

 **67.LF**
LJUBLJANAFESTIVAL.SI



1. 8. 2019

KOMORNI ORKESTER MILANSKE SCALE *THE CAMERISTI DELLA SCALE*

SREDIŠČE VAŠIH DOŽIVETIJ
*AT THE HEART
OF YOUR EXPERIENCE*
Ljubljana, 2. 7. – 5. 9. 2019

Ustanoviteljica Ljubljana Festivala je Mestna občina Ljubljana. /
The founder of the Ljubljana Festival is the City of Ljubljana.



Mestna občina
Ljubljana



Organizacija Združenih
narodov za izobraževanje,
znanost in kulturo

LJUBLJANA:
MESTO/CITY
OF ALTERA-
TIVE...
• Unescovo
• kulturno mesto
• od 2015



Častni pokrovitelj Ljubljana Festivala 2019 je župan Mestne občine Ljubljana
Zoran Jankovič. / *The Patron of the 2019 Ljubljana Festival is the Mayor of the
City of Ljubljana, Mr Zoran Jankovič.*

1. 8. 2019 ob 20.00 / at 8.00 pm,
Narodna galerija / National Gallery

KOMORNI ORKESTER MILANSKE SCALE THE CAMERISTI DELLA SCALA

Solista / Soloists:

Massimo Mercelli, flavta / flute

Massimo Quarta, violina / violin

Program / Programme:

G. Tartini: Koncert za flavto in godala št. 4 v D-duru, gimo 291 /
Flute Concerto No. 4 in D major, gimo 291

Allegro

Grave (prir. / arr. M. Mercelli)

Allegro

G. Tartini: Koncert za flavto št. 6 v G-duru, gimo 293 /
Flute Concerto No. 6 in G major, gimo 293

Allegro

Largo andante

Allegro

G. Tartini: Koncert za violino in godala v e-molu, D. 56 /
Violin Concerto in E minor, D. 56

Allegro

Adagio

Allegro

G. Tartini: Koncert za violino in godala v A-duru, D. 96 /
Violin Concerto in A major, D. 96

Allegro

Adagio

Presto

Largo andante

Koncert Komornega orkestra milanske Scale je spremljevalni dogodek 67. Ljubljana Festivala in bo potekal v okviru projekta tARTini, ki je sofinanciran iz programa čezmejnega sodelovanja Italija-Slovenija. / "The Cameristi della Scala" concert is accompanying event of the 67th Ljubljana Festival and takes place within context of the tARTini project, co-financed by the EU's Interreg Italy-Slovenia cross-border cooperation programme.

V sodelovanju z / In cooperation with:

Interreg



UNIONE EUROPEA
EVROPSKA UNIJA

ITALIA-SLOVENIJA



tARTini

Progetto standard co-finanziato dal Fondo europeo di sviluppo regionale
Standardni projekt sofinancira Evropski sklad za regionalni razvoj

Za mladega **Giuseppeja Tartinija** (1692–1770), ki je odraščal v Piranu, so starši želeli, da bi se zavezal bogu in se posvetil bogoslužju. Njegovo študijsko izhodišče je bilo sprva postavljeno na temelje teologije. V trenutku, ko je bil primeren za imenovanje v duhovniški poklic, pa je bilo zanimanje mladega umetnika vse bolj usmerjeno drugam. Avtor Vražjega trilčka je pri enaindvajsetih letih življenje prijel v svoje roke. Pot ga je peljala v Padovo na študij prava, ker pa so ga v življenju privlačile tudi druge stvari, se ni zaljubil le v glasbo, ampak tudi v škofovo nečakinjo, s katero sta se na skrivaj poročila. S tem je prelomil zakonitosti duhovniškega celibata, ki so ga vodile v pregon. Po izgonu iz Padove je začel izpolnjevati življenjsko poslanstvo v središču reda bratov frančiškanov – v Assisiju, kjer je našel zatočišče in začel poglobljen študij glasbe in violine. Assisi ga varoval za svojimi zidovi pet let. Skladatelj je tam dosegel zavidljivo stopnjo glasbeno teoretičnega znanja, kompozicije in obvladovanja violine. Čez nekaj let je po temeljitem violinskem študiju v Anconi dobil službo kot kapelnik v baziliki svetega Antona v Padovi. Položaj je zasedel brez predhodne avdicije, kar priča o njegovem talentu. Vmes je za nekaj let odpotoval v Prago, nato pa se je vrnil in ustanovil znano mednarodno šolo violine. V zadnjih letih življenja, po rahli kapi, se je posvetil pisanju traktatov, raziskovanju akustike in študiju harmonije predvsem v želji, da bi razložil svoj lasten glasbeni izum, ki se pojavlja v njegovih skladbah in temelji na izredno majhnih trilčkih in okraskih, zgrajenih z mikrotoni. Prav ti postavljajo standard violinske tehnike na višjo stopnjo. Tako imenovane parcialne tone je sam imenoval »tretji zvok«. Njegovo najbolj znano delo je sonata Vražji trilček, skladba, ki je zahtevna tudi s stališča današnjega violinista. Nekateri pravijo, da je to eno izmed najzahtevnejših violinskih del.

V opusu Giuseppeja Tartinija je približno 135 violinskih koncertov in 170 violinskih sonat, ki zaradi zahtevnosti še danes vzbujajo radovednost. Njegov repertoar, ki je vreden občudovanja, zaokrožujejo še mnoga pomenljiva sakralna dela, kot sta Miserere ali Stabat Mater, trio sonate, sinfonie, štiripartitne sonate. Z njegovo zapuščino pa ostaja težko rešljiva problematika, ker je v rokopisih ohranjena še vrsta skladb dvomljivega izvora, med katere sodita oba **Koncerta za flavto z oznakama gimo 291 in 293**, ki sta zaradi svoje sijajne kompozicijske zasnove zelo priljubljena med flavtisti še danes. Ob urejanju njegovih del za tisk je moral urednik odgovoriti na nemalo vprašanj. Tartini je zelo rad uporabljal stavke starejših del in jih vključeval v tiste mlajšega datuma, kar postavlja vprašanja o določanju pravih letnic nastanka in to velja za vse skladbe nocojšnjega programa. Tartini se je v svojih sonatah in koncertih, ki so hranjeni v arhivu stolnice v Padovi in jih v prepisih najdemo v knjižnicah v Berlinu, Frankfurtu in na Dunaju, veliko posvečal spremljavi, ki jo je drastično okrnil in zreduciral na najnunjše. Nekje je to linijo prignal do skoraj minimalističnih skrajnosti. V ospredje pa je postavljaj solista. Prav z vsemi violinskimi koncerti, kot tudi s **Koncertoma za violino v e-molu in A-duru (D. 56 in D. 96)** je

želel postaviti monument solističnemu violinskemu izvajanju. Njegove kompozicije na eni strani izhajajo iz baročne tradicije Arcangela Corellija, po drugi pa anticipirajo romantiko. To pa vizionarsko napoveduje tisto, kar je nato na področju violinskega ustvarjanja naredil slabo stoletje pozneje Niccolò Paganini.

Giuseppe Tartini je umrl v letu, ko se je rodil Ludwig van Beethoven – eden od začetnikov in utemeljiteljev glasbene romantike. Pa vendarle lahko tudi v Tartinijevi glasbi najdemo več kot le zametke romantike. Njegova glasbeni izpoved je izvirna in nazorna. Tudi v nočnejših koncertih lahko zasledimo šifrirana sporočila, ki so nosila v sebi ideje melodičnih fraz, uporabljenih v romantiki. Na ta način je svojim delom postavljajl programsko vsebino, kot so to počele generacije skladateljev po Tartinijevi smrti. Tartinijeva glasba tako ni napoved glasbene romantike, ampak pomeni njen prvi začetek.

Komorni orkester milanske Scale, ki so ga leta 1982 ustanovili glasbeniki orkestra gledališča Scala v Milanu, nastopa z dirigentom in tudi brez njega. Kot solisti se z ansambлом predstavljajo številni prvaki Scale, med gosti pa so tudi mednarodno uveljavljeni glasbeniki in operni pevci. Nastopa po vseh imenitnih koncertnih prizoriščih in dvoranh po svetu. V pretekli sezoni je prvič imel turnejo po Indiji in Tuniziji, nastopil pa je tudi v ciklu Meisterinterpretna v dvorani Tonhalle Maag v Zürichu, na Beethovenfestu v Bonnu, v dvorani Lisinski v Zagrebu in na zaključnem koncertu Variations Musicales de Tannay v Švici. Dvakrat je nastopil na seriji koncertov v dvorani Carnegie v New Yorku, pa v auditoriju United Nations, v kongresni knjižnici v Washingtonu DC, MIT v Bostonu, v dvoranh Čajkovski v Moskvi, Gaveau v Parizu in Tonhalle Maag v Zürichu, v varšavski operi, gledališču Coliseo v Buenos Airesu, Sony Centru v Torontu, na festivalu na Kanarskih otokih. Komorni orkester milanske Scale je leta 2012 Provinca Milan nagradila s priznanjem Premio Isimbardi – za izjemen prispevek h kulturnemu razvoju skupnosti in k svetovnemu prepoznanju mesta Milan.

Massimo Mercelli je študij flavte opravljal pod mentorstvom Andréa Jauneta in Maxencea Larrieuja. Pri devetnajstih letih je postal prvi flavtist v La Fenice v Benetkah. Osvojil je nagrado Francesco Cilea na Mednarodnem glasbenem tekmovanju v Stresi. Nastopa v prestižnih koncertnih dvoranh po svetu in gostuje na festivalih v Ljubljani, Berlinu, Santanderju, na Beethovenfestu v Bonnu, v Sankt Peterburgu, na festivalu MiTo v Milanu in Torinu, v Rheingauu in Jeruzalemu ter muzicira z glasbeniki, kot so Juri Bašmet, Valerij Gergijev, Krzysztof Penderecki, Philip Glass, Ennio Morricone, Ramin Bahrani pa tudi z Moskovskimi in Salzburškimi solisti, Dunajskimi simfoniki, komornimi orkestri Moskva, Franz Liszt in Scala, Praško in Sanktpeterburško filharmonijo. Pogosto sodeluje kot član žirije na mednarodnih tekmovanjih v Ženevi, Jean-Pierre Rampal v Parizu, Fischhoff South Bend v ZDA, v Pekingu. Mojsrste tečaje je vodil po univerzah v različnih državah Evrope, ZDA, Azije in Južne Amerike. Med njegovimi najnovejšimi dosežki so snemanje za založbo Decca in dokumentarni film o Bachovih sonatah za RAI, svetovna premiera njemu posvečenih skladb Richarda Galliana in Sofie Gubaiduline ter nastop na koncertu ob 80-letnici Krzysztofa Pendereckega z Varšavskimi filharmoniki. Za umetniške dosežke ga je Evropski komisariat za kulturo dvakrat nagradil.

Massimo Quarta si je mednarodni ugled utrdil z izdajo 24 capriccirov Niccolòja Paganinija za založbo Chandos. Revija Le monde de la Musique ga je nagradila leta 2004 (CHOC), revija Strad pa ga je postavila ob bok znamenitih violinistov tega časa. Violino je začel študirati pri enajstih letih na Konservatoriju za glasbo Lecce in nadaljeval na Sveti Ceciliji v Rimu. Z uspehi na mednarodnih tekmovanjih (Opera Prima Philips, tekmovanje Vittorio Veneto) in zlasti z zmago v letu 1991 na Mednarodnem violinskem tekmovanju Niccolò Paganini v Genovi je javnost opozoril nase in začel kariero, ki ga je popeljala v največje koncertne dvorane, kjer se je uveljavil

kot eden najboljših violinistov svoje generacije. Nastopil je v Berlinu (Konzerthaus, filharmonija), Amsterdamu (Concertgebouw), Parizu (Pleyel, Théâtre du Châtelet), Münchnu (Philharmonie am Gasteig), Frankfurtu (Alte Oper), Düsseldorfu (Tonhalle), Tokiu (Metropolitan Art Space, Bunka Kaikan), Varšavi (filharmonija), Moskvi (konservatorij), Milanu (Scala), Rimu (Akademija Svete Cecilije). Muzicira pod taktirko dirigentov, kot so Temirkanov, Miun Wun Chung, Thielemann, Harding, Gatti, Jurowski, in gostuje na mnogo festivalih po Evropi in Aziji. Ob tem se je začel uveljavljati tudi kot dirigent in voditi simfonične orkestre ter vse najpomembnejše italijanske simfonične in komorne orkestre. Zaposlen je kot profesor na Konservatoriju italijanske Švice v Luganu in igra na violino G. B. Guadagnini iz leta 1765.

*The parents of the young **Giuseppe Tartini**, who spent his early life in Piran, wished their son to commit himself to God and devote his life to divine worship. Accordingly, the young man's studies were originally placed on a theological foundation. Yet as the time approached for him to take the cloth, the young Tartini's interests were increasingly directed elsewhere. At the age of twenty-one, the deviser of the Devil's Trill took his life into his own hands and set off to Padua to study law. But since he was also attracted by other things in life, he not only fell in love with music, but with a niece of the Bishop of Padua, whom he married in secret, thereby breaking the rules of priestly celibacy and falling foul of the law. After being expelled from Padua, he began fulfilling his life's mission at the centre of the Franciscan order – in Assisi, where he found refuge and embarked on a profound study of music and the violin. Assisi sheltered him behind its walls for five years, during which time he attained an enviable level of knowledge of music theory and composition and a remarkable mastery of the violin. A few years later, after further study of the violin in Ancona, he was appointed maestro di cappella at the Basilica of St Anthony of Padua. He took up this post without a preliminary audition, a fact that is testament to his talent. He later spent some years in Prague, before returning to Padua and starting his own violin school, which garnered an international reputation. In the last years of his life, following a mild stroke, he dedicated himself to the writing of treatises, the research of acoustics and the study of harmony, in the desire, above all, to explain his own musical invention, which appears throughout his compositions and is based on miniature trills and microtonal ornaments. These and other embellishments raised the standard of violin technique to a higher level. Tartini himself referred to these so-called partial tones as "the third sound". His best-known work is the Devil's Trill sonata, a piece that is demanding even from the standpoint of present-day violinists. Some consider it one of the most difficult violin works of all.*

*Giuseppe Tartini composed roughly 135 violin concertos and 170 violin sonatas, which still arouse curiosity today because of their difficulty. His astonishing oeuvre also includes many significant sacred works such as a Miserere and a Stabat Mater, not to mention numerous trio sonatas, sinfonias and sonate a quattro. His legacy does, however, bring with it a number of intractable problems, in that a number of compositions of doubtful origin survive in manuscript form, including both **Flute Concertos (catalogued, respectively, as Gimo 291 and Gimo 293)**, both of which are still extremely popular among flautists today owing to their brilliant compositional design. Editors of Tartini's works have had to answer numerous questions. Tartini was particularly partial to using movements from older works and incorporating them into more recent compositions, which makes it difficult to determine the actual year of composition – something that is true of all the works in tonight's programme. In his sonatas and concertos, the originals of which are kept in the cathedral archives in Padua, while copies may be found in libraries in Berlin, Frankfurt and Vienna, Tartini worked a great deal on the accompaniment, which he drastically curtailed and reduced to the essential. In some places he followed this line to almost minimalist*

extremes. Above all, he placed the soloist in the foreground. In all his violin concertos, including the **Violin Concerto in E minor (D.56)** and the **Violin Concerto in A major (D.96)**, he aimed to erect a monument to solo violin performance. On the one hand his compositions derive from the Baroque tradition of Arcangelo Corelli, while on the other they anticipate the Romantic era, in a visionary foretelling of Niccolò Paganini's achievements in the field of violin artistry less than a century later.

Giuseppe Tartini died in the year that saw the birth of Ludwig van Beethoven – one of the pioneers and founders of the Romantic tradition. Yet even in Tartini's music, we find more than just the embryo of the Romantic. His musical language is original and intuitive. In this evening's concertos we can trace coded messages that carry in themselves ideas of melodic phrases used in the Romantic era. In this way he gave his works a programmatic content, just like the generations of composers who came after him. Tartini's music is not a prediction of the Romantic, but its first beginning.

Massimo Mercelli studied flute with André Jaunet and Maxence Larrieu. At the age of just nineteen, he became the principal flute at Teatro La Fenice, winning the Francesco Cilea Prize and the Concorso Internazionale di Musica Città di Stresa in the same year. He has performed in some of the most prestigious concert halls in the world (Carnegie Hall in New York, Tchaikovsky Concert Hall in Moscow, Oslo Konserthus, Hercules Hall and the Gasteig in Munich, Teatro Colón in Buenos Aires, Auditorium RAI Turin, Auditorium RAI Naples, Amsterdam Concertgebouw, St Martin-in-the-Fields in London, the Salzburg Mozarteum, Victoria Hall in Geneva, the Parco della Musica in Rome and the St Petersburg Philharmonia). He has performed at festivals in Ljubljana, Berlin, Santander, Bonn (Beethovenfest), St Petersburg, Milan and Turin (MITO SettembreMusica), Rheingau and Jerusalem and appeared with musicians such as Yuri Bashmet, Valery Gergiev, Krzysztof Penderecki, Phillip Glass, Ennio Morricone and Ramin Bahrami and ensembles including the Moscow Soloists, the Salzburg Chamber Soloists, the Wiener Symphoniker, the Moscow Chamber Orchestra, the Franz Liszt Chamber Orchestra and the Cameristi della Scala, the Prague Philharmonia and the St Petersburg Philharmonia. He has frequently served as jury member at competitions, including the International Competition of Geneva, the Jean-Pierre Rampal International Flute Competition in Paris, the Fischhoff National Chamber Music Competition in South Bend (USA) and the Beijing Flute Competition. He has conducted masterclasses at various universities in Europe, the USA, Asia and South America. His recent achievements include a recording of Bach's sonatas for Decca and a documentary about Bach's sonatas for Italian state broadcaster RAI, the world premieres of new works dedicated to him by Richard Galliano and Sofia Gubaidulina and participation in a concert at the National Philharmonic Hall in Warsaw to mark composer Krzysztof Penderecki's 85th birthday. He has twice received awards for his artistic achievements from the European Commissioner for Culture.

Massimo Quarta consolidated his international reputation with the release of his recording of Paganini's 24 Caprices for Solo Violin for the Chandos label, which earned a five-star "CHOC" rating from Le Monde de la musique magazine in 2004 and gained him "an honourable place alongside the most distinguished artists" according to The Strad. He began studying the violin at the age of eleven at the Conservatory in Lecce before continuing at the Conservatorio Santa Cecilia in Rome. Success at international competitions (Opera Prima Philips, Vittorio Veneto Competition), in particular his victory at the Paganini Competition in Genoa in 1991, raised his profile and he embarked on a career that has taken him to the world's most prestigious concert halls, where he has established himself as one of the finest violinists of his generation. He has performed in Berlin

(Konzerthaus, Philharmonie), Amsterdam (Concertgebouw), Paris (Salle Pleyel, Théâtre du Châtelet), Munich (Philharmonie am Gasteig), Frankfurt (Alte Oper), Düsseldorf (Tonhalle), Tokyo (Metropolitan Art Space, Bunka Kaikan), Warsaw (National Philharmonic Hall), Moscow (Conservatory), Milan (La Scala) and Rome (Accademia Nazionale di Santa Cecilia). He has worked with conductors such as Temirkanov, Miun Wun Chung, Thielemann, Harding, Gatti and Jurowski and has appeared at festivals throughout Europe and Asia. He has also embarked on a parallel career as a conductor and has directed the Netherlands Symphony Orchestra, the Orquesta Filarmónica de Málaga (Spain), the Orchestra della Svizzera Italiana (Switzerland), the Berliner Symphoniker, the Sønderjyllands Symfoniorkester (Denmark), the Royal Philharmonic Orchestra (UK) and all the major Italian symphony orchestras and chamber orchestras. He is a professor at the Conservatorio della Svizzera Italiana in Lugano (Switzerland). Massimo Quarta plays a violin by Giovanni Batista Guadagnini from 1765. The Cameristi della Scala (La Scala Chamber Orchestra), founded in 1982 by musicians from the orchestra of the Teatro alla Scala in Milan, perform both with and without a conductor. Section leaders from the La Scala orchestra regularly perform with the Cameristi as soloists, while other guests have included internationally acclaimed musicians and opera singers. The orchestra has honed its style under the leadership of eminent guest conductors from the Teatro alla Scala, who have influenced its character and shaped it into an ensemble with a distinctively Italian sound. The orchestra has performed in many prestigious venues and concert halls around the world. Last season saw the orchestra's first tour of India and its first performance in Tunisia, as well as performances in the Meisterinterpreten Series at the Tonhalle Maag in Zurich, at the Beethovenfest in Bonn, at the Lisinski Theatre in Zagreb and at the closing concert of Variations Musicales de Tannoy in Switzerland. Recent highlights include two concert series at Carnegie Hall in New York, performances at the United Nations Auditorium, the Library of Congress in Washington DC, MIT in Boston, Tchaikovsky Hall in Moscow, Salle Gaveau in Paris, Tonhalle in Zurich, Warsaw Opera Theatre, Teatro Coliseo in Buenos Aires, Sony Center in Toronto and the Canary Islands Festival. In 2012 the Cameristi della Scala were awarded the Province of Milan's Premio Isimbardi in recognition of their outstanding contribution to the community and the prestige of the city of Milan in the world.

Napovednik / To be announced:

7. 8. ob 20.00 / at 8.00 pm, Viteška dvorana / Knights' Hall, Križanke

VADIM KOLODENKO, klavir / piano

Program / Programme: W. A. Mozart, L. van Beethoven, L. Godowsky

8. 8. ob 20.00 / at 8.00 pm, Narodna galerija / National Gallery

ALENA BAEVA, violina / violin

VADIM KOLODENKO, klavir / piano

Program / Programme: F. Schubert, R. Schumann, R. Strauss

Izdal / Published by: **FESTIVAL LJUBLJANA**, julij 2019

Zanj / For the Publisher: **DARKO BRLEK**, direktor in umetniški vodja /
General and Artistic Director

Besedila / Texts: **METKA SULIČ**

Jezikovni pregled / Language Editing: **EMANUELA BUBANJ**

Prevod / Translation: **AMIDAS, d. o. o.**

Oblikovanje / Design: **ART DESIGN, d. o. o.**

ljubljanafestival.si

www.facebook.com/ljubljanafestival

www.youtube.com/user/TheFestivalLjubljana

www.instagram.com/festival_ljubljana/

Glavni sponzor / General sponsor:



Sponzorji 67. Ljubljana Festivala / Sponsors of the 67th Ljubljana Festival:



Sponzorji posameznih prireditev / Sponsors of the individual events:



Glavni medijski sponzor / General media sponsor:



Medijski sponzorji / Media sponsors:



Prijatelji Festivala Ljubljana / Friends of Ljubljana Festival:



Partnerji Ljubljana Festivala / Ljubljana Festival partners:



Uradni prevozniki / Transport partners:



Železniški prevoznik / Event rail partner:



Uradna vina / Official wines:

