



Final concert within the HERA project *Music Migrations in the Early Modern Age: the Meeting of the European East, West and South* (MusMig)

Migrant and travelling composers of the late 18th century

Croatian Baroque Ensemble with soloists

Monday, 16 May 2016 at 8 p.m.

National Revival Hall
Opatička 18, Zagreb

Giuseppe Sarti: Sinfonia from the edition of the opera *Fra i due litiganti il terzo gode* by Sarti Project

Giuseppe Sarti: Ah dove è andato, aria from the edition of the opera *Fra i due litiganti il terzo gode* by Sarti Project

soloist: **Monika Cerovčec, soprano**

Giuseppe Sarti: Sola in braccio, aria from the edition of the opera *Fra i due litiganti il terzo gode* by Sarti Project

soloist: **Monika Cerovčec, soprano**

Giuseppe Michele (Josip Mihovil) Stratico: Concerto for two violins and strings in D major (1)

Allegro ma no(n) presto

Grave

Allegro

soloists: **Bojan Čičić, violin**

Ivan Jakšeković, violin

Julije (Giulio) Bajamonti: Frena mio bene, aria for soprano and orchestra

soloist: **Monika Cerovčec, soprano**

Julije (Giulio) Bajamonti: Per quel paterno amplesso, aria for soprano and orchestra

soloist: **Monika Cerovčec, soprano**

Ivan Jarnović (Giovanni Giornovichi): 13th Concerto for violin and orchestra in A major

Allegro Spirito

Romance – Andantino

Rondo

soloist: **Bojan Čičić, violin**



Croatian Baroque Ensemble

Monika Cerovčec, soprano

Bojan Čičić, violin solo and artistic director

Violins: Laura Vadjon, Dunja Bontek, Ivana Žvan, Tanja Tortić, Saša Reba, Helga Korbar

Altos: Ivan Jakšeković, Asja Frank

Cello: Lea Sušanj Lujo

Doublebass: Jura Herceg

Harpsichord: Pavao Mašić

Flutes: Ana Benić, Marta Šomodj Homan

Oboes: Jelena Ilčić, Zoltan Hornyanszky

Horns: Bánk Harkay, Bruno Grošić

In the late 18th century, migrations and travelling played a very important role in the lives of many musicians. They travelled for numerous reasons: education, specialisation, concert tours, employment, and social contacts. Consequently, they often implemented impressions, influences, knowledge and experience gained from the new cultures into their music. In return, the knowledge acquired in their homeland they transferred into the new environment.

Italian composer **Giuseppe Sarti** (Faenza, 1729 – Berlin, 1802) studied music with Francesco Antonio Vallotti in Padua and with Giovanni Battista (Padre) Martini in Bologna. After achieving success in Italy with his operas, from 1755 to 1765 he was a director of the Italian opera company and director of court music in Copenhagen. During 1766 and 1767 he was *maestro di coro* at the Ospedale della Pietà in Venice. On his return to Copenhagen in 1768 he resumed the post of director of the royal chapel and became the king's singing teacher. In 1779 he became *maestro di cappella* of Milan Cathedral. In 1784 Sarti was invited by the Empress Catherine II to St Petersburg, where he served as director of the imperial chapel and composer. From 1787 to 1791 he was in service of the Prince Potyomkin. In St Petersburg he was showered with honours, and under his direction the Italian opera reached an artistic peak. Court intrigue sent him into seclusion in a village in Ukraine. In 1793 the Empress restored him to favour and appointed him court composer and director of a conservatory in St Petersburg. Sarti composed around 70 operas and was reputed as a leading figure in late 18th-century opera. He composed *serious and comic operas*, among which *Fra i due litiganti il terzo gode* is considered to be the most popular. Even Mozart quoted it in *Don Giovanni*. The opera was premiered at La Scala in Milan in 1782, as well as both arias from tonight's programme. Overture was taken from his earlier opera *Le Gelosie villane*, premiered in Venice in 1776. Performance of the parts from the Sarti's opera is provided thank to the collaboration of the project *MusMig* and the project *A Cosmopolitan Composer in Pre-Revolutionary Europe – Giuseppe Sarti* (2013-2016) at the University of the Arts in Berlin.

We are grateful for the sheet material (Copyright by Sarti Project from the edition of the opera buffa *Fra i due litiganti il terzo gode* by Giuseppe Sarti edited by Martin Albrecht-Hohmaier; www.sarti-edition.de). In Croatia, Sarti's works are registered in music collections of the Franciscan monastery of Friars Minor in Dubrovnik and of Don Nikola Udina/Algarotti in Zagreb. Overture to Sarti's opera *Le Gelosie villane* Algarotti found in Split. It is possible it was brought there from Italy by Julije Bajamonti himself, who could have attended the premiere in 1776, and even met the composer in person.

One in the series of so-called *Kleinmeister*, who composed in the transitional period from the Baroque to Classicism, i.e., during the period of the third quarter of the 18th century, was **Giuseppe Michele (Josip Mihovil) Stratico** (Zadar, 1728 – San Guinetto, 1783), a composer descending from Zadar, and of Greek origin. He studied law in Padua from 1737 to 1745. He was active in Sanguinetto (near Verona) as “vicario e giudice al maleficio” from 1760 on. Circumstantial evidences and compositional style

indicate that he might have learned violin and composition with the well-known violinist and composer Giuseppe Tartini. According to the Italian practice of that time, Straticò tended to compose beautiful and interesting melodic lines, which is the most important expressive element in approximately 300 concertos, sonatas, symphonies and other instrumental works. *Concerto a due violini obbligati in D (1)* is in three movements: fast movements are based on the alteration of *tutti* and solo sections. *Tutti* parts present the thematic material and confirm the key, while solo parts bring forward modulations as well as greater possibility for displaying the virtuosity of the soloist. It is interesting that the third movement of this concerto is composed already under the influence of new tendencies in formal scheme, presenting the quite clear shape of a sonata form.

Julije (Giulio) Bajamonti (Split, 1744 – Split, 1800), a polymath, medical doctor and composer, spent most of his lifetime in his native town of Split, where he was active as *maestro di cappella* of the Cathedral from 1790 until his death. Bajamonti received his primary education in Split, and terminated his studies in medicine in 1773 in Padua. While it was possible for him to obtain fundamental music education in Split, with the Italian composer Benedetto Pellizzari, who was *maestro di cappella* at the Cathedral at that time, he probably continued it in Italy. After settling down in Split, he undertook numerous journeys both to Italy (Padua, Venice) and across Dalmatia. He also sojourned in Kotor, and lived for a while in Hvar as town physician and organist at the local Cathedral. *Frena mio bene* and *Per quel paterno amplesso*, two arias for soprano and orchestra, are kept in the music collection of Don Nikola Udina/Algarotti, a priest from the island of Krk, who was schooled in Split and Vienna, and later lived in Salzburg and Vienna. Both arias were composed in Venice: first one in 1775, and the second in the following year. Their autograph scores are composed for soprano accompanied by a standard Classicist orchestra consisting of strings, flutes and horns *a due*. Although Bajamonti composed them in Venice, he probably intended them for performance in his native town. Thus, their texts reveal the Metastasian spirit, well-known on the Venetian musical scene. While the dedication in the first aria was erased, the second aria is entitled “Aria di Arbace nel Artaserse”. It might have been inspired by the aria of the same title from the opera *Artaserse*, composed by Ferdinando Bertoni based on Metastasio’s text, which had been performed in Venice during the spring of 1776.

Giovanni Giornovich (Ivan Jarnović; bap. Palermo, 1747 – St Petersburg) was one of the most prominent violin virtuosos of the second half of the 18th century. It is presumable, according to the versions of his family name, that he was of Croatian descent, although, it seems, he never set foot on Croatian soil or had any kind of connection with Croatian lands. Indeed, although he was probably a French citizen, he was in fact a citizen of Europe, giving concerts in its most important capitals (Paris, London, Dublin, Vienna, Berlin, Warsaw, Stockholm, Copenhagen, St Petersburg, etc.). The first documented performance by Giornovich occurred in 1773 within the series of *Concerts spirituels* in Paris, which coincided with the publication of his first violin concerto. His Thirteenth Concerto, first issued by the Parisian publisher Jean-Georges Sieber, may even have been his last piece to receive publication while he was still in the French capital on the eve of his departure for England in 1789. In the announcement of Giornovich’s performance on 19 March 1790, at the Hanover Square Rooms, the reporter of the London *Gazetteer and New Daily Advertiser* presents this virtuoso as “celebrated all over Europe for his exquisite performance on the violin, and for the beauty of his compositions”. Although there are no reports on this fact, it is possible that it was precisely the Thirteenth Concerto which he presented to the London audience. This concerto in three movements is marked with the first movement of the usual sonata form, its themes possibly originating from some Scottish folk tune. After a characteristic Romance, to which could easily be attributed a vocal source, immediately follows a vivid Rondo with an unusual ending.



The **Croatian Baroque Ensemble** is the most prominent Croatian ensemble specializing in historically informed interpretations of instrumental and vocal-instrumental music from the Baroque and nearby periods performed on original instruments and quality replicas. The ensemble was founded in 1999 and consists of esteemed musicians of the younger generation – both instrumentalists and vocalists – who are already renowned for performing Baroque music. Along with a concert series at the Croatian Music Institute, they are regular guests at numerous national and international festivals. In their concerts, the Ensemble features prominent soloists and conductors such as Catherine Mackintosh, Hervé Niquet, Werner Ehrhardt, Aapo Hakkinen, Laurence Cummings, Richard Egarr, Peter Lonnerberg, Mimi Mitchell, David Staff and Theresa Caudle. The programmes of the Croatian Baroque Ensemble present Croatian Baroque composers or composers who have made artistic contributions to Croatia: Francesco Sponga-Usper, Gabriele Usper, Tomaso Cecchini, Vinko Jelić and Ivan Lukačić. In addition to Croatia, the Ensemble has performed in Austria, Italy, Germany, Belgium, Spain, Sweden, Finland, Argentina, Cuba, Bolivia, Estonia, France, Montenegro, Serbia, Bosnia and Herzegovina, and Slovenia. The artistic director of the Croatian Baroque Ensemble is the renowned violinist Laura Vadjon.

Monika Cerovčec (Varaždin, 1983) completed secondary school music education in her native town. In 2006, she graduated in musical culture from the Zagreb Academy of Music. At the same time, she studied solo singing with Lidija Horvat Dunjko and, after that, with Vitomir Marof. She made her debut at the Croatian National Theatre in Zagreb singing the second spirit boy role (W. A. Mozart's *The Magic Flute*). Later she interpreted the roles of Nymph (C. Monteverdi's *Orpheus*) Gianette (G. Donizetti's *The Elixir of Love*), and Karolka (L. Janáček's *Jenůfka*) and Jelena (I. pl. Zajc' *Nikola Šubić Zrinski*). She also interpreted the role of Bastien (W. A. Mozart' *Bastien and Bastienne*) in a Dubrovnik Theatre production. She studied in Mainz with Andreas Karasiak. She also attended master classes by renowned singers such as M. Lipovšek, C. Eder, L. Spitzer and M. Nador. She has performed as a soloist with the Croatian Radio and Television Orchestra, the Orchestra of the Croatian National Theatre in Zagreb, the Zadar Chamber Orchestra, the Cantus Ensemble, and the Croatian Army Orchestra. She is a member of the *Antiphonus Vocal Ensemble*. She is engaged as a soloist in the Croatian Radio and Television Choir.

Bojan Čičić first trained at the Zagreb Academy of Music, where he earned a diploma in modern violin. He continued his studies at the Paris Conservatoire and the Guildhall School of Music and Drama in London, and then began his career as an artistic director and chamber musician. He has performed at the festivals all over the United Kingdom, France, Portugal, the Netherlands and Croatia. As a soloist on viol or viola d'amore he played with the ensemble Florilegium, the European Union Baroque Orchestra and the Academy of Ancient Music. He recorded Bach's *Concerto for two violins* with Rachel Podger for the Channel Classics. He recorded Bach's *Brandenburg Concertos* with the Florilegium, on which he appears as an artistic director and performer on violin piccolo, violin and viola. With his ensemble Suonar Cantando he has presented Croatian composers of the 16th and 17th century to European audiences on tours across the Netherlands and Belgium. With cellist Nika Zlatarić and harpsichordist Pavao Mašić he founded the ensemble Symblema. He plays a violin by Francesco Ruggieri made in 1680, kindly loaned to him by the Jumpstart Junior Foundation.

Ivan Jakšeković holds a degree in violin from the Zagreb Music Academy, where he studied with Silvano Kuzmin. He also studied at the University of Music and Performing Arts in Graz with Eszter Haffner. During his studies, he successfully performed as a soloist and as a member of various chamber ensembles in Croatia and abroad. He participated in master classes with Shmuel Ashkenasi, Thomas Brandis, Thomas Füre and Ernst Kovacic. He is especially interested in historically informed performance practice of the Baroque music. He is a member of the Croatian Baroque Ensemble, in which he plays both violin and viola. Along with collaborating with distinguished guests of the Croatian Baroque Ensemble, he extends his knowledge with renowned artists and violin professors such as Adrian Butterfield, Catherine Mackintosh and Hiro Kurosaki.