

ORGULJE SV. MARKA 2016

ST. MARK'S ORGAN CONCERTS 2016

3. MEĐUNARODNI CIKLUS KONCERATA ORGULJSKE GLAZBE

3rd INTERNATIONAL ORGAN CONCERT SERIES

CRKVA SV. MARKA, GORNJI GRAD
ST. MARK'S CHURCH, UPPER TOWN

ZAGREB

ORGULJE SV. MARKA 2016

U godini smo u kojoj se navršava prva, doduše mala, ali svakako značajna obljetnica kako je proteklo točno 5 godina od postavljanja novih orgulja u crkvi sv. Marka na Gornjem gradu. Svaka je obljetnica prilika za slavlje, ali i za pogled unatrag i svojevrsnu inventuru pređenoga puta i razmišljanje o budućim planovima. Pripe svega, valja zahvaliti župniku sv. Marka, msgr. Franji Prstecu na odvražnosti i spremnosti da se upusti u nabavku novog instrumenta, kao i mnogim poznatim i nepoznatim dobročiniteljima, te prijateljima crkve sv. Marka koji su se zalagali za postavljanje novih orgulja. Među njima je snažna podrška došla od strane još jednog ovogodišnjeg „obljetničara“, akademika i orguljaša Andelka Klobučara. Upravo će uoči njegova 85. rođendana na ovogodišnjem festivalu muzicirati još jedan istaknuti hrvatski orguljaš (s američkom adresom), **Željko Marasović**, umjetnik bogate karijere koji će se nakon gotovo 30 godina ponovno susresti sa zagrebačkom publikom, izvodeći Klobučarevu *Musicu Festivu*, djelo posvećeno upravo njemu, koje nakon praizvedbe 1983. g. nije bilo izvođeno u Hrvatskoj. Postavljanjem novih orgulja zagrebačka, ali i hrvatska sredina dobila je izuzetno kvalitetan instrument o čemu svjedoče pohvale mnogih europskih i svjetskih umjetnika, redom istaknutih profesora na uglednim svjetskim glazbenim sveučilištima i orguljaša uglednih europskih katedrala, koji su ga imali prilike dotaknuti u proteklih 5 godina: Hans Fagius, Daniel Roth, Eric Lebrun, Nathan Laube, Stefan Engels, Günther Rost, Andreas Liebig, Ulrich Walther, Ralph Gustafsson, Pierpaolo Turetta, Thomas Ospital i dr. Na tom tragu, u 2016. će se ovoj plejadi sjajnih orguljaša pridružiti svjetski istaknut koncertni orguljaš i profesor **Christoph Bossert**, te iz njegove klase nedavno izašli **Martin Sturm**, laureat jednog od najčuvenijih i najdugovječnijih orguljaških natjecanja u St. Albansu. Njima će se pridružiti i istaknuti hrvatski orguljaš **Edmund Andler-**

Borić u obilježavanju još jednog obljetničara, Maxa Regera, čija se 100. godišnjica smrti navršava upravo ove godine. Valja izdvajati i nastupe francuskih umjetnika **Yoanna Tardivela-Erschoffa**, koji će demonstrirati svježinu orguljskog zvuka nizom skladbi suvremenih skladatelja, te ponovno gostovanje **Thomasa Ospitala**, upravo izabranog prvog kućnog orguljaša Francuskog Radija koji je svojim prošlogodišnjim nastupom izazvao brojne laskave kritike i ovacije publike. Poseban trenutak ovogodišnjeg festivala bit će *Trompetteria*, koncert otvorenja koji će u centar staviti svu veličanstvenost zvuka novih orgulja koje se diže posebno uspјelom sekcijom zvukova trompeta – na koncertu otvorenja tako će vješto dijalogizirati orguljske „trompete“ s onim pravima na kojima će muzicirati virtuozi najvišeg ranga: trubljači **Stanko Arnold** i **Vedran Kocelj**, čime će se na najsvečaniji mogući način proslaviti S. „rođendan“ Eisenbarthovih orgulja u crkvi sv. Marka.

Zahvalni smo na kontinuiranoj podršci koju nam i ove godine pružaju Župni ured crkve sv. Marka, Turistička zajednica grada Zagreba, HUZIP, Grad Zagreb, te naši sponzori. Nizom od ukupno sedam koncerata želimo našim sugrađanima, kao i svim dragim gostima Zagreba podsjetiti na činjenicu kako u povijesti hrvatskoga naroda upravo crkva sv. Marka na Gornjem gradu bilježi najraniji spomen hrvatskih orguljaša i orgulja, čiji su zvukovi odzvanjali prostorima ove najstarije zagrebačke župne crkve još drevne 1359. g. Na tom tragu, neka svatko pronađe djelić bogate povijesti i umjetnosti i u ovogodišnjem izboru glazbe – dobrodošli na **3. Orgulje sv. Marka!**

Pavao Mašić,
glavni orguljaš crkve sv. Marka



ST. MARK'S ORGAN FESTIVAL 2016

In 2016 we are celebrating the first, albeit small, but certainly significant anniversary marking exactly 5 years since inauguration of the new organ at the St. Mark's Church. Each anniversary is an opportunity to celebrate, but also to look back and analyze everything behind us, as well as think about future. First of all, we should thank our Rector, msgr. Franjo Prstec – for his audacity and willingness to engage in the purchase of the new instrument – as well as to many known and unknown benefactors and friends of the church of St. Mark, who were in favor of setting up the new organ. Among them is one person whose strong support meant especially a lot, Croatian composer and organist Andelko Klobučar, who celebrates his 85th birthday, another important anniversary this year! It will be on the eve of his birthday anniversary that his *Musica Festiva* will be performed again after almost 30 years after its premiere, at this year's festival, by another prominent Croatian organist (with the US home address), **Željko Marasović**. Written for Marasović, *Musica Festiva* will give us opportunity to hear this organist with rich international career after almost 30 years of absence in front of Zagreb audience. With the instalation of the new organ at St. Mark's Church, both Zagreb and Croatia obtained a high-quality instrument, as evidenced by the praises of many European and international artists – many among them professors at prestigious music universities and organists of important European cathedrals – who have had the opportunity to touch it in the past 5 years: Hans Fagius, Daniel Roth, Eric Lebrun, Nathan Laube, Stefan Engels, Günther Rost, Andreas Liebig, Ulrich Walther, Ralph Gustafsson, Pierpaolo Turetta, Thomas Ospital and others. Following this direction, in 2016, we will present more fine artists such as the internationally acclaimed concert organist and professor **Christoph Bossert**, an old friend of Croatia, and one of his former students, **Martin Sturm**, laureate of one of the

most famous and longest international organ competitions in St. Albans. They will be joined by Croatian organist **Edmund Andler-Borić** in marking another important anniversary, the 100th anniversary of Max Reger's death. We are proud to host performances of French organists **Yoann Tardivel-Erschoff**, which will demonstrate the fresh and new organ sound as perceived by contemporary composers, and **Thomas Ospital**, recently appointed as the first organist-in-residence by the Maison de Radio France, whose last year's performance has caused many flattering reviews and standing ovations. Very special moment of this year's festival will be the opening recital, *Trompetteria*, which will put in focus all the magnificence of the new organ that takes special pride in the section of its very successful trumpet-like stops. The opening concert will skillfully present dialogue between organ „trumpets” and the real ones, played by music virtuosos of the highest rank – trumpeters **Stanko Arnold** and **Vedran Kocelj** – which will be the most festive way to celebrate the 5th “birthday” of the Eisenbarth organ in the St. Mark's Church.

We are thankful for the continuous support which is this year provided again by the Parish of the St. Mark's Church, the Zagreb Tourist Board, HUZIP, City of Zagreb and other sponsors. With this series of 7 concerts we want to remind our fellow citizens, as well as all dear guests of Zagreb about the important fact in Croatian history: how this very church of St. Mark of the Upper Town bears earliest record of Croatian organists and organ itself, whose sound echoed these ancient church walls of the oldest parish church in Zagreb as early as 1359. With this in mind, let everyone share a moment rich with history and art in this year's selection of music - welcome to the **3rd St. Mark's International Organ Concert Series!**

Pavao Mašić,
titular organist of the St. Mark's Church

GLAZBENA TRADICIJA U CRKVI SV. MARKA

Neraskidivo vezana za povijest grada Zagreba, gornjogradska crkva sv. Marka pripada među njegove najstarije i najljepše građevine. Smatra se kako je najvjerojatnije građena sredinom 13. stoljeća, a već u drugoj polovici 14. stoljeća nalazimo i prve podatke o glazbenicima na Gradecu. Zahvaljujući sudske spisima iz 1359. g. saznajemo za Nikolu, orguljaša župne crkve koji je zajedno sa suprugom stanovao u neposrednoj blizini Markova trga. Ovaj, ujedno i prvi spomen orgulja u Hrvatskoj, početak je dokumentiranja trajne glazbene aktivnosti vezane za župnu crkvu sv. Marka.

Tako se 1443. g. spominje ime orguljaša Matije Judasa, ali i ime Stjepana Bertuna, osuđenog na smrt vješanjem zbog krađe orguljskih svirala 1472. g. Godine 1691. imala je crkva i četiri pjevača koji su bili plaćeni od Gradske općine, a 1740. g. zagrebački kanonik Juraj Rees nabavlja za župnu crkvu sv. Marka nove orgulje s 22 registra, za koje je naš ugledni organolog Ladislav Šaban ustvrdio kako se radilo o instrumentu drugom po veličini u čitavoj Hrvatskoj, odmah nakon onog zagrebačke katedrale.

U razdoblju od 1876. – 1882. provedena je po nacrtima bečkih arhitekata Friedricha Schmidta i Hermanna Bolléa obnova čitave crkve; iz tog razdoblja datira nadasve prepoznatljivi krov s pocakljenim crijepom s grbovima Trojedine kraljevine Hrvatske, Dalmacije i Slavonije, te grada Zagreba. Prilikom ove obnove iz crkve su uklonjene i spomenute Reesove orgulje, te je sagrađeno novo pjevalište na kojem 1890. g. nove mehaničke orgulje postavlja Ferdinand Heferer. Nedugo zatim uslijedila je još jedna, uistinu temeljita obnova pod vodstvom tadašnjeg župnika dr. Svetozara Rittiga u kojoj su u razdoblju od 1923. – 1937. aktivno sudjelovali kipar Ivan Meštrović, te slikari

Jozo Kljaković i Ljubo Babić. Tada je i staro pjevalište zamijenjeno novim, manjim, te su 1936. g. na njemu postavljene nove orgulje pneumatskog tipa. One su posjedovale fonički materijal preuzet iz prethodnog instrumenta, ali je originalno kućište prošireno zbog nove, veće dispozicije koja je uglavnom pratila zvukovnu konцепciju svojstvenu idealima cecilijanskog pokreta. Sagradio ih je August Faullend – Heferer na temelju dispozicije koju je koncipirao Franjo Dugan, orguljaš zagrebačke katedrale i dirigent Oratorijskog zbora crkve sv. Marka.

Iz više razloga počelo se 2009. g. razmišljati o gradnji novog, suvremenijeg instrumenta koji bi se smjestio u povjesno kućište, te je projekt izrade novih orgulja povjeren g. Wolfgangu Eisenbarthu, na temelju dispozicije koju je izradio prof. Ante Knešaurek. Nove orgulje posebnost su u orguljskom pejzažu grada Zagreba, obogaćujući ga za hrvatsku sredinu novim, dosad prilično nepoznatim zvukom francuske orguljske graditeljske škole. U tehničkom pogledu opremljene najsuvremenijim pomagalima i graditeljskim rješenjima, orguljašu pružaju nebrojene mogućnosti za izvođenje kako liturgijskog, tako i koncertnog repertoara.



MUSIC TRADITION IN ST. MARK'S CHURCH

Tightly connected to Zagreb's history, the Church of St. Mark at the Upper town is one of Zagreb's oldest and most beautiful buildings. It was probably built during the 13th century, and the first documents mentioning musicians on Gradec date from the second half of the 14th century. Thanks to the court files from the year 1359, we find out about Nikola, a parish church organist who used to live with his wife very close to St. Mark's Square. This document, which is also the first mention of organs in Croatia, marks the beginning of a lasting musical activity connected to the parish church of St. Mark. In 1443, for instance, the name of the organ player Matija Judas appears, but also the one of Stjepan Bertun, who was sentenced to death by hanging for stealing organ pipes in 1472. In 1691 the church also had four singers who were paid by the City municipality and in 1740 the Zagreb clergyman Juraj Rees got the parish church of St. Mark a new organ with 22 registers, for which our respectable organologist Ladislav Šaban said to be the second largest instrument in the whole Croatia at the time, right after the one at the Zagreb Cathedral.

From 1876 to 1882, following architectural designs by the Viennese architects Friedrich Schmidt and Hermann Bollé, a renovation of the entire church began: the well-known rooftop with enameled rooftop and coat of arms of Croatia, Dalmatia and Slavonia and the City of Zagreb date also from this period. During this renovation, the earlier mentioned Rees organ was removed and a new organ loft was built. Later, in 1890,

Ferdinand Heferer placed a new mechanical organ there. Not long afterwards, another thorough renovation followed, led by the parish priest Dr. Svetozar Rittig, and, during the period from 1923 until 1937, it included active collaboration of the sculptor Ivan Meštrović, painters Jozo Kljaković and Ljubo Babić. The old organ loft was replaced by a new, smaller one, and in 1936 a new pneumatic organ was placed on it. New organ kept the pipes from the previous instrument, but the original organ case was widened because of the new, larger disposition that mostly followed the sound conception characteristic for the Caecilian movement. The organ was built by Augustin Faullend – Heferer, based on the new disposition designed by Franjo Dugan, the principal organist of the Zagreb Cathedral and conductor of the Oratorio Choir of St. Mark's Church.

There were many reasons for developing a project for construction of a new, modern instrument in 2009, that would be placed in a historical organ case, and the building the new instrument was entrusted to Wolfgang Eisenbarth, based on a disposition designed by Ante Knešaurek. New instrument is a truly special in the organ landscape of the City of Zagreb, enriching it with a new, up until now (for Croatian organ landscape) rather unknown sound of the French organ building school. From a technical point of view, instrument is equipped with state-of-the-art additional accessories and constructive solutions, providing the organist with numerous possibilities for performing liturgical and concert repertoire.



DISPOZICIJA NOVIH ORGULJA U ŽUPNOJ CRKVI SV. MARKA U ZAGREBU

DISPOSITION OF THE NEW ORGAN AT ST MARK'S CHURCH, ZAGREB

Wolfgang Eisenbarth, op. 380, Passau, 2011.

Grand Orgue

I. manual • C-c'''

1. Bourdon 16'

2. Montre 8'

3. Flûte grande 8'

4. Bourdon 8'

5. Gambe 8'

6. Prestant 4'

7. Flûte 4'

8. Quinte 2 2/3'

9. Doublette 2'

10. Cornet V

11. Fourniture V 1 1/3'

12. Trompette 8'

Positif expressif

II. manual • C-c'''

13. Bourdon 8'

14. Quintade 8'

15. Prestant 4'

16. Flûte douce 4'

17. Nazard 2 2/3'

18. Doublette 2'

19. Tierce 1 3/5'

20. Larigot 1 1/3'

21. Cromorne 8'

22. Voix humaine 8'

Tremblant

Récit expressif

III. manual • C-c'''

23. Violon-Celle 16'

24. Diapason 8'

25. Flûte harmonique 8'

26. Cor de nuit 8'

27. Gambe 8'

28. Voix celeste 8'

29. Flûte octaviante 4'

30. Viole 4'

31. Octavin 2'

32. Plein jeu V 2 2/3'

33. Cor anglais 16'

34. Trompette harmonique 8'

35. Hautbois 8'

36. Clairon 4'

Tremblant

Pedal

C-g'

37. Principal 16'

38. Principal 8'

39. Soubasse 16'

40. Basse ouverte 8'

41. Bombarde 16'

42. Trompette 8'

Spojevi / Couplers:

III/II Super III/II

III/I Super III/I

II/I Super III

III/Ped Sub III/II

II/Ped Sub III/I

I/Ped Sub III

Ugodba / Tuning:

ravnomjerna / equal

Visina / Pitch:

a' = 440 Hz

Ukupni broj svirala

Total number of pipes

3117

Najdulja svirala

The longest pipe

4,90 m / 64 Hz

Najkraća svirala

The shortest pipe

8 mm / 12545 Hz

TROMPETTERIA

**STANKO ARNOLD,
VEDRAN KOCELJ,
PAVAO MAŠIĆ**

Svečani koncert povodom 5. obljetnice postavljanja
novih orgulja u crkvi sv. Marka
Concert celebration of the 5th anniversary
of the new organ at St. Mark's Church

SUBOTA 14. 05. 2016. U 19:30

SATURDAY 14. 05. 2016. AT 19:30

Andelko Klobučar 1931-

Fanfare za dvije trube i orgulje
Fanfare for two trumpets & organ

Alfred Hollins 1865-1942

Koncertna uvertira u c-molu +
Concert Ouverture in C Minor +

Michael Haydn 1737-1806

Koncert u C-duru za trubu i orgulje (VK)
Concerto in C Major for trumpet & organ
Adagio – Allegro vivace

Petr Eben 1929-2007

Okna za trubu i orgulje (izbor) (SA)
Windows for trumpet & organ (selection)
II. Zeleno okno (Green window): Andantino pastorale
IV. Zlatno okno (Golden window): Festivo

Johann Sebastian Bach 1685-1750

Fuga u G-duru (Gigue), BWV 577 +
Fugue in G Major (Gigue), BWV 577 +

Ante Knešaurek 1978

Largo & Toccata (2015) za dvije trube i orgulje / for two trumpets & organ

Claude Balbastre 1724-1799

Canonade +

Antonio Vivaldi 1678-1741

Koncert u C-duru za dvije trube i orgulje
Concerto C Major for two trumpets & organ
Allegro – Largo – Allegro

STANKO ARNOLD, VEDRAN KOCELJ, PAVAO MAŠIĆ

* orgulje solo • organ solo



Stanko Arnold, istaknuti slovenski trubač, diplomirao je na Akademiji za glasbo u Ljubljani u klasi prof. Antona Grčara, te je već za vrijeme studija postao solo trubač Slovenske filharmonije gdje je potom radio pune 32 godine. Nakon uspjeha na natjecanju mladih umjetnika u Zagrebu (1976.) i međunarodnom natjecanju trubača u Toulonu gdje osvaja prve nagrade, usavršava se u Parizu kod Rogera Delmotta. Dobitnik je mnogih slovenskih i međunarodnih nagrada: na prestižnom natjecanju *Maurice André* u Parizu osvaja drugu nagradu, te posebnu nagradu za najbolju izvedbu *Concertina A. Joliveta* 1979. g., a u domovini u četiri navrata prima Župančičevu i Prešernovu nagradu za

Stanko Arnold graduated at the Academy of Music in Ljubljana by Prof Anton Grčar and has become the solo trumpeter for the Slovene Philharmonic Orchestra already at the age of 19. Later he also studied in Paris with Roger Delmott. He won several awards: the 1st prize at the competition for young artists in Zagreb and the international competition in Toulon (1976), in 1979 the 2nd prize at the international competition *Maurice André* in Paris and a special award for the best performance of *Concertino* by A. Jolivet. In Slovenia he received four awards (*Župančič Award & Prešeren Fund Award*) for soloist & chamber performances. He has been teaching as a professor at the Academy of Music in Ljubljana and Graz. So far he has recorded four solo albums, four albums with chamber ensembles and many works for radio and

solističke i komorne izvedbe. Kao profesor djeluje na ljubljanskoj Akademiji za glasbo i Sveučilištu u Grazu, a niz godina aktivan je i kao predavač na ljetnim majstorskim tečajevima u Sloveniji, Švicarskoj, Njemačkoj, Austriji, Japanu i Hrvatskoj. Nastupa solistički uz velike orkestre diljem Europe, Rusiji, SAD i Japanu, te kao komorni glazbenik (Slovenski kvintet, Trio Barocco Forte, Brass trio, uz orguljaše Ljerku Očić, Nicolas Kynaston, Klaus Kuchling). Snimio je 4 solistička i 4 komorna albuma, te niz snimki za radio i TV.



TV stations. For many years he has performed as a chamber musician in different ensembles: Slovenian brass quintet, Brass trio, Trio Barocco Forte and with organists Ljerka Očić, Nicolas Kynaston and Klaus Kuchling. During the recent years he had taught at summer masterclasses in Slovenia, Austria, Switzerland, Germany and Croatia. He is a jury member at national and international competitions. As a soloist he performed in Europe, Russia, USA and Japan with symphonic and chamber orchestras.

STANKO ARNOLD, VEDRAN KOCELJ, PAVAO MAŠIĆ

TROMPETTERIA

Vedran Kocelj, jedan od vodećih hrvatskih solista na trubi i solo trubač Simfonijskog orkestra HRT-a, trubu je diplomirao u Ljubljani kod Stanka Arnolda. Usavršavao se na majstorskim tečajevima kod Johna Wallacea, Bo Nilsona i Eda Carrola, a svirao je i u Orkestru mladih *Gustav Mahler* pod vodstvom Pierrea Bouleza. Često tražen za izvedbe repertoara od baroka do suvremene glazbe, redovito nastupa uz ansambl Cantus i Hrvatski barokni

Vedran Kocelj is one of the leading Croatian trumpet soloists and solo trumpeter of Croatian Radiotelevision Symphony Orchestra since 1998. He graduated trumpet from Ljubljana Music Academy studying with Stanko Arnold. He attended master classes with John Wallace, Bo Nilsson and Ed Carroll, and played in the Youth Orchestra of *Gustav Mahler* under the direction of Pierre Boulez. Often sought after for performances of repertoire from baroque to contemporary music, he performs regularly with the Cantus ensemble and the Croatian Baroque Ensemble, Zagreb Soloists, his home orchestra, as well as all major Croatian orchestras, and many foreign ones. He often performs contemporary Croatian music, and his performances of Bjelinski, Papandopulo and Kelemen

ansambl, Zagrebačke soliste, matični orkestar, kao i sve značajnije hrvatske orkestre, te one inozemne. Rado izvodi suvremenu hrvatsku glazbu, te su cijenjene njegove izvedbe Bjelinskog, Papandopula i Kelemena (čiju je *Tromberija* solistički praizveo). Posljednjih deset godina surađuje s orguljašem Pavlom Mašićem u izvedbama repertoara za trubu i orgulje, a u toj suradnji u više navrata im se pridružuje i Stanko Arnold.



(whose *Tromberija* he premiered as soloist) are especially well-received. In the last 10 years he performs in duo with organist Pavao Mašić exploring repertoire for trumpet and organ, often joined by trumpetist Stanko Arnold.

Pavao Mašić, dobitnik nagrade *Grand Prix Bach* i nagrade publike na Bachovom natjecanju orguljaša u Lausanni (2006.), razvija uspješnu karijeru koncertnog orguljaša i čembalista. Jedan od najafirmiranijih hrvatskih glazbenih umjetnika mlade generacije, Mašić djeluje kao glavni orguljaš crkve sv. Marka na Gornjem gradu i docent na Muzičkoj akademiji u Zagrebu. Kvaliteta njegova umjetničkog djelovanja prepoznata je s više od 20 važnih inozemnih i domaćih nagrada među kojima se izdvajaju nagrade *Kantor*, *Ivan Lukačić*, *Jurica Murai*, *Orlando* i *Ivo Vuljević*. Snima za HRT i Croatiu Records; raznolika diskografija uključuje tri albuma ovjenčana s ukupno 7 Porina. Tako je

njegov prvi album pod nazivom *1685.* s djelima za čembalo Bacha, Handela i Scarlattija proglašen najboljim albumom klasične glazbe u 2012., dok je albumom *100% BACH*, ostvarenom u suradnji s orguljašem Antom Knešaurekom, predstavljen djelić orguljskog opusa J. S. Bacha za čiju su prvu integralnu izvedbu u Hrvatskoj dvojica orguljaša osvojili nagrade *Milka Trnina* i *Nagradu grada Zagreba*. Posljednji, dvostruki album *Skladbi za orgulje Andelka Klobučara* također osvaja čak četiri Porina u više kategorija klasične glazbe.



Pavao Mašić, winner of *The Grand Prix Bach* and Audience Prize at 2006 Bach Organ Competition in Lausanne actively pursues successful career of concert organist and harpsichordist. Since 1999, he has been the Main Organist at St Mark's Church in Zagreb. After organ & harpsichord studies at Zagreb Academy of Music, he pursued further organ studies in Lausanne (Kei Koito) and harpsichord studies in Freiburg im Breisgau (Robert Hill). He received additional impulses from D. Roth, L. F. Tagliavini, Ch. Bossert, E. Lebrun, T. Koopman & B. K. Bryndorf. He often appears in recitals and with orchestra performing at important concert venues throughout Europe, Israel & Russia (Moscow, Sankt Petersburg,

Basel, Lausanne, Budapest, Bratislava, Vienna, Freiburg, Zaragoza, Porto), and is equally in demand as pedagogue at Zagreb Academy of Music where he teaches organists and harpsichordists. More on projects & discography at

www.pavaomasic.com

ČETVRTAK 26. 05. 2016. U 19:30

THURSDAY 26. 05. 2016. AT 19:30

Johann Sebastian Bach 1685-1750

Sinfonia u D-duru iz Kantate br. 29 (transkripcija: Marcel Dupré)

Sinfonia in D Major from Cantata Nr. 29 (organ transcription:
Marcel Dupré)

Triosonata u Es-duru, BWV 525

Sonata in E flat Major, BWV 525

Allegro moderato – Adagio – Allegro

César Franck 1822-1890

Koral br. 2 u h-molu

Choral Nr. 2 in B Minor

Thomas Ospital 1990

Improvizacija

Improvisation

Franz Liszt 1811-1886Fantazija i fuga na koral *Ad nos, ad salutarem undam*Fantasy and Fugue on the chorale *Ad nos, ad salutarem undam*

Thomas Ospital orguljaš je crkve Saint-Eustache u Parizu, „pariške župne crkve“, gdje je 2015. g. između velikog broja kandidata izabran za nasljednika slavnog Jeana Guilloua koji je na tom prestižnom orguljaškom mjestu (ujedno i najvećim orguljama u Francuskoj) proveo 50 godina. Također, u 2016. izabran je za prvog rezidentnog orguljaša Francuskog Radija u Auditoriumu Radio France na upravo postavljenim novim orguljama tvrtke Grenzing. Rođen 1990. u Ayherre (Baskija), započeo je s učenjem glazbe na Konzervatoriju Maurice Ravel u Bayoni, gdje 2008. diplomira orgulje s najboljim ocjenama u klasi Estebana Landarta. Od 2008. do 2015. studira orgulje i improvizaciju na Nacionalnom višem glazbenom konzervatoriju u Parizu u klasi Michela Bouvarda i Oliviera Latryja, gdje osvaja 1. nagradu iz orgulja, kontrapunkta (Pierre Pincemaille), harmonije (Fabien Waksman) i glazbenih oblika (Thierry

Escaich i David Leszczynski), te improvizacije u klasi Thierryja Escaicha, Philippea Lefebvrea, Laszla Fassanga i Jeana Françoisa Zygela. Tijekom 2012. boravio je u SAD kao rezidentni orguljaš u Katedrali Sv. Luja Kralja Francuske u New Orleansu, zahvaljujući čemu je održavao mnoge recitale, te podučavao orgulje i improvizaciju. Njegov je rad obilježen mnogim nagradama na svjetski istaknutim međunarodnim orguljaškim natjecanjima: 1. nagrada u Zaragozi (2009.), nagrada publike i posebna nagrada za skladbu M. Durufléa u Chartresu (2012.), 2. nagrada u Toulouseu (2013.), te recentni uspjesi u 2014.: Grand Prix Florentz i nagrada publike u Angersu te 2. nagrada i nagrada publike u Chartresu. Gostuje diljem Europe, Rusije i SAD, kao solist, komorni glazbenik te uz orkestar. Improvizacija zauzima važno mjesto u njegovom koncertantnom djelovanju, a redovito nastupa s orguljskim improvizacijama prateći nijeme filmove.

Thomas Ospital is titular organist of the church of Saint-Eustache in Paris, the „parish church“ of the City of Paris. In 2015, he was chosen among the large number of candidates to succeed Jean Guillou after 50 years of service at probably the largest organ in France. Furthermore, in 2016, Maison de la Radio in Paris proposed him to become the first organist-in-residence of the new organ built by Grenzing. Born in 1990 in Ayherre (Basque Country), he started learning music at the Conservatory Maurice Ravel in Bayonne, where he graduated organ with the highest grades in the class of Esteban Landart in 2008. From 2008 until 2015, he was a student at the *Conservatoire National Supérieur de Musique de Paris*. His teachers included Olivier Latry, Michel Bouvard, Thierry Escaich, Philippe Lefebvre, Laszlo Fassang, Isabelle Duha, Pierre Pincemaille and Jean-François Zygel. This conservatory awarded him first prizes in organ, improvisation, harmony, counterpoint and fugue. In 2012 he was Young Artist in Residence in the United States as a resident organist at the Cathedral of St. Louis King of France in New Orleans, where he held many recitals and taught organ and improvisation.

His work is marked by many prizes at world-prestigious international organ competitions: 1st prize in Zaragoza (2009), Audience Award and the Special Award for the works of M. Duruflé in Chartres (2012), 2nd prize in Toulouse (2013), and recent successes in 2014: Grand Prix Florentz and Audience Award in Angers and 2nd prize and audience award in Chartres. He is performing throughout Europe, Russia and the US as a soloist, chamber musician and together with orchestra. Improvisation plays an important role in his concert activities, and he regularly performs improvised organ accompaniment to silent movies.



SRIJEDA 08. 06. 2016. U 19:30

WEDNESDAY 08. 06. 2016. AT 19:30

Erik Satie 1866-1925

Choral 6,1 (Douze petits chorals)

Jehan Alain 1911-1940

Litanies

Martin Sturm 1992-

Credo II & Fuga

:::::

Improvizacija: Suite u čast stogodišnjice smrti Maxa Regera sastavljena od koralnih varijacije, samostalnih stavaka i zaključne trostrukе fuge

...na teme iz publike...

...na ime R-E-G-E-R i B-A-C-H...

...na korale Wenn ich einmal soll scheiden i Schmücke dich, o liebe Seele...

Improvisation: Suite in commemoration of the centenary of Max Reger's death consisting of choral variations, free pieces and a concluding Triple Fugue

... on themes given by the audience...

... on the names R-E-G-E-R and B-A-C-H...

... on chorales Wenn ich einmal soll scheiden and Schmücke dich, o liebe Seele

:::::

Johann Sebastian Bach 1685-1750 Alle Menschen müssen sterben, BWV 643

Jehan Alain Le jardin suspendu

Johann Sebastian Bach Alle Menschen müssen sterben, BWV 1117

:::::

Jehan Alain Fantasmagorie

Erik Satie Choral 6,1

Max Reger 1873-1916 Fantazija na koral Alle Menschen müssen sterben, op.52/1

Fantasy on choral Alle Menschen müssen sterben, Op.52,1

Martin Sturm (1992) prepoznat je od kritike svojim "prekrasnim improvizacijama koje se ubrajaju među najbolje toga žanra zbog svoje prirodnosti i raznolikosti". Na koncertima rado kombinira improvizacije, kompozicije i interpretacije i "provocira novu percepciju o glazbi i umjetnosti - Sturm je fenomen, intelektualan i ambiciozan!" (L'Eco di Bergamo, 2014). Osvojio je nagradu *Charles Tournemire* na 50. jubilarnom izdanju Međunarodnog natjecanja improvizacije u St. Albansu (2013). Također je bio finalist na Međunarodnom natjecanju improvizacije u Luxemburgu *Organje bez granica* u 2011. Stipendist je *Studienstiftung des Deutschen Volkes* i studirao je na Sveučilištu u Würzburgu kod Christopha Bosserta. Pohađao je majstorske tečajeve Lászla Fassanga, Andrésa Cea Galána, Thea Brandmüllera, Ulricha Süße, Jana Doležela i Balázs Szabó. Nastupao je na važnim festivalima kao što su Međunarodni festival St. Albans, Festival Organistico Internazionale Bergamo, Internationale Orgelwoche Nürnberg, Festival d'Orgue Bordeaux, St. Bavo

Martin Sturm (1992) is celebrated by the press for his "breathtaking improvisations which count among the best of their genre due to their naturalness and variety". His concert concepts combine improvisation, composition and interpretation and "provoke to a new perception on music and art - Sturm is a phenomenon, intellectual and ambitious!" (L'Eco di Bergamo, 2014). He won the 50th Anniversary Edition of the International Improvisation Competition St. Albans 2013 where he was awarded with the Tournemire Prize. He was also finalist at the International Improvisation Competition Luxemburg "Organ without borders" 2011. He holds a scholarship of "Studienstiftung des Deutschen Volkes" and studies at the University of Music Würzburg with Christoph Bossert. He attended Masterclasses with László Fassang, Andrés Cea Galán, Theo Brandmüller, Ulrich Süßé, Jan Doležel and Balázs Szabó. He performed at important festivals like the International Organ Festival St. Albans, Festival Organistico Internazionale Bergamo, Internationale Orgelwoche Nürnberg, Festival International d'Orgue Bordeaux, St. Bavo Haarlem, London, Oxford & Vicenza. He teaches organ improvisation at the International Organ Academy Max Reger and is a tutor at the University of Music Würzburg. His art is characterized by extensive works in the fields of improvisation, interpretation and composition. His artistic persona has his spiritual home in theology and philosophy. From 2005 until 2007 he was already a prize winner of the composition competition *Jeunesses*

Haarlem, London, Oxford i Vicenza. Podučava improvizaciju na Međunarodnoj orguljaškoj akademiji *Max Reger* te je mentor na Sveučilištu u Würzburgu. Njegova umjetnost obilježena je opsežnim radom na području improvizacije, interpretacije i skladanja, a svoje duhovno polazište pronašao u teologiji i filozofiji. Od 2005. do 2007. bio je dobitnik njemačkog natjecanja za skladatelje *Jeunesses Musicales*. U 2012. skladao je koralni preludij na koral *Wir glauben all an einen Gott* kao narudžbu manifestacije *John Cage Projekt Halberstadt*. U 2014. izvedena su njegova *Three pieces for organ* u Haarlemu, kao i u Bergamu s izvanrednim uspjehom. Godine 2007. osnovao je The Walking Stick Jazz Ensemble koji se usredotočuje uglavnom na stvaranje novih zvukova i glazbenih struktura kombiniranjem standardnog jazz ansambla i orgulja. U posljednjih nekoliko godina vodio je brojne nastupe suvremene komorne glazbe i djela za orkestar i zbor J. S. Bacha i drugih srodnih skladatelja. Također je odgovoran za restauraciju važnih povijesnih orgulja na istoku Bavarske.

Musicales Germany. In 2012 he wrote his Choralvorspiel on *Wir glauben all an einen Gott* commissioned by the well-known *John Cage Projekt Halberstadt*. In 2014 his *Three Pieces for organ* were performed at St. Bavo Haarlem and at Festival Organistico Internazionale Bergamo with outstanding success. In 2007 he founded the "The Walking Stick Jazz Ensemble" who focuses mostly on creating new sounds and musical structures by combining the typical jazz ensemble with the organ. In the past few years he directed many performances of contemporary chamber music and works for orchestra and choir by J. S. Bach and other related composers.

He is also responsible for restorations of important historical organs in the East-Bavarian area of Germany.



ŽELJKO MARASOVIĆ GLAVNI ORGULJAŠ CRKVE SHEPHERD'S GROVE U KALIFORNIJI

TITULAR ORGANIST OF THE SHEPHERD'S GROVE CHURCH,
CALIFORNIA

SRIJEDA 29. 06. 2016. U 19:30

WEDNESDAY 29. 06. 2016. AT 19:30

Théodore Dubois 1837-1924

Toccata

Johann Gottfried Walther 1684-1748

Koral i varijacije Meinem Jesum lass ich nicht

Choral and Variations "Meinen Jesum lass ich nicht"

Ivan Božičević 1961-

The Moonpiper (hrvatska praizvedba)

Johannes Brahms 1833-1897

Koralni preludiji, op. 122

Choral Preludes, op. 122

5. Schmücke dich, o liebe Seele

8. Es ist ein Ros' entsprungen

Andjelko Klobučar 1931-

Musica festiva

Jean Langlais 1907-1991

Cantilène (from Suite Brève)

Luboš Sluka 1931-

Via del silenzio

Charles-Marie Widor 1844-1937

Allegro cantabile (Symphony No. 5)

Otmar Máchá 1922-2006

Toccata

ŽELJKO MARASOVIĆ

Željko Marasović, rođen je i školovan u Zagrebu. Diplomirao je orgulje, klavir i teoretske predmete na zagrebačkoj Muzičkoj Akademiji, a potom nastavljaju usavršavanje u Rimu na Accademia Nazionale di Santa Cecilia kod znamenitog orguljaša i pedagoga Fernanda Germanija. Tijekom slijedećih godina koncertira u domovini (Zagreb, Dubrovačke ljetne igre, Varaždinske barokne večeri, Glazbene večeri u Sv. Donatu) kao i inozemstvu (Notre-Dame u Parizu, dvorana Čajkovski u Moskvi, dvorana Lenjingradske Filharmonije u Lenjingradu, katedrala u Rigi, Gewandhaus u Leipzigu, Sant'Ignazio u Rimu, Brucknerhaus u Linzu). Po odlasku u Los Angeles (1985.) nastavlja studij orgulja na USC (University of Southern California), gdje magistrira 1989. Nekoliko godina predaje glazbu na Pepperdine University u Malibu i sklapa scensku glazbu za potrebe njihovog teatra. Također je dugogodišnji aktivni član American Guild of Organists (najveće glazbeno strukovno udruženje orguljaša na svijetu sa preko 25.000 članova), gdje je obnašao različite funkcije u tijelima te organizacije, a

2011. ga je zapala čast da bude izabran kao predsjednik ogranka za Los Angeles. 2015. g. imenovan je rezidencijalnim orguljašem crkve Shepherd's Grove, koja ima i međunarodni TV program "Hour of Power" sa miljunkim gledateljstvom na nekoliko kontinenata. Po dolasku u Los Angeles, Marasović je proširio svoje glazbene interese i djelatnost na skladanje glazbe za film, televiziju, teatar i koncertni podij. U svom vrhunski opremljenom studiju sklapao je glazbu za nekoliko filmova, te više od 400 sati dokumentarnih programa za History Channel, A&E, Discovery Channel, NBC itd. Marasović njeguje i višegodišnju suradnju sa inovatorskim Bethune Theatre Dance Company za koju je sklapao više cijelovečernjih multimedijalnih predstava od kojih je naročito zapažena "Frost and Fire" nastaloj prema noveli čiji je autor Ray Bradbury. 2011. g. American Guild of Organists slavio je 100-godišnjicu osnivanja svog ogranka u Los Angelesu, te je tom prilikom naručena Marasovićeva skladba izvedena kao prva točka na rasporedu svečanog koncerta.

Željko Marasović was born in Zagreb, Croatia. He studied piano, organ and theory of music at the Zagreb Academy of Music. After graduation he continued his studies in Rome at the Accademia Nazionale di Santa Cecilia, under Mo. Fernando Germani. At the same time he started performing and giving organ recitals throughout Europe, United States and Asia. Some of his most memorable recitals took place at Notre-Dame Cathedral in Paris, Tchaikovsky Conservatory Hall in Moscow, St. Petersburg Philharmonic Hall, Riga Cathedral in Latvia, Gewandhaus in Leipzig, Sant'Ignazio in Rome, Brucknerhaus in Linz, etc. In 1985 Marasović moved to the United States and continued his studies at USC, where he earned Master's degree studying with prof. Ladd Thomas. For several years he was associated with Pepperdine University in Malibu. There he performed and worked with the University Choir and other vocal groups. Marasović also composed music for several theatre plays at the Pepperdine Theatre. He is a long time active member of the American Guild of Organists (world's largest professional association of organists with over 25,000 members), where he served on the Board of LA Chapter in various capacities. In 2011 he was honored by being elected as the Dean of LA Chapter. Since 2015 Marasović is serving as resident organist at Shepherd's Grove Church in Garden Grove. The church has its world famous international weekly TV program "Hour of Power", which broadcast on several continents with multimillion viewership. Early on, Marasović decided to diversify, pursuing varied musical interests and different aspects of his music career. He is a noted composer for

film, theatre and concert stage. In his state-of-the-art recording studio, he has scored music for several films and over 400 hours of TV programming that included shows for History Channel, A&E, Discovery Channel, NBC, etc. Željko has a long standing collaboration with the groundbreaking Bethune Theatre Dance company, for which he was commissioned to compose several scores including Ray Bradbury's "Frost and Fire" and "Silent Roar", a multimedia spectacle blending dance, music, video and special effects. In 2011 Marasovich was commissioned by the LA Chapter of the American Guild of Organists to write an opening composition for the Centennial Celebration Gala Concert.



SRIJEDA 27. 07. 2016. U 19:30

WEDNESDAY 27. 07. 2016. AT 19:30

Max Reger 1873-1916

Tri komada, op. 7

Preludij i fuga u C-duru

Fantazija na Te Deum laudamus

Fuga u d-molu

Drei Stücke, op. 7

Praeludium und Fuge C-Dur

Fantasie über “Te Deum laudamus”

Fuge d-Moll

Johann Sebastian Bach 1685-1750

Fantazija u C-duru (fragment), BWV 573

iz Male klavirske knjižice za Annu Magdalenu Bach (1722)

Fantasia C-Dur (Fragment) BWV 573

aus dem Klavierbüchlein für Anna Magdalena Bach (1722)

Fantazija u C-duru, BWV 573

u dovršenoj varijanti Christopha Bosserta (2003)

Fantasia C-Dur BWV 573

in der Ergänzung von Christoph Bossert (2003)

Franz Schubert 1797-1828

Andante un poco u C-duru • in C Major

iz Sonate u a-molu za glasovir, op. 42 / aus der Klaviersonate a-Moll op. 42

Max Reger 1873-1916

Kyrie eleison, op. 59/7

Gloria in excelsis, op. 59/8

Benedictus, op. 59/9

Fantazija i fuga na ime B-A-C-H, op. 46

Fantasie und Fuge über B-A-C-H, op. 46

Orguljaš, skladatelj i istraživač **Christoph Bossert** (Schwäbisch Hall, 1957) studirao je glazbu u Stuttgatu kod Werner Jacoba, Kennetha Gilberta, Ulricha Süßea i Helmuta Lachenmanna, kao i u Fribourgu kod Luigija Ferdinanda Tagliavinija. Podučavao je na nizu uglednih glazbenih institucija: Visokoj školi za crkvenu glazbu u Esslingenu (1987-1992), Visokoj školi za glazbu u Stuttgartu (1986-1991), Trossingenu (1991-2009) i Würzburgu (od 2004). Godine 1991. izabran je za profesora orgulja, 1997. za ravnatelja crkvene glazbe (KMD), a 2003. Academia Artis Musicae Napocensis iz Cluja u Rumunjskoj dodijelila mu je počasni doktorat. Godine 1997. u Trossingenu je pokrenuo Prvi međunarodni tjedan za novu orguljsku glazbu, a potom u 1998. i John-

Cage-Orgelkunstprojekt Halberstadt. U Varaždinu je 2000. inicirao i predsjedavao kongresom Orgulje kao europsko kulturno dobro, te je u dva navrata zajedno sa studentima europskih glazbenih škola izveo čitav orguljski opus Maxa Regera (1999-2004 i 2006-2011). Zajedno s Michaelom Kapsnerom vodi seminare Bachove glazbe u Arnstadt od 2010. g., a u dva navrata, 2011. i 2013. bio je predsjednik žirija na Međunarodnom natjecanju orguljaša u Nürnbergu, gdje je od 2011. zaslужan za redefiniranje čitavog koncepta tog uglednog natjecanja. Nositelj je brojnih međunarodnih odličja, te je aktivan koncertantni umjetnik i docent na mnogim međunarodnim seminarima za orguljsku glazbu.

Born in Schwäbisch Hall in 1957, organist, composer and researcher **Christoph Bossert** studied in Stuttgart with Werner Jacob, Kenneth Gilbert, Ulrich Süße and Helmut Lachenmann and in Fribourg with Luigi Ferdinando Tagliavini. His teaching posts are: University of Church Music in Esslingen (1987-1992) and the Music Academies in Stuttgart (1986-1991), Trossingen (1991-2009) and Würzburg (since 2004). He received organ professorship in 1991, in 1997 he was appointed as church music director, and in 2003 he received honorary doctorate from the Academia Artis Musicae Napocensis (Cluj / Romania). In 1997 Bossert initiated the First International Week of New Organ Music in Trossingen from which the follow-up event, the John Cage Organ Project Art Halberstadt in 1998 emerged. In 2000 in Varaždin, Croatia he initiated Congress The Organ as European cultural property and was its president. He conducted two performances of the

complete organ works of Max Reger with students of European music academies in 1999-2004 and 2006-2011. Together with Prof. Michael Kapsner he leads since 2010 the Bach Seminar Arnstadt. In 2011 and 2013 he was chairman of the jury of the International Organ Week Nuremberg and is responsible for its redesign since 2011. He received numerous international awards and is active worldwide both as a concert artist and lecturer at master classes.



UTORAK 13. 09. 2016. U 19:30

TUESDAY 13. 09. 2016. AT 19:30

Charles-Marie Widor 1844-1937

Šesta simfonija u g-molu, op.42/2
Symphony No.6 in G Minor, op.42/2
Allegro

Max Reger 1873-1916

Sonata u fis-molu, op. 33
Sonata in F sharp Minor, op. 33
Phantasie. Allegro energico

Johannes Brahms 1833-1897

Es ist ein Ros' entsprungen, op. 122/8

Franz Liszt 1811-1886

Varijacije na temu *Weinen, Klagen, Sorgen, Zagen*
Variations on *Weinen, Klagen, Sorgen, Zagen*

Ave Maria von Arcadelt

Alexandre Guilmant 1837-1911

Prva sonata u d-molu, op.42 (1874)
Sonata No.1 in D Minor, op.42 (1874)
Introduction et Allegro
Pastorale. Andante quasi allegretto
Final. Allegro assai

Edmund Andler-Borić rođen i odrastao u Zadru. Na Muzičkoj akademiji u Zagrebu diplomirao je klavir u klasi Ide Gamulin, orgulje u klasi Ljerke Očić, a magisterij orgulja u klasi Maria Penzara. Orguljašku interpretaciju usavršavao je u majstorskim klasama Jaroslava Tume, Pietera van Dijka i Daniela Rotha. Godine 1999. odnio je apsolutnu pobjedu na 2. hrvatskom natjecanju orguljaša *Franjo Dugan*. Ištice se izvedbama virtuoznih skladbi iz razdoblja romantizma i suvremene glazbe. Osobito je aktivna kao koncertant te je s održanih nekoliko stotina koncerata po Evropi, Južnoafričkoj republici, Izraelu, SAD-u, Bjelorusiji i Rusiji najistaknutiji mladi umjetnik orguljaš. Godine 2010. dobitnik je nagrade *Franjo Dugan* za poseban doprinos očuvanju i promociji orguljaške baštine. Osim

što je gostovao na mnogim festivalima, jedan je od pokretača takvih dogadaja u Hrvatskoj: ravnatelj je Festivala-*Orgulje Zagrebačke katedrale*, ravnatelj međunarodnog orguljaškog festivala *Ars organi Sisciae* u Sisku, *Orgulje otoka Visa*, te od 2015. godine i ZRIN festa. Kao solist uz orgulje surađuje sa Simfonijskim orkestromom HRT-a i dirigentima Nikšom Barezom i Pavlom Dešpaljem, te Simfonijskim orkestrom Mostar. Izdavačka kuća Croatia Records izdala mu je tri albuma: 2009. prvi solistički CD (koji je i nagrađen nagradom Porin 2010.), 2013. drugi solistički CD *Sisačka orguljaška baština*, a 2015. i treći nosač zvuka *Organje Sisačke biskupije-Sela*. Godine 2015. dobitnik je diplome Milka Trnina HDGU-a za 2014. za promicanje orguljske umjetnosti.



Edmund Andler-Borić (born in Zadar) graduated at the Zagreb Music Academy in piano class of Ida Gamulin, organ class of Ljerka Očić, and received a Master's degree in organ class of Mario Penzar. He pursued further organ studies in masterclasses with Jaroslav Tuma, Pieter van Dijk and Daniel Roth. In 1999 he was the absolute winner at the 2nd Croatian organ competition *Franjo Dugan*. He often performs virtuoso compositions from the Romantic period and contemporary music and is particularly active as a concert organist: with hundreds of concerts in Europe, South Africa, Israel, the US, Belarus and Russia he is the most prominent young artist-organist. In 2010 he won the award *Franjo Dugan* for a special contribution to the preservation and promotion of organ heritage. In addition to

being a guest at many organ festivals, he is one of the initiators of such events in Croatia: he is the director of the *Zagreb Cathedral Organ Festival*, the *Sisak International Organ Festival Ars Organis Sisciae, Organ of the Island Vis*, and since 2015 also *ZRIN fest*. As an organ soloist he cooperates with the Croatian Radiotelevision Symphony Orchestra and conductors Nikša Bareza and Pavle Dešpalj, and the Symphony Orchestra of Mostar. Publishing house Croatia Records issued his 3 music albums: first solo CD in 2009 (which received the Porin Award in 2010), second solo CD *Sisak Organ Heritage* in 2013, and a third CD of *Organ of Diocese of Sisak-Sela* in 2015. In 2015 he received the diploma *Milka Trnina* from Croatian Guild of Musicians for the promotion of organ art.

YOANN TARDIVEL-ERSCHOFF

PROFESOR NA KRALJEVSKOM KONZERVATORIJU
ZA GLAZBU U BRUXELLESU

PROFESSOR AT THE ROYAL CONSERVATORY OF
MUSIC, BRUXELLES

SRIJEDA 19. 10. 2016. U 19:30

WEDNESDAY 19. 10. 2016. AT 19:30

César Franck 1822-1890

Koral br. 1 u E-duru

Choral Nr. 1 in E Major

Giacinto Scelsi 1905-1988

In Nomine Lucis

Maurice Duruflé 1902-1986

Scherzo

Benoît Mernier 1964-

Le Don des Larmes

Jehan Alain 1911-1940

2 Préludes Profanes

Première Fantaisie

Olivier Messiaen 1908-1992

Messe de la Pentecôte

4. Communion - Les Oiseaux et les sources

5. Sortie - Le Vent de l'Esprit

YOANN TARDIVEL-ERSCHOFF

Yoann Tardivel djeluje kao profesor orgulja na Kraljevskom konzervatoriju u Bruxellesu, gdje podučava orgulje uz Bernarda Foccroullea, te producent na radiju Musiq3 pri Belgijskoj frankofonoj radioteleviziji. Godine 2008. osvojio je prvu nagradu za interpretaciju na međunarodnom orguljaškom natjecanju u Toulouseu s programom suvremenih francuskih skladatelja (s naglaskom na *Livre d'Orgue* O. Messiaena i djelima G. Amyja, V. Aubertina i J. P. Leguaya), te ga je udruga Europskih gradova povijesnih orgulja (E.C.H.O) proglašila Mladim orguljašem ECHO godine 2009. Kao solist, nastupa na najvažnijim orguljama Francuske, kao i na međunarodnim festivalima u Europi (Njemačka, Engleska, Belgija, Danska, Španjolska, Italija, Nizozemska, Portugal, Švedska, Švicarska), te je jedan od rijetkih orguljaša izabran da nastupi na festivalu suvremene glazbe *Klangspuren* u

Innsbrucku. Od 2007. do 2010. djeluje kao orguljaš crkve Notre-Dame des Vertus u Aubervilliersu, za vrijednim instrumentom iz 17. st. uz kojega razvija sklonost prema repertoaru rane glazbe, iako u njegovom repertoaru barokna, romantična i suvremena glazba za orgulje podjednako zauzimaju mjesto. Glazba 20. i 21. stoljeća za njega je od posebnog interesa, jer se njom propitkuje odnos orgulja i orguljaša, općeniti razvoj glazbe, kao i načini njezina slušanja i glazbene komunikacije. Školovao se u Parizu, Kopenhagenu i Bruxellesu u klasama Michela Bouvara, Françoisa Henrika Houbarta i Oliviera Latryja. Uz Bine K. Bryndorf, Jeana Ferrarda i Bernarda Foccroulea produbljuje znanja o sjevernonjemačkoj glazbi i metodama nužnima za njezino razumijevanje. Njegov prvi CD pod nazivom *Le Jardin suspendu* u izdanju kuće Hortus 2012. donosi izbor skladbi Jehana Alaina.

Yoann Tardivel works as an organ assistant professor at the Royal Conservatory in Brussels, where he teaches organ with Bernard Foccroulle. He is also host-producer on the radio Musiq3 in the Belgian Francophone Broadcasting Programme. In 2008 he won first prize for interpretation at the International Organ Competition in Toulouse with recital of contemporary French composers (with emphasis on the *Livre d'orgue* by O. Messiaen and works of G. Amy, V. Aubertin and J. P. Leguay), and has been designated with the title of The Young Organist of the Year 2009 by ECHO, association of European cities with historical organs. As a soloist, he performs at the most important organs of France, as well as at international festivals in Europe (Germany, England, Belgium, Denmark, Spain, Italy, Netherlands, Portugal, Sweden, Switzerland) and is one of the few organists chosen to perform at the festival of contemporary music *Klangspuren* in Innsbruck. From 2007 to 2010 he was organist of Notre-Dame des Vertus in Aubervilliers, that houses a valuable instrument of the 17th century. In contact with this organ, he developed interest for early music, although in his repertoire baroque, romantic and contemporary music for organ alike take place. Music of the 20th and 21st century is of special interest for him because it explores the relationship between the organ and organist, the development of music in general, as well as ways of listening

to and communicating music. He was educated in Paris, Copenhagen and Brussels in the classes of Michel Bouvard, François Henri Houbart and Olivier Latry. With Bine K. Bryndorf, Jean Ferrard & Bernard Foccroulle he deepened his knowledge about North German music and methods necessary for its understanding. His first CD *Le Jardin suspendu* published by Hortus in 2012 brings a selection of organ music by Jehan Alain.



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