

EARLY MUSIC MEMORIES NO. 1: THE FIRST, FATEFUL, EARLY MUSIC CONCERT, HGZ, Zagreb, October 1, 1964

As part of their world tour, the American early music ensemble "New York Pro Musica" performed at the Zagreb HGZ on October 1, 1964. I do not remember how I learned at all about this concert, which in my case played a fateful role. By this time, my understanding of the so-called. "ancient music" came the farthest back to Monteverdi, and from the old instruments of "strange" sound, I saw and heard only the harpsichord (thanks to Prof. Margita Matz) and the recorder (thanks to my dear colleague, Prof. Theo Tabaka) relatively early. Given the above, you can imagine how big (positive, of course...) shock was to me a frontal "collision" with a large ensemble composed mainly of early winds, keyboards and percussion instruments!

After a few songs, and especially as the concert was over, it was clear to me: this is the music I want to play and these are the instruments I need to learn to play! Although this road, especially at that very moment, was still far, thorny and seemed very, very difficult to accomplish, from that moment on I did not miss any of the (in those years in Zagreb rare) concerts of old music - which some five - six years later (1969/70) in my programs, conferences, articles, reviews and radio shows I started to call "early". Apart from translating it directly from English language, I especially liked this name because to me, unlike the usual "old" or "ancient" (similar to German *alte*, Italian *antica*, Latin *antiqua* or French *ancienne*), it sounded fresh because it was not at the first sight suggesting something old, dusty, preferably worm-eaten or briefly: dead!

Let's return to the concert of the American ensemble; it was directed and conducted by maestro Noah Greenberg, also known as an accomplished musicologist. In addition to various woodwind instruments such as recorders, crumhorn, shawms, cornetts and sackbuts, the audience could hear various keyboard instruments (harpsichord, regal and portable organ) played by young soloist Edward Smith and various percussion instruments by African-American musician Frederick King. The case wanted that some twenty years later (within the Viennese ensemble Clemencic Consort, in a number of concerts with various programs; from music of the late Middle Ages to the Baroque), I performed with the colleague Smith, who moved to Europe only few years after the concert in Zagreb and decided to live and to work in the Italian city of Verona ... My (second) wife, singer Mira Valenta and I were happy to hang out with Eddy outside the rehearsals and concerts because of his brisk (rather British than American ...) sense of humour we could call almost "Dalmatian" ... In my "Italian" years (2000 - 2004 and 2010 - 2015) we met several times in Verona where Eddy showed to me the most interesting monuments and took me to a particularly good Venetian cuisine and wine.

Maestro Greenberg died in 1966 at the age of only 46, and his ensemble ceased to exist in 1974. During my first stay in London, I searched for and succeeded to find two of the many LPs recorded by NY Pro Musica in their 20-years long extraordinary career; the first of these, "Music of the Renaissance," with the choice of the pieces and the composition of the ensemble, is very close to what I had the opportunity to listen to at their unforgettable 1964 concert at HGZ.

In addition to the excellent library, the American Cultural Center on Zagreb Zrinjevac also owned a nice collection of LP records, where I repeatedly borrowed and inspired my future work listening to, for example, NYPM LPs "Play of Daniel" and "Play of Herod".

The fact was that in my early and uncertain steps on the Early Music path, both Americans and English played very important roles; the first early music seminar (to be discussed more in the following blog) in Grožnjan in 1969, as well as the second in 1970, was held by colleagues from the predominantly American ensemble (based in Munich) "Studio der frühen Musik"; Thomas Binkley and Sterling Jones and their Estonian extraordinary singer Andrea von Ramm ...

My unquenchable thirst for knowledge, books, records and notes was almost always helped by the British Council for Culture in Zagreb, which awarded me a scholarship in 1977, allowing me to visit a number of the most important institutions and museums, get in touch with the most important English (and clearly again American) experts of early music of the moment, etc.

My rich correspondence in those years was almost exclusively with English and American colleagues, musicians, musicologists, instrument makers and the like.

NO. 2: GROZNJAN
1969 and 1970, a real start ...

Sometime in the early spring of 1969 (while playing the viola in the chamber opera ensemble of Prof. Vladimir Kranjčević) I learned from my flutist colleague Ružica Ruška Franulović that the first Croatian Youth Music Camp would be held in Grožnjan that summer and that the seminar of early music (Middle Ages and the Renaissance) will be held there by members of the renowned Studio der frühe Musik ensemble of Munich! Considering that (as I described in the first issue of My Early Music Memories) for five years, from 1964 onwards, I tried to attend every concert, get records or any information on early music (EM), that was finally what I was waiting for; to learn about all of this from at that very moment best, most revolutionary EM ensemble in Europe and in the world. Most of the ensemble members were Americans and the singer, Andrea von Ramm, was originally from Estonia. They were financed by the Goethe Institute, so their headquarters were in Munich, but for several years they owned two houses in the ancient Istrian town of Grožnjan / Grisignana.

I do not know how I managed to "survive" until August 1969 when we gathered in Grožnjan. This entire "pilot" project was managed by prof. Antun (Tonči) Dolički, among the guest lecturers were also prof. Dr. Koraljka Kos and prof. Eugen Franjković, who took us through Istria and showed us the riches of its architectural, historical and musical heritage. It was at the same time for most of us the first encounter with traditional Istrian music and its instruments sopile (shawm), mih (bagpipe) and šurle (double pipes) ... During this meeting, officials and leaders of the Federation of Music Youth from other parts of the former Yugoslavia, Belgium, France, Italy and Germany came to visit us.

By the way, couple of years before us Grožnjan has been not only "discovered" but really revived and awakened from the dream by several Croatian and Slovenian painters and actors, and they were joined by several foreigners, such as early musicians from the American-German Studio.

As it was a test year, it was up to all of us whether the International Federation of Music Youth (Jeunesses Musicales) will accept Grožnjan as its future main summer center, or to opt for another location.

About a dozen or more of us, gather every afternoon for a few hours, on the roof terrace of Thomas Binkley's house (leader of the Munich Studio), we listened to his lectures on early music, poetic forms, instruments, and the performing practice of medieval and renaissance music. All we heard from him was accompanied by live performances by other members of the Studio, singer Andrea von Ramm (she played small portable organ, harp, bells and percussion), Tom himself (plucked string and wind instruments), singer Willard Cobb (wind and percussion instruments) and Sterling Jones (bowed string and wind instruments). Considering that I was a viola player, Sterling and his instruments - viella or medieval fiddle, rebec, lyra and viol) were particularly interesting to me ...

There was so much new knowledge, information and sounds that I thought my head would explode and I would surely forget a number of very important details. In addition, my knowledge of the English language (especially in the case of new professional expressions) was significantly poorer at the time than a few years later ... Anyway, I was trying to absorb as much as possible and write down how much I could "catch"! Towards the end of the seminar, the members of the Studio held an unforgettable concert at the City Lodge, which was recorded by a colleague Mladen Pregrad for the the Music Youth Archive and I subsequently received a copy of that recording.

As the seminar neared its end, I asked Sterling for permission to take measure of his three instruments. A few years later, on the basis of these (poorly made) measures, the soloist of the ensemble "LADO" and the maker of traditional folk instruments, Branko Grđan from Zagreb, made my medieval fiddle, rebec and lyra - extraordinary instruments on which I have successfully played for many years and which almost regularly provoked admiration of the audience! I asked Tom to give me some hints on how to start an ensemble, where to find the instruments, music and specialised literature. He brought me in touch me with some for me key people, such as instrument makers and book and music antiquarians. Since I and the first (potential) members of the ensemble were primarily bowed string instrument players, Tom advised me to concentrate on

viols and English early baroque repertory for "consort of viols". I was a little surprised, because until then the (bass) viol was known to me solely as a solo or continuo instrument from the Baroque period, and I had no idea that during the Renaissance (similar to almost all other instruments ...) there was a whole family of viols, consisting of soprano, alto, tenor and bass. All of them were held between the legs and knees like a cello and the holding of the bow was more similar to the so-called German double bass way than that of the cello.

As the Studio has often been on world tours or doing LP recordings, Tom has put me in touch with his assistant, then a young British musicologist David Fallows. Thanks to him, I traveled to Munich twice, returning back from my first trip with first two viols, some music, books and LP records, and enriched with meetings and conversations with David and several German and international EM experts such as the Irish harpsichord player Collin Tillney and British tenor Nigel Rogers.

This all was followed by contacts and advices from the colleague Dr. Koraljka Kos (she received her PhD in those years dealing with iconography presentation of musical instruments in medieval fine arts of Croatia), visits to the American and British Council / Center for Culture in Zagreb where I borrowed LPs and books. Especially British Council was of great help giving me as a gift various LPs and a series of very important music, from the Musica Britannica series.

However, from the very beginning, my early music "soul" was divided into two parts which - each in its time - have been "pulling to it side"; sometimes to the Middle Ages and other times to the Renaissance and early Baroque. Today, I can say that, until the (first) end of my public career (2007/09), I have never been able to decide on one of these styles, and beside that I have always been very happy to perform traditional folk music of Croatia and that of Sephardic Jews - in normal or modernized blues or rock version...

Buje House: In those years, Binkley asked me for a favour, to which of course I gladly answered ... At that time he began working with Italian early bowed instrument maker Fabrizio Reginato, a native of Treviso (northern Italian province of Veneto) but working in Australia. Reginato wanted to get as close as possible to his homeland (which I can understand very well ...) so Binkley found a house for him (in fact, a dual facility that belonged to two Italian brothers before 1945, as they opted for Italy and leave their native Istria) in the old part of Buje. As a foreigner, in the former Yugoslavia, he could not rent or buy anything officially under his own name. This could be done exclusively by some native people who would rent or buy a house under their own name ... The two, connected, houses in Grožnjan, for example, were formally purchased by a Slovenian painter.

After a bunch of typical "yugo" problems, the papers were sorted out and the renovation of the house in Buje financed by Binkley was just beginning - when suddenly Reginato's father died at Treviso (Fonte Alto) and leaved his son a huge house!

In typical American style, Binkley immediately found a "victim" in the form of the renown Slovenian piano trio Lorenz and sold them this house, whose property relations were never fully resolved ... Many years later, I lived already abroad, the Lorenz brothers begged me to help them because the local authorities of the town of Buje wanted to throw them out from a house they had duly paid and maintained for twenty years. I did everything which I could and signed various papers, but I do not know what was at the end result of this Italian - Istrian - American - Slovenian epos ...

During the 1969/70 season, I practiced my soprano viol (same which I donated to the Music Academy Zagreb in 2010 and is now used by one of Zagreb's EM ensembles, Minstrel) mostly in the night because at the same time I was playing full time in the RTZ Symphony Orchestra and studying the last year of viola at the Academy of Music) and did various experiments with the first sets of the future ensemble of Universitas Studiorum Zagrabiensis. It changed several names at that time, until I decided to give him the name of the first Zagreb University, founded in 1669 ... With the members of the Munich Studio we agreed that in the summer of 1970 in Grožnjan we would do an "internal" closed seminar with half of their ensemble, with Sterling Jones and their new singer, countertenor Richard Levitt. We did this seminar (for the last time) on modern instruments, two violas and two cello, with the participation of our tenor Mladen Katanić, a student of solo singing of my mother. At the end of this seminar, we also played our first concert,

known as the "numbers" concert ... As the music for English Consort of Viols was a completely unknown repertory to all of us, each time one of my colleagues "get lost" I would yell incoming numbers of measures where they could "come in" again...

On the last day of that second summer seminar in Grožnjan, we also had our first recording for Radio Zagreb, with one guest musician, Polish recorder player Michal ...

In the fall of 1970, thanks to prof. Tonči Dolički, we got a loan from the Croatian Music Youth and bought two other viols; another tenor and one bass. We paid back this loan playing school concerts in and around Zagreb.

A good colleague of my mother, prof. Truda Reich, surprised me with a nice gift by giving to me her Baroque recorders (soprano and alto) and so, at beginning myself alone, later the rest of my colleagues started to move towards multi-instrumentalism so obvious during the Renaissance...

Except for the Music Youth, the USZ ensemble (the first band was quite stable; me and Rado Lisak played violas, i.e. soprano and alto viols, two cellists; Dobrila Berković (later - Magdalenić) and Dražen Maretić, played tenor and bass viols) soon performed for the first time in Zagreb's Gornji grad (Upper city, which would later become the main stage of our concert and teaching activities), as part of the Days of Croatian Music Festival and for students at the University of Zagreb. It was the time of great hopes that (thanks to the efforts of Dr. Savka Dabčević-Kučar and other politicians of the so-called Croatian Spring), not only in Croatia, but in the whole Yugoslavia, something could be moved towards real democracy and fair relations and ratio between those who earns the money and others who benefits from it. How it all ended and what consequences it had for further development is well known ... In my case it was interesting that in early 1971 I first got the passport and visited London for the first time (met with a number of colleagues, already renown and recognised specialist for early music) and shortly thereafter received an invitation to go to the army. This event put me out of normal life and did stopped a very successful start of my/our career with the ensemble and beyond for a whole year.

Although there is no chronological (but still very important early musical) connection with my first stay in Grožnjan, I had also my third and longer stay there. The case wanted me to live and work in this town for a few months during my short-term working in the Croatian Music Youth, organizing the courses of the Center and preparing the world congress of this organization in Zagreb 1978. During the summer classes in Grožnjan in the same year I met and became friend with the Hungarian lute player Andras Kecskes, through whom I later (1982) came in contact with Rene Clemencic and from 1983 to 2004 played in his Vienna EM ensemble Clemencic Consort.

My early musical path took me to Grožnjan a fourth time too; in September 1981 my second wife Mira Valenta and I worked in two different seminars, Mira played a major role in the preparation and performance of the medieval play "Belle Ydoine" (under the direction of Guy Robert and his French ensemble Perceval) and I, along with fellow musicologist Zdravko Blažeković, worked on the completion of the early Baroque harp (the so-called "arpa doppia") under the guidance of british instrument maker Bob Hadaway. This harp is played to this day in Zagreb by my colleague Marija Mlinar.

Last fall, after brief visit to Grožnjan, it occurred to me that this would certainly be the most beautiful and logical place to celebrate my 50th anniversary in Early Music. I immediately sent (in two copies; one directly to the Center in that town, the other to the Croatian Music Youth in Zagreb) my offer to hold this summer a seminar on both Lire (da braccio and da gamba) topics, without any fee - unfortunately without any answer, not even the negative one, which already the basic rules of good behaviour would impose.

Anyway, just another confirmation that nobody is a prophet in his/her own country.

4. GRATITUDE 1...

In my life, at least from the beginning of music school onwards, there was almost never a boundary between the private and the professional part and so, naturally, it was in my Early Music (EM) career...

Although I mentioned some dear people (who to a greater or lesser extent helped me on my EM path, in my development and thus contributed to the success of our ensembles, all our and my projects), I wanted to mention it here once again and make it as complete as possible. This primarily applies to people from my homeland Croatia. In another "edition" of my Early Music Memories, I will mention a number of memorable persons, colleagues and friends from abroad, to whom I also owe my great gratitude.

At the very beginning stay my mother, prof. Nada Pirnat - Pomykalo (my father Ferdo too, for clear biological reasons...) as well as several of her colleagues or acquaintances, such as prof. Truda Reich and prof. Ladislav Šaban. I also add a few of my teachers, who have played a direct or indirect role on this path: professors Martin Barić, Rudolf Matz, my uncle Zvonimir Pomykalo, Daniel Thune and Ladislav Miranov. Among older generation of Croatian musicologists, I could not forget doctors Dragan Plamenac, Jerko Bezić, Koraljka Kos, Ivo Supićić and Marijan Grgić.

A special place and role has been played by Dr. Lovro Županović: although we have completely disagreed with the basic question of EM performing practice (a question that no one asks anymore today, whether vocal music of the Renaissance and early Baroque can be performed on instruments only, in the combination of voice/voices and instruments or exclusively "a cappella" ...) he has indebted me (like all other "Early Musicians" in the Croatia) with his tireless and huge musicological work and numerous editions of Early Croatian Music.

There follows some dear and extremely important person of my private and professional life, in those years, without whose immense help, love and understanding nothing would have been possible. First of all, my first and never forgotten late wife, Zadar born Maja Karlović - Pomykalo and her parents, my second wife, Mira Valenta from Split, who started her EM career as a student of architecture and a member of the Society on Grič, continued within Universitas and duo "Menestrel of the 20th Century" and moved together with me to Vienna, in 1983. There we first founded "Duo Pomykalo", from which in 1986 due to Mira's initiative "Ensemble Lyra Wien" was born. At the same time and for many years she performed very successfully as a vocal soloist of the Vienna "Clemencic Consort".

I am also glad to remember many years of collaboration and friendship with several colleagues, today best Croatian musicologists, who in their younger days played in my ensembles USZ, Fridrik Grisogono, Lyra Wien, or otherwise assisted in this activity: dr. Stanislav Tuksar, Ennio Stipčević (who, through his musicological and publishing work, became a worthy successor of the late Lovro Županović), Katarina Livljanić, Dujka Smoje, Hana Breko Kustura and Nikša Gligo.

From my radio, TV and film days, my fond memory and gratitude are going to editors Ana Urukalo, Mirjana Paladin, Eva Sedak, Branko Polić, Juraj Gracin and film director Damjan Slijepčević. With some of those mentioned, such as dr. Grgić, Polić and Gracin, I successfully (even if not without problems and quarrels - mostly with my "merit" ...) cooperated within the Zadar Musical Evenings in St. Donat. It is with great regret that I have to say that from this big effort, the considerable material resources invested by the city of Zadar and the Republic of Croatia for many years in this unique and internationally recognised and highly respected manifestation, today has remained nothing but memories ... The musical and cultural current that never liked the idea of Evenings in the St. Donat as a festival of Early Music (more than logical in this beautiful historical town) has won the definitive victory, so this manifestation returned where it was before "us" back in 1974 and became again one of a dozen similar summer manifestations along the Adriatic coast ...

I don't want that anyone misinterpret me; although I have been living abroad for over 36 years now, I know well enough and follow what is happening in the culture of my homeland, and so my dear Zadar and the whole of Dalmatia. Unlike the "impersonal" summer festival, Zadar has a very

rich and high-quality normal concert season, held at the height by its "local" and young musical forces; it is enough to mention the name of extraordinary singer Nela Šarić...

There are also a number of dear colleagues and fellow musicians, vocal soloists and instrumentalists whose for longer or shorter time performed with our ensembles or significantly helped our activities such as: Austrian flutist naturalised in Zagreb, colleague prof. Theo Tabaka (the first true pioneer of Early Music in Croatia and the former Yugoslavia), vocal soloists Marijana Delač Samuda, Dubravka Zubović, Rahelka Burzevska, Mladen Katanić, Josip Novosel and Ive Pincetić, lute players Alojzije Seder and Mario Peručić, viol players Stanislav Tuksar, Tibor Kuti, Mihail Canev, Dobrila Berković - Magdalenić, Radoslav Lisak and Dražen Maretić, harpist Rajka Dobronić Mazzoni (thanks to her sister, Dr. Ljelja Dobronić, director of the Croatian Museum of History, our ensemble held its first cycle of concerts in Zagreb's Upper Town, 1972/73), Marija Mlinar and Paula Uršič, wind instrument players Ennio Stipčević, Mladen Požgaj, Konstantin Iskra and Ivan Potočnjak, harpsichord players Ranka Pancer, Višnja Mažuran and percussionist Igor Lešnik. There were also some colleagues and vocal soloists and wind instrument players whose names I either don't remember or only partially - a sense of gratitude remains ... Some of these dear people are, unfortunately, no longer among us: a huge thank you and let your soul rest in peace!

Of course, there are those colleagues, friends and collaborators who, in our performances, had no musical but other important roles, such as instrument builders, actors, reciters, choreographers, costume designers, etc.: Branko Grđan (longtime soloist of the folk ensemble Lado and maker of traditional plucked and bowed string and wind instruments), Martin Glavaš (player and maker of Istrian traditional wind instruments mih-bagpipes, sopile-shawms and šurle-double pipe) from Pula, Alojzije Seder (maker of modern and early plucked and bowed string instruments, guitar and instrument making teacher), actor Miroslav Supanc, choreographer Tihana Škrinjarić and costume designer Ika Škomrlj.

And how can I forget our dear friends, Vera and Daniel Simonin, without whose enormous help the ensemble USZ would never have made its first foreign tour in the churches and castles of France, 1976?

Also there were Dr. Milan Arko, longtime president of our Society for the Musical Heritage and Preservation of the Historical Places, Mrs. Dežman, my neighbor from Medvegradska street, who gave me the so-called "guitar lute" which I later gave to Ivica Kiš and a sound engineer and dear friend Žarko Nikin, who on a number of occasions (between 1973 and 1983 and in some way after my solo concerts in Croatia, 2002 too), made extraordinary good studio or concert recording of the ensemble USZ and thereby preserved them forever.

Let me tell you that this fact is so important because I and both ensembles during those years were at odds with some political party-controlled individuals and structures on the radio and in the culture in general. It simply bothered them that we often hold concerts in churches, persistently performed sacred and secular Early music of Croatia (in the country and abroad) and collaborated "too good" with a number of Western, therefore "capitalist" cultural centres in the former Yugoslavia ... As a result, they put us and our activities on the "index" or simply ignored it and pushed us into cultural "underground". More than once, they have openly and publicly attacked and criticised us through newspapers and threatening us with the withdrawal of grants and the like.

Finally, "last but not the least," I am happy to mention a number of colleagues from various cultural institutions such as Atelier Ivan Meštrović (especially, curator Prof Vesna Barbić!), Gornji grad Tourist Association (Mrs. Eva and Davor Halić), Music Youth Of Croatia (most of all Prof. Tonči Dolički but also a number of others ...), Concert Direction of Zagreb, Estrada, the then Interest Community of Culture (Miro Križić, Zdravko Đerek, Antun Cello Cega and others), several photographers such as ing. Ivica Kiš, with whom connected me in those years not only a friendship but also musical cooperation: in the program "Menestrel of the 20th Century" he performed his own compositions, chansons like the truly legendary "Whatever the Blues" ...

Apart from everything I mentioned and a number of people who, each in their own way and at some point, helped me along my EM path, in those years (just like later in the "foreign world" ...)

there was a lot of socialising with people I don't need to thank particularly because we simply exchanged the good "vibes" with each other ...All these socialising had in common that they almost always had something to do with Maja and my (and later, Mira and my) main preoccupation: Early Music and our concerts. I fondly remember people like Krešo M. and his girlfriend, Veljko B., Višnja K., and a number of Maja's painter and sculptor friends, whom I always liked to hang out with.

These and similar reminiscences from this "distant" perspective, also give me the opportunity to remember that working with me (sometimes already socialising alone...) was not easy at all! Partly because of my grumpy character, partly because I preferred to reach my short-term goals rather than the long-term ones, whose I overlooked every now and then because of that ... Also I often had some inner "visions" - clear only to me. This all together often, as I mentioned before, led to differences and conflicts with a number of people ... At certain moments of my EM as well as my private life, some of them were very close to me, true friends - almost family - later (for subjective or objective reasons) I lost any connection with them, which I naturally regret today!

When someone in his 73rd year tries to remember the events and people with whom he has been working and/ or socialising some thirty to fifty years ago, I hope he should be forgiven if he has accidentally forgotten some of these many people; relatives, friends, colleagues, collaborators and acquaintances...

I shall be very grateful if anyone warns me about such omissions and small "injustices"!

MEMORIES Nr.5, EARLY MUSIC ON GRIČ, SOCIETY ...

Almost from the very beginning of its activity, our ensemble has been trying to reconnect the revived, forgotten, sounds of the Early Music (EM) and its instrumentation with historically and architecturally appropriate spaces. Already in 1971, for the first time, we performed at Zagreb's Gornji Grad (Upper Town or Grič) in the local Community Centre and as guests at the Tourist Association "Gornji Grad", which since 1974 will become our "base" - both for concerts and since 1976/77 onwards for the activity of our small school of EM, the so called "Society for the Musical Heritage and Preservation of the Historical Places". Quite early on, we "discover" both the special acoustics and the (pseudo but highly suggestive) medieval atmosphere of the St. Marcus church too.

In the 1972/73 season we also had the first cycle of five concerts at the Croatian History Museum, (see in the supplement). I can no longer remember by which case, or thanks to whose initiative and help, we come in contact with Mrs. Eva, secretary of the Tourist Association "G. Grad" and started there, since 1974/75 our own serial of Early Music concerts under the name "Early Music on the Grič" (in Croatian, "Rana glazba na Griču" or RGNG), primarily in the so-called Little Lapidarij, Salon and in the summer months in the spacious courtyard of the same association.

During all these nine years, the concerts were held by both of our ensembles "Universitas Studiorum Zagrabiensis" (USZ) and "Fridrik Grisogono" (FG), members of the our "Society", the solo recitals of the late colleague Tibor Kuti (cello and viol) and myself with the medieval program "Menestrel of the 20th Century" (which later, with Mira's involvement, became "Menestrels of the 20th Century"), duo "Musica Duorum" (Kuti - Pomykalo), guests from other cultural centres of former Yugoslavia: ensemble "Renensans" from Belgrade, "Ljubljana Baroque Trio", Mitja Gregorač accompanied by Pavla Uršič on harp, Hubert Bergant organ (all from Slovenia).

Guest appearances from abroad included "Camerata Panonica", "Gamerith Consort" and "Clemencic Trio" from Austria", duo Laszlo Andras and Andrasz Kecskes from Hungary, couple of times (as soloist or guest of ensemble "USZ") Jean Belliard, his ensemble "Guillaume de Machaut" from France, Nella Anfuso from Italy, "The Clarkes of Oxenford" and "Tallis Scholars", from the United Kingdom.

Occasionally (especially in the case of some guest appearances) concerts of the RGNG serial would be held in the church of St. Marcus, the Great Lapidarium and the History Museum of Croatia, sometimes even in the HGZ ("Croatian Music Institute") in the Lower Town.

Within the already mentioned "Society" besides the concerts of the serial "Early Music on the Grič", we have organised various courses and seminars. Even after his first year of work, Alojzije (Seder, a longtime lute and wind instrument player in the ensemble "USZ", later in the ensemble "Syntagma Musicum" - Zagreb, a renown guitar teacher, first and best maker of modern and early instruments in Croatia) had a student of lute Sonja, and I had a student of a viol and medieval fiddle, Krešo J. In addition, under the "watchful eye" of the members of both our ensembles, a permanent quartet (consort) of recorders, a vocal ensemble and a group of historical dances have been active.

My first wife, the late Maja Karlović, and I did a summer seminar in 1977 on the subject of medieval music (in connection with the 300th anniversary of Guillaume de Machaut's death) at her family's house on the island of Ugljan. Although this experience was very interesting, as it cost us significantly more than we earned (not to mention our organisational and professional engagement, ...) we never repeated it.

One summer, thanks to the help of the Zagreb Community of Culture, our "Society" was able to send three of its members to the course of early wind instruments making, at the Schloss (Castle) Breiteneich in Austria. They returned home with a dulcian (renaissance precursor of the bassoon) and a transverse flute, which they themselves made and later frequently played in concerts of the "Society" and both of our ensembles.

And so everything was going relatively well, for the needs of the concerts the City of Zagreb also granted us funds for the purchase of folding chairs (which Maja and I moved from 1978 onwards

with our poor Dyane and thus "fixed" her shock absorbers ...), while a certain comrade Mito Zajović (party "apparatchik", native of Montenegro and partisan), who at the time for several years already controlled the Kaptol Tourist Society, appeared "on the scene" and decided to occupy (in the communist jargon: to "liberate") the Upper Town.

Overnight, Mito first changed completely the members of the board of the Tourist Association (any resemblance to the recent attempt to make a luxurious hotel from the HGZ, the oldest and acoustically the best concert hall in downtown Zagreb), and kicked us, our series of concerts and our "Society" literally on the street. I remember that at least once we met with our "children" (we called them like that, even if they were mostly only ten years younger than ourselves ...) in one of the Upper Town parks, and a number of times in our mini (36 square meters) apartment in Veslačka street; while the late Maja was smoking a cigarette after a cigarette in the kitchen, we sang and played in the only room (16 square meters) and hoped for better days...

And then, in the form of a "good fairy", an unforgettable and dear Mrs. prof. Vesna Barbić, curator of Atelier "Ivan Meštrović", appeared and invited us to move our entire - concert and pedagogical - activity to her institution. We stayed there until Mira and I left for Austria, in 1983.

In Atelier premises, we were really at home and there, apart from concerts, we gave lectures, showing movies on EM and regular courses on the technique of playing EM instruments, historical dances and the like.

All of this rich, unique and pioneering activity was made possible primarily by the selfless engagement of all colleagues from both of our ensembles, the financial assistance of the Zagreb Community of Culture, and the assistance of various foreign cultural centres / councils in Zagreb.

The British Council for Culture has been "leading" in this regard for many years; in addition to guest appearances of vocal ensembles "Clerkes of Oxenford" and "Tallis Scholars", they lent us the movie "The Musical Instruments of Middle Ages and the Renaissance" by David Munrow, founder and director of the "Early Music Consort on London" (one of the best British and European EM ensembles of the time) a virtuoso of early wind instruments and our prematurely deceased colleague. 1981, a seminar on the performance practice of the vocal and instrumental music of the Renaissance, was held by two British Early Music specialists, Andrew Parrott (musicologist and conductor of the ensemble "Taverner Consort") and Bernard Thomas (director of another very famous British ensemble, "London Pro Musica" - after which was named his EM Publishing House), musicologist, specialist of early wind instruments and one of the most important EM publishers in the world.

With the help of the French Cultural Institute, countertenor Jean Belliard came to visit us, celebrating the 300th anniversary of the death of the great French composer Guillaume de Machaut in 1777. We had him as a guest in 1979 to celebrate the 10th anniversary of the ensemble "USZ" and in late seventies and early eighties I performed a series of concerts throughout France with his two ensembles; "Guillaume de Machaut" and "F. Couperin".

Thanks to the help of the Austrian Cultural Center and its leader, prof. Theo Tabaka, we had guest appearances of the Austrian ensembles "Camerata Panonica", "Gamerith Consort" and "Clemencic Trio".

In connection with the aforementioned "Society" I must tell you something about the real reasons for its founding. From the very beginning, the ensemble "USZ" maintained a kind of spontaneous, promotional and pedagogical activity for EM. At the beginning of the concerts or between the compositions me as well as some of my colleagues, often explained what at the time was not understandable or self-explanatory even for the students of musicology, not to mention the normal audience - no matter to which generation or level of education they belonged to. As an example: in the case of the original music from the "Carmina Burana" collection, the daily newspaper "Večernji list" (which regularly informed about the concerts of our series) would write first that it was from the 13th century, but then, just in case, added as a composer Carl Orff, who composed music on those (mostly) Latin texts from this collection in 1937, when nothing was known about the existence of original music!

During our first tour in France, in the summer of 1976, we performed and stayed in some magical and at least partly restored castles. Returning home, on one summer evening, Maja and I sit together with our then dear friends Vesna and Davor on our balcony in Veslačka street. We tell them about the wonders we saw and where we played our concerts, and Davor says: "Well, we have some castles here too..." Vesna took us by car to Velika Gorica and they showed us the castle / fort Lukavec, lit by the moon ... We were out of breath, soon came to look at it again by day and then realised in what (bad) condition it was... In spite of that we got "wings" and decided we should definitely try anything and everything, to get it for use, to renovate it and then give the concerts and EM courses there ...

I remember that we tried everything possible, founded the "Society", contacted the municipality of V. Gorica, I visited relatives who were from that place and tried to get help and funds from the Zagreb Community of Culture. At the end nothing of this succeeded, apart that already mentioned comrade Mito "kicked us out" from the Tourist Association "G. Grad"...

So much the more, I was pleased with the fact that in recent times this valuable monument of our culture has been thoroughly restored and has been used for many years for holding exhibitions, concerts and other events!

Although the main objective of our "Society", the use of the Lukavec castle, was not achieved, it was active for many years; its president was dr. Milan Arko (in the music circles of those times known and respected as the author of the music on the lyrics of Miroslav Krleža from the work "The Ballad of Petrica Kerempuh"), and Maja acted wholeheartedly and very successfully as the secretary of the same "Society".

Among the madrigalists, we soon noticed the then student of architecture, Mira Valenta from Split, and gave her the chance to perform as a guest singer in a concert of the ensemble "USZ". Her voice, musicality and interpretation (despite the stage fright, she surely had ...) were more than convincing, and so Mira first became a soloist of the ensemble (playing several instruments such as portable organ, Celtic harp, Hurdy gurdy and percussions) and shortly after, a love story happened between us and in the summer of the same year, 1980, I left Maja and decided to live with Mira ...

After my solo concert at the "Zagreb Summer Festival" in 2002, I was very happy to meet not only my former colleagues from the ensemble "USZ", Alojzije Seder and Tibor Kuti, as well as my former friend, co-founder and longtime coach of the Karate Club "Tempo" Zagreb, Mr. Ilija Ičo Smoljenović, but also several members of the former "Society"; Krešo Mihelić and two of my (EM) "children", Snježana Čelanović and Darko Guštak, spouses who became and remain a couple while playing in the recorder consort of our "Society" ...

Since then, I have remained in contact with all of them (with dear Tibor until his premature death in 2011) and at one of my last public appearances, 2005, at Mokrice Castle, another of my early music "child", Nenad Rožić with his family, was present too; he also played the recorder at the time, and for the most part, made a living playing keyboards in a rock band.

As a conclusion, looking way back, I think that "all was not in vain" (to quote one of my my friend and colleague, dr. Stanislav Tuksar) and that all this rich pioneer cultural and (Early) musical activity left some traces. It didn't "disappeared" in spite of political oppression before the Homeland war destruction and economical disaster after it. Early Music scene (at least in Zagreb) is flourishing again due to the noteworthy efforts of several ensembles and soloists and some things are moving on the pedagogical level too!

6. MONTEVERDI, SPLIT AND VENICE...

In the years 1972 to 1983, in addition to the Early Music activity already described (concerts, lectures, teaching, articles, reviews and shows), I selected, arranged and composed music for a series of cartoons, several shorter and one "real" film, for television and theatres in Split and Zagreb.

Thanks to the mediation of my colleague dr. Nikša Gligo, in 1980 and 1981 I worked on two "Split Summer Festival", as an advisor for the early musical instruments of maestro Nikša Bareza, in preparation for the performance of Claudio Monteverdi opera "Orfeo" on Peristyle. The performance followed the idea of Nicholas Harnoncourt from the Zurich Opera and thus represented a compromise between a relatively "authentic" continuo group (lute, harpsichord, chamber organ, (regal), bass viol and modern harp) and a typical theatre orchestra composed of modern wind instruments (with the exception of the recorder played by a Slovenian musician, colleague Klemen Ramovš), bowed instruments, a larger choir and mostly operatic vocal soloists with the usual vibrato ...

On my recommendation for the performances of both years the Ljubljana Baroque Trio (composed of: recorder, harpsichord and viol), Split guitarist and lute player prof. Mario Peručić and Austrian organ builder Romano Zöls has been engaged. In addition, Maestro Bareza accepted my suggestion that the bowed strings of the opera orchestra try to play as vibrato-free as possible and apply articulation that suits early Baroque music - especially in the case of the more dance like music. It was a fortunate circumstance that almost all (at least male) choir members of the Croatian National Theatre in Split sang in different small vocal groups called "klapa" (traditionally male four to eight part vocal ensembles, singing mostly love songs. Today also many mixed or entirely female "klapa" exist), so as an explanation of how to sing Monteverdi, it was enough to say: "Sing as if you were one big klapa" ...

On the another hand, it was an unfortunate circumstance that (in the first, 1980, year) the "ingenious" organisation of rehearsals of Split's Opera decided that immediately after the premiere and the first reprise of "Orfeo", the choir should begin rehearsals for the next premiere; Verdi's opera "Simone Boccanegra" ... And so the first two performances sounded magical and the third one (second reprise) would turn out to be a joke, or as the people of Split commented: "And my dear what is this, this is not Orfeo but the circus Orfei! "

Otherwise, the players of the modern (and much louder than those early ones) wind instruments tried to play as quiet as possible, and the vocal soloists were very heterogeneous; from the irritating vibrato that stirs up and "swindles" the fast passages, those who have some idea of singing Monteverdi to those who, as in the case of most choir members, have a "klapa" - like experience and thus will-inadvertently come closest to Monteverdi's style.

After the first of these two extraordinary experiences, in 1980, in Poggio a Caiano, near Florence, I gave a lecture on the performing ensemble / orchestra of Monteverdi's Orpheus as part of a musicology symposium led by prof. Annibale Giannuario and virtuoso singer Nella Anfusio, with whom I later collaborated and performed several concerts. In the spring of 1981. I got my from the United Kingdom my Lira da braccio, so I presented it at the next symposium in Poggio a Caiano, only a few months later. Considering that this corresponded to the main theme of the 1983. Evening in the St. Donat, ensemble "USZ" (in collaboration with the Swiss early sackbut quartet of Slovenian colleague Branimir Slokar, Hungarian lute player Andrasz Kecskes and harpsichordist prof. Višnja Mažuran) performed a program entitled "Monteverdi and the Music of His Age" .

I have to add one correction of no. 4. of my Early Music memories, "Gratitude 1", and find that, thanking to a number (even not so important...) colleagues, I forgot to do that in the case of prof. Višnja Mažuran! We knew each other for "a hundred years," we had excellent collaboration within the ensemble "USZ", and beside that Višnja has also been of a huge help as I was trying to regulate my years of service as free lance musician in my homeland Croatia.

About Monteverdi's "Orpheus"; In 1994, Rene Clemencic asked me for advice on a continuo group that could be considered for this opera, and I suggested to him that Lira da gamba / Lirone would be ideal (even if not mentioned in the original score) and thus I participated in two

performances of this extraordinary opera (real subtitle; favola in musica or music fairy tale ...) at the Venetian theatre "La Fenice". Only half a year later, it burned to the ground and for many years waited for renovation ...

INSTRUMENTS OF MY ENSEMBLES AND THE MAKING OF EARLY AND TRADITIONAL MUSICAL INSTRUMENTS IN THE EARLY SEVENTIES AND EIGHTIES TILL TODAY

I have to admit that, as far as early instruments and their makers are concerned, I have always had great luck ... My first two viols I bought through members of the "Studio der Frühen Musik" ensemble from Munich, the other two were purchased from the same German source thanks to the help of the Croatian Music Youth, that is, its then secretary, prof. Antun Dolički.

Two Baroque recorders were kindly donated to me by prof. Truda Reich from Zagreb, and a guitar lute by a neighbour from Medvedgradska Street, where I lived for many years. From my "Albanian" phase (shortly after returning from military service, I went out with a student from Kosovo for a couple of months and received several Albanian traditional instruments from her parents in Peć) I already had the plucked instrument called *šarkija* (in the Middle East it is known mainly as *Saz*) from 1910! As a fond memory, I still have these instruments today and I am always moving with them around the "world"...

When we later began to receive occasional and then regular annual subsidies from the City of Zagreb (later Interest Community for Culture), we first acquired a spinett (Neupert), then a Renaissance lute (from the UK), later a set of Renaissance recorders and crumhorn (the first were from the company Moeck, Celle and the other by the maker Günther Körber - in both cases from the Federal Republic of Germany), etc. Thanks to our dear professor and our benefactor, Ladislav Lacko Šaban, we got on temporary use a wonderful positive (chamber) organ, made by the renowned organ builder in Zagreb, Ivan Faulend Heferer. With this (relatively large and heavy) instrument, we traveled in the "couchette" to Ohrid, for a concert at St. Sofia church, and organ was played by the harpsichordist Ranka Pancer (at that time, - Tuksar).

While attending the first seminar of the Munich "Studio" in Grožnjan, 1969, I made, among other things, some primitive designs with measures of all three bowed instruments of this ensemble; the medieval fiddle, rebec and the Dalmatian *lijerica* (in the form and manner of playing identical to the medieval "lyra"), dreaming that one day I or somebody else would make those instruments.

1973, at the time of my marriage to the late Maja Karlović from Zadar (see elsewhere many times, especially in connection with the "Musical Evenings in the St. Donat", "Early Music serial" and "Društvo" on Grič), this was finally realised thanks to my dear colleague Branko Grđan, then soloist of the Croatian folklore ensemble LADO and a skilled maker of wind, bowed and plucked traditional instruments. Branko used a very clever system when building his (bowed and plucked) instruments; for small money he would buy old, (almost decayed) pianos, pianinos, etc. and for the most important part of his instruments (the belly or so-called resonant board) - their "soul" - he would use high quality and dry wood over 100 years old! When all three of my instruments were finished, though "brain new" they were really about a hundred years old, and you could hear the difference!

A number of times, first in my homeland, later after concerts of medieval music with Clemencic and others, people would come and ask where I found an instrument of such a beautiful timbre (OK, I have to modestly add that my particular style of playing and virtuosity on these instruments probably played a certain role too :)... and whether it can be ordered. I have tried repeatedly, but Branko was an extremely honest man who never cared solely for quick profits, so he always refused, explaining that he is the maker of traditional instruments and that success with my instruments was just a coincidence and nothing more ... We also ordered from him and through him (and the LADO ensemble) Slavonian bagpipes, Serbian flute and Macedonian *tapan* (the big drum, which in Macedonia usually accompanies *zurle*, shawms).

Regarding Branko, the only exception I can think of was Binkley's order of three *lijerica* for the "Schola Cantorum Basiliensis" (Conservatory of Music in Basel), at which the members of the Munich Studio then began to give regular lectures. Today, SCB is one of the pedagogical institutions of highest quality and most important for those who want to study EM, proper singing technique and playing of early instruments. One of the *lijerica* was in the normal form, which means without a fingerboard, the other had only some sort of rudimentary one and the third had already a fingerboard like an usual rebec, but I can remember that Branko needed a lot of persuading...

Anton Peteh (from a small village Petešljari, near Žminj), donated to me in 1970 a pair of old (big and small) Istrian *sopile* (*sopele*, *roženice* - a wind instrument similar to the medieval shawm) and *šurle* (a double pipe). Anton used to be renown player and maker of those instruments and those he gave to me (for my old pipe...) must have been rather old, completely black inside because Istrian musicians pour wine into their instruments (and drink it too) before start playing for hours... I suppose he used them as a model when making the new ones.

Later I got also *sopile* from island of Krk (similar but not identical to Istrian), *mih*, *šurle* and folk recorder made by another Istrian player and instrument maker, Martin Glavaš from Pula, Dalmatian *mišnjice* (bagpipes) and two-stringed *gusle* made by player and maker Todor Komazec from the Zadar hinterland. I used this last instrument in our "Ensemble Lyra Wien" program "Trobadors and the Fourth Crusade", which can be heard on the eponymous CD.

All my *cornetts* (a kind of trumpet that has an octagonal cross section, a mouthpiece and lip technique like a trumpet but with finger holes and a finger-playing technique similar the one on the recorder) were made by Christopher Monk, British player and maker of those instruments.

In 1977, during my scholarship in the United Kingdom, at the "York Early Music Week" (seminar) Maja and me met a cute long-haired and bearded guy, Robert (Bob) Hadaway, maker of early bowed and plucked instruments and harps - with whom we immediately well understood and get befriended. One of his remarks from this time: "It starts to bother me to look at all those people and even have to talk to them. I prefer to sit on a stump at my farm in Wales and watch my cows watching me, grazing the grass and keeping quiet... "

As Bob had already made a few Liras (da braccio and da gamba) by then, we soon agreed that he would make for me a copy of a Lira da braccio, kept in the Viennese collection of early instruments. The Lira was finished in 1981, I immediately started to play on it (thanks to experiments on my medieval fiddle) and then presented it at a musicological symposium in Poggio a Caiano, Italy, that same summer, and decided immediately to order a Lira da gamba. This one was finished in 1984 and since then I have been continuously performing, doing research, give lectures and write about both of instruments.

After a pause of ten years (in 2009 I made my last public appearance in Zagreb) in this summer I did two concerts in my homeland Croatia and hope to continue to do that in the future...

What I am about to say now has nothing to do with making of (early or modern) musical instruments but it has obviously to do with the transformation of people throughout their lives: Bob lived as a peasant - instrument maker in Wales for many years. Then he ceased making instruments and began repairing the wooden roof construction of old houses and started reselling them... Before we would exchange the letters and our news at least once in a year - from the moment he began to get rich, the relationship ended...

For the purposes of the USZ ensemble, Bob held a course on double harp (*arpa doppia*; ideal for *continuo* in Italian music of the late 16th and first half of the 17th century) making in Grožnjan in 1981, which has been attended by myself, a colleague musicologist dr. Zdravko Blažeković and another Macedonian colleague. To make our work easier Bob has brought already cut pieces, which we, in the improvised workshop and under his "watchful eye", completed and assembled into a functioning instrument. At the beginning, this harp has been played by Mira Valenta and later until today, by my colleague Marija Mlinar from Zagreb.

Sometime around that time, we also purchased a quartet of Renaissance transverse (*traverso*) flutes from Italy, copies of the originals kept at "Accademia Filarmonica" in Verona. These flutes have travelled with me (just like many other instruments...) for many years. The Viennese flute player, prof. Reinhard Czasch, played on those flutes when collaborating with our "Ensemble Lyra" and for a while the whole quartet came to life played by a Viennese ensemble ... After my solo concerts in the homeland (in Zadar and Zagreb, 2002) I decided to give back a number of instruments that I no longer used; thus the *Dulcian* (precursor of the Renaissance bassoon) returned to Kosta (Konstantin Iskra), a *lijerica* to the late Tibor Kuti, soprano and tenor viol and a Renaissance lute I donated to the Music Academy in Zagreb, and a quartet of flutes and portable

organ I gave to my dear colleague, dr. Ennio Stipčević (surely the best Croatian musicologist of a younger generation), who played them once upon a time. There would be some more instruments, so I believe that (in the near future) Academy of Music in Zagreb will receive some more instruments from me - all in the hope that one day not only the harpsichord and the baroque violin but also some other early instruments will be taught at this praiseworthy and reputable institution.

From the aforementioned stay in the United Kingdom in 1977, Maja and me imported illegally various instruments, including two Kits: one to make a renaissance lute and other for the Tibor's bass viol. With this scope decided to occupy our longtime lute player, guitarist ing Alojzije Seder, who later and quite officially became a true master in the construction of early bowed and plucked instruments and guitars.

Around 1980, we commissioned two more Kit's from the UK, one for the construction of a portable organ and the other for the so-called cittern (Renaissance plucked instrument similar to the mandolin) and other two from France; the Celtic harp and the *Hurdy gurdy*. At that moment, I was still having some illusions that I might even start making Instruments myself, so I got to work on my own, and to some extent succeeded in the case of organ, harp and Hurdy-gurdy - all three were "playable". But after rather bad experience with the cittern, I decided to put aside those ambitions so that this instrument eventually tried to save and complete, Alojzije.

After moving to Vienna, it was necessary to look for and find a new instrument maker, very important collaborator for any (but particularly an early) musician in the case of necessity and problems, as well by making a new or at least transforming an already existing instrument. Through a colleague at Clemencic Consort, I met then young violin maker, Mr Peter Tunkowitsch (of very distant Croatian origin), whom I entrusted with rearranging of my viola, the only really old musical instrument I ever owned, into a baroque viola.

Otherwise, I could have bought this instrument thanks to the sale of my first car, the Dyane, which I already mentioned regarding the "Society" on Grič. Peter did a wonderful job, so in my first years with the Clemencic Consort, I was able to play baroque viola in the programs of a Vivaldi and so on.

I gladly remember our concert with Vivaldi's Four seasons and the soloist, then very famous Dutch baroque violin player Mr. Jaap Schröder, at a church on the Venetian island of San Giorgio Maggiore. In connection with this, I have to say that I prefer to listen to the Baroque music rather than play it, and as a performer, the music of the Middle Ages and the Renaissance, even that of the early Baroque, was always much closer to me. For this reason, at one point, I decided to thank Clemencic for his confidence and to cease with my participation in Baroque music programs.

With regard to the earlier instruments, I was lucky again and soon met in Vienna Walter Schmidt from Styria (where I am living now for many years), who at that time was making and repairing viols, and later all other early and modern bowed instruments. In addition to various minor or major adjustments (just to mention that in the last fifty years I have changed about twenty bridges, several fingerboards and tailpieces, on my medieval fiddles, rebec, lira da braccio and lira da gamba, looking for the best sound solution or because of repairs) in 1998 Walter rearranged my best violin into something we then called *Turbofiddle*. This instrument could also be called the soprano lira da braccio, lira - violin or simply, a six-stringed violin; with five of them on the fingerboard and one outside of it. *Turbofiddle* proved to be extremely versatile, suitable not only in its primary function (as a soprano lira da braccio) but also for electro-acoustic improvisations (using pickup) in the style of blues, rock, so-called World Music or as an accompaniment of modern dance.

Well, it wouldn't be me if I could be "calm" for to long: this year, after a brief but very intense experience with the Bulgarian *Gadulka* (which is similar to our *Lijerica* and the Greek *Lira*, but below the usual three strings you usually play with the bow, it has extra sympathetic, resonant, strings like viola d' amore), I got a crazy idea: "why not try to add such strings to my *Turbofiddle*?" When my new maker of early and modern instruments, Daniel Furian in Graz, told me that *Turbofiddle* could "survive" extra strings and support slightly more pressure without further

problems, I immediately gave him a "green light" and after some time the previous *Turbofiddle* became *Turbofiddle Damore* (on purpose without) ...

In the mid nineties, around the time I started my work on the scientific project dedicated to Liras (da braccio and da gamba), I received a nice gift, this time from the colleague Rainer Ullreich, Viennese violinist and early music specialist and maker of bows and instruments. It was a late medieval fiddle or an early, proto, Lira da braccio, with five strings on the fingerboard and one outside of it, which I still play every now and then.

When I left Vienna in 2000 and moved to the picturesque northern Italian medieval town of Cittadella (near Padua), I had great luck again and near Asolo (exactly in Fonte Alto, where Binkley's instrument maker Fabrizio Reginato lived - I mentioned him speaking about Grožnjan in 1969/70 and Tom Binkley) found an English violin maker, Mr Richard Alexander. Although he had rarely dealt with earlier instruments before we met, he remarkably executed number of corrections or improvements of my medieval and renaissance instruments.

In Graz, at the beginning I used the services of several "normal" violin makers, until a few years ago decided to make a series of key changes and innovations on my Lira da gamba, Lirone. Given the nature of these interventions, I was looking for a maker who is as good at making early as well as those (very) modern musical instruments, an electric guitar or bass. Soon I found him in the person of Daniel Furian, who has a workshop in the centre of Graz called "13 Instruments" (accidentally or not, my Lirone has exactly the same number of strings ...) and is originally from Carinthia.

As a first thing, he rearranged my Lira da gamba, so that it finally become stable, because it got the so-called "rod" (like electric guitars and basses), pick up and has no more the (gut) frets having been replaced by the round (metal) markings, engraved in the fingerboard, as with some NS (Ned Steinberger) bowed instruments.

At the end, a few words about something almost as important to each bowed instrument player as the instrument itself: the bows and strings.

The first bows we used to play on the viols came with the instruments; two were slightly better (one of them I still use today in different situations and styles; from baroque to rock). During my studies in Copenhagen, Danish counter-tenor Jørn Jørkov, with whom I often performed in those days, made for me two Renaissance bows (one for treble, the other for bass viol) that had no mechanism (screw) to tense the hairs but the frog got stuck in the bow stick.

Later, in Vienna, collaborating with the ensemble "Les Menestrels", I played with historical but very clumsy bows and later acquired two of the medieval type; one made by Rainer Ullreich and the other by Dr. Rudi Höpfner, who in the meantime became the curator of the collection of early instruments at the Vienna Kunsthistorisches Museum (KHM).

The American viol player, Gerald Trimble, (a specialist for Celtic music) gave me one Turkish bow for Kemence (an instrument similar to Greek Lyra), which I use when playing a rebec or as our Renaissance writer Petar Zoranić calls it: *rebega* and *Lijerica*. In the nineties, Scott Wallace (American musician and bows maker, on eternal "temporary work" in Vienna) made for me an extraordinary viol bow that I use when playing on the Lira da gamba/ Lirone. Relatively recently, I also got one baroque bow for my baroque viola.

Strings: for many years we used the "compromise" viol strings by Pirastro. From "Menestrels" I learned that (plain gut or metal wound) harp strings could be used for all (medieval, Renaissance and Baroque) string instruments. They are very stable, break less often than the original ones for viol and cost substantially less than the first ones...

In Vienna, I meet Damian Długolecki, an American maker of historical strings of Polish origin, and buy a set of strings for my medieval instruments from him. Those strings lasted for years and had excellent sound and stable intonation - as much as it is possible with gut strings at all...

A few years later, at the beginning of this millennium in Italy, I again ordered sets of strings for my medieval instruments from Damian: I still have them today.

In the late 80's and during the 90's for a long time on both Lire (da braccio and da gamba) I used the strings of the British producer E. Seegerman ("Northern Renaissance Instruments") - at least until I meet Mimmo Peruffo, an Italian scientist and an accomplished maker of historical strings, from Vicenza. Although Seegerman is recognised and known for his scientific research work on the field of the historical reconstruction of both instruments and strings, for my opinion Peruffo has gone much further - at least in the practical realisation of what he is talking or writing about. In short, since I "discovered" his strings, I never come on idea to seek or experiment further...

One episode from my career (incidentally related to NR Instruments strings only): during rehearsals, CD recording and concert with a program "Villanelle" in Naples, 1998, due to (for gut strings a "deadly") combination of moisture and heat, every time I opened the box of one or another Lira, there was a "surprise" because at least one or two strings have been broken ... For this reason I was forced to urgently order from Seegerman a new set in the last moment, and of the original set at the end there was nothing left! So, a "nice" part of the my fee went for the broken strings ...

Let me blame who wants to, but after 50 years of troubles with "gut" strings, I have decided to gradually replace them with metallic or at least synthetic ones on majority of my instruments; they last significantly longer (which at the end means that they are "cheaper"...) and should (naturally I exaggerate) be tuned once a month ...

Today, in any case, it is much easier (than when we started playing viols in Zagreb), to find and order either instruments, bows, or corresponding strings. What has always been important remains as such today; you have to be well informed about the advantages or disadvantages of individual makers and manufacturers or intermediaries (shops) through which something will be ordered. In this regard, the Web can be of great help - in the end it has made from our World the so-called "Global village" - in good and (at least partly) in bad sense ...

YEARS OF LEARNING, SEMINARS etc...

I was born into a family of esteemed musicians, so I was expected to start learning an instrument as a child early on...

My mother, prof. Nada Pirnat - Pomykalo, had a great idea that I should start with the piano, but I showed my stubbornness very early and often (very important: I was born in a sign of capricorn...) and insisted to start with the violin instead of the piano - I believe because my father played it too... I regretted this decision numerous times; at the very first lesson, the "ugly" tones that came out of (some miserable, cheap, school) violin killed in me every will to practice ... Many years later, I wanted to study composition and conducting (I believe this time too because of my father Ferdo, who was a famous conductor, composer and arranger) and what I missed was naturally the mastery of the technique and repertoire on the piano ...

Anyway, I spent about five or six sad (for me and my teachers...) years through the so-called lower music school and then thanks to the obligatory piano course (what irony!), I begin to feel the beauty of music, to practice as a "crazy" at first the piano and later "even" the violin ... Here (1962/63) comes my short-lived but very intense "Rock" career, when in just one year I played some 200 performances (on the piano!) with my band "Uskoci".

It follows a phase where I begin (first on the violin, then on the viola) my intensely and happily engagement with chamber music, especially that of the Baroque period, and shortly thereafter my "frontal collision" with Early Music (1964) happened, from which I have not "recovered" myself until today...

Although I belong to the so-called graduate, academic, musicians, in the case of Early Music (EM) I can proudly consider myself an autodidact. Firstly, I started to play several wind and string instruments relatively well, then started to sing and at the end occupy myself with some aspects of musicology (such as "digging" in the archives and libraries, transcribing from the original notation, writing a number of articles, radio and TV broadcasts and reviews about EM. In spite of the fact I did have some real possibilities to go this way (and would have probably a bit easier life than like it was...) I never considered myself (nor have sincerely wished to become) a musicologist. Speaking about that, one of the things I truly regret is that I did not accept the suggestion of the late dr. Jerko Bezić (the most important among ethnomusicologists of Croatia) and became his student of ethnomusicology. This combination of practical work, often "on the field" and in direct contact with people - "living sources", I believe would match my character, innate curiosity and diligence - which does not give me no "peace" even after ten years in pension ...

But back to my first EM "apprenticeship"; i'm no longer sure if i first started playing recorder or viol. Although viol is a bowed instrument (and I was near the end of viola studies at the Zagreb Academy of Music at the time), tuning, intervals between strings, frets similar those on a guitar, mandolin or lute, as well as a way of holding a bow, make mastering the technique of playing on it much more difficult than, say, the transition from modern to baroque or Renaissance bowed instruments. The bow on the viol is held with the so-called. "under grip", unlike the "upper grip" used on all other early and modern string instruments - except the so-called German bow holding on the double bass, which comes somewhere between that of violin (and cello) and viol one.

This will sound a bit strange now, however you want; when at the beginning of my EM trip I tried to play a number of Renaissance instruments for the first time, it went so "painlessly" that it occurred to me at one point that I may have been doing this "once upon a time", in some previous life, ...

When I later saw that most of my ensemble colleagues, who were otherwise excellent musicians on their instruments, did not master early instruments with the same ease and speed, I remembered that thought again ...

Apart from that course with Sterling in Grožnjan (1970), and one hour with a German viol player in Munich in the same year, all of us from the ensemble "Universitas" learned to play "on the go" ... For that we received excellent reviews in the newspapers, but also the most important one from

Sterling himself. After only a year and a half after his course, "Studio" performed a concert in Zagreb (1971), Sterling came to our rehearsal and stated that we made just an incredible progress - both individually and as a whole ensemble!

When the playing of the viol and the recorder went better, I added to that playing of the Istrian *sopela* (shawm) and *šurla* (double pipe), *šarkija* from Kosovo and guitar lute. Later on, I added to those Dalmatian *lijerica* and mandolin, Serbian flute, only for a short time and without any success the Slavonian bagpipes and with more success Istrian bagpipe *mih/ mišnjice*.

Since I was aware that professional musicians throughout Europe (as well as in my country, for example, in the chapel of the Duke of Dubrovnik), from the late Middle Ages, throughout the Renaissance and part of the Baroque, were multi-instrumentalists, often singers in the same person, I took the task for myself and my colleagues from the USZ ensemble, to learn to play (in addition to strings) several wind instruments over time. After a few years, apart from viola da gamba, each of us was able to play well enough the recorder, later the crumhorn too and occasionally sing.

As the devil never gave me peace, with all of the above mentioned, I started playing *cornett* and Renaissance sackbut, but "underneath" all of that, from mid of the seventies on, in my head appeared the idea of procuring the instrument(s) and to try to reconstruct the playing technique and the lost repertoire of both "mystical" *Liras; da braccio* and *da gamba*...

One of my ways of learning (apart from studying specialised literature and magazines such as "Early Music", listening to LP recordings etc.) was my huge correspondence, frequent contacts with primarily British and American EM experts, who I ruthlessly bothered and bombed with my (sometimes certainly naive to stupid) questions...

It was only after I played a number of early instruments in concerts for several years, that I started to visit specialisation seminars abroad. The truth is that in the meantime, I contacted Tom (Binkley) and tried to become a "visiting" student (because of my constant involvement with the "Zagreb Radio and TV Simfonic Orchestra" anything else wasn't possible for me...) of the renowned "Schola Cantorum Basiliensis" - unfortunately without success because it was not allowed then, only a few years later...

Seeking other opportunities and avenues, on several occasions, I have paid some seminars myself or tried to get various scholarships. So in the summer of 1974 I took a course in Medieval and Early Renaissance music in the Netherlands, learning from the Viennese avant-garde EM ensemble "Les Menestrels" (with whom I had an intensive one-year collaboration ten years later in Vienna), in Belgium (where we played the EM of the same period but in a somewhat outdated style ...) and at the end, I went to study the recorder, viol and performance practice at the Royal Conservatory of Music in Copenhagen for four months, thanks to a scholarship from Danish government. It was funny to hear my Dutch recorder teacher Eva, when she told me in the first hour: "technically you do a number of things a bit wrong or unusual, but it works so we would rather deal with literature, ornamentation, etc." Something similar told to me my viol teacher too...

The highlight of that study journey was the learning of (at the time) relatively young musicological discipline of the performance practice, which I had the privilege to study with (then) young Danish musicologist and *continuo* player, Jesper Bøje Christensen. Just by case, we met in Vienna twenty years later, where he was a guest lecturer, as well as in several symposia where I was presenting my *Lire* project.

At the time of my specialisation in Copenhagen, I began to collaborate with several vocal soloists and one ensemble there and held a number of concerts with them. This, after similar initial experiences in the Netherlands and Belgium, was for me the second real opportunity to step out of my "pioneering" role, as the "best in the village", and see how I am in a new, let's say, "urban" environment ... In Copenhagen and for Radio Hilversum in the Netherlands, I gave in English several lectures on Early Music in Croatia.

The aforementioned seminars were also an ideal opportunity to visit various collections of early instruments, such as those in The Hague, Copenhagen, Brussels, Berlin and Stockholm, expand

my horizon as a member of the audience attending a series of concerts, acquire additional professional literature, music and LPs ... Returning from Denmark, I performed as a guest musician in the concert of Dutch EM ensemble "Camerata Trajectina" (Utrecht) and visited a German specialist in music iconography, Dr. Uta Henning, near Stuttgart.

Primarily thanks to playing music together but also through the exchange of ideas and experiences, this collaboration with colleagues from literally whole world, was also a very important step forward for me.

For many years, I have tried (even with the substantial support within the Ministry that provided foreign scholarships) without success to obtain a scholarship for study in the UK. A kind of "consolation prize" was a one-month financial help and the organisation of contacts with the then most important EM experts on the island and a visit to all collections of early instruments. This was paid and organised in 1977 by the British Council in Zagreb. Maja and me first attended the Early Music Seminar in York (the so-called "York Early Music Festival" evolved from it in the following year, where we performed with the ensemble USZ), then visited London, Cambridge and Oxford and met a number of British and American musicians, musicologists, teachers and instrument makers.

Instead for Britain (where for years "sat" and studied guitarist Darko Petrinjak) for the season 1978/79, I received an eight-month scholarship to study at the Sorbonne University in Paris. My intention was to do something called "free studies", to go to classes that interest me, work in libraries and archives and contact French EM experts and possibly play with and learn from them ...

When I arrived to the Sorbonne, it turns out that they do not have such type of studies and that the only possibility would be the so-called "Doctorat de troisieme cycle" ("Third degree doctorate"). I started to work and after a short time, gave my mentor, Mlle dr. Edith Weber, a skeleton or a plan for my thesis entitled "Performing practice of Renaissance music in Dalmatia". She was delighted to receive such a clear thesis plan from a PhD student already at the very beginning ... The "wonderful" thing is that I (for various mostly subjective and some objective reasons) did not move much further on that plan. However, I intensively collected the necessary material at Bibliotheque National and other libraries, tried to improve my knowledge of French to the highest level, followed various lectures and concerts, and began not only collaborating with several EM ensembles there, but for the first time tried to prepare and perform soloist concerts, with the program of medieval music, "Menestrel du XXe siecle".

When the thesis finally went well in the spring of 1979, I had already organised everything (with the ensembles in Zagreb and regarding the placement in the so-called "Cite Universitaire") for next school year - when at the last moment I learned that not me but someone "more important" (with more powerful "friends") had received the scholarship prolongation...

To make the story shorter; due to God knows which kind of intervention a year later, (1980/81) I received scholarship extension, the only problem it came at somehow "wrong" moment ... In the meantime, I left Maja and started living with Mira, but without any inner "peace" and self confidence ...

However, it was not all in vain: working in the Paris libraries I discovered some very interesting things. One was the so-called and huge "Carnival song" repertoire from the beginning of the 16th century, which we performed with ensemble "Universitas" on Grič in 1981. This would indeed be the world premiere of this repertoire if the "World" knew about it ... Secondly, I have done an intense work on the person and work of "our" composer Filippo de/ da Lu(p)rano.

At the time the Croatian musicology ignored this author, foreign musicologists (among them, surprisingly, some Italian too!) "offered" him to us "on a plate", thinking that he could have been born in Lovran (Laurana) in Istria or in Vrana (la Vrana) near Zadar, as well as two famous sculptors, Francesco and Luciano Laurana. Based on my digging in Paris, I prepared an article about this author for "Arti Musices" which was not accepted because my colleague Dr. Kos thought that I had not "undoubtedly" proved that this one was indeed born in Croatia...

Thank God, this was corrected by my dear colleague Dr. Ennio Stipčević, who wrote about him and started calling this composer, "Filip Vranjanin".

Another very interesting and important was my discovery that during the fourth crusade (1202) on our town Zadar, with that army there were (at least) three troubadours and four trouveres! In addition, the songs of all trouveres (preserved with music but in other sources) can also be found in the so-called "Zagreb Chansonnier", kept in the "Croatian Academy of Arts and Sciences", Zagreb.

As in other cases, this was, in a way, Maja's merit: thanks to her, I learned of existence and read the booklet "The Three Zadar Chronicles", published by the Croatian academician Petar Skok. The original idea was to realise this program with ensemble "Universitas", the next (after moving to Vienna) with the "Clemencic Consort", but Rene showed no interest at all. Then (1986) the "Lyra" ensemble was born, so we performed a number of songs from "Zagreb Chansonnier". In the end, we created the program entitled "Troubadours and the Fourth Crusade, 1202". The French linguist, Mrs. Miquela Stenta, made a selection (and a translation into modern French) of all the texts that speak and sing about this war - particularly about the conquest of Zadar, Mira and me reconstructed the music for a number of songs, preserved without melody. We performed it a number of times, the premiere as a special "order" of the late Peter Andriessen (editor of EM at the Flemish radio BRT), whom I met in Poggio a Caiano - see my Memories No.6. Monteverdi, Split etc. - befriended him, and through him the ensemble "USZ" got a concert in Leuven in 1981.

After Mira and my relocation to Austria, we renewed contact with Pieter, and thanks to his enthusiasm for Mira's voice and singing, as well as for my playing, we received a couple of concerts within the "Festival van Vlaanderen": in the Flemish "Venice" Brugge 1987, 1988 and 1990, and in the Rubens House in Antwerp. We also performed this program in Austria, Italy and recorded it on the eponymous CD, for the viennese "Preiser Records".

At the beginning of September 1981 my then wife Mira Valenta and I worked in Grožnjan at two different seminars; Mira played a major role in the preparation and performance of the medieval play "Belle Ydoine" (under the direction of the French ensemble "Perceval" and their leader Guy Robert) and me, under the direction of Bob Hadaway, together with a fellow musicologist Zdravko Blažeković, worked on the completion of the early Baroque harp (the so-called *arpa doppia*), played to this day in Zagreb by my colleague Marija Mlinar.

As I mentioned earlier, in the fall of 1983, Mira and I were leaving our homeland forever and moving to Vienna. The main reason for this was Rene Clemencic's invitation for permanent collaborate with his renowned EM ensemble "Clemencic Consort". For over twenty years (1983 - 2004) this was Mira's and mine very serious "apprenticeship" of EM. We have learned from Rene "on the go", through numerous programs (beside the standard ones like "Carmina Burana" and "Asinaria Festa", we have performed several premiere programs each year, as part of Rene's own cycle of concerts in Brahmsaal) and in various styles; from the Middle Ages to the Baroque. In addition to this very intense and varied, practical work, the two of us also attended one of Rene's seminars (in a dual role; as a students and "demonstrators") in Bregenz, 1984.

All this new knowledge that we learned from Rene and his colleagues, we tried (as in some EM lab ...), though without any "slavish" imitation, in our own ensemble "Lyra". It can be heard very well on our three CDs, as well as on numerous studio and concert recordings - often in programs with compositions that Clemencic himself never performed.

At the end, working on my scientific project about both *Lire*, it was for me again a huge "school" of the EM, or practical musicology lab, and at the same time a continuation of some kind of pedagogical activity. During the official duration of my research work on this project (1996 - 2001), I participated in symposiums organised by the Department of the Performing Practice of my mentor, prof. Dr. Krones and gave at least one lecture on *Lire* yearly, for students of the former "Hochschule für Musik" and the later "Universität für Musik" (University of Music) in Vienna.

I shall write more about this in a special issue of my EM Memories, dedicated to my work on the project *Lire* and lectures and performances within it.

VARIOUS (funny but not only) ADVENTURES...

The fact is that some things (especially based on word games) which are definitely funny in one language are little or not at all so in another one... Because of that there are obviously more funny adventures in Croatian version of my Memories then in this, english, one...

1. Grožnjan, Studio and USZ:

Grožnjan Seminar, 1969: In the middle of the Munich Studio Concert (in the City Lodge) their dachshund dog, Sisyphon, appeared and stood in front of the performers. On the recording of the concert, one can hear a moment of silence as the late ensemble leader, Tom Binkley, says: "Sisyphon geh nach Hause! (Sisyphon, go home!)." After repeating this to the intelligent but stubborn dachshund (I know what I'm talking about because I'm currently living with the 2nd dog of that breed in my life...), the audience burst into laughter. This dog, like most of its species, gladly chased cats. When he reached them, the cat would usually go for a "counterattack" and Sisyphon would then start to whine in fear before the claws even reached him!

Towards the end of the 1969 seminar, I asked Tom for help me and to clear my (at the time completely confused) ideas how to start an ensemble for Early Music. When I told him that all of us, in the prospective Zagreb ensemble, are (modern) bowed instrument players, he advised me to go for the viol ensemble (the so-called "consort of viols"), promised to help with the purchase of instruments, and recommended to me some crucial books of specialised literature as well as music for the first repertoire. He kept his word, and so in the year that followed we gradually acquired four viols from Germany.

Grožnjan Seminar, 1970: The new singer of the Studio, American countertenor Richard Levitt, was a bit of a "heavier" category. One evening he drank a little bit more (which was not uncommon in Grožnjan in those years, since extraordinary "Teran" wine was still relatively easy to buy) and started dancing in the kitchen of one of the two houses the Studio had rented there. As the floors of these old stone houses had also old and rotten timbers, at one point Richard simply broke through the floor all the way to the belt!

At the end of the 1970 Grožnjan seminar, our ensemble held its first public concert, which was remembered by us and the audience because of the "numbers"; since the English early baroque music for the consort of viols was a relative "novelty" for us, every now and then one of another colleagues would get lost and I would then (loud enough so that the audience could hear it too...) shout out the numbers of the bars in the score, where we could meet again... It was naturally to the great joy of those present, but our teachers (and at that time certainly our idols) from the Studio were impressed with my resourcefulness and our determination to bring the concert to a "happy" ending - "whatever may happen"...

One small digression, but in some connection with everything: in those years, the Studio collaborated with an Italian string instrument maker on temporary work in Australia. As Fabrizio Reginato wanted to return closer to his homeland, Tom found in the old part of the town of Buje (close to Grožnjan), one of (many) abandoned houses which Istrian Italians left in the 1950s, alone or mostly under the pressure of Tito's totalitarian, "Yugo", regime. We rented the house on 99 years under my name, and Tom Binkley would pay the cost of the renovation. There were various problems with permits and subsequent works, so at one point Binkley lost his temper and threatened to make a pressure through the US consulate - typical of the "almighty" and arrogant Americans, both then and today ... In short, in the meantime Fabrizio's father died and left him a spacious family house in his native Fonte Alto, near Treviso. Binkley managed to get rid of the house at the expense of the Slovenian piano trio (brothers) Lorenc. In the eighties, the municipality of Buje wanted to throw them out, so I gave them a written confirmation describing the whole story, but I do not know what happened at the end.

A propos of drunkenness: a colleague, clarinetist I. B. from Pula, knew the place where it was possible to find a "matured" first-class Teran - wine. This place was not easy to reach, one ought first go by car and then uphill and by foot. He returned with two canisters of extraordinary wine, which four or five of us quickly "destroyed", and afterwards fell into a trance, started singing, dancing and playing in the streets of Grožnjan (obstructing, of course, those who were trying to

sleep ...) until the next morning. .. It was one of the few of my drunkenness, when you wake up the other day and feel like you're still drunk ...

Another very similar thing happened to me (again in my dear Istria...) at the USZ concert in Pula/ Pola, I think in 1980 or 1981. Walking around the town at noon, I reach a floating restaurant (on one *trabakul* - an old and bigger fishermen boat) and meet Kosta (Konstantin Iskra) there and we start eating and drinking. After a couple of hours it was time to get back to the hotel and go for an acoustic rehearsal at the JNA (Yugoslav National Army) House, where the concert shall take a place. I simply jump from the boat into the sea and swam to the shore (later we found out that it was absolutely prohibited and normally a fine was paid for it - at that time Pula was a military port). I barely made it to the hotel as my drunkenness started to catch me fairly. By the time of the concert, one of my colleagues (as always the good "soul" Tibor) was carrying my aluminium suitcase with the instruments and at the same time making sure that I would not end up stumbling into the ditch...

Since it was the program "Carmina Burana", which we performed by heart for some time, the rehearsal was not really necessary... The concert begins and I don't know about myself and have serious balance problems. As I had to change the instruments between songs I kept them on the mentioned suitcase. Every time it comes to the change, it seemed like I would be slamming next to the suitcase or on the instruments themselves... The funniest thing was when after the concert one girl from Pula (with whom we studied together at Zagreb Academy of Music) asked Tibor, Kosta and Ennio if everything is fine with me, that it seemed like I am sick or so? And the guys told her, absolutely because Igor has the flu and the temperature 38! The girl was astonished and appreciated my "true professionally" ... But the story doesn't end here. One of our colleagues took us to a private festivity in Medulin, everything was turning, in my head and around me... At one point, I simply went out and walk along the road to Pula. Then when getting a little sleepy I lay down in the grass beside the road and fell asleep instantly... After a while got up and started to walk again, somewhere, because I had no idea which direction to go. In the meantime Tibor (who, instead to enjoy the party or who knows what...) spent most part of the night anxiously looking for me between Medulin and Pula, together with that colleague who drove us to Medulin. Of course, he was very angry because due to my drunken state, it could happen really anything...

In any case, what I really wanted to say with this story was that we knew the program so well that I could sing and play it totally drunk... :)

2. (Yugo and Austrian) Customs...

The customs officer, after seeing all the instruments we carried outside the country, coming out of the compartment, said for himself but aloud: my God, if I had died tonight I would not have seen this miracle!

Apropos of customs: since the official customs clearance in the ex Yugoslavia was completely insane and you have to paid sometimes more sometimes less for an instrument of similar value, - in any case to much for our possibilities - we imported a whole range of instruments illegally i.e. by smuggling them into the country. In the same time it meant that with the same subsidy we could buy more instruments for us but for our cultural ambience (think positive...) too!

The highlight of these stories was when Maja and me were returning by train from the United Kingdom in 1977, with almost no private luggage but loaded with various instruments. In the couchette, we simply put all the stuff and boxes (containing the lute and gamba in Kit form, tenor cornetto, serpent, two pipes with tabor, tenor cornamusa, as well as bunch of music and books) on the top two beds. The Kits should try to assemble our dear colleague, guitarist and our lute player, ing. Alojzije Seder, who later became an accomplished instrument maker.

We had no idea what to say at the customs ... When we were at the border, the customs officer enter in the compartment and asked if there was anything "to declare", we calmly answered nothing at all, and he went out! This was, if I am not mistaken, the second "big" smuggling across the border that Maja and I had done; 1975 on my return from a scholarship in Denmark, we did it with six crumhorns and one traverse flute...

I already mentioned my beautiful aluminium suitcase; I bought two of them in Paris and one of them served for years for my instruments. During my studies on Sorbonne in Paris (1978/79 and 1980/81) after more than twenty hours in train arriving there I was taken to the police station because my aluminium suitcases (one full of instruments, other mostly with books and music...) have been "suspicious" to the very intelligent policemen... When they saw what was in they felt a bit ashamed and helped me to the taxi station... How could somebody come on idea that if one wants to smuggle drogues or anything suspicious or dangerous like arms or explosive he would choose just some unusual suitcase!?

When Mira and I decided to move to Austria, the first try was with our Dyane full of (EM) instruments and luggage. Just as we "happily" and without any problems leaved Yugo customs and enter the "free Capitalist" world of Austria pretty bad "surprise" was waiting for us... After seeing all this collection, Austrians told us we ought to pay a horrible amount (more than complete our savings, meant to help us to survive in Vienna, until I am searching and founding a job there...) if wanting to import the instruments in the country... This was obviously the cold shower and rather bad "welcome" at the very beginning of our new life there... I can remember that I firstly made the telephone call to Rene asking if he could help and he gave me some names but even this didn't help. So we ought to return to Zagreb and I was so depressed and disappointed that wanted almost abandon the whole idea... It was Mira's best friend Ada who told us that if one thinks about moving to another country and becomes the serious doubts at the very first problems, she or he has to really give up the whole idea... And so, we decided to try again in a week or two but travelling by train and taking with us only the most important and necessary instruments and luggage. Every once in a while, we repeated similar travels and brought in Austria (again without paying any custom duties...) all our instruments; some of them we still play or posses and some we sold or donated in the meantime...

3.Universitas; collaborations, rehearsals and concerts ...

The belgrade EM ensemble "Renesans" ("Renaissance") was founded in the same year (1969) as our own, having the same teachers and "idols" - the Studio from Munich - like ourselves. Every once in a while we did exchange our concerts or performed together, once in Zagreb other time in Belgrade.

On one occasion, they invited me to come to Belgrade (the "capital" of ex-Yugoslavia) to discuss a new joint project. The days go by, we are eating and drinking well, having crazy fun, and I ask every so often when we will finally make concrete arrangements. And they always answer Igor, no problems ("nema problema") slowly, no hurry... And so the whole week went by and I had to return back home without even having chance to talk about the project... We did this through writing; the e-mail wasn't there yet and the phone was relatively expensive, the line was often interrupted.

Our dear Tibor, born in Subotica, was a member of the Hungarian minority there. Although he was fluent in Croatian, now and then in speed or being exhausted (his whole life and almost to his prematurely death, shortly after retirement, he played in two Zagreb Symphony Orchestras, and at least in one of the EM or chamber ensembles; ensemble ACEZANTEZ for contemporary music, USZ and "Syntagma Musicum"), a minor mistake occurred. So once he says "This morning, we had a fight with my wife", and I (although I naturally understood what he meant...) ask him who all had a fight with his wife?

During a USZ 1978 tour in the UK, after a concert in the pub of a small town of Louth, a gentleman (who was in the audience) asked me: "Don't you think that playing music from those remote times you might wake up the spirits of people from that time?" To which I replied: "Yes, of course, they are always present at our concerts!"

During a vocal rehearsal (of Croatian Gregorian music), one of colleagues and the only one with glasses made several mistakes in the same place, to which Kosta (Iskra) say: "If I catch one who is constantly mistaking, I will break his glasses!"

At the Seminar of the Medieval and Early Renaissance Music of the Viennese Ensemble "Les Menestrels" in the Netherlands (1974), Andrew, one young boy who could not control the

movements of his extremities or even his eyes, was among the students. He was always accompanied by his father, a retired police officer. However, his problems almost disappeared when he took some percussion instrument and let himself into the music! We became friends and I later met him several times in the UK and Belgium and during one of our visits to the Netherlands: in spite of his illness, he not only graduated from college but became one of the curators at the Amsterdam Rijksmuseum.

Continuing on the similar "path"; as the Early Music World (at least in those days...) was new, much more open and tolerant than many other "worlds" (in music or elsewhere) it was normal that many minorities - like gay people or handicapped person like Andrew - felt good and well accepted, without any prejudices. Still, once (only) partly joking I said to my colleagues from Zagreb ensemble, I don't know this is certainly nice that there are so many particular people in and around EM but does it mean that we are strange too? Well, certainly yes! When somebody instead of the music of her or his own time (like the so called contemporary music, blues, rock or jazz one) prefer to dig in the remote past and tries to recreate technique of playing and singing, interpretation and performance practice of medieval, renaissance and baroque music it is more than strange and not completely "normal" but if you have such feelings and interest you have to go this way!

4.Culture (and "culture") in Croatia at one time...

In the early 1980s, until Tito's death, cultural life in Zagreb and throughout Croatia flourished thanks to the financial help of the so-called Interesting communities of culture of individual cities and the republic. These and similar details are nowadays forgotten by some, and although I by no means belong to the "yugo - nostalgics" (crying for times past, "when we were all better off together"), the fact is that both of us, myself as well as the late Tibor Kuti too, at that time for two or three years lived as free lanced musicians, playing almost exclusively Early Music. A year in advance, we would make a proposal what we were offering and how much it would cost. Appropriations would always be slightly below those proposed, but sufficient for basic living needs and therefore an incentive to do our best to get a few additional concerts.

When Jean Belliard and his colleagues from the Paris Ensemble "Guillaume de Machaut" (during my scholarships in Paris, 1978/79 and 1980/81) proposed that I move to France for a permanent collaboration with them, I asked how it looks like with funding for culture, concerts and the like. They didn't understand what I was talking about, because something like that didn't exist in the culture of the (rich) "West" at the time ... Naturally, theatres, opera houses and larger orchestras in France (as everywhere else in the world) received subsidies but seldom any ensembles of chamber music... The only exception to that was the German "Goethe" institute for culture; for many years they have been financing "Studio der frühen Musik", with headquarters in Munich and later similarly mostly American ensemble for medieval music "Sequentia", settled in Cologne.

In spite of all evident restrictions of civil rights (right down to political terror), the fact is that the cultural policy in the Eastern Europe was exemplary and on the level about one cannot dream of in today's "new democracies", created after the fall of the Iron Curtain.

One would say (partly having right) that all of this, as in sports, was an important part of Communist political propaganda. I cannot completely agree with that because (at least in Croatia and especially in Zagreb) some tolerance still existed. Although every so much in the Interest community of culture they threatened us with a finger (and the party "apparatchiks" attacked us in reviews or on the radio), our ensemble regularly performed Croatian early religious music and held concerts in churches relatively often. It is interesting that this was forbidden to the colleagues from the Belgrade ensemble, and the Slovenian organist Hubert Bergant often visited Croatia where he could with no problems perform in churches ...

The obligation to the city or republic included a certain number of concerts, and it was optional but gladly accepted if we added a few gratuitous performances in a hospitals, students' or retirement houses and the like.

On one occasion, I should perform my solo program, "Menestrel of the 20th Century", at the Blind Children's Home in, if I'm not mistaken, Nabor Street. I parked my Dyane in front of the house,

come in and say hello to the responsible, start unpacking the instruments and tuning them in the hall. However, something was strange to me and I suddenly realised what: the kids were looking at me! By mistake, I entered the wrong home, the one for deaf children, beside the right one!

In the late seventies and early eighties we performed early music at the most unusual places, at Flower Square, within the "Zagreb Flower Fair", in various factories, and on one occasion at the ORA (youth work campaign) Sava. The organiser wanted to give us microphones because "the audience" might be "loud". I turned it down and accepted the mic exclusively for the conference. The so-called audience, especially the guys at the bottom of the hall near the exit, made hell of a noise, all the time. When it was enough, for me and my colleagues (and those half of the audience who were interested in music and the "funny" sounds of EM instruments, they had never seen or heard before), I approached the "savages" and told them that no one was holding them and that they could go freely where they wanted and let us and those interested in the concert to finish it in peace. Thanks God, they obeyed and left!

Another thing which didn't happened to us but to the colleagues (for long years my neighbours in the Medvedgradska street) of "Zagreb String Quartet". After their performance in some remote place of Croatia the organiser wanted to tell them something especially nice and friendly and said something like: "We wish that you come again and next time in as many as possible!" which was (one of the) usual and non significant platitudes of the Communist politicians...

5. "Early Music on Grič" and "Society...":

For eight years, the ensemble USZ held its own serial of concerts in the Gornji grad or Grič (old, "Upper Town", of Zagreb), called "Early Music on Grič". Initially, we performed in Mali Lapidarij (Small Lapidary), a showroom, sometimes in the spacious courtyard of the Tourist Association "Gornji grad" and in the church of St. Marcus. Then it comes to the change in the leadership of that society; normal and friendly people were replaced by one "apparatchik", Mito Zajović, who was already controlling the Tourist Association "Kaptol", close the Cathedral, and throwed us on the street. His "great work of revitalisation" can be "admired" even today: Tkalcíjeva Street with innumerable restaurants -places for which the facade - usually only its lower part - has been restored while the rest of the house is collapsing and the inhabitants are living in conditions like at the beginning of the 20th rather than the 21st century! So thanks to Mito we had to move to another (by the way, much nicer and larger place!) in the Upper Town area, the Atelier "Ivan Meštrović", once home and atelier of the greatest Croatian sculptor. We stayed there until Mira and me moved to Vienna.

The concerts of this cycle were for us a great opportunity and an obligation not to get "lazy", but to study several new programs every season and to create a little by little a new, early music, audience. These audience consisted of all generations, often there (as in some rock and jazz concerts), parents and children came together, belonging to completely different strata of the society at that time, as well as from the remotest parts of the city of Zagreb.

After the first foreign tour of the ensemble USZ in France in 1976, the idea was born to motivate the youngest audience (high school and college students) with a kind of permanent school where they could learn early dances, sing madrigals and try to learn to play an early instrument.

As we not only provided our (EM) "children" with free training but also regularly have borrowed them part of our instruments, there were all kinds of experiences and even unpleasant surprises ... On one occasion, a group of them went on a trip to Plitvice lakes with my soprano viol and (it is not known how or why ...) someone of the group accidentally sat on it and seriously damaged it! Thanks God we had Alojzije who managed to bring this instrument into a "playful" state again!

Speaking about similar problems with the instruments, I remember the concert of the ensemble USZ in the fortress Nehaj, Senj (1981): we traveled there from Split or Zadar in the greatest heat. During the general rehearsal, it came out that Mira's Celtic harp had fallen apart; the heat and tension of the strings made their own. Poor Mira was crying and we had to play a concert without a harp ...

During the general rehearsal for the “Duo Lyra” concert at the Krems Evangelical Church (near Vienna), I put my Lira da gamba, so awkwardly that it fell and cracked its back! When playing, I was afraid that the instrument (which was otherwise extremely sensitive and had to be repaired a number of times) would not withstand a significative pressure of 13 strings and would break completely in the middle of the performance ...

Well, I must admit that similar “cases” have not been so rare in my case; still in lower music school on one occasion, forgetting that I left a violin box open, wanting to go to the violin class I took it and the violin fell to the floor and the soundboard burst close to the bridge! Clearly this happened with my best violin and not with some usual school “shit”! This was exactly the one which was later (around 1997/8) rearranged to Turbofiddle and in 2019 to Turbofiddle Damore... The instrument was then masterfully (and for a lot of money...) repaired by the late master violin maker Franjo Šnajder.

As a next it was my medieval fiddle, which, for unknown reason, slammed to the floor and cracked her back - this was arranged by her "dad", Branko Grđan. The third case happened with the *Turbofiddle* which I often played with pickup and a cable, at the time. In my first improvised studio (below the high bed) in Vienna's Wallgasse, I obviously misjudged the length of the cable so the instrument "took off" and ended up on the floor! It was rescued by the urgent intervention of the colleague Walter Schmidt ...

6.From 1983 onwards, “Clemencic Consort”, “Ensemble Lyra Wien”, etc .:

At the time my German was only slightly better than usual Zagreb “basic” knowledge of wrongly pronounced German, once I told Rene “Ich ruff dich” (which without that “an” at the end means “I will call you”) and he answered that I would have to “call” him very loud if I wanted him to hear me...

Esmail, from Iran, a great *santour* player (Persian Hackbrett or dulcimer) composer and percussionist, had some of his own phrases, which we (after playing with him in the ensemble “Lyra” too) after a while learned to interpret correctly. One of them was “Ich ruff dich an” or “I’ll call you on the phone”, which actually meant: “You call me ...”

Also he has been very slow in completing sentences, so once he says “Rene, ich muss ...” (“I have to ...”) and this one answers to him “aber bitte nicht hier”, but please not here - meant: better in the the toilet...

After the concert of the “Clemencic Consort” ensemble in Florence: we sit in the pension foyer and René Zosso honours us with his *bidis* (some Indian mini but stinky cigarillos with a special smell or “smell”: to me every cigarette, cigarillos or cigar - even a pipe - stinks!). A couple of American gay people go by but returned after a few minutes. One of them asks if we have a joint, because they have mistaken the peculiar stinking of bidis for that of “Maria” ...

In 1983, on one of the first summer tours of the same ensemble, we were supposed to meet in the town of Ossiach (the summer music festival on the lake of the same name in Carinthia), I arrive from the station, introduce myself at the reception and ask if they could be so kind and tell Mr. Clemencic that I have arrived. Later, Rene told me that after lunch he was woken up by phone and told that certain Mr von Mikolo was looking for him...

About the wrong pronunciation of my last name here's another story, this time from the “Doblinger” Music Store (where I have been working for 12 years, from 1988 to 2000): an Italian customer asked for me because of an order and says that he ordered it from Mr. Pomi Carlo ...

In the first ten years of my collaboration with Clemencic, we performed very often in Venice, twice within the crazy *Carnevale di Venezia*. The first of these, in 1983, it was planned that we play outdoors on the square *San Polo*, (of course with amplifiers), for about two hours. The organiser prepared beautiful historical costumes for us, but (as it happened in the beginning of February and it was quite cold) we somehow pulled them over our winter coats ... The stage we played on was the highest, and below it was another even bigger one, for dancers. We started with an hour of delay - relatively on time for Italian terms - and initially on the square (I think the second largest

one in Venice?) besides us and the organised dancers, who performed historical dances in beautiful costumes of all possible colours on that lower and larger stage, there were almost no other people... We already started gossiping over the bad organisation, when at one point we look down and see that both the square and the lower stage are full of people of all generations, in costumes or normally dressed! At first, they tried to imitate the dancers of historical dances and later simply, following the rhythm (which is always present in Early Music...), danced the most normal modern dances... The cold and the usual Venetian humidity forced us to "shake" more than we normally do on the concerts, and then started to arrive bottle after bottle of grappa - a kind of our "fuel". We played, drunk, every now and then we ate something and then again played and drunk ...

Considering the size of the ensemble, which consisted of several "departments" and soloists, the *tutti* performances alternated with the Hungarian, another time Swiss, then Iranian - Croatian duo, and so on. At one point the *carabinieri* (police) appeared on the square and said that we all together, dancers, audience and ensemble, have to finish the spectacle immediately! Some of us were just about to protest but then looking at the clock found out that midnight had already passed! We played practically without a break for about six hours! This performance of ours entered the history of Venetian Carnival under the name "Clemencic Non Stop". We tried to repeat it a year later, but the atmosphere wasn't nearly as "magical" as the first time...

One evening after the concert in the restaurant or *trattoria* we sat together with our Venetian hosts (already in those times known to have strong independent to separatist feelings, today politically represented by "La Lega"...) and Andrasz (obviously, wanting to be kind...) shouted laud and stuttering "Viva Italia!!!", on what nobody else present moved... And then we heard one of the hosts who said: "Signore, semo a Venexia!", "Sir, here we are in Venice!"

On another occasion, while I was still playing baroque viola with Clemencic, again in Venice, we had a performance at *Teatro Goldoni* and the vocal soloist was an Argentine singer Margharita. She had a very nice voice but also some mental problems (very "rare" among singer...) so she kept saying to Rene in a little strange English: "Maestro, tomorrow I go to crazy doctor!"

In those years, when performing in Venice, we stayed usually at the beautiful Hotel Gabrielli - Sandwirth, a late medieval palace on "our" *Riva dei Schiavoni*. Rene's good friend (formerly very famous) Austrian actor Oskar Werner would visit us regularly, would put us on one to two water taxis and invited for dinner at some of the most luxurious Venetian restaurants. I shall never forget those beautiful days and memories, concerts, socialising and boating by gondola (*gondoeta* in local dialect).

In the "Ensemble Lyra Wien" we had for a couple of years an extraordinary singer, a baritone, who had some mental problems (I did not say that he was "crazy" ...) who at the end gave up his successful singing career. We went to concerts several times and bought him a train ticket, not knowing if he would eventually show up at the station, or at the concert...

At one rehearsal I admit to him that (at least at that time) my favourite walk in Vienna was the one along the *Donaukanal* (the Danube channel) and he looked at me and deadly serious said: "You must have never been to Carinthia." (southernmost Austrian state or province, where there are most beautiful lakes, of mostly drinking water quality)...

At the another rehearsal of the ensemble "Lyra", we sit around the table and sing. In the lap of soprano S. sits her little son, who at one point begins to vomit for no apparent reason! My (for parents and children lovers certainly not friendly) comment: I prefer the fishes in the aquarium...

The ensemble "Lyra" is about to go to the stage in the Concertgebouw Hall of Amsterdam, the flutist Reinhard Czasch (a real Viennese) looked in the mirror for the last time and concluded, with pleasure: "There is nothing to say, we are beautiful, now we just have to play well!"

This did not happen to me but to a colleague Rosario, a tenor from Naples. At the time of rehearsals, recording sessions of a CD and a concert with the program "Villanelle Napoletane", 1998, we stayed and worked in one, concerning the criminality, of the worst parts of Naples, the so-called *Quartieri spagnoli*. The former monastery and church of St. Catharine, where

we lived, rehearsed and recorded, is on the hill, and therefore could be reached only by a steep road. Rosario, the tenor, was just ascending when his mobile phone rang, he took it out of the pocket and a juvenile criminal (who had been following him for some time) wrest it from his hand...

The second story from Naples (a year later, 1999) happens in the same place. I arrived in Naples with both Liras (lira da gamba has a cello-size) come to the monastery and nobody's there ... When it becomes clear that no one is coming because I don't even know that I have arrived, I go to *Funicolare* (funicular) station and I ask the conductor to leave my instruments and backpack with him until the next morning. I go to a nearby pizzeria to "kill the time" until the morning; in Naples no one sleeps at night but, probably, only in the daytime :) ... It was very cheerful and fun and I could, among other things, watch a dealer of smuggled or stolen goods, who used to sing and dance in front of the pizzeria until some potentially interested customer shows up and he ought to take the goods hidden under one of the parked cars...

When traveling from Italy to Corsica (where, in the picturesque medieval town of Pigna, we had our last rehearsals and the premiere of the program "Festa fiorentina" with an expanded ensemble "Micrologus"), driving to the ferry, a late colleague, Adolfo Broegg, hit the stone wall beside the road... A comment by Gabriele Russo, a fiddle player of the same ensemble: no wonder, because while driving Adolfo rolls a cigarette and smokes, as well as receives, reads and sends the sms messages...

By the second concert with prof. Eduard Melkus (a great viennese baroque violinist) in Vienna I started asking him something in too polite and complicate way, like: "Could I ask you or would it be eventually possible that..." and he interrupt me: "What do you want to say actually?"...

10.INTERMEZZO AND GRATITUDE 2, ABROAD...

In general, I wanted to explain a few things ... The truth is that this should be usually done at the beginning of such actions, but it is never too late ... My memories are "mine", therefore subjective, and do not have to coincide (in the case of the same events) with those of my colleagues, friends or those who (for whatever reason) have always been and remain less inclined or just envious ...

Whoever thinks to disagree with something in my writing, has different or additional information, please feel free to contact me and I will certainly publish such additions, corrections or criticisms on my website www.igorpomykalo.eu, as well as in my FB group dedicated to Early Music in Croatia; IPs EARLY MUSIC IN CROATIA.

At this point I would like to add that I do not suffer from false modesty and that I am fully aware of my own role in the development of Early Music; both in my native Croatia and the former Yugoslavia, as well as in Vienna, Austria, Europe and the world. There are enough of people (of older, mine or younger generations) who are also aware of this role and value it - those others whose have been always bothered by my EM activities or simply envious to success of mine and my colleagues - I can only send my best regards and tell that all of this I am not writing neither for that first group of people nor for them, but primarily for myself. Aware of the fact that my memories (which are at the same time a memory of a number of dear colleagues who are no longer among us), however inexorably subjective, give younger colleagues an insight into what it was like to be involved in and with Early Music from the late 60's to the early 80's in one milder but still to totalitarian regime, what was it like after a successful even international career to start from scratch in the foreign world and establish itself firmly there as a new and important cultural factor. I am proud of it all, and with a sense of satisfaction and gratitude I look back, not regretting (except for some minor things) for anything.

Since I did similar things at the beginning of my EMusic career, I can only conclude (without any serious "resentment" ...) that there are younger colleagues who today gladly forget that my work and the achievements of our ensembles "Universitas", "F. Grisogono" and "Lyra" were their initial inspiration to start playing early music at all. In consequence, they tacitly overlook our pioneering and revolutionary ideas or "sell" them today as their own... Even if this is not a correct behaviour (but happens often in the small world of EM) it is too the normal and usual "human" behavior. It could happen though that one day the same kind of treatment they get by some new generation of EMusicians...

I have tried to respect the private sphere of each of the persons I mention. The exception are the names of colleagues - who were already well known to everyone as collaborators of my / our ensembles, and appear in other materials such as programs, reviews, LPs, mentioned with photos and more. In the case of my private life, I mention names only in general (descriptive, no name) way or with initials.

Beside, I have an intention, once I finally set off, not to stop too fast and after 12 issues of this jubilee year, to continue writing my memories - at least so long I have exhausted all the interesting topics and start to repeating myself...

Part of my memories (primarily those related to Early Music but partly to the rest of my life, since in the last 50-55 years it was so dominant that it permeated not only my professional but my private life too ...) I started to write down already in the Spring of 2018, as part of the material I submitted to the Music Academy in Zagreb, along with the donation of my books, music and some CDs (see under: <https://muza.zaki.com.hr/> and on my HPage www.igorpomykalo.eu).

Already, this activity, or dealing with the past (my own but also that in common with my colleagues, my families, all the way to my domestic and foreign audiences) has led me to the idea that one day (without waiting too long...) I will begin to seriously engage in writing and at least partial publishing of those memories. The reasons are "on the hand"; one has to do this and thus hinder the complete oblivion of a number of details, ideas, both funny and other more serious, events. They might in part be of interest to ourselves and to those of generations closer to us; as a reminder of a number of very fond memories. To those who have not experienced it (possibly only hearing that in Zagreb in the mid 70's and early 80's something was happening on the field of

Early Music or music in general) these memories may give some ideas, at least a minimal insight into what we all; scientists, performers, organisers of music life and audiences, have been creating together and of which at least something remained until those days...

After that, I may decide to release it all (with the addition of image material, programs, etc.) in the form of a digital booklet; wait and see!

Up to now I wrote and "published" nine numbers of my memories and can see that (in the FBook group IPs Early Music in Croatia (and probably on my website too, where there is a selection of other materials; photos, programs and mp3 files), they are read (in both languages) almost regularly by about thirty people, colleagues and friends. This naturally makes me very happy and gives sense to all this work and a kind of my "obligation" to myself, to those who have been directly or indirectly participating in all this and to you, my potential audience.

Every now and then, there will be some (at least partial) repetitions, because a number of these stories and memories of mine are intertwined like some (Croatian or Celtic...) wicker. I will probably solve this problem in a digital booklet with footnotes and comments, which can only be read by those who might be interested in it ...

I have tried but not completely succeeded in setting politics aside because in the time I am talking about (just like today, otherwise) it played a definite and important role - both in culture and in our private lives and interpersonal relationships. My comments on the communist and undemocratic regime of that time, with the ubiquitous but coercive "brotherhood and unity", will certainly irritate someone, but I repeat: these are my subjective memories and feelings, behind which I stand firmly with my life experience of almost 73 years. In connection with this, I emphasise that (on both sides of the family) I come from a left-wing but social democratic and not a totalitarian communist oriented tradition, in which, despite everything, I still believe today, as the only true and just socio-political, economic and cultural, as well as ecological alternative to all to others "isms".

The same goes for anecdotal allegations that sometimes (at least marginally) go into gossip, because it's human too, well, let me be forgiven ...

The decision to go to live in a foreign world brought with it new experiences, but also a number of problems ... From my first concerts with Clemencic, I put aside money that Mira and I believed would be enough to "survive" in Vienna for at least six months or until I find a job. However, since the rent of our first apartment in Mariannengasse was already relatively high, our savings were over after three months and I was by no means able to find a job in an orchestra. My "strength" was certainly not in the role of an orchestral musician and with age of almost 37 years I was already "too old". It was in those years that some of the countries of the "SocLager", such as Hungary and Poland, allowed some young musicians to become "guest workers", and they simply "flooded" - until that moment the ever-hungry western market of skilled labor.

However, in this seemingly hopeless situation, it was as if God had mercy on us and sent us a whole host of people (whom we didn't know until then; the only exception was the late Max Rottenberg, a good friend of my mother, whose guest I was in Vienna in 1965 and to whom I made myself clear immediately ...) who readily helped us with a number of things and in a number of situations; starting with those everyday necessities and "little things" to such essential things as finding a job (for Mira), a very nice and spacious apartment, as well as obtaining Austrian citizenship for both - after only five years in that country.

As we did our first move with two backpacks, we didn't even take plates from Zagreb ... Edda and Rene Clemencic (Rene's real name was Klemenčić, his father was born in Split and later became Klemencic and Rene had chosen the more artistic version: Clemencic) gave us all the basic cutlery, bedding, some blankets and the like. I still use one of these blankets today... Ulli and Max also, in addition to the radio and black and white TV for us to learn German as soon and as good possible...

Later, we also got our double bed from Max - until then we slept on the floor for a while in sleeping bags and later on some cheap and slimmer sponge mattresses ...

Due to my Zagreb childhood and partly German origin of my mother's family, I owned some basic stock of mispronounced German words - unlike Mira who, being native of Split, did not have this "advantage". Mira was learning numbers in German on the train to Vienna and immediately started a beginner course in Vienna. There she met Jamal, a Libyan diplomat, with whom we both became friends and stayed in touch for many years. Every time he would leave Libya on business and come to Austria or elsewhere, such as New York, he would be sure to contact us.

One day, Mrs. Renate Erich called us by phone, telling she had heard from her friend Bridget Hadaway from the UK that we are in Vienna and that we need help! Bridget was the then wife of Bob Hadaway, who made both my Liras and *arpa doppia*, later Mira's Gothic harp too. At the 1981 Grožnjan course, we met Bridget and their three children, and I naturally told Bob that, because of collaboration with Clemencic, we decided to move to Vienna, but without asking for any help ...

I remember well (and forever) how in those first days, months and years (especially in my case), the feeling of happiness that we were finally living in a "free" world and that collaboration with one of the top EM ensembles in Europe and the world (about which I could only dream of since 1978 ...) for both of us became a reality, alternating with depression and fears that I would not be able to find a job - which eventually happened ...

One has to imagine that for someone very proud, who started earning money from the age of 16, was permanently playing in the orchestra and studied at the same time, supported for eight years (with some help from her parents from Zadar) his first wife, and at least initially the second one -to suddenly become "powerless" in the best years and to fall "on the burden" of ten years younger second wife, Mira ... And I was trying everything, knocking on every door possible, of all orchestras and EM ensembles (even if Rene didn't like it at all ...), put up ads to give lessons in playing early musical instruments and the like.

At first everything seemed pretty "black", then through a Hungarian violinist Josef (he was a true refugee, so-called "staatenloss" without a passport) with whom I played by Clemencic together, I learned that the Musikhaus Doblinger was looking for people who could write music well and quickly, which Josef and his girlfriend did for a while. Since Mira graduated from school of music in Split and studied architecture in Zagreb, there were at least theoretically good possibilities to go this way, which happened. Initially, these were small and sporadic jobs, but after those first "poor" months (when we seriously considered returning...), Mira's earnings would become the basis of our survival in the new environment.

Several people responded to my ads; first Hermann Buchner (he and his wife Thora had their own ensemble in Lower Austrian Eggenburg and lived in a real Renaissance castle ...) who suggested us an artistic collaboration, and colleague Thomas Wimmer (at that time a music amateur, a member of another EM ensemble, "Danserye" - later "Accentus") who wanted to study the viol with me. Another, relatively well-known viennese ensemble "Les Menestrels" (I attended their summer course in 1974 and remained in contact), announced that they would need me for a few concerts, as a replacement for their viol player who had a permanent job in an orchestra. Through my colleague Josef I came to a (small, relatively poorly paid but numerous) gigs at various dances. In Austria in general, and in Vienna especially there is a so-called "waltz season"; starting in late autumn, going through the whole winter until the early spring. During these performances (usually lasting up to "small hours"), beside playing the viola, after a number of years I started to play the violin too...

I have to admit that Renee felt, at least in part, responsible for my / our moving to Vienna. In that sense, he kept finding me every bit of jobs (such as arranging his archive of music, transcribing and arranging music for various Baroque opera projects such as Vivaldi's "Olympiada" and the like.

Thanks to Hermann Buchner, in early 1984 we moved to our second apartment, in Gumpendorferstrasse. I remember that many nights, Mira and I wrote our own music; Mira for Doblinger and me for Clemencic. As Buchner's apartment (at that time a typical "substandard" apartment in Vienna, meaning that it consisted of a room and a kitchen, at best with a shower but a mandatory common toilet at the end of the hall; in German and double

meaning: "Am Ende des Ganges" ...) had no heating in the room, we worked both in the kitchen and heated with the gas stove... The traffic was very busy, day and night, with bad windows - beds extremely hard ... As a result of all this (or simply due to the stress and depression?) I got severe allergy and itching, which led me to madness and which forced me to cancel at the last minute a mini tour of our "Duo Pomykalo" in the UK (Wales) and Ireland... Also in that case, I was rescued by a dear friend Max Rottenberg (as a Jew, to whom the Nazis killed most of the family, except for a brother who miraculously survived the KZ but went crazy, Max told me that he could, unfortunately, very well understand our situation and the need to help us), who found me a friend dermatologist whose (almost free of charge) therapy solved my allergy ...

When it comes to Jews or Jewish people, I want to say a few things. In my family, or my origins, I do not have (at least as far as I know) Jewish roots, but in the last few generations on both (mothers and fathers) sides towards the Jews there have been not only tolerance and mutual sympathy, but also some familial, marital, relationships. For example, my mother's first husband, Nada, was a Jew, and during the so-called independent state of Croatia, fascist NDH, she has managed to save him and at least a narrower part of his family from the infamous camp Jasenovac - like some (one of many in Croatia) little "Schindler"...

First of all, my mother's upbringing, later socialising and study, as well as awareness of the exceptional values, merit for culture, art and science of the whole world, and the tragic fate of the Jewish people, made me a convinced philosemite (in the purest and most positive sense of it) who is critical to official policy towards Palestinians but stands firm and unreservedly for the meaning and the need for the existence of the State of Israel.

Here we finally come back to the field of Early Music. The fact is that in the case of renewing interest in music of the past, its research, preservation and reconstruction of early instruments, the birth of musicology (with a number of sub-disciplines; organology, iconography, performing practices, etc.), the founding of a number of EM ensembles Jewish people played a very important role. So, not only did I often encounter this on my EM path, but from the very beginning I received very important and friendly help from a number of Jews.

Thanks to the late maestro Emil Cossetto, I learned that in Bosnia (although remnants of this existed until recently in Dalmatia, for example in Split and Dubrovnik, too), especially in Sarajevo for centuries, there has been a minority, a group of Sephardic Jews. After the successful *Reconquista*, they were expelled from Spain by Catholic kings, and were well accepted by (at that time) much more tolerant Muslim, Ottoman, rulers. For centuries, *Sephardim* in Bosnia managed to preserve their language, music and identity - or they did so until the last "Balkan" war of the 1990s, when most of them decided to move to Israel. This knowledge aroused in me an insatiable desire to occupy intensely with Sephardic music; like Early Music, beginning with the early 90s, became one of the constants of my (early and not only) music career. Since this is a typical urban and Mediterranean singing tradition (just like the "urban" and Mediterranean singing tradition of Dalmatian *klapa*) very different approaches and interpretations are possible - I think I can say that I have tried them all in practice.

From traditional or early music approach (with ensembles "Accentus", "Ruth Yaakov" and with Austrian guitarist Walter Valdinho Langer), over chanson and jazz - like (with Lena Rothstein) to the World Music approach, with some blues, flamenco and rock elements (my own ensemble AGIL). At the (first...) end of my public presence, in the years 2006/7, I began to make digital recordings of a larger Sephardic repertoire (which I had performed and recorded with the aforementioned ensembles and soloists for many years), for almost ten years I have been returning to this project, made a short choice and finally decided to make a CD project in 2015/6. One CD soon becomes a double; on the first CD all the songs were performed in a traditional, almost early music style - on the second CD (with a few new songs) in my blues, rock or world music arrangements. In addition to the CDs, I also posted this release on the SounCloud portal and received a number of positive reactions. On my website I have added more extensive textual and other information about *Sephardim* and their culture, like the so-called "Field recordings" etc.

But let's come back to Vienna in early eighties. A whole series of happy coincidences happened here; thanks to my colleague Khosro S. (an Iranian musician, colleague of Esmail Vasseghi) with whom I played at both ensembles, "Clemencic Consort" and "Les Menestrels", I learned almost at

the last minute that I had to change my Yugoslav driver's license for the Austrian one. In the case of a delay (what happened to him), I had to repeat the driving school at a significant expenses ... Renate Erich (whose and her family immense help will be mentioned again later ...) promptly warned us that we must be ready for the Austrian tax system, which is no "joke" at all. She connected us with her own tax advisor (something that didn't even exist in Yugoslavia at the time ...), who explained to me that all possible purchases of instruments, strings, music and books or technical devices could be tax deductible, at least partially but completely legally. .

As neither artistic collaboration nor human relations with Hermann Buchner functioned, we terminated our cooperation and beginning friendship and moved to a new apartment (third in a year...), in the Neustiftgasse. After two years (which was the maximum amount of time subtenants in Vienna could live in the same apartment...) Renate Erich found us a phenomenally large apartment in the same house where she lived with her (numerous; five children) family - and that for some symbolic rent and overhead costs! Not only that, but in their country house in Lower Austrian Merkersdorf, she organised a reception with a concert of our "Duo Pomykalo" and invited a number of her friends, partly very influential people from television, radio, newspapers and culture in general... For the rest of my life I will not forget the moment when, first Mira and then me, started to cry during singing the Dalmatian *klapa* song "Dobar večer, lipa moja"/ "Good evening my pretty"...

Little by little things started to move; through "our" Burgenland Croats in Vienna and Gradišće (Burgenland), we got our first recording session at their ORF (Austrian Radio) Center in Eisenstadt and then a concert matinee, appeared in Austrian radio programs as well as in their minority Croatian newspaper. Thanks to my colleague and old friend Dr. Stanislav Tuksar (one of the co-founders of the USZ ensemble), Mira and I have come in contact with Prof. Dr. Henrik Heger, who (together with other scholars of Croatian descent) started a department of Croatian culture studies at the Sorbonne University of Paris and since 1985 organised symposia on the same culture, science and art. If I'm not mistaken, we've performed four times there; once as the "Duo Pomykalo" and three times as the "Ensemble Lyra Wien" - at symposiums on the Middle Ages, Renaissance, Islam and Croats, and Protestantism and Croats. I am proud of our contribution to the affirmation of Croatian culture at the very centre, at least until then, of the extremely pro Serbian and pro Yugoslav Paris and France.

Closely related to this is the release of the first CD of the ensemble "Lyra", "Musica Antiqua Croatica" in 1989. Colleagues Tuksar and Heger agreed with our suggestion that the activities of the Sorbonne Symposium (viewed by the Yugo authorities under suspicion or openly attacked in the newspapers as a "new form of Ustashi emigration activity" ...) would be accompanied by a series of CDs and videos on which art and traditional folk, religious and secular music of Croatia from the Middle Ages to the Classic will be presented. This beautiful idea failed at the outset due to the misunderstanding of the primitive but rich part of the Croatian diaspora, so that Mira and I suddenly became debtors of the Vienna record company "Preiser Records" and "saved" ourselves in the only possible way: by giving up any rights and earnings from this CD in favour of the company that released and sold it in over 4,000 copies...

In the meantime, a very important process has started for both of us, an attempt to gain the citizenship under a short procedure, as artists of some importance for the culture of the state of Austria; the normal way lasted at that time eleven years, and the shortened one only about 5 to 6 years. Only in this second case it was possible to retain our then-Yugoslav citizenship ... Given that a whole host of our close and distant friends and acquaintances (and even three political parties ...) took part in this action, we will never know which of the of these help was decisive ... In any case, we remain eternally grateful to the late Max Rottenberg and his wife Ulla, to Renate and Rudi Erich as well as to Edda and Rene Clemencic!

In this connection, there is one event which is "special" in its own way; in the late summer of 1988, Mira almost forced me to move out of Vienna despite (or precisely because of ...) my constant depression and go to Hvar for a week. Even though I had some nice moments there (after "a hundred years" I met my long-time colleague and friend from the time of my "rock" phase, composer, saxophonist and multi-instrumentalist Mladen Deni Kodrić, as well as the famous Croatian writer Veljko Barbieri - Maja's and my good friend; I am in contact with both of them again ...) my depression escalated to such an extent that for the first time in my life i was

seriously contemplating suicide ... And then "someone or something" (true believers would say God or my Guardian Angel) decided it would be the right moment that something extremely important happen; the reception of the Hotel "Amfora" told me that I had to contact Mira in Vienna urgently ... I ought to return home for two very important reasons: we were granted Austrian citizenship (after only five years of waiting, a real record!) and I got a permanent job as a shop assistant at the "Musikhaus Doblinger", a company where Mira has worked for several years as a permanent contributor in the sheet music department!

For this job at Doblinger again I must be grateful to Mira (she has been losing her sight writing music from the end of 1983 until the fall of 1988 in order that both of us would have the basic means to pay rent, electricity and all other living expenses, although at the same time I had sometimes more and sometimes fewer concerts with Clemencic ...) as well as her chief, Hansi Sticha. After being informed by Mira about our situation, he persistently "processed" H. Pany (Doblinger director) and the sales department for two years until they accepted to give me a job there ...

There is still more to be added in this connection (especially regarding the relationship of a part of the average Austrian to any foreigners ..) but this fact in itself was and remains so important that it casts into shadow all other minor details.

I worked at Doblinger for twelve years until the summer of 2000, when together with my sister Vera and her Italian-Croatian family, I decided to move to Italy and start a kind of online music store there. The idea was great, the help from my sister, her husband Giulio and my both nieces was huge and unreserved, but after some initial successes, after a year of activity, our "Fondazione Pomykalo" unfortunately was forced to close... At the same time, a number of already planned performances (my soloist in Cittadella itself as well as with the Italian ensemble "Micrologus" and the program "Villanelle Napoletane" which received the critics' award, the so-called "Diapason d'Or" in France, etc.) did not realised for a variety of reasons, and to that although having EU passport and all guarantee by my family, I didn't get a normal permission to stay in Italy...

2003 in Cittadella, after all these professional and private disappointment, I was once again convinced that all this together makes no sense and why should I wait for a distant pension and not make an end now and immediately - for example to go to the sea and throw some high rocks and it's over! Clearly, in this part of Italy such rocks cannot be found ... In the midst of such "black thoughts", a phone call came from my lawyer Vlatka in Zagreb, that a law passed in Croatia under which my flat in Medvedgradska street could be sold immediately, thus significantly changing my unemployed status and almost illegally permanence (without any health insurance ...) in Italy!

Some formalities followed, some thoughts of returning to the Homeland were going through my head for a short time (at that time, for the price of my apartment of 60 square meters in the centre of Zagreb, I could buy two smaller apartments in Dalmatia, for instance in Vodice, to rent one in the tourist season and to live in another...) but due to a (justifiable) doubt about the seriousness of Croatian laws concerning the real estate, I soon gave up and decided to buy an apartment or house in Austria...

The apartment in Medvegradska was bought by my former subtenants, and I - together with my niece Giuliana (who maintained me all those years, from 2000 until the beginning of 2009, when I finally got the minimal Croatian and Austrian pension), bought our (first) house in Piregg - more about that on another occasion.

When it comes to feelings of gratitude, after that episode about obtaining Austrian citizenship and in my case of a permanent job at Doblinger, there were many more minor cases of help - which I do not forget, though. I am very grateful to the people who helped me, among other things, to "survive" my daily job of a salesman and to continue my artistic concert activity in my free time and holidays (performing and touring with the ensembles "Clemencic Consort" and "Lyra".

I have no intention to underestimate my ex colleagues in Doblinger store, whose started to work there as apprentices collecting their knowledge about music and scarce mastering of English "on

the go"... My experience, qualification, knowledge of four world language (beside the fifth maternal Croatian) have been, obviously, something else, provoking often certain envy...

In the mid 90s (in the midst of the Homeland War in Croatia, the destruction and devastation of my country) I receive great financial support from the Austrian Scholarship Fund ("Forschungsfond"), and after five yers, in 2001, successfully completed my scientific project on both Liras.

In connection with all of this, I do not forget and must mention the help and protection of the head of the department for Classical music at "Doblinger", Mr. Gerhard Bruckner, music critic Karlheinz Roschitz (artistic director at the Viennese cultural centre "Alte Schmiede", in which we performed for many years with the ensemble "Lyra" and other projects of mine), my mentor of the Liras project, Dr. prof. Hartmut Krones, and his assistant mag. Jena, a number of fellow singers and instrumentalists with whom Mira and I have worked very successfully within the ensemble "Lyra" for many years, making concerts, tours and recorded three CDs, etc.

May I be forgiven this time, too, if after all those (30-40) years have forgotten somebody ...

RG MEMORIES NO. 3, Ensemble "UNIVERSITAS STUDIORUM ZAGRABIENSIS", etc. 1972 - 1983

On my return from the army (which I "did" 1000 km from Zagreb, in the Montenegrin town of Danilovgrad near Titograd, former and present Podgorica) several unpleasant surprises awaited me. The ensemble continued to perform school and some normal concerts because my colleague flutist Vesna Trinajstić (from Rijeka like me and Dražen Maretić) replaced myself, but the relationships within the ensemble were quite bad so I had to decide immediately to throw out one of my colleagues (with that began a considerable fluctuation of permanent and temporary members of the ensemble ...). The other inconvenience was of political importance; Since during the still tolerated Croatian Spring, we often performed for students and even received some small financial help from the Student Union, we had to prove to one commissions (controlled by the Communist party) that we but remained "on the "line" which meant (at least formally) committed to the idea of the so-called "fraternity and unity" ...

In the following years, 1972 and 1973, we performed quite often and in addition to real early music concerts (our first cycle of EM concerts in the Upper Town of Zagreb was held in the Croatian History Museum - the same programs, thanks to many years of excellent collaboration with Dr. Nikša Gligo, would be repeated almost regularly for students in Student Center Music Salon) at festivals such as Croatian Music Day, the Music Biennale (of Contemporary Music) Zagreb, the inauguration of the new V. Lisinski Concert Hall, etc.

From the beginning, the accent was, beside on the English music for the consort of viols, on the early Croatian music.

After returning from the army (where I spent many nights on duty translating from English to Croatian language the book by G. Reese's, Music of the Renaissance...) I continued to write articles, reviews and broadcasts on the subject of EM in order to popularise it. Initially for School Radio and TV and for the first radio program, and later for a number of years in several serials also for the cultural, third, radio program. I'm going to immediately deny the supposed "elitism" of this program as well as my broadcasts; after living in Vienna for many years, one night I arrived in ZG and took a Taxi. Word for word, I mentioned that I'm a musician who has been living in Austria for a while, when the taxi driver asked me: "Do you know what happened to that young man of weird family name, I mean Pomikalo or something? I used to regularly listen his early music broadcasts, which ceased from certain moment?" "Well, that's me!" I said to him. Who wants to believe me who don't, doesn't matter; this was one of my favourite and most valuable "reviews" of my work and my writing! During this part of my "career", fellow music editors used to to criticise the language of my shows because they were supposedly written to "normal", to "understandable" to anyone... To which I would respond by thanking them first on compliment and secondly I proposed to them if they want the text to be more "philosophical" they have to find some "philosopher" of music.

In the spring of 1973, an important change took place in my private life, which in the next few years had a crucial impact on my professional life too. I met my first wife Maja, a native of Dalmatian Zadar (her mother was from the island of Krk and by her father, Dr. Marijan Karlović, from Čeprijanda on island of Ugljan, close Zadar).

Born on the coast, in Rijeka, raised in Zagreb, I have always loved the sea thanks to my mother and have regularly stayed in Dalmatia every summer (often in Zadar, Split, Hvar and Dubrovnik) so the most natural thing that could happen to me was to become Zadar (Ugljan) son-in-law, and shortly thereafter in 1973, succesively a member of the Arts Council of the Musical Evenings in St. Donat, together with prof. Milko Kelemen, one of the most significant contemporary composers of Croatia. The late Maya played a very important role in every aspect and gave me tremendous and invaluable help in those years (1973 - 1980) - in my private and professional life as well.

Already, in the summer of 1974, the USZ ensemble supported with five concerts the new, early music, programmatic orientation of the MVD and performed there almost every summer until my departure for Austria in 1983. We performed there again with our Viennese ensemble "Lyra" in 1989, and myself as a soloist in 2002. Among other things, I gave the idea to start a kind of festival ensemble in Zadar, called "Fridrik Grisogono" (after a prominent Zadar humanist, philosopher and music theorist), and the Polikem factory in Zadar gave the necessary financial

help to buy early wind instruments, three shawms (precursor of oboe) and four sackbuts. This ensemble have been active mainly in Zagreb, performing together or alternately with the USZ, and in the summer in Zadar and elsewhere.

Here, too, various problems begin within and around both ensembles and in relation to MVD and Zadar. These problems were partly of a subjective but also objective nature. The most important problem was myself, my insecurity and grumpiness, what often resulted in quarrels and changes in the composition of both ensembles. Also my insisting on truth and mania to search and find, if possible, the most dangerous and influential opponents as possible. And they have been always everywhere ... In this way, I have made enemies from some people disposed to me, and in this way prevented the development of some ideas or cooperation.

One of the "best" (or most unnecessary ...) examples for this is the beginning and the sudden end of my collaboration with my late colleague, Austrian flutist Prof. Theo Tabaka. At the beginning of my early music career with the ensemble USZ, he offered me to join forces with his (already existing) Musica Antiqua ensemble and even to borrow us some of their (in fact his private) instruments. So for example, for a while, we used his viol and the small harpsichord. Young and crazy, a Capricorn by birth and grumpy by genes, at one point I began to suspect that Theo's main goal was actually to control potential "rival", and so very quickly our collaboration ended infamously and for no valid reason. In addition, it was thanks to Theo that I came into contact with two Austrian EM specialists, the bowed instrument maker prof. Peter Kukelka and the maker of the historical organ Romano Zöls, with whom I was often in contact in the following years as well after moving to Austria.

In spite of my ungrateful and typically "Balkan" behaviour, Theo Tabaka repeatedly supported my projects whenever possible as the head of the Austrian Cultural Center in Zagreb and was indirectly "responsible" that I come in contact with dr. Rene Clemencic and his Consort, among other things.

Speaking about that and similar events, I remember well when one of the people who greatly assisted my first and later EM steps, Ladislav Šaban (professor at the Zagreb Academy of Music and very important Croatian Musicologist), once asked: dear Igor, why do you have so many enemies? At the time, of course, I had no idea why ...

In 1974 and 1975, the USZ ensemble recorded one solo LP, "Renaissance Festivals" and participated in the recording of film music for the historical epic of Vatroslav Mimica, "Peasant Upheaval of M. Gubec", which also came out as LP. Both albums were recorded and released by the "Jugoton" in Zagreb. At the same time, we started our own cycle of EM concerts in the premises of the Upper Town of Zagreb, "Early Music on the Hill"; until my departure for Austria in 1983, within this cycle, both of my ensembles perform a series of premiere programs, alternating with guest appearances by soloists and ensembles from other music centres in the former Yugoslavia and from abroad (in collaboration or with the assistance of several foreign cultural centers in ZG; Austrian, British, French, Italian and German). This is how our and my many years of cooperation and friendship with several foreign colleagues happened, as for instance with Jean Belliard, Nella Anfuso, Bernard Thomas, Andrew Parrott, Romano Zöls, etc. From the summer of 1976, the USZ ensemble began a series of concerts and tours abroad, and by 1983 performed in France, Italy, Germany, Belgium, Great Britain and in the former Soviet Union (twice).

From 1976 onwards we started a kind of school for early musical instruments, historical dances and singing within the Society for the Safeguard of Musical Heritage and Historic Monuments, also on ancient Grič. 1974/75 I attend several EM seminars in Belgium and the Netherlands and a got a scholarship to study in Denmark; 1978/79 and 1980/81 I was on two scholarships in France studying musicology at the Paris University Sorbonne. There I "dig" in various archives, began my solo career and collaboration with several French EM ensembles.

In order to survive, I went back and forth (many times over the years) playing viola in the Symphony Orchestra of Zagreb Radio and Television, from time to time living as a so-called. freelance artist, for shorter period working for the Croatian Music Youth, even for a while in the International Music Youth Center in Grožnjan ...

11. CONCERT TOURS of the Ensemble "UNIVERSITAS STUDIORUM ZAGRABIENSIS" ABROAD:

1. France and Italy 1976:

Thanks to our (Maja and my) friends Vera and Daniel Simonin and French countertenor Jean Belliard, the ensemble USZ embarks on their first tour abroad, touring French cities in the summer of 1976. We traveled with three cars, and in the first part of the tour (in the province of Charente maritime, near the town of Cognac ...) slept privately located in Nevicq-le-Chateau, which originated around the castle of the 15th century. With the exception of breakfast, we eat each other meal at a different host because the locals were competing in who would feed us more and better and treat us with a first-class drink ...

The gentleman who hosted Maja and me set aside a bottle of *l'eau de vie* (brandy) when his son was born, and as he turned 40 just these days, we were invited to a celebration and tasted this forty years old fabulous brandy...

If I'm not mistaken, each of us accumulated five kilos of surplus in those days ... Not for long, because the second part of the tour took us to a much poorer region, Creuse. There we were housed in a castle renovated every summer by young people from all over the world. From African students we learned that there, under the meat goes anything that is not a vegetable; so equally pork, veal, poultry or fish... Because of that the mixture or combination of all was rather common.

In France, we have performed number of times a program with medieval and renaissance music from Croatia (in fact from Istria and Dalmatia), combined with chronicles in the form of dialogue, so beloved by people of the late Middle Ages and the Renaissance. These chronicles were based on authentic archival records, translated by already mentioned friends Vera and Daniel and spoken in French by my colleague Rahelka Burzevska (in the web the name is mostly written as "Rahilka" but I checked in the original program of both France and Italy concerts and there it was printed as "Rahelka") and myself.

The ensemble consisted of R. Burzevska and Ivan Pincetić, vocal soloists, Alojz Seder: lute and wind instruments, Konstantin (Kosta) Iskra: wind instruments, Mihail Canev, Tibor Kuti, Dražen Maretić and myself: voices (choir), viols, recorders and crumhorns.

The trio of the ensemble "Fridrik Grisogono" (Tibor, Kosta and me with shawms, cornetto with percussion) performed at local squares the so-called animations (a kind of musical announcement of our evening concerts) playing several compositions from the Spanish collection "Canconiero del palacio", dances by Tielman Susato etc.

The tour was a great success so that few years later, me as a soloist or together with Mira (Valenta, as "Duo Pomykalo"), performed in the same places and organized by the same local organizers.

After returning from that tour and performing together with the complete ensemble "F. Grisogono" at the Musical Evenings in St. Donat, Zadar, we embarked on our second international tour and performed with great success at the EM festival in the Italian town of Saluzzo (near the French border). We were invited there by the director of this event - the traverso flute and recorder player, prof Sergio Ballestracci - whom I met some thirty years later in Padua.

In the fall of the same year, we already had an appointment to perform at the Athens Festival - unfortunately we couldn't make it because the waiting for the Greek entry visa (at the time could be obtained only through Skopje, capital of Macedonia) was too long...

2. Germany 1977:

Marusja, a loyal member of our Upper Town audience in those years, came forward one day with the suggestion that she could organize several concerts in the cities of the Federal Republic of Germany, through her German friends (who were at one of our Upper Town concerts) - which we enthusiastically accepted. Unlike traveling to France and Italy, we traveled to Germany by train. This time again the program featured medieval and renaissance music from Croatia, performed by Ivo Pincetić: vocal soloist, Mladen Požgaj and Konstantin Iskra (voices and wind instruments) Tibor, Dražen and me, choir, viols, recorders and crumhorns. We did our best this time too but the success was not so great as of 1976 ...

3. Great Britain 1978:

In the time I was working at the Croatian Music Youth (I was responsible for the organization of the World Congress of "Jeunesses Musicales" in Zagreb and the creation of the program of the JM Cultural Center in Grožnjan ...) the ensemble suddenly received an invitation to a larger tour performing in the festivals and cities in the United Kingdom. Later, we learned that this tour originally had to perform an extraordinary Polish EM ensemble, "Fistulatores et tubicinatores varsoviensis", to which the Polish authorities did not allow to leave the country (clearly in fear of not returning to their "communist paradise"...) and the English, knowing my and our ensemble activities, decided to take "the next best" from the "eastern block".

The program of this tour was very ambitious (guess who designed it?) and long as two "normal" concerts... In the first part (lasting over an hour ...) we performed French and English polyphonic music of the 13th and 14th centuries and medieval music from Hungary and Poland. After the break, in the second part, medieval religious music from the territory of the former Yugoslavia (in fact: one example from Slovenia and Serbia, the rest from Croatia, i.e. Dalmatia). We performed at the famous Cheltenham Festival, the EM Festival in York and Beverley (their 1st "edition"), in Birmingham and at London's Wigmore Hall.

The ensemble consisted of: Mladen Požgaj and Konstantin Iskra: voices and wind instruments, Alojzije Seder: voice, ut, lute and wind instruments, Tibor and me: voices, string, wind and percussion instruments.

This tour was certainly one of the highlights of the activities of the ensemble USZ (I dare to say in all years of its existence) and for this - without thinking "a second" - I sacrificed my job at the Croatian Music Youth - obviously they did not forgive me that even after 40 years and all political changes in my beloved Croatia ...

Maja and me stayed in touch with our English manager for a while (he and his wife were our guests in the house of Maja's family on Ugljan), but as Steven realized that there was no great profit in Early Music, he switched to organizing tours of large orchestras and circuses ...

4. Former Soviet Union 1, 1979:

On the 10th anniversary of the ensemble "Universitas", through the (former) Zagreb Concert Direction, we received an invitation to tour the cities of the former Soviet Union, which included concerts in Moscow, former Leningrad and Riga. We performed again with a program of medieval and renaissance music from the area (here it comes again: the former ...) of Yugoslavia, in the same combination as in the UK but without Alojzije. We always had full halls and great success, which took us there for the second time, two years later, in the fall of 1981.

5. Belgium and ex Soviet Union 2, 1981:

Thanks to a friendship with the late Pieter Adriansen (a very influential and about EM very well-informed music editor of Flemish BRT3 radio), we were invited to hold a concert end of the summer of 1981, at the famous Flemish Festival in Leuven, Belgium. We performed a program with a combination of original music from the collection "Carmina Burana" and medieval religious music from Croatia. We stayed in touch with Peter and his wife until his premature death (2005) and performed several times (with the "Ensemble Lyra Wien") at the Flemish Festival in Bruges as well as in Rubenshuis in Antwerp. Ensemble "Universitas" consisted of Mira Valenta: voice, hurdy gurdy and percussion, Ennio Stipčević and Konstantin Iskra: voices and wind instruments and Tibor and me: voices and strings.

In late fall, almost early in the winter, the ensemble USZ embarks on its last tour abroad under my artistic direction - the second one in the cities of the ex Soviet Union. We performed again in Moscow and ex Leningrad and in Arkhangelsk - this time too in front of crowded halls and with great success. Our tour guide (organizer of the USSR tour, Goskoncert, accompanied his guest artists by some "guide" - mostly loyal KGB collaborators - in this case I think it was different ...), it seems to me that his name was Yuri, was a former dancer and was looking very like young Igor Stravinsky. From the very beginning he spoke very openly with us. Already in Moscow, he warned us (something we already have known since our first tour in 1979 ...) that where we go the food in restaurants will be of dubious quality. Therefore he strongly recommends that we "arm" ourselves with a few sausage and some cheese (which he will naturally get on the black market) because at least the bread could be most commonly found ... In all restaurants, he would go directly to the kitchen to check there how old is the food they offer and if it could be eaten by us i.e. people who do not have so strong stomachs like the normal Russian people, accustomed to all of this... Yuri has openly told us that at the first opportunity he intends to escape from the Soviet Union and that when it happens, we shall get his greeting card from the "free world" - and that's really happened!

On this tour "Universitas" consisted of: Mira Valenta (voice, hurdy gurdy, harp and percussion), Konstantin Iskra (voice, sopile, cittern and recorder), Tibor Kuti (voice, lijerica, rebec and percussion), Ennio Stipčević (voice, sopile, transverse flute and percussion) and me (voice, medieval fiddle and mandolin).

Although what follows has nothing to do with the subject of this number of my EM memories, it is at least indirectly related to the ensemble USZ. In the early 80's (in any case, before our moving to Austria in 1983), I heard that something was going on with Medvedgrad fortress, so one day I headed across Šestinski Lagvić to that ancient city. Medvedgrad remained in my memory thanks to an excursion with the elementary school,

a few years before the lightning strike and destroyed remnants of the tower, transforming it to a bunch of stones that were soon covered with earth and dense vegetation.

When I arrived to the city, I was very pleasantly surprised to see how many (after about four centuries...) interesting details came out cleaned by the diligent and careful work of colleagues from the Restoration Institute of Croatia, led by prof. Drago Miletić.

And then, shortly after I arrived at the site of the excavation, a wonderful thing happened: from the ground appeared the headstone of the vault of the sanctuary of the chapel of St. Philip and James, and colleague Miletić warned the others to take it out with extreme care!

When this was done we introduced ourselves and talked a bit - among other things, about me doing early music and leading the ensemble USZ. Prof Miletić said that it would be great if, after the reconstruction of the chapel is finished (which happened in 1985), our ensemble could perform at the opening ceremony.

Due to other problems and our relocation, I almost forgot about this meeting, but not Drago Miletić... During one of my (rare, especially in those first years until the Homeland War) visits to Zagreb, a very nice surprise waited for me; the colleague Drago Miletić, kept his promise and invited the ensemble USZ to play a short concert at the festive opening of the chapel. He also left for me a booklet about this extraordinary reconstruction, in which there is also a photo of the ensemble taken during the performance.

12. MY INTERNATIONAL EARLY MUSIC CAREER, 1983 - 2019

Although my collaboration with foreign soloists and ensembles began as early as in the season 1974/5 and intensified especially during my scholarship in Paris (1978/79 and 1980/81), very important and fruitful in those years was the one with French countertenor and friend Jean Belliard and his ensembles "G. de Machaut" and "F. Couperin". Couple of years later, with Italian singer Nella Anfuso, as well.

My desire to live outside the former Yugoslavia and accept the challenge of the "big world" of Early Music (EM) scene, took me 1983 forever away from my homeland. My further international EM career developed through a series of significant collaborations; apart from the main one with the "Clemencic Consort" (1983 - 2004), I have collaborated with several other Austrian EM ensembles: a whole year and number of concerts with the ensemble "Les Menestrels", various minor collaborations ("Danserye", "Accentus", "Unicorn", "Neue Wiener Barockensemble", "Die Instrumentisten", etc.) and those I particularly love: with my own ensembles "Duo Pomykalo" and "Ensemble Lyra Wien" (both of them together with Miss Mira Valenta), as well as collaboration with outstanding young musicians gathered around the Kircher brothers of Carinthia and with the ensemble of dear professor Eduard Melkus.

Outside the EM (but mostly playing my "normal" EM instruments) I had very intense and memorable collaborations in the so-called "World Music" scene or free improvisation, with soloists and ensembles like Ruth Yaakov, Lena Rothstein, Walter Valdinho Langer, Ensemble AGIL and "Tanz Atelier Wien".

Outside of Vienna and Austria, I collaborated with the Italian ensembles "Sator Musicae" (Bologna), "Bottega medievale" (Catania), "Musica Ricercata" (Florence), "Cappella dei Turchini" (Naples), "Micrologus" (Assisi), and the "Trio Margherita" (with singer Giuseppe Di Vittorio and lute player Federico Marincola), the French ensemble "Les Jeunes Solistes" (Paris), the Swiss larger ensemble of the Centre of Early Music in Geneva (Centre de Musique Ancienne de Geneve, led by maestro G. Garrido) and Robert Festa's "Daedalus". My long and fruitful collaboration with the ensemble "Micrologus" belong to the absolute climax of artistic and human collaborations in the EM.

In addition to all mentioned above (beside my full-time job as a salesman at Musikhaus Doblinger, 1988-2000), I was also working on a scientific project with the practical purpose "Lira da braccio and lirone; reconstruction of playing technique and performing practice" (at the University of Music in Vienna under prof. dr. H. Krones), which officially lasted from 1996 - 2001 but unofficially to this day - see on my website www.igorpomykalo.eu, www.academia.edu and in my IP's groups in FaceBook. Within the mentioned project I have performed a number of concerts with lectures, presenting the results of my research in museums and on various symposia in Austria, Switzerland, Italy, Germany and the Netherlands and made a study visit to New York.

Otherwise, although I started performing as a soloist already during my scholarship in Paris (1978/79 and 1980/81), these activities intensified from 1996 onwards, when I started to work on the Lire project. The culmination of this were my concerts in Vienna in 1999 (as part of a 30-year career in EM) and 2000, as well as my recitals at the summer festivals in Zadar and Zagreb in 2002.

In addition to my virtuosity on several medieval, renaissance and traditional (in some programs adding to them an electric violin) instruments, through persistent work I managed to get my singing to the right level, see and hear a series of my live recordings from various concerts on YouTube.

Anyone who has lived in the foreign world for at least a few years as a student, and especially as the so-called "Gastarbeiter", will know that all this, except for certain advantages, has its price too. After 36 years (as in my case), putting it a bit negative, you are no longer at "home" nowhere but looking/ thinking positive you feel "at home" everywhere...

Anyway, despite the moments of crises and doubts (which everyone who is thinking and feeling does) I have never seriously regretted the decision to move from Zagreb to Vienna in 1983 and accept the chance of permanent cooperation with Rene Clemencic and his Consort and, through a series of other collaborations, be compelled to develop much further than it would be possible in my own homeland.

I am especially proud of the fact that all of this I achieved as an autodidact, "with my own head and hands", without all this (certainly great) specialized institutions like Schola Cantorum Basle or Centre de Musique Ancienne Geneva. By the way, within Clemencic Consort (and elsewhere), I used to perform and record many times side by side with diplomated students or teachers on mentioned institutions.

Like any other collaboration, those with Clemencic (almost 22 years long) have had its ups and downs, unforgettable flashes and occasional disappointments ... However, it was certainly one of the most significant parts of my international EM career - my High School of it and my real "PhD" on the field of the EM performance practice. Although this collaboration happens in the moment when the 'boom' of EM from the late 1960s to the early 1980s had already passed (a time in which this ensemble, like a number of others, was almost always on tour or in the studio, recording LPs - even several bigger albums in a row - for the specialized record label "Harmonia Mundi") this ensemble is still leading one in terms of avant - garde performance of medieval and early renaissance music. Soon, however, it appeared one problem that will have a particularly negative effect on the part of the ensemble - primarily those specialized and interested in the performance of medieval music. It was the case of Iranian Esmail Vaseghi, Swiss Rene Zosso, me and Mira as well as the Hungarian colleague, late Tamás Kiss.

At the height of his career and the success of his ensemble, Clemencic decided that, instead of medieval and early Renaissance music, he would prefer to perform baroque operas and try to compete with his former colleague, late Nikolaus Harnoncourt ... As both of us (especially Mira) at one time became almost friends with the spouses Edda and Renee, we could hear firsthand, not believing our ears, about these changes that were of (catastrophic) existential significance to some of us. At that time, apart from the medieval bowed and wind instruments, I regularly played (sometimes in the same program) a baroque viola, but this (which I wrote somewhere before) was for me never so much fun as performing the "earlier" Early music. For this reason, after participating in the realization of Vivaldi's opera "Olympiade" (beside Austria, we performed it in Lisbon and Madeira), I thanked Rene for that part of the collaboration ...

On a number of occasions, when the organizers of concerts, festivals, and the like would ask for the standard programs of the Consort (Carmina Burana, Cantigas de Santa Maria, Troubadours, Asinaria Festa, or Mass by G. de Machaut - all programs with which both ensemble and Rene became respected, known and earned a ton of money ...) Rene would simply refuse, offering them

instead Baroque operas - something for what he was not known or has been appreciated... Most of them ended their cooperation with him and engaged the first following alternative - in the case of the program "Carmina Burana", the British ensemble lead by Philip Pickett, for example. See about that later.

It struck me and Mira on the one hand, but on the other hand it forced us to find alternatives at a "speed of light", especially in my case because Mira was already very much occupied writing music for the publishing house "Doblinger". Although we have had some success as "Duo Pomykalo", it soon became clear that the organizers (probably also in fear that the duo might not be attractive enough and could be monotonous) instead of two (regardless of the undoubted quality, excellent reviews, etc.) preferred to hire three or four musicians, despite the higher fees. So Mira came up with the idea of offering co-operation to two Consort colleagues - Esmail and Tamas, who, just like me, became overnight "unnecessary" and unemployed.

And so was born the ensemble, to which I gave the name "Lyra" because one of its peculiarities was the use of a Croatian Lijerica (identical to the medieval string instrument "Lyra") as well as both Lire, da braccio and da gamba. The ensemble was founded in the spring of 1986 and after only a year of activity received a number of concerts and recordings in Austria, Belgium, France and the Netherlands, and later performed several times in Italy, Switzerland, France (on same venues with the best medieval ensembles of the day like "Sequentia", "Sinfonie", "La Reverdie" etc. Shortly before the Homeland War (1989) we performed concerts in Zadar and Rab...

Considering that the expected (artistic and financial) success with Baroque operas was missing, after a few years Clemencic decided that after all, medieval music was not so "insignificant" and "boring", so we started performing most of our standard programs again, especially "Carmina Burana". I mentioned once before that Rene had his own cycle of early music concerts in the smaller Vienna hall, Brahmsaal (located right next to the great Musikverein hall, from which the so-called New year concerts are transmitted) with usually 5 to 6 concerts; one would be performed by guests from abroad and the rest have been mainly premiere programs performed by the Consort. Sometimes we would perform some of the standard programs, but for the most part they were new and very ambitious, such as the music of "Ars subtilior" or "Ars Nova", John Dunstable, G. de Machaut, Sigismondo d'India and so on. A number of times, Mira joined the Consort as a vocal soloist too.

A few years later, it happened that the Deutsche Oper in Berlin decided to make a stage performance of Carl Orff's cantata "Carmina Burana", for soloists, choir and orchestra, with an introduction in which original music from that medieval collection should be played. This repertoire has been transcribed into modern notation and was published by Rene Clemencic. For some reason (see above), the aforementioned British EM ensemble, led by Philip Pickett, was hired for that part of the performance, and they shamelessly copied Rene's arrangements (recorded on a total of five LPs for "Harmonia Mundi"). However, after a while the artistic board of Deutsche Oper realized the mistake and asked Rene to replace the English "copy" with the Austrian "original". So, from the mid - 1990s to the early years of the third millennium (we also saw the arrival of New Year 2000 there) the Consort relatively often visited Berlin with, as we called it, our "Carmina Express". For all of us, this engagement was the easiest and fastest money we ever made playing Early Music ...

In the first years of my collaboration with Clemencic, there were no recordings sessions at all, as there were some problems and a "chilling" relationship between Rene and his main house,

"Harmonia Mundi". Then somehow it started again, and right away with the new media and sound of a digital CDs. Our first recording session was with the program "Ludwig Senfl" and we did rehearsals and recording in the beautiful Swiss town of Thun, situated on the lake of the same name. The sound engineer was recording us with a videotape (VHS) recorder (which was usual at the time), I suppose with the ADD technique. This meant that the first recording with the microphone was analog, then subsequently (going through the so-called "wandler") has been transformed into a digital one and at the end also digitally "pressed" on a CD. I remember that the first encounter with this new, noiseless, "digital" sound was a real shock to all of us: not only there was no noise on the beginning (like on the LPs), but the recorded sound was different from one we heard and knew well. ... There is saying in our country (at least in Dalmatia...) that the "donkey get used to beating", so - over the past thirty years - all of us, performers, composers and arrangers, as well as the audience, have become accustomed to this sound. To the most of us now (not to mention the younger generations at all) this noise at the beginning of the LP records or between the individual compositions and movements is something disturbing and strange ... However, this analog sound was warmer, more natural, and therefore it is no wonder that the so called "vynils" are not dead but instead in last years are experiencing a true renaissance - especially by younger public!

At the very end of the existence of the ensemble "Lyra", a real and sincere friendship (so rare in the mini world of Early Music ...) developed with a German guitarist and lute player Hans Brüderl, specialist in historical plucked instruments and a professor at the "Mozarteum" in Salzburg, . The two of us number of times performed as a duo "Brüderl - Pomykalo" too, and till today we meet each other from time to time or at least exchange our news.

To tell the truth this, for the "piccolo mondo" of Early Music so unusual and rare case or behavior, continuation of friendship and human contact even years after the end of the collaboration and (in my case) descending from the stage ("meaning the life") applies to a only few dear colleagues. By chance (or not at all?) beside Hans, they come exclusively from Italy and Croatia. This refers to the extraordinary vocal soloist Patrizia Bovi (ensemble "Micrologus", etc.), Marco Ambrosini, the virtuoso of the so-called Nyckelharpa and the only one of my colleagues (some of them, my longtime "friends"...) from 22 years long career in the "Clemencic Consort". In my home country, I remained in close contact with a couple of former colleagues and friends from (my) time at the ensemble "Universitas" (musicologists dr Ennio Stipčević and dr Stanislav Tuksar and guitarist and lute player, the first and best maker of early musical instruments in our country; dr. ing Alojzije Seder), as well as with my dear namesake, Igor Paro (guitarist, lute player, pedagogue and specialist in early plucked instruments).

With a certain melancholy (because those times have passed, just like the years of youth and "madness"...) I look back on the half a century of my life for and with Early music, but I am proud of all these small and great contributions to the culture and art in several countries; starting from my real homeland Croatia, over my new "homeland" Austria, France, Italy, Switzerland and beyond.

All those friendships, all these collaborations in preparing the concerts, tours and recordings, all those memories are extremely precious and important for me: thanks to all of this, I have had one very rich, dynamic and without any doubt - happy life!

PS: With this, twelve, number of my EM memories, comes to the end the year in which I decided to commemorate and celebrate, with myself and with you, half a century of life in, with and for Early Music. By the way, it remains the fact - as I mentioned in one of my EM memories - that it was me

who introduced the term Early Music (Rana glazba) into Croatian music and musicological terminology and for 14 years, very persistently, insisted on it until this was finally accepted.

I did this through writing my articles, reviews and numerous broadcasts (today one would say "podcasts"...) for the First and Third Programs of Radio Zagreb and Radio Zadar and orally, during the usual introductory comments on our concerts and interviews for radio and television. For this I naturally seek neither "copyright" nor "gratitude" from my younger colleagues and audience, but let it be known and said - as our Italian neighbors would say : "per la cronaca".

Otherwise, in the case some other memories come on my mind in year(s) to follow, I will be free to post them every now and then - alternately with some of my old "debts" to myself: ideas, projects which for various reasons I didn't finished before - on my internet page and on FBook.

Feel good, enjoy every day of your life and keep healthy!

Your Igor Pomykalo