



BACH  
GOLDBERG  
VARIATIONS

PAVAO MAŠIĆ  
HARPSICHORD | ČEMBALO



*U spomen mojoj majci · In memory of my mother  
Vianea Diklić (1941-2002)*

**Johann Sebastian Bach (1685-1750)**  
**Goldberg Variations · Goldberg-varijacije, BWV 988**

*Aria mit verschiedenen Veränderungen  
vors Clavicimbal mit 2 Manualen*

- • • • • • **PAVAO MAŠIĆ**
- • • • • • Čembalo po modelu Pascala Taskina,
- • • • • • izgradio Keith Hill, op. 414 (Manchester, 2008.)
- • • • • • Harpsichord by Keith Hill, Op. 414,
- • • • • • (Manchester, 2008) after Pascal Taskin

## CD 1

- |    |   |         |
|----|---|---------|
| 1  | Aria                                    | (04:18) |
| 2  | Variatio 1                              | (02:16) |
| 3  | Variatio 2                              | (01:52) |
| 4  | Variatio 3. <i>Canone all' Unisuono</i> | (02:29) |
| 5  | Variatio 4                              | (01:14) |
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| 9  | Variatio 8                              | (02:53) |
| 10 | Variatio 9. <i>Canone alla Terza</i>    | (02:27) |
| 11 | Variatio 10. <i>Fugetta</i>             | (01:52) |
| 12 | Variatio 11                             | (02:50) |
| 13 | Variatio 12. <i>Canone alla Quarta</i>  | (03:01) |
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Ukupno trajanje · Total time:  
43:20

## CD 2

- |    |   |         |
|----|---|---------|
| 1  | Variatio 16. <i>Ouverture</i>           | (03:10) |
| 2  | Variatio 17                             | (02:57) |
| 3  | Variatio 18. <i>Canone alla Sexta</i>   | (01:32) |
| 4  | Variatio 19                             | (01:16) |
| 5  | Variatio 20                             | (02:53) |
| 6  | Variatio 21. <i>Canone alla Settima</i> | (03:07) |
| 7  | Variatio 22. <i>alla breve</i>          | (02:17) |
| 8  | Variatio 23                             | (02:58) |
| 9  | Variatio 24. <i>Canone all' Ottava</i>  | (02:59) |
| 10 | Variatio 25. <i>adagio</i>              | (07:00) |
| 11 | Variatio 26                             | (03:06) |
| 12 | Variatio 27. <i>Canone alla Nona</i>    | (02:09) |
| 13 | Variatio 28                             | (03:01) |
| 14 | Variatio 29                             | (02:45) |
| 15 | Variatio 30. <i>Quodlibet</i>           | (02:05) |
| 16 | Aria da Capo                            | (02:22) |

Ukupno trajanje · Total time:  
45:46



# Aria *mit verschiedenen Veränderungen,*

BWV 988 Johanna Sebastiana Bacha, ubraja se među najpopularnije cikluse varijacija, a svoj tradicionalni naslov, *Goldberg-varijacije*, vuče iz poznate anegdote. Više od pola stoljeća nakon majstorove smrti, prvi Bachov biograf Johanna Nicolaus Forkel navodi kako je djelo nastalo za posebnu prigodu te da ga je izvodio Bachov učenik Johann Gottlieb Goldberg (1727. – 1756.), namješten kao čembalist u službi grofa Hermanna Carla von Keyserlingka. Potonji je služio ruskim carica Ana, Elizabeti i Katarini Velikoj te je preživio atentate na Petra III. i Ivana VI. Poznati Forkelov odlomak detaljno navodi:

“Za ovaj model, prema kojem bi uvijek trebalo skladati sve varijacije, iako, iz lako razumljivih razloga, nakon njega nije napravljena niti jedna, zahvalni smo grofu Kayserslingu, bivšem ruskom veleposlaniku na dvoru saskog kneza-izbornika, koji je često boravio u Leipzigu i sa sobom dovodio ranije spomenutog Goldberga da ga Bach podučava u glazbi. Grof je često bio bolestan i patio od nesаницe. Za to je vrijeme Goldberg, koji je živio u kući s njim, morao provoditi noć u sobi susjednoj grofovoj kako bi mu svirao nešto za vrijeme dok nije mogao spavati. Grof je jednom rekao Bachu kako bi volio imati neke klavirske komade za svaga Goldberga, koji bi trebali biti nježnog i pomalo živahnog karaktera da ga mogli malo razveseliti u besanim noćima.

Bach je smatrao da tu želju najbolje može ispuniti varijacijama, što je, zbog istovjetnog ponavljanja temeljnog harmonijskog obrasca, dotad smatrao nezahvalnim zadatkom. Ali kako su u to vrijeme sva njegova djela bila uzornim primjerima umjetnosti, te su varijacije pod njegovom rukom također postale takve. Ovo je, doista, jedini model takve vrste koji nam je ostavio. Grof ih je nakon toga isključivo nazivao ‘svojim varijacijama’. Nikada se nije umorio od njihova slušanja; i dugo vremena, kada bi ga mučile besane noći, znao je reći: ‘Dragi Goldberg, sviraj mi jednu od mojih varijacija.’ Bach, možda, nikada nije bio tako dobro nagrađen za bilo koje djelo, kao za ovo: grof mu je darovao zlatni pehar, ispunjen sa stotinu lujdora. Ali njihova vrijednost kao umjetničkog djela ne bi bila plaćena niti da je poklon bio tisuću puta veći.“

Forkelova priča ima nekoliko mana, budući da je Bach varijacije već bio objavio u Nürnbergu 1741. i uključio ih u niz izdanja za instrumente s tipkama pod naslovom *Clavier-Übung* [*Klavirska vježba*], u kojima je već ranije objavio ciklus od šest partita za čembalo, *Talijanski koncert* i *Uvertiru u francuskom stilu*, kao i zbirku koralnih preludija za orgulje. Originalno tiskano izdanje nema posvetu i nije ga mogao naručiti Keyserlingk, ali je sasvim moguće da mu je Bach dao kopiju varijacija pred kraj 1741., kada ga je posjetio u Dresdenu. Naslov *Arija s različitim varijacijama za čembalo s dva manuala* izravan je i ne spominje Goldberg,

koji je bio na glasu kao izvanredni virtuoz, ali je u trenutku objavljivanja djela imao svega četrnaest godina. Nastavio je raditi za Keyserlingka sljedeće četiri godine i, prema nekim izvještajima, proveo neko vrijeme učeći s Bachom i njegovim najstarijim sinom, Wilhelmom Friedemannom. Godine 1751. preuzeo je položaj kod grofa Heinricha von Brühla, ali je umro od tuberkuloze u dobi od dvadeset i devet godina. Čini se mogućim da je Forkelovo spominjanje pehara sa zlatnicima – kojega se uzalud traži u ostavinskom inventaru Bachove imovine – povezano s Goldbergovim imenom. Dok su Goldbergovi suvremenici hvalili njegovu virtuoznost na instrumentima s tipkama, a posebno njegovu vještinu čitanja s lista, mišljenja su se razlikovala o njegovim skladateljskim sposobnostima. Forkel za Goldberga navodi kako je bez posebnog talenta za skladanje. Ovu su prosudbu preuzeli neki kasniji pisci, a Johann Friedrich Reichardt smatrao je da Forkel vjerojatno nije bio upoznat s Goldbergovom glazbom. Smatra se kako je Bach potaknuo Goldberga da sklada crkvene kantate za Leipzig. Štoviše, jedna od Goldbergovih trionsnata već je sredinom 18. stoljeća pripisivana Bachu, te još i danas nosi oznaku BWV 1037.

**V**eza između Bachovih varijacija i Goldberga ne može se ni potvrditi ni poreći, a sama glazba također nudi dovoljno intrigantnih pitanja. Ciklus se sastoji od 30 varijacija i moguće je da ga je Bach oblikovao po uzoru na zbirku od 30

jednostavačnih sonata za čembalo Domenica Scarlattija, objavljenih u Londonu 1738. Njihov naslov, *Essercizi per Gravicembalo*, već imenom podsjeća na Bachov ciklus *Clavier-Übung*. U varijacijama Bach koristi tehnike i figure slične onima koje nalazimo u ovoj zbirci, često zahtijevajući virtuozno križanje ruku koje je karakteristično za Scarlattija.

**K**ompozicijski temelj varijacija je slijed harmonija kratke *Arije* za čembalo ili klavikord, koju je Bach šesnaest godina ranije uključio u rukopisnu bilježnicu za svoju drugu ženu, Annu Magdalenu. Ova zbirka također uključuje glazbu Bachova sina Carla Philippa Emanuela i skladateljevih suvremenika poput François Couperina, Christiana Petzolda i Georga Böhma. Većina djela je bez naznake skladatelja, zbog čega su neki sumnjali u Bachovo autorstvo *Arije*, na kojoj su se kasnije temeljile *Goldberg-varijacije*. Skladana je u francuskom stilu i neobično bogato ukrašena, tako da je Arnold Schering u prvim desetljećima 20. stoljeća procijenio da ju je napisao neki drugi skladatelj, a Frederick Neumann kao mogućeg autora predložio francuskog čembalista Jean-Henrija d'Angleberta. Bach je pokazivao veliko zanimanje za glazbu svojih suvremenika, te su mu se početkom 20. stoljeća još uvijek pripisivale mnoge skladbe za koje se kasnije pokazalo da su djela njegovih sinova, kolega ili učenika. Učio je i upoznavao francusku glazbu za orgulje i čembalo, te je vlastoručno kopirao djela Couperina, Dieuparta, Boyvina,

de Grignya i d'Angleberta. U mladosti je skladao *Sarabandu s varijacijama*, BWV 990, ciklus varijacija na temu iz uvertire lirske tragedije *Bellérophon* Jean-Baptista Lullyja, koja pomalo podsjeća na *Goldberg-varijacije*.

**S**vaka treća od 30 varijacija skladana je kao kanon. Razmak imitacije između dionica se povećava, tako da je treća varijacija kanon u unisonu, šesta kanon u intervalu sekunde, deveta kanon u intervalu terce i tako sve do dvadeset i sedme varijacije, u kojoj se glasovi imitiraju u intervalu none. Ostale varijacije imaju plesni karakter, dvije su zamišljene kao arije s ornamentiranom melodijom, a varijacija u sredini ciklusa ima oblik francuske uvertire s punktiranim ritmovima i bržim, imitativno oblikovanim drugim dijelom. Završna varijacija spaja, kao *quodlibet*, harmonijsku shemu ciklusa s melodijama dviju njemačkih narodnih pjesama čiji se tekstovi referiraju na varijacijski oblik. Maštovite kombinacije postojećih melodija i tekstova imale su dugu tradiciju u Bachovoj obitelji, a pričalo se da su se rođaci zabavljali na obiteljskim okupljanjima pjevajući takve komade. Pjesma 'Ich bin so lang nicht bei dir gewest' ('Nisam bio s tobom dugo, pridi bliže') najavljuje reprizu *Arije* s početka ciklusa, a tekst 'Kraut und Rüben' ('Zelje i repa otjerali su me daleko. Da mi je mama skuhalo meso, ostao bih dulje.') vjerojatno se odnosi na oblik varijacija kao postupno odstupanje od odabrane teme. 'Kraut und Rüben' zamišljen je kao duhoviti dijalog majke i njezina sina

koji se pokušava osamostaliti kao lovac s tri puške, psom i lijepom okruglom djevojkom. Majka se ne slaže: gleda iz kuće kroz dimnjak i uspoređuje njegovu djevojku s dikobrazom. Njezinu melodiju, poznatu i kao *Bergamasca*, obradio je Bachov učitelj Dieterich Buxtehude u djelu *La Capricciosa*, BuxWV 250, ciklusu od 32 varijacije na ariju u istom tonalitetu G-dura.

*Domen Marinčić*



## Goldberg-varijacije

Spadaju među ona jedinstvena djela – svojevrsne spomenike ljudske kreativnosti – koja poput svjetionika svojim sjajem ocrtavaju glazbeni arhipelag, postavljaju nove odrednice i mapiraju skladateljske dosege svoga autora, čitave epohe, a na koncu i glazbe same. Kako zamjećuje Robert L. Marshall, *Goldberg-varijacije* predstavljaju najposebniju pojedinačnu skladbu za instrumente s tipkama objavljenu tijekom čitavog 18. stoljeća, za Manfreda Bukofzera one predstavljaju „sintezu čitave povijesti baroknih varijacija“, dok Albert Schweitzer promatra ovaj niz varijacija kao bogato raščlanjenu *passacagliu*, čije su se varijacije svojim proporcijama izdvojile u zasebne stavke. Prirodno je, dakle, da kod svakoga glazbenika takvo velebno djelo izaziva *zazubice*, apetit na koji ni sâm nisam ostao imun, te sam ovom antologijskom djelu pristupao na više načina i u više navrata. Analitički sam se njime detaljno bavio tijekom izrade diplomskog rada pod vodstvom Marka Ruždjaka na Muzičkoj akademiji u Zagrebu 2007., a kao slušatelj djelo sam prvi put čuo uživo u njegovom originalnom ruhu u siječnju 2011. u izvedbi Andreasa Staiera u talijanskom gradiću Monfalconeu (do kojega sam *hodočastio* promijenivši čak 4 prijevozna sredstva u 24 sata na relaciji Zagreb – Rijeka – Trieste – Monfalcone – Zagreb), da bih djelo prvi put javno izveo 2020. u okviru *Korkyra Baroque Festivala*.

Putovanje je to koje se događalo uglavnom noću, bilo da je riječ o ispisivanju analitičkih bilješki o djelu tijekom dugih noćnih sati, doslovnom putovanju noćnim vlakom nakon Staierova koncerta, ili pak prvom vlastitom koncertnom čitanju djela pod vedrim noćnim nebom staroga grada Korčule. Pandemija je transformirala inače bučno turističko središte grada Korčule u nijemu pozornicu kamenog atrija i pripadajućih uličica kojima je pred nekolicinom festivalskih posjetitelja odzvanjao tek zvuk čembala pod vedrim nebom opustjelog starog grada. Izvedba se tako, posve neplanirano, približila onim zamišljenim noćnim izvedbama iz Forkelove anegdote o grofu Keyserglinku, pod svjetlom istog onog Mjeseca pod kojim je – ako je vjerovati drugoj jednoj anegdoti – mladi Bach redovito prisivao note drugih skladatelja i tako široo vladiste glazbene horizonte.

Putopisnu melodiju čitavoga djela donosi upečaljiva *Arija* nesvakidašnje ljepote. Posve je nezahvalno riječima opisivati taj, u svemu poseban i upečaljiv glazbeni trenutak; ipak, valja istaknuti kako bogato ukrašena sopranska dionica posve zasjenjuje dionicu ostinatnoga basa (koji je pravi temelj varijacija koje slijede). *Arija* se prvi put pojavljuje u *Knjižici za Annu Magdalenu Bach* 1725. g., a riječ je o tipu tzv. nježne sarabande (fr. *sarabande tendre*) u čijoj melodijskoj liniji prepoznajemo bogatu ornamentaciju karakterističnu za galantni stil. Pravilne glazbene fraze odvijaju

se u dvotaktima i četverotaktima – što je također jedno od obilježja galantnoga stila – a idealna simetričnost u podjeli na dva dijela od 16 taktova svoj odjek pronalazi i u skladateljevu oblikovanju čitavoga ciklusa (*Arija* i 15 varijacija – 15 varijacija i *Arija*). Melodijske konture i pripadajući ukrasi, kao i pozicioniranost u najvišem registru klavijature, prizivaju zvuk barokne flaute, čiji su je pokretljivost i mogućnosti tankočutnoga nijansiranja zvuka jasno definirali kao emblematski instrument novoga, osjećajnoga stila. Izražavanje takvih beskonačnih nijansi očito je bila moguća i na instrumentima s tipkama, za koje je Bach i namijenio ovu *ariju bez riječi*, koja se prečesto izvodi(la) izuzetno sporo, gotovo nepomično, ističući time tek jedan od brojnih raznolikih atributa koje nosi njezina, u svojoj biti izrađena, razigrana, rascvjetana melodijska gesta. Pri koncu *Arije* događa se svojevrsni preokret, te se u oblikovanju harmonijske podloge (dotad povjerene isključivo lijevoj ruci) postupno pridružuje i desna ruka, napuštajući solistički profil melodije u korist ravnomjernog ritamskog pokreta, čime se, gotovo na način *doublea* (principa variranja u stavcima barokne suite) najavljuje prelazak prema varijacijama koje slijede, uz istodobno osiguravanje postupnog smirenja izvorišne *Arije*.

Igra s brojevima zaštitni je znak kasnog Bachova opusa, te je zanimljivo promatrati različite načine poigravanja s brojevima koji se odvijaju u okviru ciklusa varijacija

kojima je *Arija* i doslovno dala život. Njezina 32 takta predestinirala su niz od 32 stavka, a njezina već spomenuta simetričnost odrazila se i na simetriju čitavog djela koje svojevrsni predah ostvaruje na koncu 15. varijacije u kojoj se dionice udaljavaju do rubova klavijature u postupnom zamiranjju, kako bi se potom ponovno sastale u impulsu akorda kojim započinje uvertira druge polovice ciklusa. Podjednaka važnost stavljena je na broj 2 i njegove izvedenice, kao i na broj 3 kojim su varijacije grupirane u *troliste* građene slijedom plesnog ili karakternog, virtuoznog i kanonski oblikovanog stavka. Među ove prve valja istaknuti brojna zanimljiva rješenja kojima Bach oslikava kreativni potencijal *arije* iz koje transformacijom nastaju već spomenuta uvertira, ali i menuet, gavota, *giga*, sarabanda, *passepied*, *triosonata*, *arioso*, *fugetta*, *toccata*, *pastorala*. Posebnu ljepotu ispoljavaju 13. varijacija s melizmatički razvijenom melodijskom linijom, kao i intimno oblikovana 22. varijacija arhaičnog zvuka, čija oznaka *alla breve* upućuje na imitaciju vokalne polifonije, tzv. *stile antico* čiji izražajni elementi uključuju zaostajalice, izdržane tonove koji postaju intenzivne disonance, ovdje često omekšane paralelnim tercama i sekstama. Ipak, posebno mjesto u čitavom ciklusu pripada 25. varijaciji – svojevrsnom kromatskom odrazu *Arije* – kojoj je čembalistica Wanda Landowska pridjenula naziv *Crni biser*.



Varijacije virtuoznog tipa svoju atraktivnost u zvuku kombiniraju s atraktivnošću sviračke geste kojoj je cilj slušatelja zapanjiti, a sviraču ponuditi izazov, pri čemu posebno mislimo na križanje ruku koje je u 18. stoljeću postalo iznimno popularno, toliko da ga Carl Phillip Emanuel Bach definira kao „Hexerei“ (vještija posla, čarobiranje). Dvije su mogućnosti križanja ruku – jedna ruka naizmjenice nastupa u basu i diskantu, dok se druga nalazi u srednjem registru ili se pak obje ruke kreću u istom registru, jedna nad drugom. Potonji postupak zahtijevao je sviranje na dvije odvojene klavijature, te je u skladbama francuskih skladatelja generirao poseban tip stavka – *pièce croisée*, čija funkcija nije toliko virtuozna (po pitanju brzine izvođenja), koliko koloristična, budući da sviranjem po istom tonskom prostoru na dvije zasebne klavijature nastaju kaleidoskopski zanimljiva rješenja (poput varijacija br. 8, 11, 17 i 23). Zadaća je ovih varijacija, dakle, razonoditi igrom dionica koje glazbeni sadržaj izmjenjuju u pravilnim četverotaktnim frazama, čime se osigurava vrlo pregledno izlaganje uvijek atraktivnog glazbenog sadržaja. Premda su koncipirane isključivo u dva glasa, raspoloživi tonski prostor maksimalno je iskorišten, pri čemu vrlo razvijeni opseg svake od dionica obuhvaća udaljenost od cca tri oktave, te se iz tog razloga čini kako je svirna površina klavijature dvostruko dulja od njezina realnog opsega kakav se obično pridaje pojedinoj

ruci. Pokretljiva priroda ovih varijacija često je podcrtana imitiranjem – kada dionice doslovno love jedna drugu – dok se njihova međusobna igra često svodi na tipične klavirske geste: rastvorbe, križanje ruku i sviranje u protupomaku, jednostruke, dvostruke i višestruke trilerе.

Preostaje spomenuti varijacije oblikovane kanonskom tehnikom u kojima se ogleda intelektualna virtuoznost autorova. Po pitanju kompozicijskog sloga svi su, izuzev posljednjeg *Quodlibeta*, koncipirani kao dvoglasni kanoni u kombinaciji sa slobodnom basovom dionicom, čime se približavaju modelu triosonate. Osim po pitanju intervala imitacije, kanoni se međusobno razlikuju redoslijedom nastupa *proposte* i *risposte* s obzirom na dionice, vremenskim intervalom imitacije i upotrebom inverzije, a njihova međusobna metrička raznolikost također je vrijedna spomena. Laičkim jezikom kanon bismo definirali kao skladbu u kojoj jedna dionica služi i kao glavni i kao prateći glas, tj. izložena melodija može pratiti samu sebe, budući da se pojedini glasovi imitiraju doslovno, u određenom vremenskom razmaku i u određenoj visinskoj udaljenosti. Primjerice, u slučaju kanona u primi oni se imitiraju doslovno *doslovno*, budući da se početna melodijska misao imitira na istom tonu na kojem je bila netom iznesena. Pažljivim promišljanjem osnovne melodijske linije Bach izbjegava monotoniju, ali i uspješno skriva tehničku izvedbu kanonskih postupaka,

pa glazba zvuči tečno, bez zamuckivanja, s posvemašnjom jednostavnošću, pri čemu u prvi plan izlazi umjetnost, ali ne i način njezina postizanja. Stoga će samo vješt poznavatelj glazbenih konstrukcija uočiti skladateljevo slijedenje stroge i zahtjevne kanonske

discipline, dok će oni manje upućeni čuti tek ugodnu glazbu. Kao da je upravo o tome pisao Vlado Gotovac u svojoj pjesmi „Jedno slušanje J. S. Bacha“, obraćajući se zaključnim stihovima skladatelju: „Ti si pronašao rješenje, ali mi čujemo samo utjehu.“

*Pavao Mašić*



**P**avao Mašić, dobitnik nagrade *Grand Prix Bach* i nagrade publike na Bachovom natjecanju orguljaša u Lausanni (2006.), razvija uspješnu karijeru koncertnog orguljaša i čembalista. Raznovrsni interesi njegovog umjetničkog djelovanja obuhvaćaju repertoar baroka i romantizma – s naglaskom na opusima Johanna Sebastiana Bacha, te francuskih i hrvatskih skladatelja - koji, u kombinaciji s temeljitim istraživačkim radom, kao i konstantnom potragom za što izražajnijim interpretacijama, rezultiraju upečatljivim, virtuoznim i vrlo cijenjenim nastupima.

**N**akon završenih studija glazbe na Muzičkoj akademiji u Zagrebu (čembalo kod Višnje Mažuran, orgulje kod Marija Penzara, teorija glazbe kod Marka Ruždjaka), nastavio je poslijediplomske studije orgulja u Lausanni kod Kei Koito, te čembala u Freiburgu kod Roberta Hilla. Dodatne umjetničke impulse dobiva radom s istaknutim umjetnicima kao što su Bob van Asperen, Anđelko Klobučar, Ton Koopman, Laurence Cummings, Daniel Roth, Luigi Ferdinando Tagliavini i Christoph Bossert. U razdoblju od 2008. do 2013. kontinuirano se usavršava u Italiji (*Piccola Accademia di Montisi - The Art of Harpsichord in the 21<sup>st</sup> Century*) kod najistaknutijih čembalista današnjice kao što su Pierre Hantaï, Christophe Rousset i Skip Sempé. Zahvaljujući *Fondaciji Royaumont* usavršavao se u razdoblju od 2015. do 2018. - u okružju inspirativne

Opatije Royaumont i Kraljevske kapele u Versaillesu - uz istaknute umjetnike kao što su Blandine Verlet, Aline Zylberajch-Gester, Pierre Hantaï, Jean-Baptiste Robin, Daniel Roth, Vincent Warnier i Thomas Lacôte.

**J**edan od najafirmiranijih hrvatskih glazbenih umjetnika svoje generacije, Mašić od 1999. g. djeluje kao glavni orguljaš crkve sv. Marka na Gornjem gradu u Zagrebu gdje nastavlja bogatu tradiciju sviranja orgulja koja se u toj povijesnoj crkvi kontinuirano bilježi još od 1359. g. Usporedno djeluje u zvanju izvanrednog profesora na Muzičkoj akademiji u Zagrebu gdje razvija široku pedagošku djelatnost i odgaja nove generacije čembalista i orguljaša. Redovito koncertira solistički i kao član Hrvatskog baroknog ansambla diljem Južne Amerike, Rusije, Europe i Izraela (Bogota, Moskva, Sankt Peterburg, Perm, Basel, Lausanne, Budimpešta, Bratislava, Beč, Freiburg, Zaragoza, Porto, Jeruzalem, Betlehem, Nazaret, Tel Aviv). Sudjeluje u radu žirija međunarodnih natjecanja, voditelj je *Orguljaške ljetne škole* koja se preko 25 godina održava u Šibeniku, a kao umjetnički voditelj festivala *Orgulje sv. Marka* zaslužan je za koncertna gostovanja dvadesetak svjetski istaknutih orguljaša koji su po prvi put posjetili Hrvatsku.

**K**valiteta njegova umjetničkog djelovanja prepoznata je s više od 25 važnih inozemnih i domaćih nagrada (*Ivo Vuljević, Kantor, Jurica Murai, Ivan Lukačić, Orlando,*

*Porin, Milka Trnina, Nagrada grada Zagreba, Nagrada grada Šibenika*) među kojima se izdvajaju nagrade na međunarodnim natjecanjima orguljaša u Lausanni, Zaragozi i Puli, a jedini je hrvatski kandidat koji je sudjelovao na čuvenom svjetskom natjecanju orguljaša u St. Albansu (UK) u više od 50 godina njegova postojanja. Iza njega su mnoge značajne izvedbe: *Šest partita, Umijeće fuge i Goldberg-varijacije* Johanna Sebastiana Bacha, integralni opus za čembalo Györgyja Ligetija, ciklusi *Uzašašće* i *Rođenje Gospodinovo* Oliviera Messiaena, integralne izvedbe orguljskih opusa Johanna Sebastiana Bacha, Césara Francka i Dietericha Buxtehudea (u suradnji s Antom Knešaurekom), koncerti za orgulje i orkestar Francisa Poulenca, Ante Knešaureka, Stjepana Šuleka i Silvija Foretića, kao i intenzivan rad na pripremi i tisku sabranih djela za orgulje Anđelka Klobučara i Franje Dugana, glavnih orguljaša zagrebačke katedrale u 20. stoljeću.

Snima za Hrvatsku radioteleviziju i Croatia Records; raznolika diskografija uključuje pet solističkih albuma ovjenčanih s ukupno 11 *Porina*, od čega su čak dva albuma: 1685. *Bach, Handel, Scarlatti* (2011.) i *Bach: Umijeće fuge* (2017.) proglašeni najboljim klasičnim albumima godine.

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**Aria** mit verschiedenen Veränderungen, BWV 988, counts among the most popular variation cycles and has received its traditional title, the *Goldberg Variations*, from a well-known anecdote. Bach's first biographer, Johann Nicolaus Forkel, wrote more than half a century after the master's death that the work was composed for a special occasion and was performed by Bach's pupil Johann Gottlieb Goldberg (1727–1756), who was employed as harpsichordist by Count Hermann Carl von Keyserlingk. The latter served the Russian Tsarinas Anna, Elisabeth and Catherine the Great and lived through the assassinations of Peter III and Ivan VI. The passage in Forkel's biography reads as follows:

‘For this model, according to which all variations should be made, though, for reasons easily understood, not a single one has been made after it, we are indebted to Count Kaiserling, formerly Russian Ambassador at the Court of the Elector of Saxony, who frequently resided in Leipzig, and brought with him Goldberg, who has been mentioned above, to have him instructed by Bach in music. The Count was often sickly, and then had sleepless nights. At these times Goldberg, who lived in the house with him, had to pass the night in an adjoining room to play something to him when he could not sleep. The Count once said to Bach that he should like to have some clavier pieces for his Goldberg, which

should be of such a soft and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought he could best fulfill this wish by variations, which, on account of the constant sameness of the fundamental harmony, he had hitherto considered as an ungrateful task. But as at this time all his works were models of art, these variations also became such under his hand. This is, indeed, the only model of the kind that he has left us. The Count thereafter called them nothing but “his variations”. He was never weary of hearing them; and for a long time, when the sleepless nights came, he used to say: “Dear Goldberg, do play me one of my variations.” Bach was, perhaps, never so well rewarded for any work as for this: the Count made him a present of a golden goblet, filled with a hundred Louis d’ors. But their worth as a work of art would not have been paid if the present had been a thousand times as great.’

Forkel's story has several flaws, since Bach had already published the variations in Nuremberg in 1741 as part of a series of publications for keyboard instruments entitled *Clavier-Übung*, in which he had already published a cycle of six harpsichord partitas, the *Italian Concerto* and the *Overture in the French style*, as well as a collection of chorale preludes and other pieces for organ. The original print bears no dedication and could not have been commissioned by Keyserlingk, but Bach may have given him a copy of the variations towards the end of 1741 when he

visited him in Dresden. The title, *Aria with diverse variations for the harpsichord with two manuals*, is straightforward and does not mention Goldberg. The latter had a reputation as an extraordinary virtuoso but was only 14 years old at the time of publication. He continued to work for Keyserlingk for the following four years and, according to some accounts, spent some time studying with both Bach and his eldest son, Wilhelm Friedemann. In 1751 he took a position with Count Heinrich von Brühl but died of tuberculosis at the age of 29. It seems possible that Forkel's reference to a goblet of gold coins – one searches in vain for it in the inventory of Bach's estate – is linked to Goldberg's name. While Goldberg's contemporaries praised his virtuosity on keyboard instruments and especially his sightreading skills, opinions differed regarding his composing abilities. Forkel wrote that he was without any particular talent for composition. This judgement was taken up by some later writers, and Johann Friedrich Reichardt suggested that Forkel was probably not familiar with Goldberg's music. Bach is said to have encouraged Goldberg to compose church cantatas for Leipzig. Moreover, one of Goldberg's trio sonatas was already attributed to Bach in the mid-18<sup>th</sup> century and the work still bears the catalogue number for Bach's works, BWV 1037.

A connection between Bach's variations and Goldberg cannot be confirmed or denied, but the music itself offers

enough intriguing questions. The cycle consists of 30 variations and Bach may have modelled it on a collection of 30 single-movement harpsichord sonatas by Domenico Scarlatti, published in London in 1738. Their title, *Essercizi per Gravicembalo*, is already reminiscent of Bach's *Clavier-Übung* cycle. In the variations, Bach uses similar techniques and figures to the ones found in this collection, often requiring virtuosic crossing of the hands that is characteristic of Scarlatti.

The compositional basis of the variations is the harmonic outline of the short *Aria* for harpsichord or clavichord, which Bach had included 16 years earlier in a manuscript notebook for his second wife, Anna Magdalena. This collection also includes music by Bach's son Carl Philipp Emanuel and contemporaries such as François Couperin, Christian Petzold and Georg Böhm. Most of the pieces are without an indication of the composer, which is why some have doubted the authorship of the *Aria*, on which the *Goldberg Variations* were later based. It is conceived in the French style and is unusually profusely embellished, so that Arnold Schering, in the first decades of the 20<sup>th</sup> century, judged it to have been written by another composer. Frederick Neumann later suggested the French harpsichordist Jean-Henri d'Anglebert as a possible author. Bach showed a great interest in the music of his contemporaries, and at the beginning of the 20<sup>th</sup> century, many compositions were still attributed to him which

were later revealed to be the work of his sons, colleagues or pupils. He studied French music for organ and harpsichord, copying works by Couperin, Dieupart, Boyvin, de Grigny and d'Anglebert. In his youth, he composed *Sarabande con partite*, BWV 990, a cycle of variations on a theme from the overture to Jean-Baptiste Lully's *tragédie lyrique, Bellérophon*, which is somewhat reminiscent of the *Goldberg Variations*.

Every third of the 30 variations is composed as a canon. The imitation interval between the voices increases, so that the 3<sup>rd</sup> variation is a canon in unison, the 6<sup>th</sup> a canon in the interval of a second, the 9<sup>th</sup> a canon in the interval of a third, and so on, until the 27<sup>th</sup> variation, in which the voices follow each other in the interval of the ninth. Other variations have a dance-like character, two are conceived as arias with an ornamented melody, and the variation in the middle of the cycle takes the form of a French overture with dotted rhythms and a faster imitative second section. The final variation combines, as a *quodlibet*, the harmonic scheme of the cycle with the melodies of two German folk songs, whose texts can be said to refer to the variation form. Imaginative combinations of existing melodies and texts had a long tradition in Bach's family, and relatives were said to have entertained themselves at family gatherings by singing such pieces. The song 'Ich bin so lang nicht bei dir gewest' ('I have not been with you for so long, come closer') announces a reprise of the *Aria*

from the beginning of the cycle, and the text of 'Kraut und Rüben' ('Cabbage and beets drove me far away. Had my mother cooked some meat, I would have stayed longer:') probably refers to the form of the variations as a gradual departure from the chosen theme. Its melody, also known as the *Bergamasca*, was treated by Bach's mentor Dieterich Buxtehude in *La Capricciosa*, BuxWV 250, a cycle of 32 variations upon an aria in the same key of G major. 'Kraut und Rüben' is conceived as a witty dialogue between a mother and her son, who is trying to become independent as a hunter with three guns, a dog and a beautiful round girlfriend. The mother disagrees: she looks out of the house through the chimney and compares the girl to a porcupine.

*Domen Marinčič*



**Goldberg Variations** are one of those unique works of art - a pinnacle of human creativity - which, like lighthouses, outline the musical archipelago, set new standards, and map the achievements of its author, the whole epoch, and finally the music itself. As Robert L. Marshall observes, Goldberg Variations are the most comprehensive single work for keyboard instrument published in the 18<sup>th</sup> century. Manfred Bukofzer defines it as „a synthesis of the whole history of Baroque variations”, while Albert Schweitzer regards this cycle as a richly developed passacaglia, whose variations have evolved into separate movements.

I have approached this anthological work in many ways and on several occasions: the first encounter with its text was through detailed analysis of the work in 2007 during the preparation of my dissertation under the direction of Prof. Marko Ruždjak at the Music Academy in Zagreb. As a listener, I first heard it in its original harpsichord version in concert performance by Andreas Staier in January 2011 in the small Italian town of Monfalcone (for that occasion I undertook quite a pilgrimage by travelling with car, bus, and train on the route Zagreb - Rijeka - Trieste - Monfalcone - Zagreb, all in 24 hours). Finally, I performed the piece for the first time in 2020 at the Korkyra Baroque Festival. Getting to know the piece was quite a journey, one that took place mostly at night, whether it was by compiling analytical notes

during the long night hours, literally traveling back home by night train after Staier's concert or performing the piece for the first time under the clear night sky of the old town of Korčula. In 2020, the global pandemic transformed the otherwise noisy tourist center of the town of Korčula into a quiet scenery made of stone atrium and the neighboring streets, in which the intimate sound of harpsichord resonated in front of a few festival visitors under the clear sky of the deserted old town. The performance, albeit unintentionally, thus resembled those imaginary night performances from Forkel's anecdote about Goldberg and Count Keyserglink, in the light of the same Moon under which - if another anecdote is to be believed - young Bach regularly transcribed music by other composers to expand his own musical horizons.

The signature melody of the whole work is presented as an *Aria* of striking beauty. Although it is hard to describe in words this extraordinary musical moment, one thing is obvious: the richly decorated soprano part completely overshadows the ostinato bass part which is the real basis of the variations that follow. *Aria* first appears in the *Booklet for Anna Magdalena Bach* in 1725, composed as a *sarabande tendre* in whose melodic line we recognize the rich ornamentation characteristic of the galant style. Musical phrases are arranged regularly in two-bar and four-bar groups - which is also one of the characteristics of the galant style - while its symmetrical form consisting of the two



parts, each containing 16 bars, is later mirrored in the composer's design of the whole cycle (*Aria* and 15 variations - 15 variations and *Aria*). The *Aria's* melody rich with ornaments, as well as its placement in the highest part of the keyboard, evoke the sound of the baroque flute, whose flexibility and possibilities of subtly nuanced sound clearly established it as an emblematic instrument of a new, sensual style. The way of expressing such infinite nuances was obviously possible on the keyboard instruments, too, which were Bach's choice for this *aria without words*, which is too often performed extremely slowly, almost motionlessly, thus emphasizing only one of the many diverse attributes of its flourishing melodic gesture. At the end of the *Aria* there is a kind of turnabout when the right hand gradually takes part in the outlining of the harmonic background (previously entrusted exclusively to the left hand). By abandoning the role of the soloistic melody in favor of a steady rhythmic movement, (almost like a *double*), the gradual calming is ensured, while announcing the transition to the variations that follow.

Playing with numbers is a trademark of Bach's late œuvre, and it is interesting to observe the different ways of such a play that occurs within the cycle of variations to which the *aria literally* gave life. Thus, the 32 individual movements were predetermined by *Aria's* 32 bars, and already mentioned symmetry of *Aria* was reflected in the symmetry of the whole work. This treatment is especially heard at the end of the 15<sup>th</sup> variation, in which the parts move to the

very edges of the keyboard in gradual fading, only to be united again through the impulse of the chord with which the overture of the second half of the cycle begins. Equal importance is placed on number 2 and its derivatives, as well as on number 3 by which variations are organized into groups of three, that consist of a dance or character piece, virtuosic piece, and canon. Among the character and dance-like variations, there are several interesting solutions by which Bach demonstrates the creative potential of the *aria* that is successfully transformed into overture, minuet, *gavotte*, *giga*, saraband, *passepied*, trio sonata, *arioso*, *fughetta*, *toccata* or *pastorale*. Of special beauty are the 13<sup>th</sup> variation and its florid melodic line, as well as the 22<sup>nd</sup> variation with its intimate and archaic sound in which *alla breve* suggests an imitation of vocal polyphony, the so-called *stile antico* whose expressive elements include syncopated, sustained notes that develop intense dissonances, here occasionally softened by parallel thirds and sixths. However, a special place in the whole cycle belongs to the 25<sup>th</sup> variation - a certain chromatic reflection of the *Aria* - which the harpsichordist Wanda Landowska dubbed *Black Pearl*.

Variations of the virtuoso type combine their attractiveness in sound with the attractiveness of the playing gestures that aim both to amaze the listener and offer the player a challenge, especially through the often-used hand-crossing that became extremely popular in the 18<sup>th</sup> century, so much so that Carl Phillip Emanuel Bach labeled it as *Hexerei*

(witchcraft). There are two possibilities of hand-crossing - one hand alternates between bass and treble, while the other stays in the middle register, or both hands move in the same register, one above the other. The latter procedure required playing on two separate keyboards, and in the harpsichord music of French composers it generated a special type of piece - *pièce croisée*. Its function is not so much virtuoso (in terms of speed) as it is coloristic, since playing on the same tonal space on two separate keyboards creates kaleidoscopically interesting realizations (such as in variations Nos. 8, 11, 17 and 23). The task of virtuoso variations, therefore, is to entertain with a play of parts that alternate their motivic substance in regular four-bar phrases, thus ensuring a very clear presentation of the attractive musical content. Although conceived exclusively in two voices, these variations use the maximally available range, with the large ambitus of each part containing about three octaves. For this reason, it seems that the playing surface of the keyboard is at least twice as large as its real, physical range that is usually dedicated to each of the hands. The playful nature of these variations is often underlined by imitation - with parts literally chasing each other - while their mutual play contains typical keyboard gestures such as chord figurations, hand-crossing, counterpoint, single, double, and multiple trills.

It remains to mention the variations composed with the canonical technique in which the intellectual virtuosity of the composer is reflected. In terms of texture, all

but the last *Quodlibet* are conceived as two-part canons combined with a free bass part, thus reflecting the trio sonata model. Apart from the imitation interval, the canons differ in the order of the *proposta* (subject) and *risposta* (answer) with respect to the parts, the time interval of the imitation, and the use of inversion. Their diversity in terms of meter is also worth mentioning. To put it simply, a canon is defined as a composition in which single part serves as both the main and the accompanying voice: namely, the melody accompanies itself, since individual voices are imitated literally, in a certain time interval and in a certain pitch distance. For example, in the case of canon in unison, they are imitated literally *literally*, since the initial melodic line is imitated on the same note on which it was presented just a moment ago. By carefully constructing the subject, Bach avoids monotony, but also successfully hides the technical performance of canonical procedures. The music sounds fluent, without stuttering, with complete simplicity, showing the Art itself, but hiding the art of achieving it. Therefore, only a skilled *connoisseur* will notice the composer's adherence to a strict and demanding canonical discipline, while those less knowledgeable will hear only pleasant music. One is reminded of the concluding verses written by Croatian poet Vlado Gotovac in his poem "A Listening to J. S. Bach", who addressed the composer with following lines: "You have found a solution, but we hear only consolation."

Pavao Mašić



**P**avao Mašić, winner of The Grand Prix Bach and Audience Prize at 2006 Bach Organ Competition of Lausanne actively pursues successful career of a concert organist and harpsichordist. Different aspects of his art include extensive interest in Baroque and Romantic music repertoire - especially music of J. S. Bach and French composers – which, combined with in-depth exploration and constant need for expression, result in rich, virtuosic and much-admired performances.

Born in 1980 in Šibenik, city rich with historic organs, he early developed interest for keyboard music. After completing music studies at Zagreb University Academy of Music (Harpsichord with Višnja Mažuran, Organ with Mario Penzar, Music Theory with Marko Ruždjak), he pursued MA in Organ with Kei Koito in Lausanne, and in Harpsichord with Robert Hill in Freiburg. He received further impulses in masterclasses with Bob van Asperen, Anđelko Klobučar, Ton Koopman, Laurence Cummings, Daniel Roth, Luigi Ferdinando Tagliavini, and Christoph Bossert. From 2008 to 2013 he participated in several masterclasses at *Piccola Accademia di Montisi - The Art of Harpsichord in the 21st Century* led by renowned French harpsichordists Pierre Hantaï, Christophe Rousset and Skip Sempé, and from 2015 to 2018 he took part in masterclasses organized by Fondation



Royaumont where his mentors included Blandine Verlet, Aline Zylberajch-Gester, Pierre Hantaï, Jean-Baptiste Robin, Daniel Roth, Vincent Warnier and Thomas Lacôte.

As the Titular Organist of St. Mark's Church in Zagreb since 1999, he is continuing a long tradition of organ playing in that historic church which is continuously recorded since 1359. At the same time, he is Associate Professor at the University of Zagreb Academy of Music. He is regularly giving soloistic recitals and concerts with Croatian Baroque Ensemble in South America, Europe, Russia and Israel (Bogota, Moscow, Sankt Petersburg, Perm, Basel, Lausanne, Budapest, Bratislava, Vienna, Freiburg, Zaragoza, Porto, Jerusalem, Betlehem, Nazaret, Tel Aviv), with the quality of his work being recognized by more than 25 renowned Croatian and international awards. He is laureate of the international organ competitions in Lausanne, Zaragoza and Pula, and he was the first and the only Croatian candidate at the prestigious St Albans Organ Competition in more than 50 years of its existence. He takes part as jury member at international organ competitions, while being in charge of two important annual organ events in Croatia: *Summer Organ School* masterclasses that are organized in Šibenik for the last 28 years, and *St Mark's Organ Festival* through which more than 20 renowned world organists visited Croatia for the first time.

His many concert appearances include performances of J. S. Bach's *Six Partitas*, *Goldberg Variations* and *The Art of Fugue*, complete harpsichord works of G. Ligeti, O. Messiaen's organ cycles *L'Ascension* and *La Nativite du Seigneur*, complete performances of organ works by J. S. Bach, C. Franck and D. Buxtehude (all three in collaboration with Ante Knešarek), organ concertos by Francis Poulenc, Ante Knešarek, Stjepan Šulek and Silvio Foretić. Simultaneously, he is intensively working on publishing complete organ works of two important Croatian composers, Anđelko Klobučar and Franjo Dugan, both active in 20<sup>th</sup> century as titular organists of Zagreb Cathedral, whose works he recorded.

He records for Croatian Radiotelevision as well as for the label *Croatia Records*; his discography includes 5 solo albums that have been awarded with 11 National Music Awards. Two albums, *1685: Bach, Handel, Scarlatti* (2011) and *Bach: The Art of Fugue* (2017) won prestigious title of The Best Classical Music Album.

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**Johann Sebastian Bach (1685-1750)**  
**Goldberg Variations · Goldberg-varijacije, BWV 988**

**PAVAO MAŠIĆ**

Snimano u srpnju 2021. u svetištu Majke Božje Gorske u Loboru.  
Recorded in July 2021, at the Shrine of Our Lady of the Mountain, Lobar, Croatia.

Čembalo po modelu Pascala Taskina, izgradio Keith Hill, op. 414 (Manchester, 2008.)  
Harpisichord by Keith Hill, Op. 414 (Manchester, 2008), after Pascal Taskin

Ugodba / Temperament: Werckmeister III, A = 415 Hz  
Ugađanje / Tuner: Antun Maloseja

Album je u cijelosti snimljen tehnikom *Blumlein Stereo* u DxD formatu (24 bit / 352.8 kHz).  
*Blumlein Stereo* in DxD format (24 bit / 352.8 kHz) was used for this recording.

Sustav za snimanje / Recording system:  
Digital audio workstation (DAW) *Reaper*  
A/D & D/A converter (DxD/DSD): *Merging Technologies Anubis Premium*  
*Thuresson CM402* microphones (x2)

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Snimanje, editiranje i mastering / Recorded, edited & mastered by: Marin Fulgosi  
Tekst knjižice / Liner notes: Pavao Mašić  
Fotografije na omotu / Cover photos: Mirko Cvjetko  
Fotografije / Photos: Marin Fulgosi  
Grafčki dizajn / Graphic design: Lucija Babić  
Prijevod / Translated by: Pavao Mašić  
Urednik izdanja / Editor: Pavao Mašić

Za izdavača / For the publisher: Želimir Babogredac  
Zahvaljujemo / Special thanks to: Župni ured Lobar, Ministarstvo kulture i medija RH, Mirko Cvjetko,  
Domen Marinčić, Zrinka Knešaurek-Mašić, vlč. Tomica Božiček, Danica Horvat, Filip Šeremet

2CD 6136797