat ovog putovanja nisu bile samo neočekivane glazbene dragocjenosti, već i oblikovanje jedinstvenog srednjoeuropskog instrumentalnog zvuka često nadahnutog dubokom duhovnošću. Kao solist i s ansamblom Ars Antiqua Austria, Letzbor je snimio brojne nosače zvuka (koja uključuju i nekoliko svjetskih praizvedbi) s djelima Mozarta, Bacha, Bibera, Muffata, Aufschnaitera, Vivianija, Schmelzera, Weichleina, Vejvanovskog, Vilsmayra i Contija. Mnogi od tih CD-ova nagrađeni su važnim diskografskim priznanjima, uključujući Cannes Classical Award i Amadeusov Disco dell'Anno. Posebno je značajna njegova snimka sa svjetskom praizvedbom sonata za violinu solo J. J. Vilsmayra i J. P. Westhoffa. Nastupio je na svim važnim europskim festivalima barokne glazbe, uključujući Festival de la Musique Baroque u Ribeauvilléu, Festwochen der Alten Musik u Berlinu, Festival Printemps des Arts u Nantesu, Mozartfest u Würzburgu, Tage alter Musik u Herneu, Folles Journées u Nantesu, Musée d'Unterlinden u Colmaru, Flanders Festival, Festival Bach de Lausanne, Bologna Festival, Resonanzen u Beču, Klangbogen Wien, Monteverdi Festival u

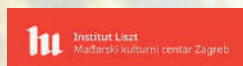
Weichlein, Biber, Conti (together with the mezzosoprano Bernarda Fink), Viviani, Mealli, Arnold, Caldara, Aufschnaiter, Vilsmayr, Vejvanovsky, Schmelzer, Muffat and of course J.S.Bach. In 2000 Ars Antiqua Austria commenced a cycle of concerts in the Vienna Konzerthaus on the theme of Austrian Baroque music. Beginning in 2001 the ensemble is playing a leading part in a concert series with more than 90 concerts called Sound of Cultures - Culture of Sound. Ten different programmes were being performed in Vienna, Prague, Bratislava, Cracow, Venice, Ljubljana, Mechelen, Budapest and Lübeck. Recent tours have taken the ensemble to the Festival de la Musique Baroque at Ribeauville; Berlin Festival of Ancient Music; Festival Printemps des Arts at Nantes; Mozartfest at Würzburg with an opera production together with Michael Schopper; Tage alter Musik at Herne, Festival de Musique de Clisson et de Loire Atlantique, Folles Journées de Nantes, Musée d'Unterlinden Colmar, Monteverdi Festival Cremona, Festival Baroque du Sablon, Salzburger Festspiele, Vlandern Festival, Festival Bach de Lausanne, Bologna Festival, Vendsyssel Festival, Concerti della Normale Pisa, Resonanzen Wien, Klangbogen Wien. Ars Antiqua Austria's recording of Viviani's Capricci Armonici received a Cannes Classical Award 2002.

Gunar Letzbor studied composition, conducting and violin at Linz, Salzburg and Cologne. His encounters with Nicolaus Harnoncourt and Reinhard Goebel ignited a deep passion for period instruments and performance practice, leading him to performing extensively with Musica Antiqua Köln, the Clemencic Consort, La Folia Salzburg, Armonico Tributo Basel and the Wiener Akademie. Gunar Letzbor founded his own ensemble, Ars Antiqua Austria, dedicated in particular to the exploration of the rich, but neglected, Baroque repertoire of his native country and its neighbours. Corollaries of this voyage of re-discovery have been not only the unexpected finds of musical masterpieces otherwise destined to languish in obscurity, but also the articulation of a uniquely central-European instrumental sound and its often deeply spiritual inspiration. As a soloist as well as with Ars Antiqua Austria, Letzbor has made numerous recordings (including several world premieres), featuring works by Mozart, Bach, Biber, Muffat, Aufschnaiter, Viviani, Schmelzer, Weichlein, Vejvanovsky, Vilsmayr and Conti. Many of these CDs have received major record awards, including the Cannes Classical Award and Amadeus' Disco dell'Anno. Particularly remarkable was his world's premiere recording of Sonate for violin solo by J.J.Vilsmayr and J.P.Westhoff. Letzbor has performed at every major Baroque music festival in Europe, including the Festival de la Musique Baroque in Ribeauville, Festwochen der Alten Musik in Berlin, Festival Printemps des Arts in Nantes, Mozartfest in Würzburg, Tagen alter Musik in Herne, Folles Journées de Nantes, Musée d'Unterlinden Colmar, Flanders Festival, Festival Bach de Lausanne, Bologna Festival, Resonanzen Wien, Klangbogen

Cremoni, te u Münchenskoj državnoj operi i Salzburškom festivalu. Predavao je na Visokoj školi za glazbu u Lübecku i Beču, a kao cijenjeni pedagog vodi ljetne tečajeve diljem Europe.

Wien, Monteverdi Festival in Cremona and at the Munich Staatsoper and the Salzburg Festival. Gunar Letzbor taught at the Musikhochschule in Lübeck (Germany) and Vienna (Austria); he is a widely respected teacher, giving summer courses. As a renowned and widely respected paedagogue, he conducts summer courses across Europe.





Ágnes Kovács, sopran/soprano
Viola Thurnay, alt
Zoltán Megyesi, tenor
Zoltán Melkovics, bas/bass
Orkestar Orfeo/Orfeo Orchestra
Zbor Purcell/Purcell Choir



PRIME MINISTER'S OFFICE



György Vashegyi, dirigent i umjetničko vodstvo/conductor and artistic leadership

Podupiratelj: Haydneum – Mađarski centar za ranu glazbu
Ured premijera (Mađarska) i Bethlen Gábor Alapkezelő Zrt. podržavaju rad Haydneuma.

Co-operating partner: Haydneum – Hungarian Centre for Early Music
The Prime Minister's Office (Hungary) and Bethlen Gábor Alapkezelő Zrt. support the operation of Haydneum.

Program

František Ignác Tůma

Miserere in f, TumW D.3.7. (?)

Georg Philipp Telemann

Wer nur den lieben Gott lässt walten, TWV 1:1593

Kantata za soliste zbor i orkestar u c-molu/Cantata for soloists, choir and orchestra in C minor

Corale: *Wer nur den lieben Gott lässt walten*

Aria: *So walte Gott in allen Dingen*

Corale: *Wenn er auftritt sein milde Hand*

Aria: *Hätt ich auch nicht vergleichen Ehre*

Corale: *Den Leib, die Seel, das Leben*

Aria: *Meine Seele, Leib und Leben*

Recitativo: *O wohl dem, welcher glaubet*

Coro: *Schmecket und sehet*

Johann Sebastian Bach

Ich hab in Gottes Herz und Sinn, BWV 92

Kantata za soliste zbor i orkestar u h-molu/Cantata for soloists, choir and orchestra in B minor

Corale: *Ich hab in Gottes Herz und Sinn*
Recitativo & Corale: *Es kann mir fehlen nimmermehr!*

Aria: *Seht, seht! wie reißt, wie bricht, wie fällt*

Corale: *Zudem ist Weisheit und Verstand*
Recitativo: *Wir wollen nun nicht länger zagen*

Aria: *Das Brausen/Stürmen von den rauhen Winden*

Recitativo & Corale: *Ei nun, mein Gott, so fall ich*

Aria: *Meinem Hirten belieh ich treu*

Corale: *Soll ich denn auch des Todes Weg*

Georg Philipp Telemann

Jesus Christus unser Heiland, TWV 1:976

Kantata za soliste, zbor i orkestar u h-molu/Cantata for soloists, choir and orchestra in B minor

Corale: *Jesus Christus, unser Heiland*
Arioso: *Und ist kommen und hat verkündiget*

Corale: *Nun kann uns kein Feind schaden mehr*

Recitativo: *Wir sind mit Gott versöhnet*

Corale: *Dafür danken wir alle gleich und sehnen uns ins*

Coro: *Denn Gott hat uns, nicht gesetzt zum Zorn*

Corale: *Durch ihn werd ich wieder leben*

Recitativo: *So traure ja kein Christ*

Aria & Coro: *Bringt mich immer zu der Ruh*

György Vashegyi diplomirao je na Muzičkoj akademiji Liszt Ferenc 1993. godine. Još kao student osnovao je dva ansambla za ranu glazbu: Purcell Choir 1990. i Orfeo Orchestra 1991. godine, a umjetnički je ravnatelj oba ansambla od njihova osnutka. Predavač na Glazbenoj akademiji Liszt Ferenc postao je 1992. godine. Godine 2017. izabran je za predsjednika Mađarske

György Vashegyi graduated from the Liszt Ferenc Academy of Music in 1993. While still a student, he founded two Early Music ensembles: the Purcell Choir in 1990 and the Orfeo Orchestra in 1991, and he has served as their artistic director ever since. He joined the teaching staff at the Liszt Ferenc Academy of Music in 1992. In 2017, he was elected President of the Hungarian

Nedjelja, 21. rujna/Sunday, September 21
Katedrala, 20:00 sati/Cathedral, 8:00 p.m.

akademije umjetnosti, a tu je dužnost obnašao šest godina. Imao je ključnu ulogu u osnivanju Haydneuma – Mađarskog centra za ranu glazbu, osnovanog u srpnju 2021. godine. Ansambli Purcell Choir i Orfeo Orchestra djeluju kao rezidentni sastavi te institucije. Od 1. studenoga 2022. obnaša dužnost glazbenog ravnatelja Mađarske nacionalne filharmonije i Mađarskog nacionalnog zbora. Od 1998. snimio je više od sedamdeset albuma – uglavnom s ansamblima Purcell Choir i Orfeo Orchestra – koji su osvojili brojne prestižne međunarodne nagrade. Sudjelovao je u mađarskim praižvedbama više od sto značajnih glazbenih djela, od kojih su mnoga bila i suvremene svjetske praižvedbe. Jedno od njegovih važnih područja istraživanja jest repertoar francuske opere iz 18. i 19. stoljeća. Godine 2021. Francuska država dodijelila mu je titulu Chevalier de l'Ordre des Arts et des Lettres kao priznanje za njegov doprinos obnovi rane glazbe. U travnju 2024. osvojio je nagradu International Classical Music Awards za najbolju baroknu vokalnu snimku za album *Jouissons de Nos Beaux Ans!*, koji je snimio u suradnji s Cyrilleom Duboisom.

Zbor Purcell i Orkestar Orfeo osnovao je prije trideset godina György Vashegyi. Pod vodstvom svojeg osnivača su tijekom tri desetljeća kontinuiranog umjetničkog rada i razvoja postali vodeći mađarski ansambli specijalizirani za ranu glazbu. Zbog svoje stilske autentičnosti stekli su međunarodna priznanja, a njihova su diskografska izdanja osvojila brojne prestižne nagrade. Oba ansambla redovito nastupaju diljem Europe, uključujući koncerte u Parizu, Versaillesu, Lyonu, na Festivalu rane glazbe u Herneu (Njemačka) te u Concertgebouwu u Amsterdamu. Suradnju su ostvarili i s uglednim dirigentima poput Helmutha Rillinga, Masaakija Suzukija i Renée Jacobsa. Tijekom posljednjih trideset godina ostvarili su niz svjetskih diskografskih praižvedbi. Od 2014. godine razvijaju blisku i plodnu suradnju s



Centrom za baroknu glazbu u Versaillesu (Centre de musique baroque de Versailles), koja je rezultirala nizom snimaka francuske barokne glazbe izvedenih s iznimnom autentičnošću. Kao rezidentni ansambli Haydneuma – Mađarskog centra za ranu glazbu, osnovanog 2021., Zbor Purcell i Orkestar Orfeo imaju ključnu ulogu u radu ove ustanove, koja je osnovana s ciljem promicanja povijesno utemeljene izvedbe rane glazbe te podrške istraživanju i izvođenju mađarskog baroknog, bečkog klasicističkog i ranoromantičarskog repertoara.



Academy of Arts, a position he held for six years. He played a key role in the establishment of Haydneum – Hungarian Centre for Early Music, founded in July 2021. The Purcell Choir and the Orfeo Orchestra are

the institution's resident ensembles. Since November 1, 2022, he has served as General Music Director of the Hungarian National Philharmonic and the Hungarian National Choir. Since 1998, Vashegyi has made over 70 recordings—mostly with the Purcell Choir and Orfeo Orchestra—which have won numerous prestigious international awards. He has been involved in the Hungarian premieres of more than 100 significant musical works, many of them modern world premieres. One of his major areas of research is the French opera repertoire of the 18th and 19th centuries. In 2021, in recognition of his work in reviving Early Music, the French government awarded him the title of Chevalier de l'Ordre des Arts et des Lettres. In April 2024, he received the International Classical Music Award for Best Baroque Vocal Recording for *Jouissons de Nos Beaux Ans!*, a recording of French Baroque opera works made in collaboration with Cyrille Dubois.

The **Purcell Choir** and **Orfeo Orchestra** were founded 30 years ago by György Vashegyi. Since then, they have become Hungary's leading specialists in Early Music. Thanks to three decades of continuous training and artistic development under the direction of their founder, both the Choir and the Orchestra have been praised by the international press for their stylistic authenticity, and their recordings have received numerous prestigious awards. The Orchestra and Choir have been invited to perform across Europe on many occasions, including appearances in Paris, Versailles, Lyon, at the Herne Early Music Festival in Germany, and at the Concertgebouw in Amsterdam. They have also collaborated with renowned conductors such as Helmuth Rilling, Masaaki Suzuki, and René Jacobs. Over the past 30 years, they have made several world premiere recordings. Since 2014, they have developed a close and fruitful collaboration with the Centre de musique baroque de Versailles, resulting in a series of French Baroque recordings performed with exceptional authenticity. As the resident ensembles of Haydneum – Hungarian Centre for Early Music, founded in 2021, the Purcell Choir and Orfeo Orchestra play a central role in the institution's mission to develop and promote historically informed performance of Early Music, and to support research and performance of Hungarian Baroque, Viennese Classical, and Early Romantic repertoire.



Camerata Garestin

Ivana Lazar, sopran/soprano
Nina Tarandek, mezzosopran/mezzo-soprano
Stjepan Nodilo, blok flauta i barokna oboa/recorder and baroque oboe
Krešimir Lazar, barokni violončelo/baroque cello
Krešimir Has, čembalo/harpsichord

Program

Georg Friedrich Händel

Sonata za obou i basso continuo u F–
duru/Sonata for oboe and basso continuo in
F major, HWV 363a

Adagio

Allegro

Adagio

Bourée angloise

Menuetto

Alessandro Scarlatti

Chi sà dove è la speranza

kantata za sopran, obou i basso
continuo/cantata for soprano, oboe and
basso continuo

Adagio: Chi sà dove è la speranza

Recitativo: Così Fillide Amante

Allegro: Mio nume mio bel sol

Recitativo: Non più d'unque da me

Aria: Ama pur sta lieto mio Nume

Domenico Scarlatti

Tirsi caro, amata Fille

komorni duet za dva soprana i basso
continuo/chamber duet for two sopranos
and basso continuo

Duetto: Tirsi caro, amata Fille

Recitativo: Se tu sapessi o caro...

Duetto: Di cor mio, di se m'ami come pria

PAUZA

Georg Friedrich Händel

Sonata za blok flautu i basso continuo u C–
duru/Sonata for recorder and basso continuo
in C major, HWV 365

Larghetto

Allegro

Larghetto

A Tempo di Gavotta

Allegro

Alessandro Scarlatti

Clori mia, Clori bella

kantata za sopran, blok flautu i basso
continuo/cantata for soprano, recorder and
basso continuo, H.129

Recitativo: Clori mia, Clori bella

Aria: Onde chiare che spargete

Recitativo: Sì, si narrate gli pur bell'onde

Aria. Andante: Parla, parla il cor

Clori e Lisa campagne

komorna kantata za dva glasa i basso
continuo/chamber cantata for two voices
and basso continuo, H.386

Recitativo: Lisa del foco mio

Duetto: Sono amante ho il cor ferito

Recitativo: Amica con ragione

Duetto: Ogni immagine di bene

Aria: Benche rigido è il mio fato

Recitativo: Ma dimmi, Lisa mia

Duetto: Benchè schernito, benchè tradito

Ansaml **Camerata Garestin** okuplja vodeće hrvatske interprete glazbe 17. i 18. stoljeća. Osnovan je 2008. godine na poticaj varaždinskog violončelista Krešimira Lazara, uz suosnivače sopranisticu Ivanu Lazar, flautistu Danija Bošnjaka te čembalista i orguljaša Krešimira Hasa, glazbenike čija bogata iskustva već dulje vrijeme doprinose kulturnom i umjetničkom životu Republike Hrvatske. Temeljna programska smjernica ansambla su tematski osmišljeni koncertni projekti koji donose vrhunska djela europskih i hrvatskih majstora od visoke renesanse do ranog klasičnog stila. Uz osobitu pažnju ansaml njeguje hrvatsku glazbenu baštinu s težištem

The ensemble **Camerata Garestin** brings together leading Croatian interpreters of 17th and 18th-century music. It was founded in 2008 at the initiative of cellist Krešimir Lazar from Varaždin, with co-founders soprano Ivana Lazar, flutist Dani Bošnjak, and harpsichordist and organist Krešimir Has, musicians whose rich experiences have long contributed to the cultural and artistic life of the Republic of Croatia. The fundamental programme guideline of the ensemble is thematically designed concert projects that present outstanding works of European and Croatian masters from the high Renaissance to the early Classical style. With special attention, the ensemble nurtures Croatian musical

Ponedjeljak, 22. rujna/Monday, September 22
Velika koncertna dvorana HNK u Varaždinu, 20.00/
Croatian National Theatre in Varaždin, Great Concert Hall, 8.00 p.m.



na djelima Ivana Lukačića, Vinka Jelića, Gabriela Pulitija, Tomasa Cecchinija te Ivana Šibenčanina. Takav doprinos ansambla prepoznat je i od Ministarstva kulture Republike Hrvatske, koje ga u velikoj mjeri podupire kao i u nizu pohvalnih recenzija. Osim u domovini, ansambl je ostvario niz nastupa u inozemstvu - Švedskoj, Slovačkoj,

Njemačkoj, Austriji te Bosni i Hercegovini – pri čemu se posebno ističu: nastup na prestižnom međunarodnom festivalu barokne glazbe SEVIQC Brežice, zatim na Festivalu hrvatske glazbe u Beču (kada je koncert održan u glasovitoj Hofburgkapelle) te u Voorshotenu i Hagu gdje je Camerata Garestin bila prvi hrvatski ansambl za ranu glazbu profesionalno angažiran u Kraljevini Nizozemskoj. U sklopu 47. Varaždinskih baroknih večeri ansamblu je dodijeljena Nagrada Jurica Murai, a 2018. godine je snimio i album *Vulnerasti cor meum* s djelima hrvatskih ranobaroknih majstora.

Nina Tarandek je glazbeno obrazovanje započela u Glazbenoj školi u Varaždinu, gdje je pohađala teoretski smjer i solo pjevanje u klasi Darije Hreljanović. Studij opernog pjevanja završila je na bečkom MUK-u (*Musik und Kunst Privatuniversität*) u klasi Julije Conwel i Ute Schwabe, a Lied i oratorij studirala je kod renomirane sopranistice Birgid Steinberger te korepetitorice Carolyn Hague. Dobitnica je prve nagrade na natjecanju Fidelio u Beču 2006. godine, a njemački časopis *Opernwelt* nominirao ju je 2018. za Pjevačicu godine. Do 2020. je bila članica ansambla Frankfurtske opere, gdje je s velikim uspjehom interpretirala brojne uloge. Gostovala je u mnogim evropskim i svjetskim opernim kućama, među ostalim u Semperoper Dresden, Theater an der Wien, Volksoper Wien, Theater Freiburg, Vilnius City Opera te Teatro Teresa Carreño u Caracasu uz Orkestar Simón Bolívar. Poseban uspjeh ostvarila je u naslovnoj ulozi La Malaspine u operi *Luci mie traditrici* Salvatorea Sciarrina, izvedenoj u sklopu Cantiere Internazionale d'Arte u Montepulcianu. Nedavno je nastupila u HNK Zagreb (*Così fan tutte*) te u Operi Frankfurt (*Parsifal*) kao i na Tirolskom festivalu u Erlu (*Die Walküre*, *L'Amico Fritz*, *Pasija po Mateju*). Pjevala je na festivalima Oper im Steinbruch, MITO Settembre Musica, Ultraschall Berlin i dr. Kao koncertna pjevačica surađivala je s brojnim orkestrima: hr-Sinfonieorchester, BR-Sinfonieorchester, Wiener Philharmoniker, Mozarteum Orchester Salzburg, Češki radijski simfonijski orkestar, Zagrebačka filharmonija i drugi. Posebno se istaknula kao interpretkinja oratorijskih uloga i Lieda nastupajući na koncertnim pozornicama i festivalima diljem Europe i na Bliskom istoku.

heritage, focusing on the works of Ivan Lukačić, Vinko Jelić, Gabriel Puliti, Tomas Cecchini, and Ivan Šibenčanin. This contribution by the ensemble has been recognized by the Ministry of Culture of the Republic of Croatia, which supports it significantly, as well as through numerous laudatory reviews. In addition to performances in Croatia, the ensemble has achieved a series of international appearances in Sweden, Slovakia, Germany, Austria, and Bosnia and Herzegovina, with notable highlights including performances at the prestigious international SEVIQC Brežice Baroque Music Festival, the Croatian Music Festival in Vienna (with a concert held in the famous Hofburg Chapel), and in Voorshoten and The Hague, where Camerata Garestin was the first Croatian Early Music ensemble to be professionally engaged in the Kingdom of the Netherlands. As part of the 47th Varaždin Baroque Evenings, the ensemble was awarded the Jurica Murai Award, and in 2018, they recorded the album *Vulnerasti cor meum* featuring works by Croatian early baroque masters.

Nina Tarandek began her musical education at the Music School in Varaždin, where she studied music theory and solo singing under Darija Hreljanović. She completed her opera studies at the Music and Arts Private University (MUK) in Vienna in the class of Julia Conwell and Ute Schwabe, and pursued further studies in Lied and oratorio with renowned soprano Birgid Steinberger and pianist Carolyn Hague. She was awarded first prize at the Fidelio Competition in Vienna in 2006, and in 2018 was nominated for "Singer of the Year" by the German magazine *Opernwelt*. Until 2020 she was a member of the Frankfurt Opera ensemble, where she successfully performed a wide range of roles. She has appeared as a guest artist in numerous European and international opera houses, including Semperoper Dresden, Theater an der Wien, Volksoper Wien, Theater Freiburg, Vilnius City Opera, and Teatro Teresa Carreño in Caracas with the Simón Bolívar Orchestra. A particular highlight of her career was the title role of La Malaspina in *Luci mie traditrici* by Salvatore Sciarrino, performed at the Cantiere Internazionale d'Arte in Montepulciano. Recently, she performed in *Così fan tutte* at the Croatian National Theatre in Zagreb and in *Parsifal* at Frankfurt Opera, as well as at the Tyrolean Festival in Erl in *Die Walküre*, *L'Amico Fritz*, and Bach's *St. Matthew Passion*. She has also sung at renowned festivals such as Oper im Steinbruch, MITO Settembre Musica, and Ultraschall Berlin. As a concert soloist, she has collaborated with numerous orchestras, including the hr-Sinfonieorchester, BR-Sinfonieorchester, Wiener Philharmoniker, Mozarteum Orchester Salzburg, Czech Radio Symphony Orchestra, and Zagreb Philharmonic. Having performed at concert venues and festivals across Europe and the Middle East, she is especially noted for her interpretations of oratorio repertoire and Lied.



Collegium Marianum



Embassy of the Czech Republic
in Zagreb

Jana Semerádová, flauta, umjetničko vodstvo/flutes, artistic direction
Vojtěch Semerád, barokna violina i viola, glas i udaraljke/baroque violin and viola, vocals, percussion
Jiří Sycha, barokna violina, čarango, glas/baroque violin, charango, vocals
Marcel Comendant, cimbal, udaraljke/cymbal, percussion
Ján Prievozník, G violone/G violon

Cachua Serranita

Glazba, ples i naša Gospa na drugom kraju svijeta/
Music, Dance and Our Lady on the Far Side of the World



Anonim

Hanacpachap cussicuinin
(himna Blaženoj Djevici Mariji, tekst Juan
Pérez Bocanegra/ hymn to the Virgin Mary,
text by Juan Pérez Bocanegra, *Ritual*
formulario, 1631)

P. Kristian Gottfried Hirschmentzel
(1638–1703)

Moravica (*Orpheus pro rusticis*, 1698)
Bohemicus saltus (*Orpheus pro civibus*,
1698)
Šla panenka smutně (Zbornik hanačkih
plesova za klavikord/Collection of Haná
region dances for clavichord, ca. 1700)

Anonim (Jan Antonín Losy von
Losimthal, ca. 1650–1721)
Aria Hanacco

Georg Philipp Telemann (1681–1767)
Hanaquoise (iz Uvertire u D-duru/from the
Overture in D major, TWV 55:D3)

Jan Josef Ignác Brentner (1689–1742)

Concerto da camera u d-molu/in D minor,
Brk 92
Allegro staccato
Largo
Menuet

Anonim (Domenico Zipoli?)
Zuipaquí /Ad Mariam

Jan Josef Ignác Brentner
Bourrée & Capriccio (iz Koncerta u g-
molu/from the Concerto in G minor, Brk 96,
Horae pomeridianae op. 4/I, 1720)

PAUZA

Vyletěla holubička ze skály
(Karel Jaromír Erben 484, napjev/melody
751)

Martin Schmid (1694–1772)
Pastoreta Ychepe Flauta

-
Allegro
Adagio
Allegro II

Anonim

Taye jueves Santo (*Santa Cruz de la Sierra*,
rukopis 18. st./18th century manuscript)

Georg Philipp Telemann

Hanasky (iz Uvertire u E-duru/from the
Overture in E major, TWV 55:E1)

Peruanske narodne pjesme/Peruvian Folk
Songs

Na svatém Kopečku
Když jsem já šel na svatý kopeček
(František Sušil III/63, III/14)

Anonim

Cachua serranita (Codex Trujillo, Martínez
Compañón, Peru, 18. st./18th century)

Anonim

Cachua serranita (Codex Trujillo, Martínez
Compañón, Peru, 18. st./18th century)

Od svog osnutka 1997. godine, praški ansambl **Collegium Marianum** usmjeren je na izvođenje glazbe 17. i 18. stoljeća, s težištem na djelima skladatelja koji su rođeni ili su djelovali u srednjoj Europi. Jedan od rijetkih profesionalnih ansambala u Republici Češkoj specijaliziranih za ovo glazbeno razdoblje,

Since it was founded in 1997, the Prague ensemble **Collegium Marianum** has focused on presenting the music of the seventeenth and eighteenth centuries, especially by composers who were born or active in central Europe. One of the few professional ensembles specialising in this field in the Czech

Ponedjeljak, 22. rujna/Monday, September 22
Uršulinska crkva, 18 sati/St. Ursula Church, 6:00 p.m.

Collegium Marianum ne nudi samo koncertne izvedbe, nego redovito postavlja i scenske projekte. Od 1999. umjetnička voditeljica ansambla je flautistica i muzikologinja Jana Semerádová, čije je aktivno istraživanje i proučavanje barokne geste, deklamacije i plesa, proširilo projekte ansambla na barokni ples i kazalište, dok je njezino jedinstveno tematsko koncipiranje programa rezultiralo brojnim suvremenim praižvedbama povijesne glazbe. Ansambl je surađivao s renomiranim europskim dirigentima, solistima, redateljima i koreografima poput Andrewa Parrotta, Hane Blažikove, Damiena Guillona, Petera Kooija, Sergia Azzolinija, Françoisa Fernandez, Simone Houde-Šaturove, Benjamina Lazara, Jean-Denisa Monoryja i Gudrun Skamletz. Ansambl također održava dugogodišnju suradnju s kazališnom skupinom Buchty a loutky, ostvarujući originalne projekte poput Cavallijeve opere *Calisto* uprizorene s marionetama. Ansambl je često prisutan na Češkom radiju i televiziji, kao i na radijskim postajama u inozemstvu. Redovito nastupa na glazbenim festivalima i prestižnim pozornicama u Češkoj i diljem Europe, uključujući Alter Musik Regensburg, Bachfest Leipzig, Festspiele Potsdam-Sanssouci, Mitte Europa, Festival de Sablé, Bolzano Festival, Palau Música Barcelona, Pražsko proljeće i Concentus Moraviae. Godine 2008. ansambl je započeo uspješnu suradnju s diskografskom kućom Supraphon gdje je ostvario šest snimaka u sklopu serije *Glazba iz Praga 18. stoljeća*. Od 2001. Collegium Marianum priređuje koncertni ciklus Barokne večeri. Zahvaljujući tematskom osmišljavanju programa i bliskoj povezanosti s povijesnim prostorima Starog Praga, ovaj ciklus jedinstven je ne samo u češkom, nego i u međunarodnom kontekstu. Collegium Marianum je rezidencijalni ansambl međunarodnog glazbenog festivala Ljetne svečanosti stare glazbe. U siječnju 2010. ansambl je nagrađen priznanjem za kvalitetu i opću promociju češke glazbe, koje mu je dodijelio Međunarodni glazbeni savjet pri UNESCO-u.

Flautistica **Jana Semerádová** svjetski je priznata solistica, dirigentica, muzikologinja i autorica jedinstvenih umjetničkih projekata. Diplomirala je na Praškom konzervatoriju, Filozofskom fakultetu Karlovog sveučilišta u Pragu (smjer Teorija i praksa rane glazbe) te na Kraljevskom konzervatoriju u Haagu. Laureatkinja je međunarodnih natjecanja u Magdeburgu i Münchenu. Umjetnička je voditeljica ansambla Collegium Marianum te programska ravnateljica koncertnog ciklusa Barokne večeri i međunarodnog festivala Ljetne svečanosti rane glazbe. Intenzivno se bavi arhivskim istraživanjem u domovini i inozemstvu te kontinuirano proučava baroknu gestu, deklamaciju i ples. Mnogi njezini jedinstveni programi temelje se na spoju glazbe i dramske umjetnosti. Pod njezinim vodstvom Collegium Marianum svake godine izvodi više suvremenih praižvedbi glazbenih djela. Objavila je niz nosača zvuka, a njezine snimke s Collegium Marianum dio su uspješne serije *Glazba iz Praga 18. stoljeća* izdavačke kuće Supraphon, za koju je snimila i svoja dva

Republic, Collegium Marianum not only gives musical performances, but regularly also stages scenic projects. Since 1999 the ensemble's artistic director has been the flautist and musicologist Jana Semerádová, whose active research into Baroque gesture, declamation, and dance has expanded the ensemble's projects to include Baroque dance and theatre. Her distinctive thematic approach to programming has led to numerous modern premieres of historical music. The ensemble has collaborated with renowned European conductors, soloists, directors and choreographers such as Andrew Parrott, Hana Blažiková, Damien Guillon, Peter Kooij, Sergio Azzolini, François Fernandez, Simona Houde-Šaturová, Benjamin Lazar, Jean-Denis Monory and Gudrun Skamletz. The ensemble has also maintained a long-term collaboration with the Buchty a loutky theatre company, producing some highly original projects, such as Francesco Cavalli's opera *Calisto* staged with marionettes. The ensemble has been featured on the Czech Radio and Television as well as on the radio stations abroad. It regularly performs at music festivals and on prestigious stages both in the Czech Republic and elsewhere in Europe, including Alter Musik Regensburg, Bachfest Leipzig, Festspiele Potsdam-Sanssouci, Mitte Europa, Festival de Sablé, Bolzano Festival, Palau Música Barcelona, Pražské jaro and Concentus Moraviae. In 2008 the ensemble started a successful collaboration with the Supraphon CD-label. Within the Music from Eighteenth-Century Prague series it has launched six recordings. Since 2001 Collegium Marianum has presented the concert cycle Baroque soirées. Due to its thematic programming and close interconnection with the historical spaces of Old Prague, the series is unique not only in the Czech, but international context. Collegium Marianum is the ensemble in residence of the international music festival *Summer Festivities of Early Music*. In January 2010 Collegium Marianum received an award for quality and for the general promotion of Czech music, presented by the International Music Council by UNESCO.

Flautist **Jana Semerádová** is a world-class soloist, conductor, musicologist, and creator of unique artistic projects. A graduate of the Prague Conservatory, the Faculty of Arts at Charles University in Prague (Theory and Practice of Early Music), and the Koninklijk Conservatorium in The Hague, Netherlands, she is also a laureate of the Magdeburg and Munich international competitions. Jana Semerádová is the artistic director of Collegium Marianum and programming director of the concert cycle *Baroque Soirées* and the international music festival *Summer Festivities of Early Music*. She undertakes intensive archival research both at home and abroad and is engaged in ongoing study of Baroque gesture, declamation and dance. Many of her unique programmes are built around the interconnection of music and drama. Under her direction, Collegium Marianum stages several contemporary premieres of musical works each

CD-a - Solo za kralja i Chaconne za princezu. Nastupala je na vodećim europskim koncertnim pozornicama i festivalima (među ostalim Bachfest Leipzig, Oude Muziek Utrecht, Musikfestspiele Potsdam Sanssouci, Innsbrucker Festwochen der Alten Musik, Händel-Festspiele u Halleu, Festival de Sablé, Praško proljeće, Tage Alter Musik Regensburg, Wratislavia Cantans, Centre de Musique Baroque de Versailles, Konzerthaus u Beču i Berlinu, Palau de la Música Catalana), surađivala kao solistica s brojnim umjetnicima, uključujući Magdalenu Koženú, Sergia Azzolinija, Alfreda Bernardinija i Enrica Onofrija, te redovito nastupa s ansamblima Akademie für Alte Musik Berlin, Il Suonar Parlante, Wrocławska Orkiestra Barokowa, Orkiestra Historyczna i Ars Antiqua Austria. Godine 2015. stekla je zvanje docenta za flautu na Muzičkoj i plesnoj akademiji AMU u Pragu. Od 2024. predaje na Muzičkoj akademiji Krzysztofa Pendereckog u Krakovu. Godine 2019. nagrađena je priznanjem Praške grupe Društva za umjetnost i znanost. Godinu poslije je zajedno s Erichom Traxlerom nominirana za nagradu Anděl (kategorija Klasična glazba) za CD Chaconne za princezu. U prosincu 2024. je odlikovana prestižnim francuskim Ordenom za umjetnost i književnost (Ordre des Arts et des Lettres), u rang u viteza (Chevalier).

year. Jana Semerádová has a number of CDs to her name; her recordings with Collegium Marianum are featured as part of the successful series *Music from Eighteenth-Century Prague* on the Supraphon label, for which she has also recorded her two signature CDs *Solo for the King* and *Chaconne for the Princess*. Jana Semerádová has performed at leading European concert venues and festivals (such as Bachfest Leipzig, Oude Muziek Utrecht, Musikfestspiele Potsdam Sanssouci, Innsbrucker Festwochen der Alten Musik, Händel-Festspiele in Halle, Festival de Sablé, Prague Spring, Tage Alter Musik Regensburg, Wratislavia Cantans, Centre de Musique Baroque de Versailles, the Konzerthaus in Vienna and Berlin, and Palau de la Música Catalana), collaborated as a soloist with various artists, including Magdalena Kožená, Sergio Azzolini, Alfredo Bernardini, and Enrico Onofri, and regularly performs with the Akademie für Alte Musik Berlin, Il Suonar Parlante, Wrocławska Orkiestra Barokowa, Orkiestra Historyczna and Ars Antiqua Austria. In 2015 she earned the title of Associate Professor of Flute from the Faculty of Music and Dance at the Academy of Performing Arts (AMU) in Prague. Since 2024, she has been teaching at the Krzysztof Penderecki Academy of Music in Kraków. In 2019 she was awarded the prize of the Prague Group of the Society for Arts and Sciences. A year later, Jana Semerádová and Erich Traxler were nominated for the Anděl Awards (category Classics) for their CD *Chaconne for the Princess*. In December 2024, Jana Semerádová was awarded the prestigious French Order of Arts and Letters (Ordre des Arts et des Lettres), at the grade of Knight (Chevalier).



Musica Aeterna

Gabriela Eibenová, sopran/soprano
Lenka Cafourková, sopran/soprano
Peter Zajiček, umjetničko vodstvo/artistic direction

Svjetovna vokalna zbirka Jana Dismasa Zelenke/ Secular vocal collection by Jan Dismas Zelenka



Johann Adolph Hasse

Sinfonia á quattro op. 5 br. 6 u g-molu/no.
6 in G minor
Allegro

Leonardo Vinci

Se mai turbo il tuo riposo, duet za 2 soprana
iz opere/duet for 2 sopranos from the opera
Alessandro nell'Indie

Johann Adolph Hasse

Lo sposo va á morte, arija iz opere/aria
from the opera *Cajo Fabricio*

Giuseppe Porsile

Sinfonia u D-duru br. 1/in D major no.1

Nicola Porpora

E puoi, crudel, duet za 2 soprana iz
opere/duet for 2 sopranos from the opera
Annibale

Antonio Vivaldi

Sinfonia iz opere/from the opera *Il Farnace*

Giuseppe Sellitto

Deh t'accheta e non negarmi, duet za 2
soprana/ duet for 2 sopranos

Giovanni Porta

Sinfonia u D-duru/in D major

Antonio Vivaldi

Anch'il mar par che sommerga, arija iz
opere/aria from the opera *Il Bajazet*

Nicola Porpora

Se viver non possio, duet za 2 soprana/duet
for 2 sopranos

Ansaml **Musica Aeterna** je osnovan 1973, a njegov je utemeljitelj profesor Ján Albrecht. Repertoar ansambla obuhvaća europsku glazbu od ranog 17. stoljeća do klasicizma, a uključuje i ponovno otkrivene skladbe slovačkih autora koje redovito izvodi na koncertima i snimkama. Od 1989. glazbenici ansambla sviraju na izvornim instrumentima iz 17. i 18. stoljeća ili njihovim replikama. Umjetnički voditelj i koncertni majstor ansambla je Peter Zajiček. Musica Aeterna već niz godina uspješno surađuje s Centrom za baroknu glazbu u Versaillesu, kao i s mnogim drugim inozemnim partnerima, poput Festivala van Vlaanderen, Holland Festivala rane glazbe u Utrechtu, Festivala Wiener Klassik, Carinthischer Sommer Villach, Dana rane glazbe u Sopronu, Međunarodnog festivala rane glazbe u Pragu, Bach Tage u Berlinu, te Švedskog baroknog festivala u Malmöu. S ansablom redovito nastupaju ugledni dirigenti i solisti, specijalisti za ranu

The ensemble **Musica Aeterna** was founded in 1973 by Professor Ján Albrecht. Its repertoire spans European music from the early 17th century through the Classical period, and also includes rediscovered works by Slovak composers, presented both in concert and on recordings. Since 1989, the ensemble has concerts on original instruments from the 17th and 18th centuries or their replicas. Peter Zajiček is the ensemble's artistic director and leader. For many years, Musica Aeterna has maintained successful collaborations with the Centre de Musique Baroque de Versailles as well as with many other international partners, including the Festival van Vlaanderen, Holland Festival of Early Music Utrecht, Festival Wiener Klassik, Carinthischer Sommer Villach, Days of Early Music Sopron, International Early Music Festival Prague, Bach Tage Berlin, and the Swedish Baroque Festival in Malmö, among others. Distinguished conductors and soloists - renowned

glazbu: Alfredo Bernardini, Christophe Coin, Paul Colléaux, Richard Fuller, Enrico Gatti, Martin Gester, Paul Goodwin, Edward Higginbottom, John Holloway, Jan Kleinbussink, Catherine Mackintosh, Charles Medlam, Siegfried Pank, Andrew Parrott, Christophe Rousset, Olivier Schneebeli, Simon Standage, Melvyn Tan i John Toll. Ansambl je snimio više od petnaest nosača zvuka od kojih su mnogi nagrađeni prestižnim međunarodnim priznanjima, među kojima se ističu Diapason d'Or 1994, 1995. i 2002. godine za koncerta grossa Georga Muffata. Međunarodna kritika iznimno cijeni umjetnička postignuća Musicae Aeternae, smatrajući ga jednim od vodećih europskih ansambala za ranu glazbu.

Nakon što je diplomirala na Praškom konzervatoriju, **Gabriela Eibenová** nastavila je privatni studij u Londonu te studij teorije glazbe i povijesne izvedbe na Masarykovom sveučilištu i Janáčekovoj akademiji za izvedbene umjetnosti u Brnu. Od tada je prvenstveno posvećena interpretaciji i izvedbi rane glazbe. Nastupala je s brojnim uglednim umjetnicima, među kojima su: Eduardo Lopez Banzo, Ian Partridge, Simon Standage, La Fenice, Evelyn Tubb, Magdalena Kožená, Hana Blažiková, Peter Kooij, Carlos Mena, Roberta Mameli, Makoto Sakurada, Terry Way, Cyril Auvity, Filippo Mineccia i mnogi drugi. Tumačila je glavne uloge u brojnim baroknim operama u zemlji i inozemstvu, među ostalim: J. Blow – *Venus and Adonis*, J. M. Leclair – *Scylla et Glaucus*, C. Monteverdi – *Il combattimento di Tancredi e Clorinda*, H. Purcell – *Dido and Aeneas*. S Adamom Viktorom je 2000. osnovala ansambl Ensemble Inégal, specijaliziran za izvođenje djela češkog baroknog skladatelja Jana Dismasa Zelenke. Redovito nastupa na uglednim glazbenim festivalima diljem Europe, kao i u Libanonu, Izraelu i Japanu. Kao gošća je surađivala s brojnim ansamblima i orkestrima rane glazbe, kao što su ansambl Musica Aeterna, Češka filharmonija, Filharmonija Plzeň, Državna opera u Pragu i Kazalište u Plzenu. Snimila je više od 40 nosača zvuka te redovito nastupa na radiju i televiziji. Pjevala je pred papom Ivanom Pavlom II, Dalaj Lamom i brojnim visokim europskim dužnosnicima. Godine 2020. osnovala je vlastiti glazbeni festival Rosa Bohemica.

Lenka Cafourková Ďuricová studirala je klasično pjevanje na Konzervatoriju u Brnu u klasi Petra Julíčka, a potom nastavila školovanje na Janáčekovoj akademiji za izvedbene umjetnosti pod mentorstvom Natálie Romanove-Achaladze. Usavršavala se na majstorskim tečajevima istaknutih opernih pjevača kao što su Peter Dvorský, Gabriela Beňačková i Regina Renzowa Jürgens. Laureatkinja je Interpretacijskog natjecanja Zaklade Bohuslav Martinů. Tijekom studija nastupala je u operama skladatelja kao što su Martinů, Puccini i Smetana, a gostovala je i u Nacionalnom kazalištu u Brnu. Nastupala je u brojnim opernim ulogama, uključujući Mařenku (*Prodana nevjesta*), Vendulku (*Poljubac*), La Folie (*Platée*) i Zerlinu (*Don Giovanni*), te surađivala s

specialists in the field of Early Music—regularly perform with Musica Aeterna Bratislava, including: Alfredo Bernardini, Christophe Coin, Paul Colléaux, Richard Fuller, Enrico Gatti, Martin Gester, Paul Goodwin, Edward Higginbottom, John Holloway, Jan Kleinbussink, Catherine Mackintosh, Charles Medlam, Siegfried Pank, Andrew Parrott, Christophe Rousset, Olivier Schneebeli, Simon Standage, Melvyn Tan, and John Toll. Many of the ensemble's more than fifteen CD recordings have received prestigious international awards—most notably the Diapason d'Or in 1994, 1995, and 2002 for the complete *Concerti Grossi* by Georg Muffat. International critics have consistently praised the artistic excellence and musicianship of Musica Aeterna, recognizing it as one of Europe's leading early music ensembles.

After graduating from the Prague Conservatory, and completing private studies in London as well as academic studies in Music Theory and Historical Performance at Masaryk University and the Janáček Academy of Performing Arts in Brno, **Gabriela Eibenová** has primarily focused on the performance and interpretation of early music. She has performed with renowned artists such as Eduardo Lopez Banzo, Ian Partridge, Simon Standage, La Fenice, Evelyn Tubb, Magdalena Kožená, Hana Blažiková, Peter Kooij, Carlos Mena, Roberta Mameli, Makoto Sakurada, Terry Way, Cyril Auvity, Filippo Mineccia, and many others. She has sung several title roles in Baroque operas both in the Czech Republic and abroad, including: J. Blow – *Venus and Adonis*, J. M. Leclair – *Scylla et Glaucus*, C. Monteverdi – *Il combattimento di Tancredi e Clorinda*, H. Purcell – *Dido and Aeneas*. In 2000, she co-founded the early music ensemble Ensemble Inégal with Adam Viktora, with a particular focus on the life and work of Czech Baroque composer Jan Dismas Zelenka. She regularly performs at prestigious music festivals throughout Europe, as well as in Lebanon, Israel, and Japan. As a guest artist, she has collaborated with numerous early music ensembles and orchestras, including Musica Aeterna, the Czech Philharmonic, the Pilsen Philharmonic, the Prague State Opera, and the Pilsen Theatre, among others. Gabriela Eibenová has recorded more than 40 CDs and frequently appears on radio and television. She has performed for Pope John Paul II, the Dalai Lama, and many high-ranking European officials. In 2020, she founded her own music festival, Rosa Bohemica.

Lenka Cafourková Ďuricová studied classical singing at the Brno Conservatory under Petr Julíček and continued her education at the Janáček Academy of Performing Arts under the guidance of Natálie Romanová-Achaladze. She also participated in masterclasses with distinguished opera singers such as Peter Dvorský, Gabriela Beňačková, and Regina Renzowa Jürgens. She is a laureate of the Bohuslav Martinů Foundation Interpretation Competition. Her operatic roles include Mařenka (*The Bartered*

umjetnicima poput Adama Plachetke i Kateřine Kněžíkové. Ima i bogatu koncertnu karijeru - nastupala je s orkestrima kao što su Brnska filharmonija, Sjevernočehška filharmonija, te filharmonijama u Hradcu Královéu, Olomoucu, Pragu (FOK) i dr. Također je tražena interpretkinja rane glazbe; redovito surađuje s ansamblima kao što su Ensemble Inégal, Czech Ensemble Baroque i Collegium 1704, s kojima nastupa u Češkoj i inozemstvu te je snimila niz nosača zvuka. Među njezina umjetnička postignuća ubraja se koncertna turneja po Kini te solistički debi na Praškom proljeću 2017. godine. Od 2019. predaje solo pjevanje na Konzervatoriju u Brnu.

Peter Zajíček studirao je violinu na Konzervatoriju i Akademiji glazbenih umjetnosti (VŠMU) u Bratislavi te je sudjelovao na brojnim majstorskim tečajevima posvećenima interpretaciji rane glazbe. Umjetnički je ravnatelj i koncertni majstor ansambla Musica Aeterna, s kojim je nastupao diljem Europe i svijeta te snimio niz zapaženih nosača zvuka, od kojih su mnogi osvojili prestižna međunarodna priznanja. Predsjednik je Centra za ranu glazbu, unutar kojeg su pod njegovim vodstvom pokrenuti Dani rane glazbe u Bratislavi, danas ugledan međunarodni festival s dugogodišnjom tradicijom. Peter Zajíček predaje na VŠMU i Sveučilištu Komenskí u Bratislavi, a predavao je i na Crkvenom konzervatoriju u Bratislavi. Aktivno se bavi muzikološkim istraživanjem, čije rezultate predstavlja kroz koncertne projekte, nosače zvuka i predavanja održanim u Bratislavi, Parizu, Nürnbergu, Beču, Münsteru, Granadi, Pragu, Brnu, Katowicama, Buenos Airesu i dr. Tijesno je surađivao s Centrom za baroknu glazbu u Versaillesu i baroknim plesnim ansamblom L'Éventail. Kao solist i umjetnički ravnatelj Musice Aeterne surađivao je s gotovo svim vodećim interpretima rane glazbe, a kao gost dirigent vodio je ansamble u SAD-u, Francuskoj, Austriji, Pragu i drugdje. Godine 1997. bio je suosnivač glazbene udruge Albrecht Collegium, a 1999. osnovao je ansambl Miméza, koji je kasnije prerastao u Festivalski orkestar Apollo. Autor je prvih publikacija na slovačkom jeziku o interpretaciji glazbe za violinu iz 17. i 18. stoljeća. U posljednjim godinama aktivno djeluje kao koncertni majstor i predavač na području rane glazbe. Dobitnik je Nagradu ministra kulture Slovačke Republike za 2016. godinu.



Bride), Vendulka (*The Kiss*), La Folie (*Platée*), and Zerlina (*Don Giovanni*), performing alongside artists such as Adam Plachetka and Kateřina Kněžíková. Her concert career is equally rich; she has performed with the Brno Philharmonic, North Czech Philharmonic, and the philharmonic orchestras of Hradec Králové, Olomouc, Prague (FOK), among others. A sought-after interpreter of early music, she regularly collaborates with ensembles such as Ensemble Inégal, Czech Ensemble Baroque, and Collegium 1704 — both in the Czech Republic and internationally — and has recorded several CDs with them. Her artistic achievements include a concert tour in China and a solo debut at the Prague Spring Festival in 2017. Since 2019, she has been teaching solo singing at the Brno Conservatory.

Peter Zajíček studied violin at the Conservatory and the Academy of Performing Arts (VŠMU) in Bratislava, and has participated in several masterclasses focused on the interpretation of early music. He is the artistic director and concertmaster of the ensemble Musica Aeterna, with which he has performed extensively across Europe and overseas, and has produced a number of acclaimed CD recordings, several of which have received prestigious international awards. He is also the president of the Centre for Early Music, under whose leadership the international festival Days of Early Music in Bratislava was established and has become a respected and long-standing tradition. Peter Zajíček teaches at the Academy of Performing Arts in Bratislava and

Comenius University, and has also lectured at the Ecclesiastical Conservatory in Bratislava. He is deeply engaged in musicological research, which he presents through his concert projects, recordings, and lectures held in cities such as Bratislava, Paris, Nuremberg, Vienna, Münster, Granada, Prague, Brno, Katowice, and Buenos Aires. He has collaborated with the Centre de musique baroque de Versailles and the Baroque dance company L'Éventail. As a soloist and artistic director of Musica Aeterna, he has worked with nearly all of the leading interpreters of early music, and has also led ensembles as a guest conductor in the USA, France, Austria, Prague, and elsewhere. In 1997, he co-founded the music association Albrecht Collegium, and in 1999 founded the ensemble Miméza, later transformed into the Festival Orchestra Apollo. He is the author of the first Slovak-language publications on the interpretation of 17th- and 18th-century violin music. In recent years, he has remained active as concertmaster and lecturer in the field of early music. In 2017, the Ministry of Culture of the Slovak Republic awarded him the Prize of the Minister of Culture for the year 2016.

Camerata Kilkenny

Francesca Lombardi Mazulli, sopran/soprano
Bojan Čičić, violina/violin
Marja Gaynor, violina/violin
Sarah McMahon, violončelo/cello
Malcolm Proud, čembalo/harpsichord



Georg Friedrich Händel

Dietro l'orme fugaci (Armida Abbandonata), HWV 105
Kantata za sopran, dvije violine i basso continuo/Cantata for soprano, two violins and basso continuo
Recitativo: *Dietro l'orme fugaci*
Aria: *Ah! crudel e pur ten vai*
Recitativo: *Per te mi struggo, infido*
Aria: *Venti, fermate*
Recitativo: *Ma che parlo, che dico?*
Aria: *In tanti affanni miei*

Georg Muffat

Sonata u D-duru za violinu i basso continuo/Sonata in D major for violin and basso continuo
Adagio
Allegro
Adagio
Allegro
Adagio

Georg Friedrich Händel

Agrippina condotta a morire, HWV 110
Kantata za sopran, dvije violine i basso continuo/Cantata for soprano, two violins and basso continuo
Recitativo: *Agrippina condotta a morire*
Aria: *Se infelice al mondo vissi*
Recitativo: *Ma che parlo?*
Aria: *Non ho cor che per amarti*
Recitativo: *Dunque ■ vero, o Cielo!*
Aria: *Col peso del tuo amor*
Recitativo: *Or ch'■ tempo di morire*
Aria (Finale): *Come, oh Dio!*

Francesca Lombardi Mazzulli diplomirala je na Konzervatoriju *Giuseppe Verdi* u Milanu, a drugi stupanj završila je na Konzervatoriju *Girolamo Frescobaldi* u Ferrari. Usavršavala se kod Mirelle Freni, Luciana Pavarottija, Sonie Prine i Fernanda Ope, a trenutno je na usavršavanju kod Vivice Genaux i Francesca Miotija. Dobitnica je brojnih priznanja među kojima se izdvaja nagrada festivalskog žirija Varaždinskih baroknih večeri, drugo mjesto na natjecanju *Pietà dei Turchini* u Napulju te plasman u finale Händelova pjevačkog natjecanja u Londonu. Specijalizirana je za barokni repertoar te redovito nastupa s najistaknutijim ansamblima i dirigentima posvećenim povijesnoj interpretaciji kao što su Europa Galante (Fabio Biondi), Les Talens Lyriques (Christophe Rousset), Accademia Bizantina (Ottavio Dantone), Modo Antiquo (Federico Maria Sardelli) i Arte del Mondo (Werner Ehrhardt). Nastupala je na brojnim

Francesca Lombardi Mazzulli graduated from the Giuseppe Verdi Conservatory in Milan and completed her master's degree at the Girolamo Frescobaldi Conservatory in Ferrara. She pursued her further training with Mirella Freni, Luciano Pavarotti, Sonia Prina and Fernando Opa, and is currently working with Vivica Genaux and Francesco Miotti. She is the recipient of numerous awards, including the Jury Prize of the Varaždin Baroque Evenings, second prize at the Pietà dei Turchini competition in Naples, and was a finalist at the Handel Singing Competition in London. Specialising in the Baroque repertoire, she regularly performs with leading ensembles and conductors dedicated to historically informed performance, such as Europa Galante (Fabio Biondi), Les Talens Lyriques (Christophe Rousset), Accademia Bizantina (Ottavio Dantone), Modo Antiquo (Federico Maria Sardelli) and Arte del Mondo (Werner Ehrhardt). She has appeared

Srijeda, 24. rujna/Wednesday, September 24
Crkva Sv. Nikole, 20.00 sati/St. Nicholas Church 8.00 p.m.

festivalima diljem Europe i svijeta: Händel Festspiele Halle, Innsbrucker Festwochen, Resonanzen u Beču, Styriarte u Grazu, Enescu Festival u Bukureštu, Valletta Baroque Festival, Festival Misteria Paschalia u Krakovu i drugima. Poseban interes gaji prema baroknom glazbenom kazalištu, te je sudjelovala u obnovi zaboravljenih djela ulogama u operama *La Rosinda*, *Artemisia* i *Veremonda* Francesca Cavallija, *Achille in Sciro* (Sarro), *La Dori* (Cesti), *Antigono* (Gluck), kao i u klasičnim opernim naslovima – *Cleopatra* (*Giulio Cesare*), *Oberto* (*Alcina*), *Vitellia* (*La clemenza di Tito*), *Donna Elvira* (*Don Giovanni*) i *Angelica* (*Orlando*). Nastupala je i izvan Europe – u Japanu, Koreji, SAD-u, Kolumbiji i Butanu – te je surađivala na brojnim opernim i koncertnim projektima koji spajaju različite kulturne kontekste. Objavila je niz zapaženih snimaka za izdavačke kuće Glossa, Berlin Classics, Oehms Classics i Deutsche Harmonia Mundi.

Ansambl **Camerata Kilkenny**, specijaliziran je za izvedbu barokne glazbe na povijesnim instrumentima, a osnovali su ga irski čembalist i orguljaš Malcolm Proud te švicarska violinistica Maya Homburger. Mnogi njihovi programi povezuju glazbu 17. i 18. stoljeća s djelima suvremenih skladatelja. Svoj prvi koncert Camerata Kilkenny je održala u sklopu Kilkenny Arts Festivala u kolovozu 1999. i od tada je nastupala u Švicarskoj, Austriji, Njemačkoj, Italiji, Finskoj, Belgiji, Estoniji, Hrvatskoj, Malti te na svim vodećim glazbenim festivalima u Irskoj. Među njihovim CD izdanjima ističu se *Misterijske sonate* H.I.F. Bibera s Mayom Homburger (nagrađene uvrštenjem na “Bestenliste” prestižne njemačke nagrade *Preis der deutschen Schallplattenkritik* 2007), *Muzička žrtva* J.S. Bacha (2010.), *Bach Arias and Swedish Folk Chorales* sa sopranisticom Marijom Keohane (2018) te *The Piper and the Fairy Queen* s Davidom Powerom na irskim gajdama (2018).

Violinist hrvatskog porijekla **Bojan Čičić**, ubraja se među vodeće glazbenike specijalizirane za glazbu 17. i 18. stoljeća. Koncertni je majstor ansambla Academy of Ancient Music, a redovito nastupa i kao voditelj uglednih ansambala poput Lyra Baroque Orchestra, De Nederlandse Bachvereniging, Dunedin Consort, Slovenskog filharmonijskog orkestra te Phion Orkest van Gelderland & Overijssel. Osnovao je i vlastiti ansambl Illyria Consort s kojim istražuje manje poznati barokni repertoar, osobito s područja Habsburške Monarhije i Mletačke Republike. Njihova izdanja za Delphian Records – *Carbonellijeve sonate*, *Jarnovičevi violinski koncerti*, *Adriatic Voyage* i *Pyrotechnia* – osvojila su prestižne nagrade i međunarodne pohvale. Od 2016. predaje baroknu violinu na Royal College of Music u Londonu, a 2025. postao je umjetnički ravnatelj američkog ansambla Lyra Baroque Orchestra. Njegova snimka Bachovih *Sonata i partita* bila je nominirana za više uglednih nagrada, a album s violinskim sonatama Heinricha Bibera časopis *Gramophone* proglasio je snimkom mjeseca.

at major festivals across Europe and beyond, including the Händel Festspiele Halle, Innsbrucker Festwochen, Resonanzen in Vienna, Styriarte in Graz, Enescu Festival in Bucharest, Valletta Baroque Festival, and Misteria Paschalia in Kraków. Deeply engaged in Baroque musical theatre, she has played leading roles in revivals of forgotten works such as *La Rosinda*, *Artemisia* and *Veremonda* by Francesco Cavalli, *Achille in Sciro* (Sarro), *La Dori* (Cesti), *Antigono* (Gluck), as well as in canonical operas – *Cleopatra* (*Giulio Cesare*), *Oberto* (*Alcina*), *Vitellia* (*La clemenza di Tito*), *Donna Elvira* (*Don Giovanni*) and *Angelica* (*Orlando*). She has also performed outside Europe – in Japan, Korea, the United States, Colombia and Bhutan – participating in numerous operatic and concert projects that bridge diverse cultural traditions. Her discography includes acclaimed recordings for Glossa, Berlin Classics, Oehms Classics and Deutsche Harmonia Mundi.

Founded by Irish harpsichordist and organist Malcolm Proud and Swiss violinist Maya Homburger, **Camerata Kilkenny** is a period instrument ensemble specialising in the performance of Baroque music. Many of its programmes combine 17th- and 18th-century works with compositions by contemporary composers. Camerata Kilkenny gave its debut recital at the Kilkenny Arts Festival in August 1999, and since then has performed in Switzerland, Austria, Germany, Italy, Finland, Belgium, Estonia, Croatia, Malta, and at all of Ireland’s major music festivals. Their CD recordings include H.I.F. Biber’s *Mystery Sonatas* with Maya Homburger (which was included in the “Bestenliste” of the prestigious *Preis der deutschen Schallplattenkritik* in 2007), J.S. Bach’s *The Musical Offering* (2010), *Bach Arias and Swedish Folk Chorales* with soprano Maria Keohane (2018), and *The Piper and the Fairy Queen* with Uilleann piper David Power (2018).

Croatian-born violinist **Bojan Čičić** is recognised as one of the leading specialists in historically informed performance of 17th- and 18th-century music. He is the concertmaster of the Academy of Ancient Music and regularly directs renowned ensembles such as Lyra Baroque Orchestra, De Nederlandse Bachvereniging, Dunedin Consort, the Slovenian Philharmonic Orchestra, and Phion Orkest van Gelderland & Overijssel. He is the founder of the Illyria Consort, an ensemble dedicated to exploring lesser-known Baroque repertoire, particularly from the Habsburg Monarchy and the Venetian Republic. Their acclaimed recordings on the Delphian label – including *Carbonelli’s Sonate da camera*, *Jarnović’s London Violin Concertos*, *Adriatic Voyage*, and *Pyrotechnia* – have received prestigious awards and critical praise. Since 2016, he has been Professor of Baroque Violin at the Royal College of Music in London. In 2025, he was appointed Artistic Director of the Lyra Baroque Orchestra in the United States. His recording of Bach’s *Sonatas and Partitas* was nominated for several major awards, while his most recent album, Heinrich Biber: *Violin Sonatas 1681*, was named Recording of the Month by *Gramophone* magazine.

Rodom iz Finske, **Marja Gaynor** je violinistica i violistica koja živi i djeluje u Corku. Članica je Irskog baroknog orkestra, a nastupala je i s Irskim komornim orkestrom te ansamblima kao što su Ensemble Marsyas, Dunedin Consort, London Handel Players te Helsinki Baroque Orchestra. Svestrana je glazbenica koja se podjednako dobro snalazi u različitim glazbenim stilovima, vrsna je improvizatorica, a djeluje i kao aranžerka i umjetnička voditeljica. Među njezinim nadolazećim projektima su turneje komorne glazbe sa Solas Quartetom i ansamblom The Vanbrugh te nastupi i aranžmani u triju s uilleann sviračem Davidom Powerom i flamenco gitaristom Johnom Walshom. Predaje violinu i komornu glazbu na MTU Cork School of Music.

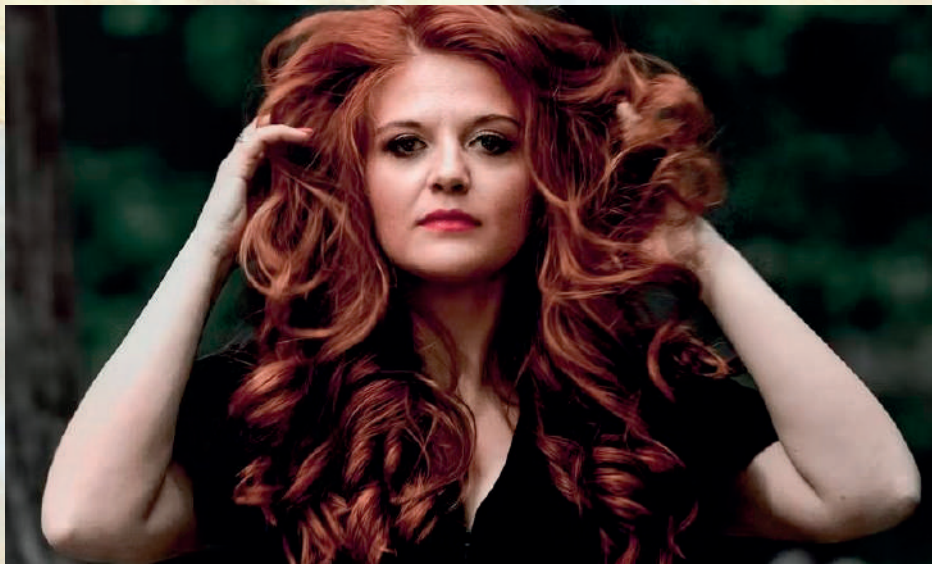
Irska violončelistica **Sarah McMahon** voditeljica je dionice violončela u nizu uglednih ansambala kao što su Academy of Ancient Music, Irish Baroque Orchestra, London Handel Players, Ensemble Marsyas i Camerata Kilkenny, surađujući s istakutim umjetnicima poput Petera Whelana, Malcolma Proud, Richarda Egarra i Laurencea Cummingsa. Redovito nastupa i kao gostujuća voditeljica dionice violončela s Orchestra of the Age of Enlightenment, Aurora Orchestra, Arcangelo, Florilegium, Scottish Chamber Orchestra i Dunedin Consort. Veliku strast gaji prema komornoj glazbi te je suosnivačica gudačkog kvarteta Callino. Njihova najnovija snimka Haydnovog djela *Sedam posljednjih Kristovih riječi*, objavljena za izdavačku kuću Coro, dobila je izvrsne kritike. Suradnja na toj skladbi s kanadskim redateljem Kavehom Nabatianom premijerno je prikazana na Međunarodnom filmskom festivalu u Rotterdamu 2019. godine, a zatim je izvedena i u Montrealu. Na Kraljevskom glazbenom koledžu u Londonu i na Berwick Academy Sveučilišta u Oregonu predaje povijesni violončelo.

Nakon što je 1982. godine osvojio prvu nagradu na Međunarodnom čembalističkom natjecanju u Edinburghu, **Malcolm Proud** ostvario je zapaženu međunarodnu karijeru kao solist i član komornih sastava na čembalu i orguljama. U razdoblju od 1980. do 1981. usavršavao se na Konzervatoriju u Amsterdamu kod Gustava Leonhardta. Kao predani komorni glazbenik, surađivao je s brojnim uglednim glazbenicima specijaliziranim za ranu glazbu kao što su violinisti Maya Homburger i Pavlo Beznosiuk, flautisti Wilbert Hazelzet, Rachel Brown i Lisa Beznosiuk, te pjevači Emma Kirkby, Lenneke Ruiten, Mark Padmore, Maarten Koningsberger, John Elwes, Isabelle Poulenard i Maria Keohane. Snimio je više od pedeset nosača zvuka i nastupao diljem Europe, Sjeverne Amerike i Japana s uglednim ansamblima i solistima, uključujući Irish Baroque Orchestra, English Baroque Soloists, Academy of Ancient Music, Purcell Quartet, Concertgebouw Chamber Orchestra, Akademie für Alte Musik Berlin i Orchestra of the Age of Enlightenment. Počasni je orguljaš katedrale St Canice's u Kilkennyju, a održao je recitale na povijesnim orguljama u Valère-Sionu (Švicarska), Mantovi (Italija), Frederiksborgu (Danska) i Ottobeurenu (blizu Münchena, Njemačka).

Originally from Finland, **Marja Gaynor** is a Cork-based violinist and violist. She is a member of the Irish Baroque Orchestra and has also performed with the Irish Chamber Orchestra, Ensemble Marsyas, Dunedin Consort, London Handel Players, and Helsinki Baroque Orchestra. Marja is known as a versatile musician who excels across a wide range of musical styles, an accomplished improviser, as well as an arranger and curator. Upcoming projects include chamber music tours with the Solas Quartet and The Vanbrugh, and performing and arranging as part of a trio with uilleann piper David Power and flamenco guitarist John Walsh. She teaches violin and chamber music at the MTU Cork School of Music.

Irish cellist **Sarah McMahon** enjoys a diverse career as principal cellist with the Academy of Ancient Music, the Irish Baroque Orchestra, London Handel Players, Ensemble Marsyas, and Camerata Kilkenny, working closely with Peter Whelan, Malcolm Proud, Richard Egarr, and Laurence Cummings. She also regularly appears as guest principal cellist with the Orchestra of the Age of Enlightenment, Aurora Orchestra, Arcangelo, Florilegium, Scottish Chamber Orchestra, and Dunedin Consort. Sarah is passionate about chamber music and is a founding member of the Callino String Quartet. Their recent recording of Haydn's Seven Last Words (Op. 51) for the Coro label received critical acclaim. Their collaboration on this work with Canadian filmmaker Kaveh Nabatian premiered at the International Film Festival in Rotterdam in 2019 and later toured to Montreal. She is Professor of Historical Cello at the Royal College of Music in London and at the Berwick Academy at the University of Oregon.

Since winning First Prize at the Edinburgh International Harpsichord Competition in 1982, **Malcolm Proud** has enjoyed a distinguished international career as both a recitalist and ensemble performer on the harpsichord and organ. From 1980 to 1981, he studied at the Amsterdam Conservatory with Gustav Leonhardt. A dedicated chamber musician, Malcolm has collaborated with many leading Early Music specialists, including violinists Maya Homburger and Pavlo Beznosiuk; flautists Wilbert Hazelzet, Rachel Brown, and Lisa Beznosiuk; and singers Emma Kirkby, Lenneke Ruiten, Mark Padmore, Maarten Koningsberger, John Elwes, Isabelle Poulenard, and Maria Keohane. He has recorded over 50 CDs and performed across Europe, North America, and Japan with renowned ensembles and soloists, including the Irish Baroque Orchestra, English Baroque Soloists, Academy of Ancient Music, Purcell Quartet, Concertgebouw Chamber Orchestra, Akademie für Alte Musik Berlin, and Orchestra of the Age of Enlightenment, among others. Malcolm Proud is Emeritus Organist at St Canice's Cathedral in Kilkenny, Ireland, and has given recitals on historic organs in Valère-Sion (Switzerland), Mantua (Italy), Frederiksborg (Denmark), and Ottobeuren (near Munich, Germany).



Tutu Aydnioğlu, čembalo/harpsichord
Bahar Büyükgönenç, violina/violin



Antonio Soler

Sonata u g-molu/in G minor, M 38
Sonata u h-molu/in B minor, M 10
Sonata u c-molu/in C minor, M 24

Arcangelo Corelli

La Follia

Antonio Vivaldi

Sonata za violinu i basso continuo u A-duru/for violin and b.c. in A major op.2 No 2, RV 31
Preludio a capriccio. Presto – Adagio – Presto – Adagio – Presto
Corrente. Allegro
Adagio
Giga. Allegro

Antonio Vivaldi

Sonata za violinu i basso continuo u G-duru/for violin and b.c. in G major op.2 No 8, RV 23
Preludio. Largo
Giga. Presto
Corrente. Allegro

Georg Philipp Telemann

Sonata za violinu i continuo u a-molu/for violin and continuo in A minor No 5, TWV 41:a1
Allemande: Largo
Corrente: Vivace
Sarabande
Gigue

Jean Philippe Rameau

Rigaudon

Giuseppe Tartini

Sonata za violinu i basso continuo u g-molu, B.g5/Sonata for violin and basso continuo in G minor, B.g5, Il trillo del diavolo/Đavolji triler/Devil's Trill
Larghetto affettuoso
Allegro
Andante-Allegro

Bahar Büyükgönenç rođena je u Istanbulu, a violinu je počela učiti u jedanaestoj godini na Državnom konzervatoriju Sveučilišta likovnih umjetnosti Mimar Sinan. Diplomirala je i doktorirala na Državnom konzervatoriju Sveučilišta u Istanbulu, pod vodstvom Venyamina Varšavskog. Godine 1997. pridružila se Simfonijskom orkestru Cemal Reşit Rey, gdje je između 2002. i 2005. bila koncertna majstorica. Godine 1999. osvojila je nagradu Istanbulskog glazbenog festivala, a 2003. položila audiciju za Državni simfonijski orkestar Istanbul. Od 2007. surađuje s ansamblom Aşkın Ensemble, isprva na mjestu druge violine, a potom i kao koncertna majstorica. U okviru projekta CAKA (Cihat Aşkın i mali prijatelji) aktivno sudjeluje u edukaciji mladih glazbenika te od 2012. vodi podružnicu u Küçükçekmeceu. Od 2007. do 2018. predavala je na Državnom konzervatoriju za tursku glazbu ITU-a. Od sezone 2014/2015. koncertna je majstorica Jazz

Bahar Büyükgönenç was born in Istanbul and began studying the violin at the age of eleven at the Mimar Sinan Fine Arts University State Conservatory. She completed her undergraduate and doctoral studies at the Istanbul University State Conservatory under the guidance of Venyamin Varšavski. In 1997, she joined the Cemal Reşit Rey Symphony Orchestra, where she served as concertmaster between 2002 and 2005. In 1999, she won a prize at the Istanbul Music Festival, and in 2003 she successfully auditioned for the Istanbul State Symphony Orchestra. Since 2007, she has performed with the Aşkın Ensemble, initially as a second violinist and later as concertmaster. She has been actively involved in music education through the CAKA (Cihat Aşkın and Little Friends) project, and since 2012 she has directed the CAKA branch in Küçükçekmece. From 2007 to 2018, she taught at the Turkish Music State Conservatory of Istanbul Technical

Srijeda, 24. rujna/Wednesday, September 24
Županijska palača, 18.00 sati/County Palace, 6:00 p.m.

orkestra Cemal Reşit Rey, s kojim redovito nastupa. Nastupala je diljem Turske i u inozemstvu, a održala je brojne solističke koncerte, recitale i majstorske radionice, uključujući nastupe u Italiji u sklopu CAKA Summer School. Sudjelovala je u znanstvenim projektima, objavila stručne članke te bila članica organizacijskih odbora stručnih radionica. Od 2018. djeluje na Konzervatoriju Sveučilišta Maltepe, gdje je u siječnju 2025. imenovana redovitom profesoricom. Godine 2020. započela je rad na svom prvom solističkom albumu, posvećenom svjetski poznatim violinskim metodama. Od 2023. godine nastupa s ansamblom Istanbul Academic Trio.

Tutu Aydınoğlu pijanistica je i pedagoginja na Državnom konzervatoriju Sveučilišta u Istanbulu. Na koncertnim pozornicama poznata je po prepoznatljivim interpretacijama, umjetničkoj znatizelji i snažnoj posvećenosti promociji nove i zaboravljene glazbe. Posebno se ističe kao promotorica suvremenih i povijesno važnih djela: tursku praižvedbu Respighijeva *Koncerta u miksoliđijskom modu* izvela je s velikim uspjehom u Istanbulu, a prvi put nakon pedeset godina izvela je i *Prvi koncert za klavir* Ekrema Zekija Űna uz Državni simfonijski orkestar Istanbula. Kao umjetnička voditeljica realizirala je projekte *Tragovi Osmanskog Carstva u zapadnoj glazbi* i *Jedan narod, dvije države*, u sklopu kojeg je nastupila kao solistica uz Simfonijski orkestar Cemal Reşit Rey. Redovito surađuje s azerbajdžanskom skladateljicom Pikom Akhundovom, čija je djela praižvela u Istanbulu i Bakuu. Nastupala je na festivalima i koncertima diljem Europe, uključujući Bitola Music Fest, Chopinfest Kosovo, Skupi Kamerfest, Skopje Summer Festival, Bellapais Festival, Varaždinske barokne večeri, te koncerte u Zagrebu, Lepoglavi i Beogradu povodom stote obljetnice Republike Turske. Uz nastupe s međunarodnim pijanistima poput Caroline Fischer (Njemačka) i Alda Ragonea (Italija), Aydınoğlu aktivno djeluje i kao pedagoginja, vodeći majstorske radionice u Italiji, Albaniji i Sjevernoj Makedoniji. Godine 2023. osnovala je Heritage Ensemble, s kojim je nastupila kao solistica i dirigentica u djelima C. P. E. Bacha.



University. Since the 2014–2015 season, she has served as concertmaster of the Cemal Reşit Rey Jazz Orchestra, with which she regularly performs. She has appeared as a soloist and chamber musician across Turkey and abroad, and has given numerous recitals, concerts, and masterclasses—including in Italy as part of the CAKA Summer School. In addition to her performing career, she has participated in academic projects, published scholarly articles, and served on organizing committees for educational workshops. Since 2018, she has been a faculty member at the Maltepe University Conservatory, where she was appointed full

professor in January 2025. In 2020, she began work on her first solo album, focusing on internationally recognized violin methods. Since 2023, she has been performing with the Istanbul Academic Trio.

Tutu Aydınoğlu is a pianist and educator at the Istanbul University State Conservatory. She is known for her distinctive interpretations, artistic curiosity, and dedication to promoting both new and forgotten repertoire. She has premiered numerous works in Turkey, including Respighi's *Concerto in the Mixolydian Mode*, and revived *Piano Concerto No. 1* by Ekrem Zeki Űn after fifty years, performing it with the Istanbul State Symphony Orchestra. As artistic director, she led major projects such as *Traces of the Ottoman Empire in Western Music* and *One Nation, Two States*, performing as soloist with the Cemal Reşit Rey Symphony Orchestra. She regularly collaborates with Azerbaijani composer Pike Akhundova and has given world premieres of her works in Istanbul and Baku. Aydınoğlu has appeared at festivals and concert series across Europe, including Bitola Music Fest, Chopinfest Kosovo, Skupi Kamerfest, Skopje Summer Festival,

Bellapais International Festival, Varaždin Baroque Evenings, and concerts in Zagreb, Lepoglava, and Belgrade to mark the centenary of the Republic of Turkey. In addition to performing with international pianists such as Caroline Fischer (Germany) and Aldo Ragone (Italy), she actively shares her knowledge through masterclasses in Italy, Albania, and North Macedonia. In 2023, she founded the Heritage Ensemble, performing both as soloist and conductor in works by C. P. E. Bach.



Accademia del Piacere

Fahmi Alqhai, viola da gamba i umjetničko vodstvo/viola da gamba and artistic leadership
Ana Morales, plesačica flamenca/flamenco dancer
Johanna Rose, viola da gamba
Rami Alqhai, viola da gamba
Carles Blanch, barokna gitara/baroque guitar
Agustín Diassera, udaraljke/percussion



Ponovno otkrivanje Španjolske/Rediscovering Spain

Anonymous 16.st/16th c.
Di, perra mora

Antonio de Cabezón & Fahmi Alqhai
La dama la demanda

Heinrich Isaac & Fahmi Alqhai
La Spagna

Jacobus Arcadelt, Diego Ortiz & Fahmi Alqhai
O felici occhi miei

Improvisation & Fahmi Alqhai
Diferencias sobre Guárdame las vacas

Santiago de Murcia
Fandango

Fahmi Alqhai
Glosa sobre Mille Regretz de Josquin

Antonio de Cabezón
Tiento III de primer tono

Anonymous & Fahmi Alqhai
Xácaras & Folías

Fahmi Alqhai
Kanon u diminuciji na temu G.B.Vitalija/Diminution in canon on G.B. Vitali
Improvisación sobre el pasacalle

Gaspar Sanz & Fahmi Alqhai
Marionas & Canarios

Ansambl **Accademia del Piacere**, pod umjetničkim vodstvom gambista Fahmija Alqhaja, jedan je od najistaknutijih sastava za ranu glazbu u Europi. Njihovi inovativni projekti, vrhunska glazbena izvedba i izražajna scenska prisutnost pozicionirali su ih u sam vrh suvremene interpretacije povijesne glazbe. Poznati su po neposrednoj i emotivnoj komunikaciji s publikom te po pristupu koji ranu glazbu tretira kao strasnu, aktualnu, živu umjetnost. Repertoar ansambla obuhvaća talijansku glazbu 17. stoljeća (*Le Lacrime di Eros, Amori di Marte*), španjolsku renesansnu glazbu (*Rediscovering Spain, Colombina*) i barokno glazbeno kazalište (*Muera Cupido*, s Nurijom Rial), a projekti poput *Las Idas y las Vueltas* i *Diálogos* istražuju spoj rane glazbe i flamenka. Za svoj rad Accademia del Piacere višestruko je nagrađivana, uključujući Opus Klassik, Choc de Classica, GEMA i Giralddillo Bienala flamenca u Sevilli. Nastupaju na

Under the artistic direction of viol player Fahmi Alqhai, **Accademia del Piacere** is one of Europe's leading Early Music ensembles. Renowned for their innovative projects, outstanding musical performance, and strong stage presence, they are at the forefront of historically informed yet emotionally charged interpretation. The ensemble is celebrated for its direct and vivid communication with the audience, approaching Early Music as a living art form – expressive, passionate, and relevant. Their repertoire includes the Italian Seicento (*Le Lacrime di Eros, Amori di Marte*), Spanish Renaissance music (*Rediscovering Spain, Colombina*), and theatrical works of the Spanish Baroque (*Muera Cupido*, with Nuria Rial). Projects such as *Las Idas y las Vueltas* and *Diálogos* explore the intersection of early music and flamenco. Accademia del Piacere has received numerous awards, including the Opus Klassik, Choc de Classica, GEMA, and the

Četvrtak, 25. rujna/Thursday, September 25
Velika koncertna dvorana HNK u Varaždinu, 20:00 sati/
Croatian National Theater in Varaždin, Great Concert Hall, 8:00 p.m.

najznačajnijim europskim i svjetskim pozornicama, uključujući Berliner Philharmonie, Wiener Konzerthaus, Elbphilharmonie Hamburg, Oji Hall Tokyo, Auditorio Nacional Madrid i mnoge druge. Njihove koncerte prenose brojne radijske i televizijske postaje diljem svijeta.

Fahmi Alqhai jedan je od najistaknutijih gambista današnjice i jedan od vodećih interpreata rane glazbe, poznat po svojem osobnom, emocionalnom i komunikativnom pristupu povijesnom repertoaru. Rođen u Sevilji, djetinjstvo je proveo u Siriji, a obrazovao se u Španjolskoj i Švicarskoj, na uglednim institucijama kao što su Schola Cantorum Basiliensis i Conservatorio della Svizzera Italiana. Uz glazbeno, završio je i studij stomatologije. Osnivač je ansambla Accademia del Piacere, s kojim je snimio brojne međunarodno nagrađivane albume (Opus Klassik, Choc de Classica, ICMA nominacije). Njegovi projekti povezuju ranu glazbu s flamenkom i suvremenim izražajem, čime ruši stilske granice – a albumi *The Bach Album*, *A piacere*, *Las idas y las vueltas* i *Diálogos* svrstavaju ga među najoriginalnije izvođače današnjice. Kao solist i član ansambala poput Hespèrion XXI (Jordi Savall) i Il Suonar Parlante (Vittorio Ghielmi), nastupa diljem svijeta – od Europe do Japana, SAD-a i Latinske Amerike. Od 2009. umjetnički je ravnatelj FeMAS-a, najvažnijeg festivala rane glazbe u Španjolskoj.

Giraldillo of the Seville Flamenco Biennial. They perform at major venues worldwide, including the Berliner Philharmonie, Wiener Konzerthaus, Elbphilharmonie Hamburg, Oji Hall Tokyo, Auditorio Nacional Madrid, and many others. Their concerts are regularly broadcast by major radio and television networks across the globe.

Fahmi Alqhai is one of most prominent viola da gamba players today and a leading interpreter of early music, known for his personal, emotional, and communicative approach to historical repertoire. Born in Seville, he spent his childhood in Syria and studied in Spain and Switzerland, at renowned institutions including the Schola Cantorum Basiliensis and the Conservatorio della Svizzera Italiana. In addition to his musical training, he also holds a degree in dentistry. He is the founder of Accademia del Piacere, with which he has released numerous internationally awarded albums (Opus Klassik, Choc de Classica, ICMA nominations). His projects often bridge Early Music with flamenco and contemporary expression, placing him among the most original artists of his generation. Albums such as *The Bach Album*, *A piacere*, *Las idas y las vueltas*, and *Diálogos* have earned widespread acclaim. As a soloist and member of ensembles like Hespèrion XXI (Jordi Savall) and Il Suonar Parlante (Vittorio Ghielmi), he performs across Europe, Japan, the United States, and Latin America. Since 2009, he has served as artistic director of FeMAS, Spain's foremost Early Music festival.



Plesačica iznimne izražajnosti, senzualnosti i elegancije, **Ana Morales** smatra se jednom od najistaknutijih umjetnica na suvremenoj flamenco sceni. Obilježen osobnim iskustvima i životnim fazama, njen se umjetnički izraz temelji na bogatstvu i raznolikosti jezika koji gradi na jedinstvenom spoju flamenca s drugim scenskim umjetnostima. Dobitnica je brojnih prestižnih nagrada, među kojima se ističu Premio Giralddillo za ples (Bienal de Sevilla 2018), Desplante (Las Minas 2009) te čak tri nagrade LORCA za najbolji flamenco spektakl, koreografiju i izvedbu (2019). Nastupala je u uglednim kazalištima kao što su Sadler's Wells u Londonu, Chaillot – Théâtre national de la Danse u Parizu, Théâtre de Nîmes, Posthof u Austriji, Tampere Flamenco Festival u Finskoj, a surađivala je s uglednim umjetnicima poput Esperanze Fernández, Gonzala Rubalcabe, Belén Maye i Carlosa Saure. Kao članica Baleta Flamenco de Andalucía, istaknula se u predstavama *La memoria del cante 1922* i *Imágenes*, potonja je nagrađena Giralddillom za najbolji spektakl na Bienalu 2014. Dobitnica Nacionalne nagrade za ples (Premio Nacional de Danza) 2022.



A dancer of remarkable expressiveness, sensuality, and innate elegance, **Ana Morales** is considered one of the leading artists on the contemporary flamenco scene. Deeply rooted in personal experiences and life's transitions, her artistic expression is built on a rich and diverse language that blends flamenco with other performing arts in a unique and powerful way. She is the recipient of numerous prestigious awards, including the Premio Giralddillo for Dance (Bienal de Sevilla, 2018), Desplante Award (Festival de Las Minas, 2009), and three LORCA Awards for Best Flamenco Performance, Choreography, and Production (2019). Ana Morales has performed at major international venues such as Sadler's Wells (London), Chaillot – Théâtre national de la Danse (Paris), Théâtre de Nîmes, Posthof (Austria), and the Tampere Flamenco Festival (Finland). She has collaborated with renowned artists including Esperanza Fernández, Gonzalo Rubalcaba, Belén Maya, and Carlos Saura. As a member of the Ballet Flamenco de Andalucía, she stood out in productions such as *La memoria del cante 1922* and *Imágenes*, the latter awarded the Giralddillo for Best Show at the 2014 Bienal de Sevilla. In 2022, she was awarded Spain's National Dance Award (Premio Nacional de Danza).



Andrzej Bialko, orgulje/organ



Koncert u podne na orguljama Katedrali/ Noon Organ Concert at the Cathedral

Louis Couperin

Fantaisie (Récit de basse)
Duo

François Couperin

Messe à l'usage des paroisses
Offertoire sur les Grands jeux
Benedictus. Chromhorne en Taille

Dieterich Buxtehude

Te Deum laudamus, BuxWV 218
Praeludium

Versus 1: Te Deum laudamus

Versus 2: Pleni sunt coeli et terra

Te Martyrum candidatus laudat exercitus

Tu devicto mortis aculeo

Johann Sebastian Bach

Koncert u C-duru/Concerto in C major,
BWV 594

(*Allegro*)

Recitativo Adagio

Allegro

Andrzej Bialko diplomirao je orgulje na Muzičkoj akademiji u Krakovu, gdje je studirao u klasi Joachima Grubicha. Osvojio je prve nagrade na Međunarodnom orguljaškom natjecanju u Rimu (1981) i na Nacionalnom orguljaškom natjecanju u Bydgoszczu i Gdanjsku (1985). Nastupao je na gotovo svim značajnijim poljskim orguljaškim festivalima, kao i diljem većine europskih zemalja, te u Libanonu, Sjevernoj i Južnoj Americi. Dugogodišnji je pedagog na Odjelu za orgulje Muzičke akademije Krzysztof Penderecki u Krakovu, kao i u Državnoj glazbenoj školi Władysław Żeleński u Krakovu. Posebno se ističu njegove izvedbe cjelokupnog opusa za orgulje J. S. Bacha u Krakovu i Wrocławu povodom Bachove obljetnice 2000. godine, te koncertni ciklus *Ars organi* u Krakovu – antologija orguljske glazbe od 16. do 20. stoljeća u dvadeset koncerata – koji je naišao na velik odjek kod publike. Njegov repertoar obuhvaća sve stilske epohe, a uključuje i kompletan orguljski opus Buxtehudea, Bruhnsa, Mendelssohna, Francka, Liszta i Brahmsa. Brojne njegove snimke nalaze se u fonotekama Drugog programa Poljskog radija, a do danas je izdao trideset nosača zvuka. Za svoj doprinos glazbenoj kulturi odlikovan je Srebrnom medaljom Gloria Artis (2006) i Zlatnom medaljom Gloria Artis (2020), najvišim priznanjem Ministarstva kulture i nacionalne baštine Poljske. Na Muzičkoj akademiji Krzysztof Penderecki obnašao je funkciju prorektora (2016–2020), a u razdoblju 2020–2024. bio je voditelj Odjela za orgulje i ravnatelj Doktorske škole.



Andrzej Bialko graduated from the Academy of Music in Kraków, where he studied organ under Joachim Grubich. He has been awarded first prizes at the International Organ Competition in Rome (1981) and the National Organ Competition in Bydgoszcz-Gdańsk (1985). He has performed at nearly all major Polish organ festivals, as well as throughout most European countries, and in Lebanon, North and South America. He has served as a lecturer for many years at the Krzysztof Penderecki Academy of Music in Kraków (Organ Department) and the Władysław Żeleński State School of Music in Kraków. His performances of the complete organ works of J.S. Bach in Kraków and Wrocław during the Bach jubilee year 2000, as well as his *Ars organi* series in Kraków – an anthology of organ music from the 16th to the 20th century presented in twenty concerts – which was met with great acclaim. Bialko's extensive and ever-expanding repertoire spans all styles, and includes the complete organ works of Buxtehude, Bruhns, Mendelssohn, Franck, Liszt, and Brahms. Many of his recordings are preserved in the archives of Polish Radio (Channel 2), and he has released 30 CDs to date. He has been awarded the Silver (2006) and Gold Medal (2020) Gloria Artis by the Polish Ministry of Culture and National Heritage. At the Krzysztof Penderecki Academy of Music, he served as Vice-Rector (2016–2020), and from 2020 to 2024 as Head of the Organ Department and Director of the Doctoral School.

La Serenissima

Maria Forsström, glas i umjetničko vodstvo/voice and artistic leadership

Emelie Roos, flaute/flutes

Samuel Runsteen, viola da gamba i barokna violina/viola da gamba and baroque violin

Dohyo Sol, teorba, gitara, mandolina/theorbo, guitar, mandoline

Peter Lönnerberg, čembalo/harpsichord



Iz Napulja s ljubavlju/From Napoli with Love

Narodna pjesma iz/Traditional song from

Eco di Napoli, 1877

A la fiera di Mast'Andrè

Biagio Marini

Sonata sopra *Fuggi dolente core*

Domenico Mazzocchi

Lagrime amare

Girolamo Kapsberger

Toccata prima iz/from *Libro Primo*

Stefano Landi

Augellin che'l tuo amor

Athanasius Kircher

Tarantella napoletana, tono hypodorico

Dario Castello

Sonata Quarta a dui soprani

Francesco Rognoni

Vestiva i colli

Claudio Monteverdi

Disprezzata Regina iz *Krunidbe*

Popejel/from *L'Incoronazione di Poppea*

Giovanni Maria Trabaci

Galliarda Settima e Seconda

Giovanni Felice Sances

Occhi, occhi miei cari

Andrea Falconieri

Ciaccona ed Aria sopra la ciaccona

Narodna pjesma iz/Traditional song from

Salentino

Pizzicarella mia

Širok repertoar švedske mezzosopranisce **Marie Forsström** obuhvaća djela od mletačkog baroka do berlinskog cabareta no posebnu je reputaciju stekla interpretacijama djela bečkih majstora Mozarta i Mahlera. Operni debut imala je s ansamblom MusicAeterna pod ravnanjem Teodora Currentzsa u ulozi Dorabelle u Mozartovoj *Così fan tutte*. U ulozi Marcelline sudjelovala je i u Currentzisovoj hvaljenoj snimci *Figarovog pira* u izdanju Sony Classical te pod njegovim ravnanjem nastupila kao solistica s Mahler Chamber Orchestra. Zahvaljujući svom punom ujednačenom tonu iznimno je tražena interpretkinja Mahlerovih orkestralnih pjesama kao i sličnih djela Brahmsa, Berga, Wagnera, Brittena i Zemlinskog. Vlada i zavidnom koloraturnom tehnikom pa njen operni repertoar obuhvaća naslovnu ulogu u Carmen,

Swedish mezzo-soprano **Maria Forsström** is equally at home in music ranging from Venetian Baroque to Berlin cabaret, but she has gained particular acclaim for her interpretations of repertoire by the Viennese masters Mozart and Mahler. She made her professional operatic debut with his ensemble MusicAeterna, singing the role of Dorabella in *Così fan tutte*. She also took part in Currentzis's celebrated Sony Classical recording of *Le nozze di Figaro*, performing the role of Marcellina, and has appeared as a soloist with the Mahler Chamber Orchestra under his direction. Maria's smooth, creamy tone has made her a sought-after interpreter of Mahler's orchestral song repertoire, as well as similar works by Brahms, Berg, Britten, Wagner, and Zemlinsky. She possesses a notable coloratura technique, and her operatic

Petak 26. rujna/Friday, September 26
Velika koncertna dvorana HNK u Varaždinu, 20.00 sati/
Croatian National Theater in Varaždin, Great Concert Hall, 8:00 p.m.

Isabelle u Rossinijevoj *Talijanki u Alžiru* i Maffia Orsinija u Donizejevoj *Lucreziji Borgia*. Nastupala je u Operi u Malmöu te sa Simfonijskim orkestrom Helsingborge, a gostovala je i u Državnoj operi i baletu u Permu (Rusija), s Filharmonijskim orkestrom u Nagoyi (Japan) te sa švedskim komornim orkestrom DalaSinfoniettan. Snimila je i hvaljeni album Mahlerovih pjesama za izdavačku kuću Musica Rediviva.

Emelie Roos jedna je od najistaknutijih švedskih virtuoza na blok flauti, poznata po svojoj svestranoj glazbenosti. Aktivna je kao solistica, komorna glazbenica, umjetnička voditeljica i pedagoginja. Studirala je na Kraljevskoj danskoj muzičkoj akademiji i Kraljevskom koledžu za glazbu u Stockholmu. Redovito nastupa s ansamblima Höör Barock, Duo SolRoos i Ensemble Gemma. Suradivala je s kazalištem Drottningholm, Gradskim kazalištem Malmö, Operom u Malmöu, Simfonijskim orkestrom Göteborga, ansamblom Gothenburg Baroque, Karlsson Barock, Arte dei Suonatori, Women's Orchestra, Drottningholmskim baroknim ansamblom i drugima. Zajedno s Dohyom Solom stavila je mjesto Höör, smješteno u središnjoj Skånei, na međunarodnu kartu klasične glazbe zahvaljujući ansamblu i festivalu Höör Barock. Godine 2022. Höör je osvojio srca kritike i ljubitelja barokne glazbe te osvojio švedskog Grammyja za album *Golovinnusiken*. Iste godine ansambl Höör Barock izdao je svoj četvrti hvaljeni album *Barokni koncerti za blok flautu – Blaga iz švedskih zbirki* (Proprius/Naxos Sweden), s glazbom koju je Emelie otkrila u glazbenim arhivima u Lundu.

Dohyo Sol je studirao lutnju na Kraljevskom glazbenom koledžu u Stockholmu, Kraljevskom konzervatoriju u Hagu te Kraljevskoj danskoj muzičkoj akademiji u Kopenhagenu. Njegov repertoar obuhvaća glazbu od rane renesanse do suvremene improvizacije. Nastupao je diljem čitave Evrope, a njegovo se djelovanje proteže od opernih kuća i baroknih orkestara do manjih ansambala i solističkih koncerata. Redovito nastupa s ansamblima poput Höör Barock Ensemble, Orkiestra Historyczna {oh!}, Camerata Öresund, Concerto Copenhagen. Također je dirigirao operama uključujući *Orfeja* Claudija Monteverdija te *Prikazanje o duši i tijelu* Emilija Cavalierija. Isto tako je sudjelovao u produkcijama u Operi u Malmöu, Kraljevskom kazalištu u Kopenhagenu, Vadstensknoj akademiji, Teatru Confidence palače Ulriksdal, Folkoperanu u Stockholmu i Operi u Gothenburgu. Kao solist posebnu sklonost ima prema zlatnom dobu engleske renesanse i njemačkom galantnom stilu. Snimio je više od desetak nosača zvuka kao komorni glazbenik, solist ili član basso continuo sekcije u različitim baroknim orkestrima. Od 2012. je umjetnički voditelj Höör Barock Fesvala koji se danas smatra jednim od najvažnijih festivala rane glazbe u Švedskoj.

roles include the title role in Carmen, Isabella in Rossini's *The Italian Girl in Algiers*, and Maffio Orsini in Donizetti's *Lucrezia Borgia*. She has performed with Malmö Opera and the Helsingborg Symphony Orchestra, and has appeared with the Perm State Opera and Ballet in Russia, the Nagoya Philharmonic Orchestra in Japan, and the DalaSinfoniettan in Sweden. She has also recorded a critically acclaimed album of Mahler songs for the Musica Rediviva label.

Emelie Roos is one of Sweden's foremost recorder virtuosos, known for her versatile musicianship. She is active as a soloist, chamber musician, artistic director, and educator. She studied at the Royal Danish Academy of Music and the Royal College of Music in Stockholm. Emelie performs regularly with ensembles such as Höör Barock, Duo SolRoos, and Ensemble Gemma. She has also collaborated with Drottningholm Court Theatre, Malmö City Theatre, Malmö Opera, Gothenburg Symphony Orchestra, Gothenburg Baroque, Karlsson Barock, Arte dei Suonatori, Women's Orchestra, Drottningholm Baroque Ensemble, and others. Together with Dohyo Sol, she has placed the village of Höör, in central Skåne, on the international classical music map through the Höör Barock ensemble and festival. In 2022, Höör captured the hearts of baroque critics and listeners alike, winning a Swedish Grammy for the album *Golovinnusiken*. That same year, Höör Barock released its fourth critically acclaimed album, *Baroque Concertos with Recorder – Treasures from Swedish Collections* (Proprius/Naxos Sweden), featuring music unearthed by Emelie in the music archives in Lund.

Dohyo Sol studied the lute at the Royal College of Music in Stockholm, Koninklijk Conservatorium in The Hague and at the Royal Danish Academy of Music in Copenhagen. His repertoire ranges from early Renaissance to contemporary improvisation. The lute has taken him across Europe, and his work spans opera houses and Baroque orchestras to smaller ensembles and solo performances. He regularly performs with ensembles such as Höör Barock Ensemble, Orkiestra Historyczna {oh!}, Camerata Öresund, Concerto Copenhagen. He has also conducted operas, including *Orfeo* by Claudio Monteverdi and *Rappresentazione di Anima et di Corpo* by Emilio Cavaleri. He has participated in productions at Malmö Opera, The Royal Theater in Copenhagen, Vadstena Academy, Ulriksdal Palace Theater Confidencen, Folkoperan in Stockholm and the Gothenburg Opera. As a soloist, he has a special penchant for lute music from the Golden Age of the English Renaissance and the German "Galant" Baroque style. He has recorded over a dozen CD recordings as a chamber musician, soloist and continuo player with various Baroque orchestras. Since 2012, he has been co-artistic leader of Höör Barock Fesval, which is now considered one of the most important Early Music festivals in Sweden.

Peter Lönnerberg je najveći dio svog obrazovanja i nadahnuća za čembalo i basso continuo stekao kod Larsa Ulrika Mortensona u Kopenhagenu. Redoviti je član ansambala ReBaroque, trija Stockholm Barock te baroknog ansambla Tre Kronor. Suraduje i s nizom drugih švedskih ansambala, a s nekoliko ih je nastupio na radiju i televiziji. S ansamblom ReBaroque je snimio nosač zvuka *Telemannia*, a s Laurom Vadjon ranu talijansku glazbu za violinu i čembalo. Također podučava i drži brojne majstorske tečajeve, a nekoliko je godina je bio gost profesor na Fakultetu muzičke umetnosti u Beogradu.

Peter Lönnerberg received much of his training and inspiration for harpsichord and basso continuo from Lars Ulrik Mortensen in Copenhagen. He is a regular member of the ReBaroque Ensemble, Stockholm Barock trio, and the “Tre Kronor” Baroque Ensemble. He is in demand with various other Swedish ensembles, and has appeared with several groups in radio and television. CD recordings include *Telemannia* with ReBaroque (Proprius) and early Italian music for violin and harpsichord together with Laura Vadjon, leader of the Croatian Baroque Ensemble (Aquarius). He also has a strong interest in teaching and has given a numerous of master classes, and has also served as a guest teacher at the Music Academy in Belgrade for several years.





Veleposlanstvo
Savezne Republike Njemačke
u Zagrebu

Akademie für Alte Musik Berlin

Europsko barokno putovanje/ An European Baroque Journey



Francesco Maria Veracini

Overture No. 6 in G minor

Allegro

Adagio

Allegro

Menuett

Henry Purcell

Three parts upon a ground

Georg Friedrich Händel

Concerto grosso op.6 No.1 u G-duru/in G major, HWV 319

A tempo giusto

Allegro

Adagio

Allegro

Allegro

Jean-Féry Rebel

Les Caractères de la Danse

Prélude – Courante – Menuet – Bourrée –

Chaconne – Sarabande – Gigue

– Rigaudon – Passepied – Gavotte – Sonate

– Loure – Musette – Sonate

Georg Philipp Telemann

Suita za orkestar/Suite for orchestra *La*

Musette, TWV 55:g1

Ouverture

Napolitaine

Polonoise

Mourky

Menuet

Musette

Harlequinade

Antonio Vivaldi

Koncert za dvije oboe u d-molu/Concerto for 2 oboes in D minor, RV 535

Largo

Allegro

Largo

Allegro molto

Francesco Geminiani

Concerto Grosso No. 12 u d-molu/ in D minor *La Follia* (prema Corelliju/after Corelli)

Tema e variazioni

Akademie für Alte Musik Berlin se danas u svijetu smatra jednim od vodećih ansambala specijaliziranih za povijesno utemeljenu izvedbu. Uživa izniman uspjeh i redovito nastupa u najistaknutijim europskim glazbenim središtima, a često je i na turnejama u Aziji, Sjevernoj i Južnoj Americi. Repertoar ansambla je ponajprije usmjeren na djela skladatelja baroknog i klasičnog razdoblja. Njihov međunarodni uspjeh potvrđuje i više od milijun prodanih nosača zvuka od kojih su mnogi nagrađeni brojnim međunarodnim priznanjima, uključujući i nagradu Grammy te godišnju nagradu Njemačkih glazbenih kritičara (*Jahrespreis der Deutschen Schallplattenkritik*).



The Akademie für Alte Musik Berlin is recognized today as one of the world's leading ensembles specialized in historically informed performing and enjoys an unprecedented history of success. The orchestra performs regularly in Europe's leading musical centers and is regularly on tour in Asia, North America, and South America. The repertoire is mainly focused on works of the Baroque and the Classical period. The international success of the Akademie für Alte Musik Berlin is highlighted by well over a million recordings sold to the public. The ensemble's CDs have earned many international prizes, including the Grammy Award and the Jahrespreis der Deutschen Schallplattenkritik.

Subota, 27. rujna/Saturday, September 27
Franjevačka crkva, 20.00 sati/Franciscan Church, 8:00 p.m



Iberian Ensemble

Maya Amir, sopran/soprano
Alexandre Andrade, barokna flauta/baroque flute
David Cruz, barokni violončelo/baroque cello
Ivan Oliveira, teorba i barokna gitara/theorbo and baroque guitar



Amor Mediterráneo

Tarquinio Merula
Folle è ben che si crede

José Marín
No piense Menguilla ya

Anonymus
Vuestros ojos tienen d'Amor no sé qué

Juan Hildalgo
Con tanto respeto adoro

Sebastián Durón
Sosieguen descansen

Domenico Scarlatti
Sonata u e-molu/Sonata in E minor, K. 81

Benedetto Ferrari
Amanti, io vi so dire

Georg Friedrich Händel
Mi palpita il cor, HWV 132b
Kantata za sopran, obou, gudače i basso
continuo /Cantata for soprano, oboe, strings
and basso continuo
Recitativo: *Mi palpita il cor, mi mancano i
spirti*
Aria: *Ho tanti affanni in petto*
Recitativo: *Ma che? Dove? Qual aura
▪questa?*
Aria: *Dolce nume de ▪mortali*
Recitativo: *Ah! che respiro appena*
Aria: *Fosco genio, a morte io corro*

Carlos Seixas
Sonata br. 23 u d-molu/Sonata no. 23 in D
minor
Adagio
Jiga, Allegro
Minuet

**Tradicionalna ladinska
pjesma/Traditional Ladino**
Avre tu puerta cerrada
Los guisados de la berenjena

Frederico de Brito, Ferrer Trindade
Canção do mar

Júlio de Sousa
Saudade Vai-Te Embora

Izraelska mezzosopranistica **Maya Amir** specijalizirana je za povijesno informirano izvođenje opere 17. i 18. stoljeća, s izraženim interesom za svjetsku glazbu i autorsko stvaralaštvo na hebrejskom jeziku. Nastupala je u produkcijama diljem Europe i Izraela te surađivala s ansamblima kao što su Barrocade, La Phoenix, Kölner Akademie, Ensemble Piris Eliyahu, Avventura Barocca, Hortus Musikus, Czech Ensemble Baroque i mnogi drugi. Dobitnica je nagrada na međunarodnim natjecanjima u Frouvilleu i New Yorku, te sudionica majstorskih radionica Joyce DiDonato u Carnegie Hallu. Bila je članica ugledne Académie Musicale Philippe Jaroussky u Parizu. Školovala se na Schola

Israeli mezzo-soprano **Maya Amir** specializes in historically informed performance of 17th- and 18th-century opera, with a strong interest in world music and original compositions in Hebrew. She has performed in productions across Europe and Israel, collaborating with ensembles such as Barrocade, La Phoenix, Kölner Akademie, Ensemble Piris Eliyahu, Avventura Barocca, Hortus Musikus, Czech Ensemble Baroque, among many others. She is a prizewinner of international competitions in Frouville and New York, and participated in Joyce DiDonato's masterclasses at Carnegie Hall. She was also a member of the renowned Académie Musicale Philippe Jaroussky in Paris. She

Subota, 27. rujna/Saturday, September 27
Dvorac Trakošćan, Viteška dvorana, 11.00 sati/
Trakošćan Castle, Hall of Knights, 11:00 a.m.

Cantorum Basiliensis u klasi Rose Dominguez, na Visokoj školi za glazbu u Leipzigu (HMT Leipzig) u klasi Elvire Dreßen te na Sveučilištu u Tel Avivu u klasi Efrat Ben-Nun. Među njezinim opernim ulogama ističu se: Cherubino (*Le Nozze di Figaro*), Aminta (*L'Olimpiade*), Piacere (*Il Trionfo del Tempo e del Disinganno*), Riccardo (*Il Trionfo dell'Onore*), naslovna uloga u Rodelindi i Alcini. Nastupala je u u Bach Archivu u Leipzigu, Gare du Nord u Baselu, Arvo Pärt Centru, palači Kadriorg u Tallinnu i u La Seine Musicale te na festivalima kao što su Festtage Alter Musik Basel, Abu Gosh Festival, Glasperlenspiel Festival i Varaždinske barokne večeri. Godine 2022. objavila je svoj prvi live album *Night on the Waters*, koji donosi mediteranske skladbe na razmeđu klasike, španjolske i arapske glazbe. Godine 2024. osnovala je vlastiti ansambl Avventura Barocca sa sjedištem u Baselu.



studied at the Schola Cantorum Basiliensis with Rosa Dominguez, at the University of Music and Theatre Leipzig (HMT Leipzig) with Elvira Dreßen, and at Tel Aviv University with Efrat Ben-Nun. Her operatic roles include Cherubino (*Le Nozze di Figaro*), Aminta (*L'Olimpiade*), Piacere (*Il Trionfo del Tempo e del Disinganno*), Riccardo (*Il Trionfo dell'Onore*), and the title roles in *Rodelinda* and *Alcina*. She has appeared at prestigious venues such as the Bach Archive in Leipzig, Gare du Nord Basel, Arvo Pärt Centre, Kadriorg Palace in Tallinn, and La Seine Musicale, as well as at festivals including Festtage Alter Musik Basel, Abu Gosh Festival, Glasperlenspiel Festival, and the Varaždin Baroque Evenings. In 2022, she released her first live album, *Night on the Waters*, featuring Mediterranean compositions at the crossroads of classical, Spanish, and Arabic music. In 2024, she founded her own ensemble, Avventura Barocca, based in Basel.

Projekt Iberian Ensemble je 2012. godine pokrenuo Alexandre Andrade s ciljem da se izvodilaštvo i muzikološka istraživanja iberske instrumentalne glazbe 18. stoljeća međusobno povežu. U području glazbenog obrazovanja, projekt nastoji poticati suradnju i razmjenu znanja među mladim glazbenicima na području instrumenata koji su se koristili u ranoj glazbi. Polazeći od traversa (barokne flaute), ansambl uključuje i druge instrumente – barokni obou, fagot, šalmaj, baroknu violinu – uz pratnju čembala, baroknog violončela, viole da gamba i barokne lutnje. Iberian Ensemble nastupa u raznim sastavima, ovisno o zahtjevima pojedinog repertoara. Stilsko bogatstvo iberskog i talijanskog baroknog repertoara, kao i njihove povijesne poveznice s Brazilom, predstavljaju izazov i nadahnuće za sve članove ansambla, s težištem na povijesno utemeljenom izvođenju. Od osnutka, Iberian Ensemble surađuje s lokalnim vlastima, udrugama, sveučilištima, muzičkim akademijama i konzervatorijima, muzejima, festivalima i kulturnim institucijama u Portugalu, Španjolskoj, Engleskoj, Hrvatskoj, Češkoj, Srbiji i Brazilu.

Alexandre Andrade portugalski je flautist i pedagog, specijaliziran za ranu glazbu. Profesor je na ISEIT-Viseu, Instituto Piaget (Portugal), gostujući profesor na Saveznom sveučilištu Alagoas i Saveznom sveučilištu Bahia (Brazil), te profesor flaute na Glazbenom konzervatoriju JOBRA (Portugal). Diplomirao je metodiku nastave flaute na Sveučilištu u Aveiru u klasi Pedra Couta Soaresa, završio magistarski studij iz interpretacije na Waterford Institute of Technology u Irskoj te interpretacije rane glazbe – barokne flaute u ESMAE-u (Porto) u klasi Olava Barrosa. Doktorirao je na Sveučilištu u Aveiru s disertacijom *Prisustvo poprečne flaute u Portugalu od 1750. do 1850. – repertoar i izvedba*. Djelovao je u baroknim orkestrima pod vodstvom Pedra Souse e Silve, Ane Mafalde Castro, Benjamina Chéniera i Marca Ceccata. Osnivač je ansambala Ars Iberica,

Created in 2012 by Alexandre Andrade, the **Iberian Ensemble project** aims to unite musicological research with the performance of 18th-century Iberian instrumental music. In terms of musical education, the project also seeks to encourage contact and learning among young musicians within the realm of Early Music instruments. Starting with the traverso (baroque flute) and incorporating other instruments — baroque oboe, baroque bassoon, chalumeau, baroque violin — supported by harpsichord, baroque cello, viola da gamba, and baroque lute, Iberian Ensemble adopts various formations depending on the repertoire being performed. The stylistic richness of Iberian and Italian Baroque repertoires, and their historical connections with Brazil, interpreted through historically informed performance, present both inspiration and challenge for all members of the ensemble. Since its founding, Iberian Ensemble has worked continuously with local governments, associations, universities, music academies and conservatories, museums, festivals, and cultural institutions in Portugal, Spain, England, Croatia, the Czech Republic, Serbia, and Brazil.

Alexandre Andrade is a Portuguese flautist and pedagogue specializing in Early Music. He is a professor at ISEIT-Viseu, Instituto Piaget (Portugal), guest professor at the Federal University of Alagoas and the Federal University of Bahia (Brazil), and flute professor at the JOBRA Conservatory of Music (Portugal). He graduated in flute pedagogy from the University of Aveiro in the class of Pedro Couto Soares, completed a Master's in Performance at the Waterford Institute of Technology (Ireland), and a Master's in Early Music – Baroque Flute at ESMAE (Porto), in the class of Olavo Barros. He earned his PhD from the University of Aveiro with a dissertation titled *The Presence of the Transverse Flute in Portugal from 1750 to 1850 – Repertoire and Performance*. He has performed with baroque orchestras under

Iberian Ensemble i Ventos do Atlântico, s kojima nastupa i vodi edukacije iz rane glazbe diljem Europe i Brazila.

Ivan Oliveira brazilski je glazbenik specijaliziran za teorbu i baroknu gitaru. Školovao se u Tatuíju (Brazil) i na ESMAE-u u Portu, gdje trenutno studira lutnju. Nastupao je s brojnim ansamblima i orkestrima u Brazilu i Portugalu, uključujući Orquestra Barroca do Brasil, Trupe Barroca, Barca Dell 700 i O Bando de Surunyo. Redovito surađuje u Projektu Encadeamentos i s ansamblom Iberian Ensemble. Usavršavao se kod uglednih pedagoga kao što su Daniel Morais, Dolores Costoyas, William Carter, Regina Albanez and Kajsa Dahlbäck. Težište njegovog interesa trenutno je izvođenje bassa continua.

Portugalski čelist **David Cruz** diplomirao je na Nacionalnoj akademiji za orkestar u Lisabonu u klasi Paula Gaia Lime.

Usavršavao se u SAD-u na Sveučilištu Indiana kod Tsuyoshija Tsutsumija i Jánosa Starkera. Od 2001. do 2003. bio je član Omladinskog orkestra Europske unije, nastupajući među ostalim pod ravnanjem Colina Davisa i Vladimira Ashkenazija. Također je bio vođa dionice violončela Atlantic Coast Symphony Orchestra. Doktorirao je na Sveučilištu u Bostonu, kod Michaela Reynoldsa i Georgea Neikrua. Posvećeno mu je više skladbi, među kojima se ističu *Passo Cruzado* Igora Iwaneka i *Circumloquios Enrevesados* Alejandra Castilla. Tijekom doktorskog studija usmjerava se i na ranu glazbu te kod Sare Freiberg studira interpretaciju i izvedbu rane glazbe na baroknom violončelu, a kod Laure Jeppeson violu da gambu. Usavršavao se i na majstorskim tečajevima kod Phoebe Carrai i Stanleyja Ritchieja. Kao barokni violončelist i gambist nastupa solistički i u ansamblima, uključujući Boston University Baroque Ensemble, Add Libitum te u duu s čembalistom Frederikom Jodryjem (Brown University). Od 2013. do 2018. bio je umjetnički ravnatelj festivala Violoncelos de Sta. Cristina / Sta Cristina International Cello Festival. Trenutno predaje na Sveučilištu u Aveiru, Institutu Jean Piaget u Viseu i Katoličkom sveučilištu u Portugalu te redovito održava koncerte i majstorske radionice u Portugalu, Španjolskoj, Brazilu i SAD-u.



the direction of Pedro Sousa e Silva, Ana Mafalda Castro, Benjamim Chénier, and Marco Ceccato. Andrade is the founder of the ensembles Ars Iberica, Iberian Ensemble, and Ventos do Atlântico, with which he performs and leads Early Music education projects throughout Europe and Brazil.

Ivan Oliveira is a Brazilian musician specializing in theorbo and Baroque guitar. He studied in Tatuí (Brazil) and at ESMAE in Porto, where he is currently pursuing lute studies. He has performed with various ensembles and orchestras in Brazil and Portugal, including Orquestra Barroca do Brasil, Trupe Barroca, Barca Dell 700, and O Bando de Surunyo. He is an active member of the Encadeamentos Project and the Iberian Ensemble. He has studied with renowned teachers such as Daniel Morais, Dolores Costoyas, William Carter, Regina Albanez and Kajsa Dahlbäck, with a strong focus on basso continuo performance.

Portuguese cellist **David Cruz** graduated from the National Academy of Orchestra in Lisbon, where he studied with Paulo Gaio Lima. He continued his education in the United States at Indiana University under the guidance of Tsuyoshi Tsutsumi and János Starker. From 2001 to 2003, he was a member of the European Union Youth Orchestra, performing under renowned conductors such as Colin Davis and Vladimir Ashkenazy. He also served as principal cellist of the Atlantic Coast Symphony Orchestra. Cruz earned his doctoral degree at Boston University, studying with Michael Reynolds and George Neikrug. Several composers have dedicated works to him, notably *Passo Cruzado* by Igor Iwanek and

Circumloquios Enrevesados by Alejandro Castillo. During his doctoral studies, he developed a keen interest in Early Music, studying Baroque cello with Sarah Freiberg and viola da gamba with Laura Jeppesen. He further refined his skills through masterclasses with Phoebe Carrai and Stanley Ritchie. As a Baroque cellist and gambist, he performs both as a soloist and chamber musician, appearing with ensembles such as the Boston University Baroque Ensemble, Add Libitum, and in a duo with harpsichordist Frederik Jodry (Brown University). From 2013 to 2018, he was the artistic director of the Violoncelos de Sta. Cristina / Sta. Cristina International Cello Festival. He currently teaches at the University of Aveiro, the Jean Piaget Institute in Viseu, and the Catholic University of Portugal, and regularly gives concerts and masterclasses across Portugal, Spain, Brazil, and the United States.

Hrvatski barokni ansambl/Croatian Baroque Ensemble Akademski zbor Ivan Goran Kovačić/Academic Choir Ivan Goran Kovačić



Hana Iličić, sopran/soprano
Dina Jularić Ivančić, alt
Franko Klisović, kontratenor/countertenor
Mislav Lucić, tenor
Marin Čargo, bas-bariton/bass-baritone
Ivan Ščepanović, dirigent/conductor



Georg Friedrich Händel
Mesija/Messiah
oratorij/oratorio, HWV 56

Prvi dio/Part I

1. Sinfonia
2. Accompagnato: *Comfort ye my people* (tenor)
3. Aria: *Ev'ry valley shall be exalted* (tenor)
4. Coro: *And the glory of the Lord shall be revealed*
5. Accompagnato: *Thus saith the Lord* (bas)
6. Aria: *But who may abide the day of His coming* (alt)
7. Coro: *And He shall purify the sons of Levi*
8. Recitativo: *Behold, a virgin shall conceive* (alt)
9. Aria & Coro: *O thou that tellest good tidings to Zion* (alt i zbor)
10. Accompagnato: *For behold, darkness shall cover the earth* (bas)
11. Aria: *The people that walked in darkness have seen a great light* (bas)
12. Coro: *For unto us a child is born*
13. Pifa
- 14.a Recitativo: *There were shepherds abiding in the field* (sopran)
- 14.b Accompagnato: *And lo, the angel of*

- the Lord* (sopran)
15. Recitativo: *And the angel said unto them* (sopran)
16. Accompagnato: *And suddenly there was with the angel* (sopran)
17. Coro: *Glory to God in the highest*
18. Aria: *Rejoice greatly* (sopran)
19. Recitativo: *Then shall the eyes of the blind be opened* (alt)
20. Aria: *He shall feed His flock like a shepherd* (sopran)
21. Coro: *His yoke is easy*

Drugi dio/Part II

22. Coro: *Behold the Lamb of God*
23. Aria: *He was despised* (alt)
24. Coro: *Surely He hath borne our griefs*
25. Coro: *And with His stripes we are healed*
26. Coro: *All we like sheep have gone astray*
27. Accompagnato: *All they that see Him* (tenor)
28. Coro: *He trusted in God*
29. Accompagnato: *Thy rebuke hath broken His heart* (tenor)
30. Arioso: *Behold, and see* (tenor)
31. Accompagnato: *He was cut off out of the land of the living* (sopran)

32. Aria: *But Thou didst not leave His soul in hell* (sopran)
33. Coro: *Lift up your heads, O ye gates*
36. Aria: *Thou art gone up on high* (alt)
37. Coro: *The Lord gave the word*
38. Aria: *How beautiful are the feet* (sopran)
39. Coro: *Their sound is gone out into all lands*
40. Aria: *Why do the nations so furiously rage together* (bas)
41. Coro: *Let us break their bonds asunder*
42. Recitativo: *He that dwelleth in Heav'n* (tenor)
43. Aria: *Thou shalt break them* (tenor)
44. Coro: *Hallelujah*

Treći dio/Part III

45. Aria: *I know that my Redeemer liveth* (sopran)
46. Coro: *Since by man came death*
47. Accompagnato: *Behold, I tell you a mystery* (bas)
48. Aria: *The trumpet shall sound* (bas)
49. Recitativo: *Then shall be brought to pass* (alt)
52. Aria: *If God be for us* (sopran)
53. Coro: *Worthy is the Lamb*

Hrvatski barokni ansambl najvažniji je hrvatski ansambl specijaliziran za povijesno obaviještenu interpretaciju glazbe baroknog razdoblja i bliskih epoha, na originalnim glazbalima i njihovim replikama. Ansambl je utemeljen 1999. godine i okuplja glazbenike mlađe generacije, zaljubljenike u iskonski zvuk i stilski

The Croatian Baroque Ensemble is the country's foremost ensemble specializing in historically informed performance of Baroque and related repertoire, played on period instruments or their replicas. Founded in 1999, the ensemble brings together a younger generation of musicians passionate about the authentic

osviještenu interpretaciju koja je u skladu s duhom i poetikom vremena u kojem je nastala. Ravnateljica ansambla je renomirana violinistica Laura Vadjon. Uz ciklus koncerata u Hrvatskom glazbenom zavodu te Satiričkome kazalištu Kerempuh u Zagrebu, ansambl redovito gostuje na brojnim domaćim festivalima te na festivalima u Austriji, Njemačkoj, Italiji, Mađarskoj, Finskoj, Švedskoj, Francuskoj, Belgiji, Slovačkoj, Estoniji, Sloveniji, Bosni i Hercegovini, Srbiji, Crnoj Gori, Argentini, Kubi, Boliviji, Španjolskoj i Portugalu. HRBA je u proteklih četvrt stoljeća ostvarila suradnju s ponajboljim svjetskim umjetnicima, svojim gostujućim prijateljima, specijalistima za izvođenje barokne glazbe, čiji broj stalno raste. Ansambl surađuje i s Vokalnim ansamblom Antiphonus i sa zborovima Cantores Santi Marci i Ivan Goran Kovačić. U programima ansambla zastupljeni su i hrvatski skladatelji, odnosno oni koji su djelovali na području Hrvatske (F. (Sponga) Usper, G. Usper, T. Cecchini, V. Jelić, I. Lukačić, G. Puliti, L. Sorkočević, M. Stratico, I. M. Jarnović). HRBA je zaslužna za prve trajne snimke njihovih djela na starim instrumentima iz pročišćenih partitura, bez redakcijskih intervencija. Hrvatski barokni ansambl dobitnik je Diplome *Milka Trnina* Hrvatskoga društva glazbenih umjetnika 2001., nagrade *Orlando* Dubrovačkih ljetnih igara 2014., Nagrade *Ivan Lukačić* Varaždinskih baroknih večeri 2016. i 2024. te Nagrade grada Zagreba 2020. godine.

Akademski zbor *Ivan Goran Kovačić* utemeljen je 1948. godine. Od osnutka su ga vodili ugledni hrvatski glazbenici: Duško Prašelj, Lovro Županović, Adalbert Marković, Dinko Fio, Vladimir Kranjčević, Saša Britvić i Luka Vukšić. Od 2022. umjetnički voditelj Zbora je Ivan Šćepanović, a asistent umjetničkoga voditelja Stjepan Vuger. Zbor je ostvario gostovanja diljem Velike Britanije, Francuske, Njemačke, Austrije, Nizozemske, Italije, Mađarske, Slovačke, Slovenije, Portugala, SAD-a, Kine i Koreje. Nastupali su na najuglednijim domaćim i inozemnim festivalima, uz pratnju najistaknutijih europskih orkestara, kao što su Bečki simfoničari, Moskovska državna filharmonija, Orkestar Gradskoga kazališta u Firenci, Orkestar Nacionalne opere u Monte Carlu, Litavski nacionalni simfonijski orkestar, Barijski simfonijski orkestar, Njemački omladinski orkestar, Orkestar Gewandhaus iz Leipziga, Zagrebačka, Sarajevska i Slovenska filharmonija, Simfonijski orkestar Hrvatske radiotelevizije te Simfonijski puhački orkestar Hrvatske vojske. Izvedbama Akademskoga zbora Ivan Goran Kovačić ravnali su Kurt Masur, Lorin Maazel, Zubin Mehta, Dmitrij Kitajenko, lord Yehudi Menuhin, Hans Graf, Pinchas Steinberg, Gustav Kuhn, Kazushi Ono, Gerd Albrecht, Alun Francis, Patrick Fournillier, Uroš Lajovic, Nicola Luisotti, Jakov Kreizberg, Krzysztof Penderecki, Marko Letonja, Lovro pl. Matačić, Milan Horvat, Pavle Dešpalj, Nikša Bareza, Ivo Lipanović i Vjekoslav Šutej. Visoki interpretativni dosezi Zbora potvrđeni su brojnim nagradama i priznanjima među kojima i Rektorovom nagradom Sveučilišta u Zagrebu, Nagradom grada Zagreba te Nagradom Vladimir Nazor.

sound and stylistically conscious interpretation that reflects the spirit and poetics of the era in which the music was composed. The ensemble's artistic director is the renowned violinist Laura Vadjon. In addition to its regular concert cycles at the Croatian Music Institute and the Satirical Theatre Kerempuh in Zagreb, the ensemble frequently performs at major festivals throughout Croatia and internationally, including in Austria, Germany, Italy, Hungary, Finland, Sweden, France, Belgium, Slovakia, Estonia, Slovenia, Bosnia and Herzegovina, Serbia, Montenegro, Argentina, Cuba, Bolivia, Spain, and Portugal. Over the past quarter-century, the Croatian Baroque Ensemble has collaborated with some of the world's leading Early Music specialists—its guest artists and close musical partners—a circle that continues to grow. The ensemble also regularly collaborates with the vocal ensemble Antiphonus and with choirs Cantores Santi Marci and Ivan Goran Kovačić. Its concert programs feature Croatian composers and those who were active programmes the historical territories of Croatia, including F. (Sponga) Usper, G. Usper, T. Cecchini, V. Jelić, I. Lukačić, G. Puliti, L. Sorkočević, M. Stratico, and I. M. Jarnović. The ensemble is responsible for producing the first permanent recordings of many of these composers' works on period instruments, using urtext scores free of editorial alterations. The Croatian Baroque Ensemble has received numerous awards, including the Milka Trnina Diploma of the Croatian Association of Music Artists (2001), the Orlando Award of the Dubrovnik Summer Festival (2014), the Ivan Lukačić Award at the Varaždin Baroque Evenings (2016 and 2024), and the City of Zagreb Award (2020).

The Ivan Goran Kovačić Academic Choir was founded in 1948. Since its inception, it has been led by some of Croatia's most distinguished musicians, including Duško Prašelj, Lovro Županović, Adalbert Marković, Dinko Fio, Vladimir Kranjčević, Saša Britvić, and Luka Vukšić. Since 2022, Ivan Šćepanović has been the choir's artistic director, with Stjepan Vuger serving as assistant conductor. The choir has toured extensively throughout the United Kingdom, France, Germany, Austria, the Netherlands, Italy, Hungary, Slovakia, Slovenia, Portugal, the United States, China, and Korea. It has performed at prestigious festivals both in Croatia and abroad, often in collaboration with leading European orchestras, including the Vienna Symphony Orchestra, the Moscow State Philharmonic, the Orchestra of the Teatro Comunale di Firenze, the Orchestra of the Monte Carlo Opera, the Lithuanian National Symphony Orchestra, the Bari Symphony Orchestra, the German Youth Orchestra, the Gewandhaus Orchestra Leipzig, and the philharmonic orchestras of Zagreb, Sarajevo, and Slovenia, as well as the Croatian Radiotelevision Symphony Orchestra and the Croatian Army Wind Symphony Orchestra. Renowned conductors who have led the choir include Kurt Masur, Lorin Maazel, Zubin Mehta, Dmitri Kitayenko, Lord Yehudi Menuhin, Hans Graf, Pinchas Steinberg, Gustav Kuhn, Kazushi Ono, Gerd Albrecht, Alun Francis, Patrick Fournillier, Uroš Lajovic, Nicola Luisotti, Yakov Kreizberg, Krzysztof Penderecki, Marko Letonja, Lovro von

Ivan Šćepanović završio je studij orgulja i dirigiranja na Muzičkoj akademiji u Zagrebu. Tijekom studija triput je nagrađen Dekanovom nagradom za izvrsnost odnosno iznimna postignuća te Rektorovom nagradom, a kao apsolutni pobjednik Državnog natjecanja HDGPP-a osvaja prvu nagradu u kategoriji orgulja. Ravnao je brojnim studentskim i profesionalnim projektima, među kojima se ističu opera *Amfitrion* Borisa Papandopula (HNK Zagreb, 2023) i Verdijev *Rigoletto* (HNK Zagreb, 2025). Godine 2024. debitirao je sa Zagrebačkom filharmonijom, Simfonijskim orkestrom HRT-a, te simfonijskim ansamblima HNK-a u Rijeci i Splitu. Redoviti je suradnik Zbora Hrvatske radiotelevizije, a od ostalih ansambala s kojima je surađivao ističu se Karlovački komorni orkestar, Hrvatski komorni orkestar, Zadarski komorni orkestar te Hrvatski barokni ansambl. Godine 2020. postaje asistent, a 2022. i umjetnički voditelj Akademskog zbora *Ivan Goran Kovačić*, s kojim ostvaruje niz zapaženih koncerata, među kojima se ističu: izvedba Händelovog oratorija *Izrael u Egiptu* s Hrvatskim baroknim ansamblom na Varaždinskim baroknim večerima te Papandopulove *Hrvatske mise* u Papinskoj bazilici sv. Pavla izvan zidina u Rimu. Trenutno je stipendist-dirigent HNK-a u Zagrebu (2023–2026).

Laura Vadjon prva je hrvatska umjetnica na baroknoj violini te vodeće ime na području interpretacije glazbe starih epoha u Hrvatskoj. Ravnateljica je i koncertna majstorica Hrvatskog baroknog ansambla, s kojim od 1999. koncertira u Hrvatskoj i inozemstvu, donoseći brojne hrvatske praizvedbe djela zaboravljenih skladatelja i velikana glazbenog baroka i klasičke. Redovito surađuje s najuglednijim glazbenicima svjetske barokne glazbene scene, a svirala je i s raznim ansamblima u zemlji i inozemstvu (Zagrebački solisti, L'arte del mondo, London Handel Players, Florilegium, Le Concert Spirituel, Helsinki Baroque, Oh Orkiestra, Orquestra Barroca Casa da musica...). Članica je London Handel Orchestra, s kojim redovito nastupa u Velikoj Britaniji, napose na London Handel Festivalu. U interpretaciji solističke i komorne glazbe ostvarila je mnogo uspješnih koncertnih i diskografskih projekata, a posebno se istaknula kao interpretkinja glazbe ranog talijanskog baroka te djela Händela i Mozarta. Muzicira na autentičnom povijesnom glazbalu, radu talijanskoga graditelja Giovannija Battiste Guadagninija iz 1751. godine. Dobitnica je Rektorove i Dekanove nagrade, Nagrade Društva sveučilišnih nastavnika i drugih znanstvenika te Nagrade *Milka Trnina* i *Porin*, kao i brojnih drugih hrvatskih stručnih priznanja s Hrvatskim baroknim ansamblom: *Orlando* (DLJI 2014.), *Ivan Lukačić* (VBV 2016., 2024.), Nagrada grada Zagreba 2020. Koncertirala je u dvadesetak zemalja Europe, Rusiji, Japanu i Južnoj Americi. Profesorica je na Muzičkoj akademiji u Zagrebu od 1995. godine, gdje predaje komornu glazbu 17. i 18. stoljeća. Ravnateljica je Korkyra Baroque Festivala.

Hana Ilčić je u Varaždinu završila osnovnu i srednju glazbenu školu, solo pjevanje u klasi Darije Hreljanović. Prediplomski

Matačić, Milan Horvat, Pavle Dešpalj, Nikša Bareza, Ivo Lipanović, and Vjekoslav Šutej. The choir's high artistic standards have been honoured with numerous awards, including the Rector's Award of the University of Zagreb, the City of Zagreb Award, and the Vladimir Nazor Award.

Ivan Šćepanović completed his studies in organ and conducting at the Zagreb Academy of Music. During his studies, he received the Dean's Award for Excellence or Outstanding Achievement three times, as well as the Rector's Award. As the overall winner of the Croatian HDGPP National Competition, he was awarded first prize in the organ category. He has conducted numerous student and professional projects, including *Amphitryon* by Boris Papandopulo (Croatian National Theatre in Zagreb, 2023) and Verdi's *Rigoletto* (HNK Zagreb, 2025). In 2024, he made his debut with the Zagreb Philharmonic, the Croatian Radiotelevision Symphony Orchestra, and the symphony orchestras of the Croatian National Theatres in Rijeka and Split. He is a regular collaborator with the Croatian Radiotelevision Choir and has also worked with the Karlovac Chamber Orchestra, Croatian Chamber Orchestra, Zadar Chamber Orchestra, and the Croatian Baroque Ensemble. In 2020, he became assistant conductor of the Ivan Goran Kovačić Academic Choir, and in 2022 its artistic director. With the choir, he has led numerous acclaimed performances, including Handel's oratorio *Israel in Egypt* with the Croatian Baroque Ensemble at the Varaždin Baroque Evenings, and Papandopulo's *Croatian Mass* at the Papal Basilica of Saint Paul Outside the Walls in Rome. He is currently the conducting fellow at the Croatian National Theatre in Zagreb (2023–2026).

Violinist **Laura Vadjon** is the first Croatian artist specializing in the Baroque violin and a leading figure in the field of historically informed performance in the country. She is the artistic director and concertmaster of the Croatian Baroque Ensemble, with which she has performed since 1999, both in Croatia and abroad, presenting numerous Croatian premieres of works by forgotten composers and great masters of the Baroque and Classical eras. She regularly collaborates with some of the most prominent artists on the international Baroque music scene and has performed with various ensembles in Croatia and across Europe, including the Zagreb Soloists, L'arte del mondo, London Handel Players, Florilegium, Le Concert Spirituel, Helsinki Baroque, Oh Orkiestra, and the Orquestra Barroca Casa da Música. She is a member of the London Handel Orchestra, with which she frequently performs in the UK, particularly at the London Handel Festival. As a soloist and chamber musician, she has participated in numerous acclaimed concert and recording projects, especially noted for her interpretations of early Italian Baroque music, as well as works by Händel and Mozart. She performs on an original historical instrument made by Italian luthier Giovanni Battista Guadagnini in 1751. She is the recipient of the Rector's Award and Dean's Award, the Award of the Society of University Teachers and Scholars, the

studij pjevanja završila je na Royal Northern College of Music u Manchesteru u klasi Mary Plazas, a od 2021. studira na Muzičkoj akademiji u Zagrebu, najprije kod Tomislava Mužeka, a od 2022. u klasi Helene Lucić Šego. Dobitnica je brojnih nagrada na državnim i međunarodnim natjecanjima, među kojima se ističu: Gena Dimitrova (2025), Stojan Stojanov Gančev (2023), Daleki akordi (2022), Bruna Špiler (2016) i Vera Kovač Vitkai (2015). Kao nagrađivana učenica redovito je nastupala na Varaždinskim baroknim večerima uz Varaždinski komorni orkestar. Kao solistica je surađivala s uglednim orkestrima poput Zagrebačke filharmonije, Slovenske filharmonije, Simfonijskog orkestra HRT-a, Plevenske filharmonije i Varaždinskog komornog orkestra, pod ravnanjem dirigenata kao što su Antonio Allemandi, Stephen Layton, Ivo Lipanović, Simon Krečić, Grigor Palikarov i Davor Kelić. Nastupa i s ansamblom Projekt Lazarus, s kojim je izvela suvremene transkripcije zbirke *Madrigali concertati* Gabriela Uspera, predstavljene u Varaždinu, Zagrebu, Gradišću i Veneciji. Na opernoj sceni debitirala je 2022. kao Susanna u Mozartovom *Figarovom piru* (HNK Varaždin, Croatian Opera Academy). Nastupila je i u operi *Songs from the Uproar* skladateljice Missy Mazzoli. Kao stipendistica HNK-a u Zagrebu u sezoni 2024/2025. ostvarila je uloge Georgette (*La Rondine*, Puccini), Ide (*Die Fledermaus*, Strauss) i Paža (*Rigoletto*, Verdi).

Dina Jularić Ivančić je na Muzičkoj akademiji u Zagrebu diplomirala klavir u klasi Ante Milića i pjevanje u klasi Renate Pokupić, a trenutno je pod mentorstvom Eve Blahove. Nastupila je kao solistica s Orkestrom Budafoki Dohányi, Pruskim komornim orkestrom, Karlovačkim komornim orkestrom, Akademskim zborom *Ivan Goran Kovačić*, Ansamblom ASMANGU te Baroknim orkestrom Muzičke akademije u Zagrebu. U Hrvatskom narodnom kazalištu u Zagrebu ostvarila je uloge Fenene (Verdijev *Nabucco*), Maddalene i Giovanne (Verdijev *Rigoletto*), Kate Pinkerton (Puccinijeva *Madama Butterfly*), Treće dame (Mozartova *Čarobna frula*), Charis (Papandopulov *Amfitrion*) i Abre (Paraćeva *Judita*). Suradivala je s dirigentima Pierom Giorgiom Morandijem, Gáborom Holle- rungom, Marcellom Mottadellijem, Vinzenzom Weissenburgerom, Berislavom Šipušem, Josipom Šegom, Lukom Vukšićem, Vetonom Marevcijem i Simonom Dešpaljem. Predstavila se u Händelovim oratorijima Mesija (u Dvorani Mūpa u Budimpešti) i *Uskrsnuće* (u Koncertnoj dvorani Vatroslava Lisinskog u Zagrebu) te na Osorskim glazbenim večerima uz Trio Eusebius.

Franko Klisović rođen je u Šibeniku, gdje je završio osnovnu i srednju glazbenu školu, a djelovao je i kao orguljaš u katedrali sv. Jakova. Na Muzičkoj akademiji u Zagrebu diplomirao je pjevanje u klasi Martine Gojčete Silić dok je u klasi Tomislava Fačinija apsolvant studija dirigiranja. Kao solist je nastupao s brojnim uglednim ansamblima, poput Katarske filharmonije (Doha), Simfonijskog orkestra Wuppertal, orkestra Opere Frankfurt, Filharmonijskih orkestara Heidelberg i Dortmund, Baroknog

Milka Trnina Award, and the Porin Award, along with numerous other professional accolades earned in collaboration with the Croatian Baroque Ensemble, including the Orlando Award (Dubrovnik Summer Festival 2014), the Ivan Lukačić Award (Varaždin Baroque Evenings 2016 and 2024), and the City of Zagreb Award (2020). She has performed in over twenty European countries, as well as in Russia, Japan, and South America. She has been a professor at the Music Academy in Zagreb since 1995, where she teaches 17th- and 18th-century chamber music. She is also the artistic director of the Korkyra Baroque Festival.

Hana Ilčić completed her primary and secondary music education in Varaždin, studying solo singing with Darija Hreljanović. She earned her Bachelor's degree in Vocal Performance at the Royal Northern College of Music in Manchester under Mary Plazas. Since 2021, she has been a student at the Academy of Music in Zagreb, first with Tomislav Mužek and, since 2022, with Helena Lucić Šego. She is the winner of numerous national and international competitions, including Gena Dimitrova (2025), Stojan Stojanov Gančev (2023), Daleki akordi (2022), Bruna Špiler (2016) and Vera Kovač Vitkai (2015). As a prizewinning student, she regularly appeared at the Varaždin Baroque Evenings with the Varaždin Chamber Orchestra. As a soloist, she has collaborated with prestigious orchestras such as the Zagreb Philharmonic, Slovenian Philharmonic, Croatian Radiotelevision Symphony Orchestra, Pleven Philharmonic, and the Varaždin Chamber Orchestra, under the baton of conductors including Antonio Allemandi, Stephen Layton, Ivo Lipanović, Simon Krečić, Grigor Palikarov, and Davor Kelić. She also performs with the Projekt Lazarus Ensemble, with whom she presented contemporary transcriptions of Gabriello Puliti's *Madrigali concertati* in Varaždin, Zagreb, Burgenland, and Venice. Her operatic debut came in 2022 as Susanna in Mozart's *Le nozze di Figaro* (Croatian Opera Academy, CNT Varaždin). She has also appeared in Missy Mazzoli's opera *Songs from the Uproar*. In the 2024/2025 season, as a scholarship holder of the Croatian National Theatre in Zagreb, she performed the roles of Georgette (*La rondine*, Puccini), Ida (*Die Fledermaus*, Strauss), and the Page (*Rigoletto*, Verdi).

Dina Jularić Ivančić graduated in both piano (under Ante Milić) and voice (under Renata Pokupić) at the Zagreb Academy of Music, and is currently continuing her vocal development under the mentorship of Eva Blahová. She has appeared as a soloist with the Budafok Dohányi Orchestra, the Prussian Chamber Orchestra, the Karlovac Chamber Orchestra, the Ivan Goran Kovačić Academic Choir, Ensemble ASMANGU, and the Baroque Orchestra of the Zagreb Academy of Music. At the Croatian National Theatre in Zagreb, she has performed the roles of Fenena (Verdi: *Nabucco*), Maddalena and Giovanna (Verdi: *Rigoletto*), Kate Pinkerton (Puccini: *Madama Butterfly*), the Third Lady (Mozart: *The Magic Flute*), Charis (Papandopulo: *Amfitrion*), and Abra (Parać: *Judita*). She has collaborated with conductors such as Pier Giorgio Morandi,

orkestra Sevilla, Hrvatskog baroknog ansambla, Zbora i Orkestra HRT-a, Antiphonusa, Wrocławskog baroknog ansambla, Teatara La Fenice (Venecija) i dr. Suradivao je s renomiranim dirigentima i redateljima kao što su Tomislav Fačini, Laurence Cummings, Aapo Häkkinen, Ivor Bolton, Hervé Niquet, George Petrou, Markus Stenz, Dora Ruždjak Podolski, Marin Blažević, Claus Guth, Julia Burbach i drugi. Njegov operni angažman obuhvaća uloge u djelima Händela, Mozarta, Monteverdija, Donizettija, Brittena i drugih na pozornicama poput Teatro Real u Madridu, Teatro La Fenice u Veneciji, Oper Frankfurt, Savonlinna Opera Festivala, Elbphilharmonie Hamburg i HNK Zagreb. Dobitnik je brojnih nagrada, među kojima se ističu Nagrada publike na međunarodnom pjevačkom natjecanju *Premiere Opera Foundation* (New York), Prva nagrada na međunarodnom natjecanju *Tullio Serafin* (Vicenza), Prva nagrada u sekciji *musica sacra* na 4. međunarodnom pjevačkom natjecanju *San Colombano* (Piacenza), Prva nagrada u sekciji Mahler songs na međunarodnom pjevačkom natjecanju *Gabriela Beňáková* (Jhlava), Godišnja nagrada za mlade pjevače koju dodjeljuje Mirjana Bohanec Vidović (Zagreb), Nagrada Hrvatskog glumišta za izuzetno ostvarenje mladih umjetnika (Zagreb).

Mislav Lucić je glazbeno obrazovanje započeto na Glazbenoj školi u Varaždinu nastavio na Institutu za crkvenu glazbu KBF-a u Zagrebu (smjer orgulje), a zatim na Muzičkoj akademiji u Zagrebu gdje je studirao pjevanje, najprije u klasi Tomislava Mužeka, a zatim u klasi Helene Lucić Šego. Ostvario je brojne zapažene nastupe u zemlji i inozemstvu, izvodeći djela oratorijsko-koncertne literature, od kojih se posebno ističu *Božićni oratorij*, *Muka po Marku* i *Magnificat* J. S. Bacha, *Mesija*, *Juda Makabejac*, *Israel u Egiptu* i *Uskrsnuće* G. F. Händela, *Requiem* i *Krunidbena misa* W. A. Mozarta, *Messa di gloria* G. Puccinija te *Carmina burana* C. Orffa. Suradivao je s brojnim uglednim dirigentima i ansamblima, uključujući Tomislava Fačinija, Laurencea Cummingsa, Ivana Repušića, Gábora Hollerunga, Hrvatski barokni ansambl, Zagrebačke soliste, Zbor Hrvatske radiotelevizije, Varaždinski komorni orkestar, Orquestra barocca Casa de Música, Capella Savaria, Ansambl Antiphonus i Akademski zbor *Ivan Goran Kovačić*. Ostvario je i ulogu Gora u operi *Madama Butterfly* G. Puccinija u koprodukciji HNK- a u Varaždinu i Kazališta Marina Držića u Dubrovniku pod ravnanjem Ivana Huta. U interpretaciji barokne glazbe usavršavao se pod mentorstvom Catherine Denley i Julije Gooding na ljetnom seminaru *Æstas Musica*. Dobitnik je Nagrade *Ivan Werner* Varaždinskih baroknih večeri i HGM Varaždin za visoko umjetničko postignuće mladog umjetnika.

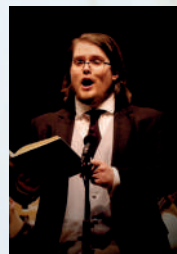
Marin Čargo diplomirao je solo pjevanje na Muzičkoj akademiji u Zagrebu, u klasi Martine Zadro. Tijekom akademskog obrazovanja nagrađen je Dekanovom nagradom te tripot Rektorovom nagradom. Dosad je ostvario brojne operne uloge u Hrvatskom narodnom kazalištu u Zagrebu: *Guglielmo (Cosi fan tutte)*, *Baron Duphol*, *Markiz D'Obigny (La traviata)*, *Marullo (Rigoletto)*, *Sagrestano*

Gábor Hollerung, *Marcello Mottadelli*, *Vinzenz Weissenburger*, *Berislav Šipuš*, *Josip Šego*, *Luka Vuksić*, *Veton Marevci*, and *Simon Dešpalj*. She has also appeared in Handel's oratorios *Messiah* (at Müpa Concert Hall in Budapest) and *The Resurrection* (at Vatroslav Lisinski Concert Hall in Zagreb), and at the Osor Musical Evenings alongside Trio Eusebius.

Franco Klisović was born in Šibenik, where he completed both primary and secondary music education, and served as an organist at the Cathedral of St. James. He graduated in vocal performance from the Academy of Music in Zagreb under Martina Gojčeta Silić, and is currently completing his conducting studies with Tomislav Fačini at the same institution. As a soloist, he has performed with numerous renowned ensembles, including the Qatar Philharmonic Orchestra (Doha), Wuppertal Symphony Orchestra, Opera Frankfurt Orchestra, the Philharmonic Orchestras of Heidelberg and Dortmund, the Baroque Orchestra of Seville, the Croatian Baroque Ensemble, the Croatian Radiotelevision Choir and Symphony Orchestra, Antiphonus, Wrocław Baroque Ensemble, Teatro La Fenice (Venice), among others. He has collaborated with distinguished conductors and directors such as Tomislav Fačini, Laurence Cummings, Aapo Häkkinen, Ivor Bolton, Hervé Niquet, George Petrou, Markus Stenz, Dora Ruždjak Podolski, Marin Blažević, Claus Guth, Julia Burbach, and many others. His operatic repertoire includes roles in works by Händel, Mozart, Monteverdi, Donizetti, Britten, and others, performed on stages such as Teatro Real in Madrid, Teatro La Fenice in Venice, Oper Frankfurt, the Savonlinna Opera Festival, Elbphilharmonie Hamburg, and the Croatian National Theatre in Zagreb. He is the recipient of numerous awards, including the Audience Award at the Premiere Opera Foundation International Vocal Competition (New York), First Prize at the Tullio Serafin International Competition (Vicenza), First Prize in the *musica sacra* category at the 4th San Colombano International Singing Competition (Piacenza), First Prize in the Mahler Songs category at the Gabriela Beňáková International Competition (Jhlava), the Young Artist of the Year Award presented by Mirjana Bohanec Vidović (Zagreb), and the Croatian Theatre Award for Outstanding Achievement by a Young Artist (Zagreb).

Mislav Lucić began his musical education at the Music School in Varaždin and continued at the Institute for Church Music at the Catholic Faculty of Theology in Zagreb (organ studies), before enrolling in the Zagreb Academy of Music where he studied voice, first with Tomislav Mužek and later with Helena Lucić Šego. He has given numerous acclaimed performances both in Croatia and abroad, particularly in oratorio and concert repertoire. Highlights include J. S. Bach's *Christmas Oratorio*, *St Mark Passion*, and *Magnificat*; G. F. Handel's *Messiah*, *Judas Maccabaeus*, *Israel in Egypt*, and *The Resurrection*; W. A. Mozart's *Requiem* and *Coronation Mass*; G. Puccini's *Messa di Gloria*; and C. Orff's *Carmina Burana*. He has collaborated with numerous distinguished conductors and ensembles, including Tomislav Fačini, Laurence

(*Tosca*), Morales (*Carmen*), Govornik (*Čarobna frula*), Povjerenik (*Madama Butterfly*), Fiorello (*Seviljski brijač*), Perichaud (*Lastavica*), Benoit (*La Bohème*), Levi (*Nikola Šubić Zrinski*) i Vagav (*Judita*). Na Korkyra baroque festivalu nastupio je u ulozi Uberta (Služavka gospodarica). Koncertno je nastupio u djelima Mozarta, Beethovena, Bacha, Charpentiera, Gounoda, Durufléa, Saint-Saënsa, Schuberta, Fauréa, Händela, Papandopula i Michaela Haydna. Usavršavao se na majstorskom tečaju Thomasa Hampsona te na Laboratoire Lyrique radionici u Luksemburgu. Suradivao je s brojnim dirigentima (P. G. Morandi, L. Passerini, E. Boncompagni, I. Repušić, S. Dinić, A. Kalajdžić, I. Hut, S. Krečić, I. Lipanović, I. Šego) i redateljima (H. de Ana, P. F. Maestrini, M. Pontiggia, K. Dolenčić, A. Bernard). Solist je Opernoga studija HNK-a Zagreb. Trenutno je na završnoj godini doktorskoga studija s područja biomedicine na Medicinskom fakultetu u Splitu; istražuje vokalnu patologiju glasovnih profesionalaca i studenata pjevanja.



Cummings, Ivan Repušić, Gábor Hollerung, the Croatian Baroque Ensemble, the Zagreb Soloists, the Croatian Radio and Television Choir, the Varaždin Chamber Orchestra, Orquestra Barroca Casa da Música, Capella Savaria, Ensemble Antiphonus, and the Ivan Goran Kovačić Academic Choir. He also performed the role of Goro in Puccini's *Madama Butterfly*, a co-production of the Croatian National Theatre in Varaždin and the Marin Držić Theatre in Dubrovnik, under the baton of Ivan Hut. He further refined his interpretation of Baroque music under the mentorship of Catherine Denley and Julia Gooding at the Æstas Musica summer course. He is the recipient of the Ivan Werner Award of the Varaždin Baroque Evenings and HGM Varaždin for outstanding artistic achievement by a young performer.

Marin Čargo graduated in solo singing from the Academy of Music in Zagreb, in the class of Martina Zadro. During his academic studies, he received the Dean's Award and was a three-time recipient of the Rector's Award. He has performed numerous operatic roles at the Croatian National Theatre in Zagreb, including Guglielmo (*Così fan tutte*), Baron Duphol and Marquis D'Obigny (*La traviata*), Marullo (*Rigoletto*), Sacristan (*Tosca*), Morales (*Carmen*), Speaker (*The Magic Flute*), Commissioner (*Madama Butterfly*), Fiorello (*The Barber of Seville*), Perichaud (*La rondine*), Benoit (*La Bohème*), Levi (*Nikola Šubić Zrinski*), and Vagav (*Judith*). He appeared at the Korkyra Baroque Festival in the role of Uberto (*La serva padrona*). In concert settings, he has performed works by Mozart, Beethoven, Bach, Charpentier, Gounod, Duruflé, Saint-Saëns, Schubert, Fauré, Händel, Papandopulo, and Michael Haydn. He has participated in a masterclass with Thomas Hampson and in the Laboratoire Lyrique workshop in Luxembourg. He has worked with numerous conductors, including P. G. Morandi, L. Passerini, E. Boncompagni, I. Repušić, S. Dinić, A. Kalajdžić, I. Hut, S. Krečić, I. Lipanović, and I. Šego, as well as with stage directors such as H. de Ana, P. F. Maestrini, M. Pontiggia, K. Dolenčić, and A. Bernard. He is a soloist with the Opera Studio of the Croatian National Theatre in Zagreb. Currently, he is in the final year of his doctoral studies in biomedicine at the Faculty of Medicine in Split, where he is researching vocal pathology among voice professionals and singing students.



Koncert posvećen
Vladimiru Kranjčeviću/
A concert held in honor
of Vladimir Kranjčević

VLADIMIR KRANJČEVIĆ
1936. - 2020.

GMV

Gradski muzej Varaždin

Shizuko Noiri, lutnja/lute Igor Paro, lutnja/lute

Jesenski cvjetovi - putovanje kasnobaroknom glazbom za lutnju/
Autumn Blossoms: A Journey through Late Baroque Music on the Lute



Giovanni Zamboni

Sonata Prima
Preludio
Alemanda
Currente
Sarabanda Largo
Minuet

Češka glazba/Bohemian Music

Aureus Dix

Arpeggio

Červenka

Allemanda

Jan Antonin Losy

Sarabanda

Aureus Dix

Gigue

Johann Sebastian Bach

Suita za violončelo solo u G-duru/Suite for
cello solo in G Major No 1, BWV1007
Obrada za dvije lutnje/arrangement for two
lutes
Prélude
Allemande
Courante
Sarabande
Menuet I-II
Gigue

Nakon završene muzikologije u rodnom Kyotu, **Shizuko Noiri** je započela studij lutnje koji je zaključila na Scholi Cantorum Basiliensis (Basel) u klasi Eugena Domboisa i Hopkinsona Smitha. Pod umjetničkim vodstvom Renée Jacobsa više od 30 godina nastupa u opernim produkcijama diljem Europe, SAD-a, Izraela, Argentine, Australije i Japana. Kao solistica i sviračica continua surađivala je s istaknutim baroknim ansamblima kao što su Concerto Vocale, Ensemble 415, Freiburger Barockorchester, Akademie für Alte Musik Berlin, Le Concert d'Astrée i Bach Collegium Japan. Njezin diskografski opus obuhvaća solističke albume *Aure Nove*, *Toccata e danze per liuto in stile moderno*, *G. A. Casteliono: Intabolatura de Leuto te Giovanni Zamboni: Sonate d'intavolatura di Leuto*, kao i brojne snimke s Reném Jacobsom za izdavačku kuću Harmonia Mundi France. Snimala je i za izdavačke kuće WDR, Symphonia i Zig-Zag.

Hrvatski lutnjist i gitarist **Igor Paro**, diplomirao je klasičnu gitaru na Muzičkoj Akademiji u Zagrebu u klasi Darka Petrinjaka. Na Scholi Cantorum Basiliensis u Baselu studirao je renesansnu i baroknu lutnju u klasi Eugena Domboisa i Hopkinsona Smitha. Usavršavao se na majstorskim radionicama istaknutih lutnjista kao što su Jakob Lindberg, Nigel North, Robert Crawford Young, Ken Zuckerman, Peter Croton, Anthony Rooley, Pat O'Brien. Kao

After completing her musicology studies in her hometown of Kyoto, **Shizuko Noiri** began studying the lute, which she completed at the Schola Cantorum Basiliensis (Basel) under Eugen Dombois and Hopkinson Smith. Performing under René Jacobs, Shizuko Noiri has over 30 years appeared in many opera productions throughout Europe, the USA, Israel, Argentina, Australia and Japan. She has appeared as a soloist and continuo player with the finest Baroque ensemble including Concerto Vocale, Ensemble 415, Freiburger Baroque Orchestra, Akademie für Alte Musik Berlin, Le Concert d'Astrée, and Bach Collegium Japan. Her discography includes the solo recordings *Aure Nove*, *Toccata e danze per liuto in stile moderno*, *G. A. Cateliono, Intabolatura de Leuto and Giovanni Zamboni, Sonate d'intavolatura di Leuto*, and other recordings with René Jacobs (Harmonia Mundi France). Additional labels include WDR, Symphonia and Zig-Zag.

Croatian lutenist and guitarist **Igor Paro** graduated in classical guitar from the Music Academy in Zagreb, where he studied with Darko Petrinjak. He went on to study Renaissance and Baroque lute at the Schola Cantorum Basiliensis in Basel under Eugen Dombois and Hopkinson Smith. He further honed his skills in masterclasses with renowned lutenists such as Jakob Lindberg,

Nedjelja, 28. rujna/Sunday, September 28
Palača Patačić, 11.00 sati/Patačić Palace, 11:00 a.m.

solist i član različitih ansambala za ranu glazbu nastupao je u inozemstvu i na gotovo svim značajnijim festivalima u Hrvatskoj te sudjelovao u brojnim suvremenim praizvedbama hrvatske i europske renesansne i ranobarokne glazbene baštine. Suradivao je, među ostalima, s ansamblima Antifonus i Camerata Garestin te s istaknutim hrvatskim pjevačima kao što su Dunja Vejzović, Max Emanuel Cenčić, Ivana Lazar, Marta Lončar, Darija Augušan. Suradivao je u nizu kazališnih projekata i na filmu. 2017. godine osnovao je barokni ansambl Capella Zriniana s ciljem istraživanja i predstavljanja glazbe iz vremena i okruženja Zrinskih i Frankopana, a 2018. renesansni ansambl Plavca Nova, posvećen istraživanju i izvođenju hrvatske renesansne glazbe. Od 2011. godine predaje klasičnu gitaru na Umjetničkoj školi Franjo Lučić u Velikoj Gorici, a od 2021. lutnju kao izborni predmet na Muzičkoj akademiji u Zagrebu.

Nigel North, Robert Crawford Young, Ken Zuckerman, Peter Croton, Anthony Rooley, and Pat O'Brien. As a soloist and member of various Early Music ensembles, he has performed abroad and at nearly all major festivals in Croatia. He has participated in numerous contemporary premieres of Croatian and European Renaissance and early Baroque musical heritage. His collaborators have included the ensembles Antifonus and Camerata Garestin, as well as prominent Croatian vocalists such as Dunja Vejzović, Max Emanuel Cenčić, Ivana Lazar, Marta Lončar, and Darija Augušan. He has also contributed to several theatre and film projects. In 2017, he founded the Baroque ensemble Capella Zriniana, dedicated to exploring and presenting music from the time and cultural sphere of the Zrinski and Frankopan noble families. In 2018, he established the Renaissance ensemble Plavca Nova, focused on the research and performance of Croatian Renaissance music. Since 2011, he has been teaching classical guitar at the Franjo Lučić Art School in Velika Gorica, and since 2021, he has taught lute as an elective subject at the Zagreb Academy of Music.



Varaždinski trio/Varaždin Trio

Jakov Šredl, violina/violin

Matej Ilčić, violončelo/cello

Davor Brdanović, čembalo/harpsichord

Jelena Štefanić, sopran/soprano

Sofija Cingula, mezzosopran/mezzo-soprano



Giovanni Battista Pergolesi

Stabat mater, P. 77

Duetto: *Stabat Mater dolorosa*

Aria: *Cujus animam gementem*

Duetto: *O quam tristis et afflicta*

Aria: *Quæ mærebat et dolebat - Pro peccatis suæ gentis*

Duetto: *Quis est homo qui non fleret*

Aria: *Vidit suum dulcem natum*

Aria: *Eja Mater fons amoris*

Duetto: *Fac, ut ardeat cor meum*

(Fuga)

Duetto: *Sancta Mater, istud agas*

Aria: *Fac ut portem Christi mortem*

Aria: *Inflamatus et accensus*

Duetto: *Quando corpus morietur - Amen*

Jelena Štefanić, glazbeno obrazovanje započinje u rodnom Varaždinu, nakon čega studira solo pjevanje i operu na Akademiji za glazbu i scensku umjetnost u Beču u klasi Gabriele Lechner, Paula Esterhazy i dirigenta Christoph Ulricha Meiera. Usavršavala se kod Natale de Carolisa, Ruže Pospíš Baldani, a trenutno radi s Barbarom Frittoli. Kao operna i koncertna umjetnica nastupala je u Europi, Aziji i Americi – od Teatro Greco u Taormini, OperaMaya festivala u Meksiku, Savonlinna Opera Festivala, do Carnegie Halla u New Yorku (2023). U Hrvatskoj je nastupala na scenama HNK-a u Varaždinu, Osijeku i Rijeci, a istaknute uloge uključuju Violettu (*La Traviata*), Leonoru (*Il Trovatore*), Elettru (*Idomeneo*), Konstanze (*Otmica iz saraja*), Rosalindu (*Šišmiš*) i druge. Gostovala je u opernim kućama i festivalima u Kini, Japanu, Njemačkoj, Austriji, Nizozemskoj, Bugarskoj i Velikoj Britaniji. Osim opernog repertoara, Jelena Štefanić njeguje i koncertnu karijeru, s nastupima u dvoranama kao što su Musikverein Graz, Musikverein Wien, NCPA Peking, Hangzhou Grand Theatre, Suzhou Grand Theatre, Ningbo Grand Theatre, Opera Kensington, London, Great Hall of the People (Peking). Posebno se ističu i njezini autorski projekti: *Croatian Jewels* i *Around the World in Nine Songs*, oba uz potporu Ministarstva kulture i medija RH, s međunarodnim emitiranjem (TV Classique, Versailles; Sparrow Live, SAD). Kao jedina hrvatska sopranistica do danas, 2012. godine bila je pozvana na prestižno natjecanje *Operalia* Plácida Dominga. Od 2016. sudjeluje u projektu *Koncert u mraku*.

Jelena Štefanić began her musical education in her hometown of Varaždin, after which she pursued vocal and opera studies at the University of Music and Performing Arts in Vienna, under the guidance of Gabriele Lechner, Paul Esterhazy, and conductor Christoph Ulrich Meier. She continued her training with Natale de Carolis and Ruža Pospíš Baldani, and currently works with Barbara Frittoli. As an opera and concert artist, she has performed across Europe, Asia, and North America – from Teatro Greco in Taormina, the OperaMaya Festival in Mexico, and Savonlinna Opera Festival in Finland, to her 2023 debut at Carnegie Hall in New York. In Croatia, she has appeared on the stages of national theatres in Varaždin, Osijek, and Rijeka, in roles such as Violetta (*La Traviata*), Leonora (*Il Trovatore*), Elettra (*Idomeneo*), Konstanze (*Die Entführung aus dem Serail*), Rosalinde (*Die Fledermaus*), among others. She has also appeared in houses and festivals in China, Japan, Germany, Austria, the Netherlands, Bulgaria, and the UK. In addition to her operatic work, Štefanić maintains an active concert career, with solo appearances at venues such as Musikverein Graz, Musikverein Wien, NCPA Beijing, Hangzhou Grand Theatre, Suzhou Grand Theatre, Ningbo Grand Theatre, Opera Kensington, London, and the Great Hall of the People in Beijing. Her original projects – *Croatian Jewels* and *Around the World in Nine Songs* – supported by the Croatian Ministry of Culture and Media, were broadcast internationally (TV Classique, Versailles; Sparrow Live, USA). In 2012, she became the first and, to date, only Croatian soprano invited to Plácido Domingo's

Diskografski, 2016. godine objavljuje album Dva glasa s Ružom Pospiš Baldani (AULOS).

Sofija Cingula, započela je glazbeno obrazovanje u Varaždinu, a studij pjevanja nastavila na Sveučilištu za glazbu i scensku umjetnost u Beču. Tamo je završila dva magistarska programa – operu (u klasi Sebastiana Vittuccija) te lied i oratorij (u klasi Marjane Lipovšek i Roberta Holla). Kao koncertna i operna umjetnica, njeguje širok repertoar – od rane glazbe do praizvedbi suvremenih autora, s težištem na promicanju hrvatskog glazbenog stvaralaštva, osobito iz varaždinskog i istarskog kruga. Nastupa u zemlji i inozemstvu, surađujući s brojnim dirigentima, ansamblima i institucijama. Aktivna je i kao vokalna pedagoginja, predavačica na radionicama, simpozijima i seminarima te članica žirija međunarodnih natjecanja. Autorica je stručnih radova na području vokalne tehnike i pedagogije, a od 2016. sukreira projekt *Koncert u mraku* pod pokroviteljstvom Ministarstva kulture i medija RH. U HNK-u u Varaždinu pokrenula je ciklus *Koncert uz kavu*, a kao solistica i asistentica režije djeluje i u HNK-u Ivana pl. Zajca u Rijeci. Među brojnim nastupima ističu se angažmani na festivalima: Savonlinna Opera Festival, Varaždinske barokne večeri, BeMus, Orgulje Heferer, Opera in the City, Koncerti u Eufrazijani, VaClafi drugi.

Varaždinski trio osnovan je 2023. godine s ciljem okupljanja vrsnih varaždinskih glazbenika u fleksibilan komorni sastav programski prilagodljiv različitim prigodama, publikama i kulturnim potrebama, ponajprije u Gradu Varaždinu. Prvi koncert Trija održan je 19. srpnja 2023. u sklopu manifestacije Ljeto u Varaždinu. Od osnutka do danas, Varaždinski trio uspješno promovira kapitalna djela komorne glazbe, ali i hrvatsku glazbenu baštinu – poznatu, zaboravljenu ili suvremenu – pred domaćom i inozemnom publikom. Nastupi u Hrvatskoj, Portugalu i Austriji, uz pohvale publike i struke, potvrđuju važnost i potencijal ovog ansambla na domaćoj i regionalnoj glazbenoj sceni. Trio često surađuje s vokalnim solistima, a među dosadašnjim gošćama su sopranistice Isidora Bogdanović, Eva Osonjački, Tamara Korunek Lesar i Marija Vidović. Na 55. Varaždinskim baroknim večerima Trio s ponosom predstavlja novu suradnju sa sopranisticama Jelenom Štefanić, Bernardicom Bačan, Ivonom Borak te mezzosopranisticom Sofijom Cingulom.

Jakov Šredl, glazbeno je obrazovanje započeo u rodnom Varaždinu (M. Pohulek), gdje postiže zapažene rezultate na violinističkim natjecanjima: više prvih i drugih nagrada na regionalnoj (2010., 2012.), državnoj (2010., 2012.) i međunarodnoj razini (2. nagrada na natjecanju *Antonio Salieri* u Italiji, 2010.). Osvojio je i nagrade na državnim

Operalia competition. Since 2016, she has also been part of the project *Concert in the Dark*. Her discography includes the album *Dva glasa* (Two Voices), released by AULOS in 2016, in collaboration with Ruža Pospiš Baldani.

Sofija Cingula, mezzo-soprano, began her music education in Varaždin and continued her vocal studies at the University of Music and Performing Arts in Vienna. There, she completed two master's degrees – in opera (with Sebastian Vittucci) and in lied and oratorio (with Marjana Lipovšek and Robert Holl). As a concert and opera artist, she performs a wide-ranging repertoire, from early music to contemporary premieres, with a particular focus on promoting Croatian composers, especially from the Varaždin and Istrian circles. She has performed in Croatia and abroad, collaborating with numerous conductors, ensembles, and institutions. She is also active as a vocal pedagogue, lecturer at workshops, symposia, and seminars, and serves as a jury member at international singing and chamber music competitions. She has authored several professional papers on vocal technique and pedagogy, approaching the topic from a scientific and research-based perspective. Since 2016, she has co-created the project *Concert in the Dark*, supported by the Ministry of Culture and Media of the Republic of Croatia. At the Croatian National Theatre in Varaždin, she initiated and hosted the concert matinée series *Concert with Coffee*, and she is also engaged at the Croatian National Theatre Ivan pl. Zajc in Rijeka as both a soloist and assistant director. Her notable performances include appearances at the Savonlinna Opera Festival, Varaždin Baroque Evenings, BeMus Festival, Heferer Organ Festival, Opera in the City, Concerts in the Euphrasian Basilica, VaClaf Festival, and many others.

The Varaždin Trio was founded in 2023 with the aim of bringing together outstanding musicians from Varaždin into a flexible chamber ensemble, adaptable to various programs, audiences, and cultural occasions – primarily within the City of Varaždin. The Trio gave its debut performance on July 19, 2023, as part of the Summer in Varaždin festival. Since its founding, the Varaždin Trio has successfully promoted both masterworks of the chamber repertoire and a wide range of Croatian music – from the well-known to the lesser-known and newly composed – for audiences at home and abroad. Performances in Croatia, Portugal, and Austria, met with enthusiastic critical and public reception, affirm the ensemble's relevance and potential on the domestic and regional music scenes. The ensemble often collaborates with guest vocalists, including sopranos Isidora Bogdanović, Eva Osonjački, Tamara Korunek Lesar, and Marija Vidović. At this year's 55th Varaždin Baroque Evenings, the Trio is proud to present new collaborations with sopranos Jelena Štefanić, Bernardica Bačan, Ivona Borak, and mezzo-soprano Sofija Cingula.

natjecanjima komornih sastava te kao solist nastupio s Varaždinskim komornim orkestrom na Varaždinskim baroknim večerima (2012., 2014., 2015.). Diplomirao je na Muzičkoj akademiji u Zagrebu u klasi Anđelka Krpana. Tijekom studija nastupa solistički, u komornim sastavima i u orkestru, a posebno se ističu nastupi s gudačkim kvartetom povodom hrvatskog predsjedanja Vijećem EU. Bio je član ESTA String Orchestra (Strasbourg, Valletta, Bern), dobitnik je 3. nagrade na međunarodnom natjecanju Rudolf Matz, te dvostruki dobitnik Rektorove nagrade. Usavršavao se na brojnim seminarima i majstorskim tečajevima (A. Krpan, E. Martinić Jerčić, H. Breuninger), uključujući i međunarodni ESTA seminar za nastavnike gudačkih instrumenata u Valetti. Tijekom studija bio je stalni član HGM orkestra, Camerate Zagreb i Zagrebačke mlade filharmonije, te zaposlenik Muzičkog informativnog centra. Danas djeluje kao nastavnik violine i komorne glazbe u Glazbenoj školi u Varaždinu, te redovito nastupa kao član Varaždinskog komornog orkestra.

Matej Ilčić, violončelist, u rodnom je Varaždinu završio osnovnu i srednju glazbenu školu (D. Milković). Violončelo je diplomirao na Umjetničkoj akademiji u Splitu u klasi Mihovila Karuze. Tijekom školovanja sudjelovao je na raznim seminarima, projektima i natjecanjima. Svirao je kao solist uz pratnju Varaždinskog komornog orkestra te s Orkestrom hrvatske glazbene mladeži. Osvojio je razne nagrade, među kojima 1. nagradu na regionalnom natjecanju učenika i studenata glazbe i plesa komornih sastava u kategoriji klavirskih trija, 1. nagradu na državnom natjecanju komornih sastava u Opatiji, 3. nagradu na regionalnom natjecanju u Velikoj Gorici. 2017. godine nastupa s gudačkim kvartetom na ciklusu mladih glazbenika Vinko Lesić pod vodstvom Evgenije Epstein. Danas radi u Glazbenoj školi u Varaždinu kao profesor violončela, redovito svira u Varaždinskom komornom orkestru te često surađuje u projektima HNK u Varaždinu.

Davor Brđanović glazbeno je obrazovanje započeo u rodnom Varaždinu (A. Hrain, O. Vojvoda). Klavir je diplomirao 1990. na Muzičkoj akademiji u Zagrebu (H. Gusek), a doktorat znanosti iz područja odgojnih znanosti stekao je 2016. na Učiteljskom fakultetu Sveučilišta u Zagrebu (R. Miljević-Ridički, K. Koprek). Uz stalno stručno usavršavanje u području klavirske pedagogije (R. Pröll, K. H. Kämmerling, V. Viardo, Dang Thai Son i dr.) te kontinuirani pedagoški rad, Brđanović aktivno koncertira kao solist, komorni glazbenik i korepetitor (Hrvatska, Slovenija, Italija, Austrija, Njemačka, Srbija, Portugal). Njegov znanstveno-istraživački rad usmjeren je glazbenoj pedagogiji i psihologiji, kao i promicanju obrazovanja, umjetnosti i kulture. Dobitnik je prve nagrade na Hrvatskom i treće nagrade na

Jakov Šredl began his musical education in his hometown of Varaždin (M. Pohulek), where he achieved notable results as a young soloist: first and second prizes at regional (2010, 2012), national (2010, 2012), and international competitions (2nd prize at the *Antonio Salieri* Competition, Italy, 2010). He also received awards in national chamber music competitions and performed as a soloist with the Varaždin Chamber Orchestra at the Varaždin Baroque Evenings (2012, 2014, 2015). He earned his degree in violin in 2021 from the Zagreb Academy of Music in the class of Anđelko Krpan. During his studies, he performed extensively as a soloist, chamber musician, and orchestra member, including a notable performance with a string quartet during Croatia's Presidency of the Council of the European Union. In 2017, he became a member of the ESTA String Orchestra, performing in Strasbourg, Valletta, and Bern. Šredl is the recipient of the 3rd prize at the international Rudolf Matz Competition and two Rector's Awards. He has participated in numerous masterclasses (A. Krpan, E. Martinić Jerčić, H. Breuninger) and attended the ESTA teacher seminar for string instruments in Valletta. During his studies, he was a regular member of the Croatian Music Youth Orchestra, Camerata Zagreb, and the Zagreb Youth Philharmonic, and also worked at the Croatian Music Information Centre. He is currently a violin and chamber music teacher at the Varaždin School of Music and performs regularly as a member of the Varaždin Chamber Orchestra.

Matej Ilčić received his primary and secondary music education in his hometown of Varaždin (D. Milković). He graduated in cello performance from the Arts Academy in Split, studying under Mihovil Karuza. During his education, he actively participated in various seminars, projects, and competitions. He performed as a soloist with the Varaždin Chamber Orchestra and the Croatian Music Youth Orchestra. Ilčić has won numerous awards, including first prize at the regional chamber music competition in the piano trio category, first prize at the national chamber music competition in Opatija, and third prize at the regional competition in Velika Gorica. In 2017, he performed with a string quartet as part of the Vinko Lesić Young Musicians' Series under the mentorship of Prof. Evgenia Epstein. He currently teaches cello at the Varaždin School of Music, performs regularly with the Varaždin Chamber Orchestra, and frequently collaborates with the Croatian National Theatre in Varaždin.

Davor Brđanović began his music education in his hometown of Varaždin (A. Hrain, O. Vojvoda). He graduated in piano in 1990 from the Academy of Music in Zagreb (H. Gusek), and earned his PhD in Educational Sciences in 2016 from the Faculty of Teacher Education, University of Zagreb (R. Miljević-Ridički, K. Koprek). Alongside continuous professional development in piano pedagogy (R. Pröll, K. H. Kämmerling, V. Viardo, Dang

Jugoslavenskom natjecanju učenika i studenata glazbe (1985.), te tri godišnje nagrade Ministarstva znanosti i obrazovanja RH za najuspješnije odgojno-obrazovne radnike (2019., 2021., 2023.). Za značajna ostvarenja u odgojno-obrazovnoj djelatnosti u području znanstvenog i stručnog rada, 2020. godine dodijeljena mu je Nagrada *Ivan Filipović* Republike Hrvatske. Profesor savjetnik je na Glazbenoj školi u Varaždinu. U znanstvenom je zvanju višeg znanstvenog suradnika.



Thai Son, among others) and ongoing teaching work, Brđanović performs actively as a soloist, chamber musician, and accompanist (Croatia, Slovenia, Italy, Austria, Germany, Serbia, Portugal). His research focuses on music pedagogy and psychology, as well as the promotion of education, the arts, and culture. He is the recipient of the first prize at the Croatian and third prize at the Yugoslav Competition for music students (1985), as well as three annual awards from the Croatian Ministry of Science and Education for outstanding educational work (2019, 2021, 2023). In 2020, he received the Ivan Filipović Award from the Republic of Croatia for significant achievements in education, specifically in scientific and professional work. He currently holds the position of Mentor Professor at the Varaždin School of Music. He holds the academic title of Senior Research Associate.



Zagrebački solisti/Zagreb soloists

Maurice Steger, barokna flauta/baroque flute



Johann Sebastian Bach

Preludij u d-molu/Prelude in D minor,
BWV 875 (*Dobro ugođeni klavir II*, obrada
za gudače Sreten Krstić/*The Well-Tempered
Clavier II*, arranged for strings by Sreten
Krstić)

Domenico Sarro

Koncert za blokflautu u a-molu/Concerto
for recorder in A minor No 9

Largo
Allegro
Larghetto
Spirituoso

Antonio Vivaldi

Koncert za gudače u D-duru/Concerto for
strings in D major No 10, RV 121

Allegro molto

Adagio

Allegro

Arcangelo Corelli

Koncert za blokflautu, gudače i basso
continuo u A-duru/Concerto for recorder,
strings and basso continuo in A major op. 5
No 11 (instrumentacija/instrumentation:
Francesco Geminiani; ukrasi/ornaments:
Pietro Castrucci/Matthew Dubourg)

Preludio – Adagio

Allegro

Adagio

Vivace

Gavotta – Allegro

Johann Sebastian Bach

Gottes Zeit ist die allerbeste Zeit, kantata,
BWV 106
Sonatina

Antonio Vivaldi

Koncert za flautu u D-duru/Concerto for
flute in D major, *Il Gardellino*, RV 428

Allegro
Cantabile
Allegro

Charles Avison/Domenico Scarlatti

Koncert grosso u d-molu/in D minor No 3

Largo andante
Allegro spiritoso
Amoroso
Allegro

Blok-flautist i dirigent, **Maurice Steger** redovito nastupa kao solist, dirigent ili oboje istovremeno s vodećim ansamblima specijaliziranim za povijesno utemeljenu interpretaciju kao što su Akademie für Alte Musik Berlin, La Cetra Baroque Orchestra Basel, Venice Baroque Orchestra, The English Concert, Il Pomo d'Oro i I Barocchisti. Također surađuje s uglednim modernim orkestrima, uključujući Zürcher Kammerorchester, Frankfurtski radijski simfonijski orkestar, kanadski Violons du Roy, Münchenski komorni orkestar, Musikkollegium Winterthur te NDR Radiophilharmonie. Komorna glazba zauzima posebno mjesto u njegovoj umjetničkoj karijeri. S kolegama i prijateljima poput Hille Perl, Rachel Podger, Avija Avitala, Danielea Caminitija, Sebastiana Wienanda, Diega Fasolisa, Sol Gabette i francuskog čembalista Jeana Rondeaua, posvećuje se novootkrivenim djelima rane glazbe. Zahvaljujući neiscrpoj znatiželji i potrebi za znanjem, i sam neprestano otkriva nova

As a recorder player and conductor, **Maurice Steger** regularly appears as a soloist, conductor, or both simultaneously, performing with leading period-instrument ensembles such as Akademie für Alte Musik Berlin, La Cetra Baroque Orchestra Basel, Venice Baroque Orchestra, The English Concert, Il Pomo d'Oro, and I Barocchisti. He also collaborates with renowned modern orchestras, including the Zurich Chamber Orchestra, the Frankfurt Radio Symphony, the Canadian ensemble Les Violons du Roy, the Munich Chamber Orchestra, Musikkollegium Winterthur, and the NDR Radiophilharmonie. Chamber music plays a prominent role in the richly varied spectrum of Steger's artistic activities. With fellow musicians and friends such as Hille Perl, Rachel Podger, Avi Avital, Daniele Caminiti, Sebastian Wienand, Diego Fasolis, Sol Gabetta and the French harpsichordist Jean Rondeau, he dedicates himself to a continuously updated repertoire of Early Music. Thanks to his



poglavlja barokne glazbe, redovito pronalazeći barokne i rano klasicističke raritete koje kao solist i dirigent izvodi i objavljuje na nosačima zvuka. Cijeni susrete s različitim kulturama, načinima rada i interpretacije te kao izvođač, profesor i član žirija ne djeluje samo u Evropi nego i širom svijeta. Turneje kroz Sjevernu i Južnu Ameriku, Aziju i Australiju povezale su ga, među ostalim, s Australskim Brandenburškim orkestrom i Malezijskim filharmonijskim orkestrom. Bio je i prvi zapadni blok flautist koji je nastupio s Tradicionalnim kineskim orkestrom iz

Taipeija. Posebno mu je važno glazbeno obrazovanje: osim što od 2013. vodi Gstaad Baroque Academy u sklopu Menuhin Festivala u Gstaadu te drži brojne majstorske tečajeve, osmislio je lik Tino Flautina kako bi djecu kroz igru uveo u svijet klasične glazbe. Za svoj rad primio je brojne nagrade, uključujući nagradu Karajan i ECHO Klassik.

Ansambel Zagrebačkih solista osnovan je 1953. godine u okviru Radio Zagreba, pod umjetničkim vodstvom glasovitoga violončelista Antonija Janigra. Tijekom gotovo sedam desetljeća – pod umjetničkom palicom jednako znamenitih koncertnih majstora, poput Dragutina Hrdjoka, Tonka Ninića, Anđelke Krpana i Borivoja Martinića-Jerčića – Zagrebački solisti održavaju kvalitetu muziciranja na zavidnoj razini, a koju redovito prezentiraju i na prestižnim svjetskim koncertnim pozornicama. Od 2012. godine Ansambel nastupa uz glasovitoga violinista Sretena Krstića kao svojeg koncertnog majstora, a ujedno i koncertnog majstora Münchenske filharmonije. Do sada su Zagrebački solisti održali gotovo 4000 koncerata na svim kontinentima, u najvećim svjetskim centrima i najslavnijim koncertnim dvoranama kao što su Musikverein (Beč), Concertgebouw (Amsterdam), Royal Festival Hall (London), Berlin Philharmonic Hall, Tchaikowski Hall (Moskva), Santa Cecilia (Rim), Carnegie Hall (New York), Opera House (Sydney), Victoria Hall (Ženeva), Teatro Real (Madrid), Teatro Colon (Buenos Aires), Versailles itd. Redovito su gostovali na najpoznatijim glazbenim festivalima poput onih u Salzburgu, Pragu, Edinburghu, Berlinu, Bergenu, Barceloni, Istanbulu, Pradesu Ossiachu, Dubrovniku i drugdje, a uz njih su muzicirali brojni ugledni solisti, primjerice – Henryk Szeryng, Alfred Brendel, Christian Ferras, Pierre Fournier, Leonard Rose, James Galway, Jean-Pierre Rampal, Aldo Ciccolini, Katia Ricciarelli, Lily Laskine, Zuzana Růžicková, Mario Brunello, Isabelle Moretti, Guy Touvron, Marc Coppey, Ray Chen i mnogi drugi. Zagrebačkim solistima dodijeljene su mnoge visoke nagrade i priznanja u domovini i inozemstvu.

boundless curiosity and thirst for knowledge, he continually discovers new chapters of Baroque music, regularly uncovering Baroque and early Classical rarities, which he performs as a soloist and conductor, and releases on recordings. Maurice Steger loves the interaction between different cultures and getting to know other ways of working and interpretive approaches, working as a concert artist, professor, and juror not only in Europe but throughout the world. Tours through North and South America, Asia and Australia have brought him together with the Australian Brandenburg Orchestra and the Malaysia Philharmonic Orchestra, among others. He was also the first Western recorder player to perform with the Traditional Taipei Chinese Orchestra. His commitment to musical education is also extremely important to him: besides the directorship of the Gstaad Baroque Academy at the Menuhin Festival Gstaad, which he took over in 2013 in addition to diverse master classes, he invented the character of Tino Flautino in order to encourage young children to playfully engage with classical music. Maurice Steger has received numerous awards for his work, including the Karajan Prize and the ECHO Klassik.

The Ensemble of Zagreb Soloists was founded in 1953 as part of Radio Zagreb, under the artistic direction of the famous cellist Antonij Janigro. During almost seven decades - under the baton of equally famous concertmasters, such as Dragutin Hrdjok, Tonko Ninić, Anđelko Krpan and Borivoj Martinić-Jerčić - the Zagreb soloists reflect the quality of musicianship at an enviable level, which they regularly present on prestigious world concert stages. Since 2012, the Ensemble has been performing with the famous violinist Sreten Krstić as its concertmaster, and at the same time concertmaster of the Munich Philharmonic. So far, the Zagreb soloists have held almost 4,000 concerts on all continents, in the world's largest centers and most famous concert halls such as Musikverein (Vienna), Concertgebouw (Amsterdam), Royal Festival Hall (London), Berlin Philharmonic Hall, Tchaikowski Hall (Moscow), Santa Cecilia (Rome), Carnegie Hall (New York), Opera House (Sydney), Victoria Hall (Geneva), Teatro Real (Madrid), Teatro Colon (Buenos Aires), Versailles, etc. They were regular guests at the most famous music festivals such as those in Salzburg, Prague, Edinburgh, Berlin, Bergen, Barcelona, Istanbul, Prades Ossiach, Dubrovnik and elsewhere, and they were accompanied by numerous distinguished soloists, for example - Henryk Szeryng, Alfred Brendel, Christian Ferras, Pierre Fournier, Leonard Rose, James Galway, Jean-Pierre Rampal, Aldo Ciccolini, Katia Ricciarelli, Lily Laskine, Zuzana Růžicková, Mario Brunello, Isabelle Moretti, Guy Touvron, Marc Coppey, Ray Chen and many others. Zagreb soloists have been awarded numerous high prizes and recognitions at home and abroad.

***Svečana dodjela nagrada Ivan Lukačić, Jurica Murai i Vladimir Kranjčević/
Ivan Lukačić, Jurica Murai and Vladimir Kranjčević awards ceremony***



Žiri /The jury:

dr.sc. Zdenka Weber, predsjednica/president

Članovi/Members:

dr.sc. Tamara Jurkić Sviben, zamjenica predsjednice/vice president

mr.sc. Davor Matačić, član/member

Predrag Šantek, prof., član/member

Dada Ruža, prof., član/member

Lucija Job, mag.musicol., članica/member

Nataša Maričić, prof., članica/member

*Žiri Varaždinskih baroknih večeri dodjeljuje nagradu „Ivan Lukačić“
za muzikološki rad i najviši uvodilački domet ansambla,
nagradu „Jurica Murai“ za najbolju interpretaciju i
nagradu „Vladimir Kranjčević“ za izvedbu glazbe J. S. Bacha.*

*The official jury of Varaždin Baroque Evenings assigns **Ivan Lukačić Award**
for the best musicological work and performance, **Jurica Murai Award**
for the best interpretation and **Vladimir Kranjčević Award** for interpretation of J. S. Bach's music.*



**Tradicionalni koncert učenika Glazbene škole u Varaždinu
uz Varaždinski komorni orkestar/**

**Traditional concert by students of the Varaždin School
of Music with the Varaždin Chamber Orchestra**



Glazbena škola u Varaždinu od svoga osnutka nosi važnu ulogu u glazbenom i kulturnom životu grada i šire regije. Osnovana prije gotovo dva stoljeća kao mala gradska škola, danas predstavlja jedno od središta glazbenog obrazovanja u Hrvatskoj. S više od 890 učenika, uključujući i one iz inozemstva, Škola svojim radom nadilazi granice Varaždina i Varaždinske županije te oblikuje generacije mladih glazbenika sjeverozapadne Hrvatske.

U sklopu 55. Varaždinskih baroknih večeri, učenici Glazbene škole u Varaždinu ponovno će dobiti priliku predstaviti svoj rad pred festivalskom publikom. Tradicionalni koncert s Varaždinskim komornim orkestrom nastavlja dugogodišnju uspješnu suradnju Festivala s jednom od najstarijih glazbenih škola u ovom dijelu Europe. Posebnost ovog nastupa jest činjenica da upravo mladi talenti imaju čast zaključiti jedan od najrenomiranijih festivala rane glazbe – slučaj gotovo jedinstven na svjetskoj festivalskoj sceni.

Na koncertu će biti predstavljeni učenici osnovnoškolskog i srednjoškolskog obrazovanja, solisti i članovi komornih sastava, a svojim će izvedbama predstaviti bogatstvo i raznolikost svih odjela Glazbene škole u Varaždinu. Time se potvrđuje ne samo trajna vrijednost ove ustanove u odgoju i obrazovanju mladih glazbenika, nego i njezina neraskidiva povezanost s Varaždinskim baroknim večerima.



Since its foundation, the Varaždin School of Music has held an important role in the musical and cultural life of the city and the wider region. Established almost two centuries ago as a small municipal school, today it stands as one of the key centres of music education in Croatia. With more than 890 students, including international attendees, the School extends its influence far beyond Varaždin and Varaždin County, shaping generations of young musicians across north-western Croatia.

As part of the 55th Varaždin Baroque Evenings, the students of the Varaždin School of Music will once again have the opportunity to present their artistry to the festival audience. The traditional concert with the Varaždin Chamber Orchestra continues the long-standing collaboration between the Festival and one of the oldest music schools in this part of Europe. What makes this event truly remarkable is the fact that it is young talents who have the honour of concluding such a distinguished and internationally renowned festival – an occurrence almost unique on the world's festival scene.

The concert will feature students of both primary and secondary levels, soloists as well as chamber ensembles, showcasing the richness and diversity of all departments of the Varaždin School of Music. In doing so, they reaffirm not only the lasting value of this institution in the education of young musicians, but also its inseparable bond with the Varaždin Baroque Evenings Festival.

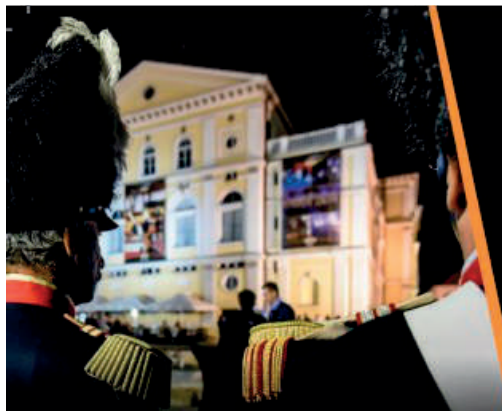
SVEČANA MISA ZAHVALNICA

Nedjelja, 05. listopada/Sunday, October 5

Varaždinska katedrala, 18 sati/Cathedral, 6.00 p.m.

*Svečana misa zahvalnica u povodu završetka 55.
Varaždinskih baroknih večeri/Solemn Thanksgiving Mass on
the occasion of the end of the 55th Varaždin Baroque
Evenings*

Utorak 30. rujna/Tuesday, September 30
Katedrala, 20 sati/Cathedral, 8.00 p.m.



**PROGRAM VANJSKOG OTVORENJA
55. VARAŽDINSKIH BAROKNIH VEČERI**
/Open Air Program of 55th Varaždin Baroque
Evenings' opening ceremony
19.09.2025./September 19th 2025
Kazališni trg, Fontana/Theatre Square, Fontana

Total Baroque foto točka i cvjetna fontana
/Total Baroque photo point and "Floral fountain"
21:45 sati - Svečane fanfare
/9.45 p.m. - Ceremonial Fanfares
22:00 sata - Glazbeni valromet
/10:00 p.m. - Music fireworks
Vid Kralj Novak, Alen Horvat - Barokna glazbena
kamerica/Baroque Music Camper

20.09.2025. od 19:00 sati - Kazališni trg, Fontana
Projekcija francuskog filma

September 20th, 2025 from 7:00 PM
Kazališni trg, Fontana
French Film Screening



INSTITUT FRANÇAIS
Cinéma



20.09.2025. od 18:00 sati/nakon koncerta
Dvorac Opeka, Vinica
Izložba „Iconoteca Valvasoriana“ autorice
Lidije Drobež, Slovenija

September 20th, 2025 from 6:00 PM
/after the concert - Opeka Castle, Vinica
Exhibition Iconoteca Valvasoriana - curated
by Lidija Drobež, Slovenia

REPUBLICA SLOVENIJA
VELEPOSLANSTVO ZAGREB

GALLERIA
L'ARTE DI BETA

21.09.2025. 18:00-19:30 sati
Kazališni trg, Fontana
Tarsoly Band,
Folk Music Journeys - koncert

September 21st, 2025
/6:00 - 7:30 PM
Theatre Square, Fontana
Tarsoly Band,
Folk Music Journeys - concert



HAYDNEUM
HUNGARIAN ENSEMBLE
FOLK MUSIC

III
HUNGARIAN ENSEMBLE
FOLK MUSIC

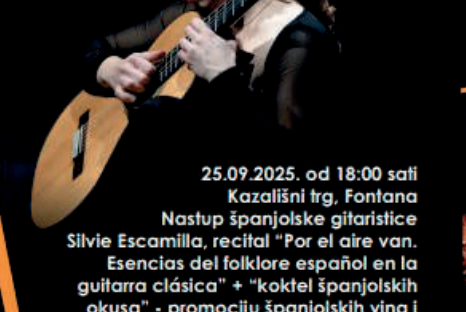
22.09.2025. od 19:00 sati - Kazališni trg, Fontana
„Varaždinska večer na češki način“
Puhački orkestar češke besede Končanica i
degustacija točenog češkog piva i tradicionalne
češke palačinke od krumpira

September 22nd, 2025/7:00 PM
Theatre Square, Fontana
Varaždin Evening in Czech Style
Končanica Czech Ensemble Wind Orchestra with Czech
draft beer tasting and traditional potato pancakes



Veľoposlanstvo Republiky Česke
u Zagrebu

ČESKÁ BESEDA KONČANICA
ČESKÁ BESEDA KONČANICA



25.09.2025. od 18:00 sati
Kazališni trg, Fontana
Nastup španjolske gitaristice
Silvie Escamilla, recital "Por el aire van.
Esencias del folklore español en la
guitarra clásica" + "koktel španjolskih
okusa" - promociju španjolskih vina i
gastronomije

September 25th, 2025 from 6:00 PM
Theatre Square, Fontana
Performance by Spanish guitarist Silvia
Escamilla, Recital Por el aire van.
Essences of Spanish Folklore in
Classical Guitar + Spanish Flavors
Cocktail - Presentation of Spanish
wine and gastronomy

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Mahler

Komplett Kafka



GOETHE
INSTITUT



KINO GAJ

19.-30.09.2025. - Kino Gaj
Promocija njemačkih vina,
filmovi i Izložba „Komplett Kafka“

September 19th-30th, 2025
Gaj Cinema - Presentation of
German Wines, Films, and
Exhibition *The Kafka Set*



Veleposlanstvo
Savezne Republike Njemačke
u Zagrebu

27.09.2025. Kazališni trg, Fontana
Izložba o Guimaraesu i portugalska
gastronomija



September 27th, 2025

Theatre Square, Fontana - Exhibition on Guimarães and Portuguese
Gastronomy

16:00 sati/4:00 PM - Izložba "Carlos Paredes"

/Exhibition Carlos Paredes

18:00 sati/6:00 PM - Glazbeni trenuci članova Iberijskog ansambla

/Musical Moment by members of the Iberian Ensemble

18:45/19:00 sati/6:45 - 7:00 PM - Vina portugala/Wines of Portugal



TOTAL BAROQUE

- Izložba suvremene keramike „Barokne
strukture, suvremene forme“, Kerameikon
Otvorenje izložbe 20.09.2025. u 18:00 sati
/Exhibition of Contemporary Ceramics
Baroque Structures, Contemporary Forms
- Kerameikon. Exhibition Opening
September 20th, 2025/6:00 PM

- 20.09.2025. u 11:00 sati - HNK u Varaždinu,
Klub Europa Media - Književni susret "Poezija
i glazba", Nenad Slukić - Lucija Spevec, sopran i
Danijel Oto, glasovir/September 20th, 2025
/11:00 AM - Europa Media Club Varaždin
Literary Gathering - "Poetry & Music", Nenad Slukić
Lucija Spevec, soprano & Danijel Oto, piano

- 21.09.2025. u 11:00 sati - Kazališni trg,
Fontana - "MiniArturice". Melanija
Gradečak, flauta i Lea Šantek, klavir
Koncert namijenjen bebama i djeci
/September 21st, 2025/11:00 AM
Theatre Square, Fontana - "MiniArturice"
Melanija Gradečak, flute & Lea Šantek,
piano - Concert for babies & children

- 22.09.2025. od 19:00 sati - Centru za mlade i
nezavisnu kulturu P4 - izložba slika Brigite Vitez u
sklopu programa "Podrum ponedjeljkom" u
organizaciji Filmsko-kreativnog studija VANIMA
/September 22nd from 7:00 PM - Center for young
and independent culture P4 - exhibition of paintings
by Brigita Vitez as part of the program "Basement
on Mondays" organized by the Film and Creative
Studio VANIMA
- Barokna glazbena kamperica
Vid Kralj Novak i Alen Horvat - Kazališni trg, Fontana
23.09. i 26.09.2025. u 19:00 sati/Baroque Music Camper
Vid Kralj Novak, Alen Horvat - Theatre Square, Fontana
September 23rd and 26th 2025 From 7:00 PM
- Izložba Zlatka Kesera, akademika i profesora
emeritusa - Galerija Zlati Ajngel
u suradnji sa Gradskim muzejem Varaždin
/Exhibition by Zlatko Keser, academic painter
and professor emeritus - Zlati Ajngel Gallery
in cooperation with the Varaždin City Museum
- 28.09.2025. u 18:00 sati - Prostor Matice Hrvatske, Križevci
Promocija noćnog izdanja prve suvremene transkripcije
zbirke Armonicus Parnasus (1628.) Hieronimusa Talonusa
/September 28th, 2025/6:00 PM - Matiča Hrvatska Hall,
Križevci - Publication Launch - First modern transcription
of Armonicus Parnasus (1628) by Hieronimus Talonus



28.09.2025. - Palača Patačić - Izložba origami,
"Putevima papirnatih formi" (Goran Konjevod,
Igor Petlevski, Sanja Srbiljinović Čuček,
Željimir Zlatić) - Otvorenje u 10:00 sati

September 28th, 2025 - Patačić Palace Origami
Exhibition *Paths of Paper Forms* (Goran Konjevod,
Igor Petlevski, Sanja Srbiljinović Čuček,
Željimir Zlatić) - Opening at 10:00 AM





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55 VARAŽDINSKE
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Varaždinske barokne večeri više od pola stoljeća svrstavaju Varaždin među važne europske glazbene centre i pokazuju kako se kulturna baština može pretvoriti u nadahnuće za nove generacije. I u Koki vjerujemo da naša tradicija nije samo povijest, već čvrst temelj inovativnog razvoja koji potvrđuje kvalitetu i povjerenje potrošača – danas i u budućnosti. Zato s ponosom, kao zlatni sponzor, stojimo uz ovaj festival i njegov doprinos hrvatskoj i europskoj kulturnoj sceni, jer je predanost zajednici i društvenoj odgovornosti temelj vrijednosti koju želimo prenijeti budućim naraštajima.

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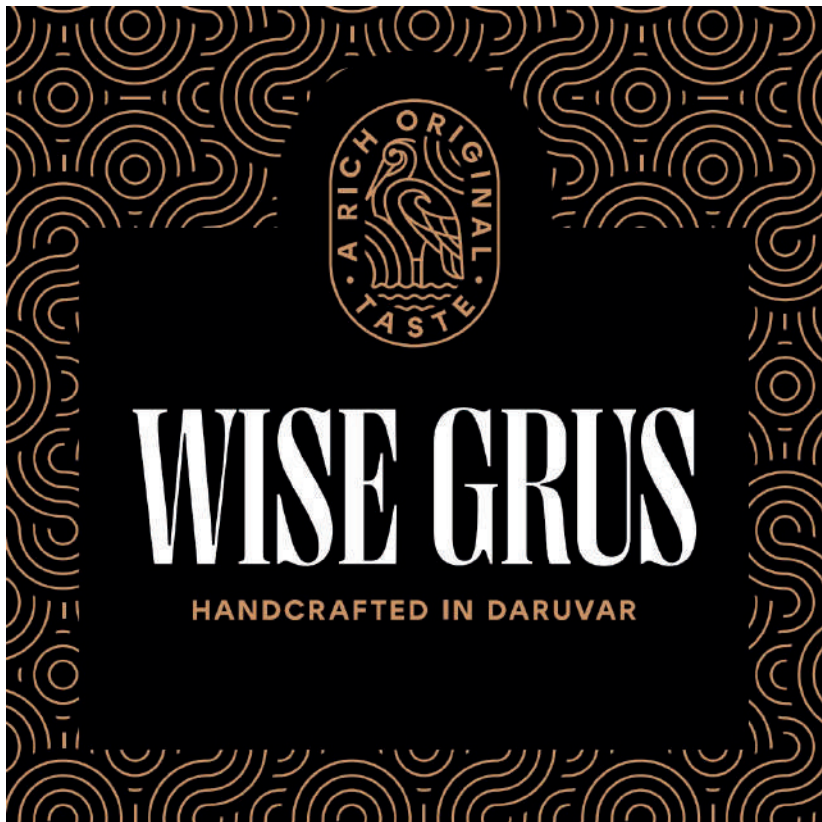


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