

71. DUBROVAČKE LJETNE IGRE
71st DUBROVNIK SUMME FESTIVAL
2020.
HRVATSKA CROATIA

JANJA VULETIĆ

MEZOSOPRAN | *MEZZO-SOPRANO*

MAROJE BRČIĆ

GITARA | *GUITAR*



ATRIJ KNEŽEVA DVORA
RECTOR'S PALACE ATRIUM
8. KOLOVOZA | 8 AUGUST
21.30 | 9.30 PM

MAURICE RAVEL: CHANTS POPULAIRES
PUČKE PJESME FOLK SONGS

CHANSON ESPAGNOLE (GALICIEN) / ŠPANJOLSKA PJESMA (GLACIJSKI)
SPANISH SONG (GALICIAN)

CHANSON FRANÇAISE (LIMOUSIN) / FRANCUSKA PJESMA (LIMUZINSKI)
FRENCH SONG (LIMOUSIN)

MÉLODIE ITALIENNE (ROMAINE) / TALIJANSKA PJESMA (RIMSKI)
ITALIAN SONG (ROMAN)

CHANSON HÉBRAÏQUE / HEBREJSKA PJESMA
HEBREW SONG

OBRADA ZA GITARU | ARRANGEMENT FOR GUITAR: MAROJE BRČIĆ

MAURICE RAVEL: DEUX MELODIES HEBRAIQUES
DVIJE HEBREJSKE PJESME TWO HEBREW SONGS

KADDISH / KADIŠ

L'ÉNIGME ÉTERNELLE / VJEČNA ZAGONETKA / THE ETERNAL ENIGMA

OBRADA ZA GITARU | ARRANGEMENT FOR GUITAR: MAROJE BRČIĆ

MARIO CASTELNUOVO-TEDESCO: 24 CAPRICHOS DE GOYA, OP. 195 – NO. 20
24 GOYINA CAPRICHIA, OP. 195 – BR. 20 24 CAPRICES OF GOYA, OP. 195 – NO. 20
OBSEQUIO A EL MAESTRO / POKLON UČITELJU / GIFT TO THE MASTER

MAURICE RAVEL: CINQ MÉLODIES POPULAIRES GRECQUES
PET GRČKIH PUČKIH PJESAMA FIVE GREEK FOLK SONGS

CHANSON DE LA MARIÉE / PJESMA MLADENKE
SONG TO THE BRIDE

LÀ-BAS, VERS L'ÉGLISE / ONDJE, UZ CRKVU
YONDER BY THE CHURCH

QUEL GALANT M'EST COMPARABLE / KOJI UDVARAČ MI JE RAVAN
WHAT GALLANT COMPARES WITH ME

CHANSON DES CUEILLEUSES DE LENTISQUES / PJESMA BERAČICA TRŠLJE
THE SONG OF THE GIRLS COLLECTING MASTIC

TOUT GAI! / RADOSNO JE SVE!
EVERYONE IS JOYOUS!

OBRADA ZA GITARU | ARRANGEMENT FOR GUITAR T. CALVO I M. REGHEZZA

ZORAN JURANIĆ: PJESMICE S DNA ŠKRINJE – PRAIZVEDBA
SONGS FROM THE BOTTOM OF THE CHEST - FIRST PERFORMANCE

MARE MOJA, DUŠO MOJA / *MARE, MY DARLING*
NINAJ, NINAJ, ZLATO MOJE / *SLEEP, MY DEAREST, SLEEP*
SAVILA SE TUGA OKO MENE / *SORROW HAS SURROUNDED ME*
OJ, PITOMI SOKOLE / *O THOU TAME FALCON*

JOAQUÍN RODRIGO: TRES PEQUEÑAS PIEZAS
TRI MALA KOMADA / THREE LITTLE PIECES

YA SE VAN LOS PASTORES / VEĆ KREĆU PASTIRI / THERE GO THE SHEPHERDS
POR CAMINOS DE SANTIAGO / PUTEVIMA SANTIAGA / ALONG THE ROADS OF SANTIAGO
PEQUEÑA SEVILLANA / MALA SEVILLANA / LITTLE SEVILLIAN DANCE

MANUELL DE FALLA: SIETE CANCIONES POPULARES ESPAÑOLAS
SEDAM ŠPANJOLSKIH PUČKIH PJESAMA SEVEN SPANISH FOLK SONGS

1. EL PAÑO MORUNO / MAURSKA TKANINA / THE MOORISH CLOTH
2. SEGUIDILLA MURCIANA / SEGUIDILLA IZ MURCIE / MURCIAN SEGUIDILLA
3. ASTURIANA / ASTURIJSKA / ASTURIAN
4. JOTA
5. NANA / USPAVANKA / LULLABY
6. CANCIÓN / PJESMA / SONG
7. POLO

OBRADA ZA GITARU | *ARRANGEMENT FOR GUITAR DARKO PETRINJAK*



Janja Vuletić rođena je u Dubrovniku gdje pohađa Umjetničku školu Luke Sorkočevića. Već na prvoj godini glazbenih studija ostvarila je uspjehe na regionalnoj, državnoj čak i međunarodnoj razini osvojivši 2000. godine međunarodnu nagradu "Schneider Trnavsky" u Slovačkoj. Ubrzo nakon toga diplomira na Sveučilištu za glazbu i scensku umjetnost u Beču. Godine 2005. osvojila je šest nagrada na 24. Međunarodnom pjevačkom natjecanju "Hans Gabor Belvedere" među kojima prvo mjesto za operetu i drugo za operu. Tri godine kasnije svojim nastupom kao Lukrecija (Brittenovo *Silovanje Lukrecije*) odnosi pobjedu na opernom natjecanju Mezzo TV-a. Najranije uloge ostvaruje kao dio produkcije Međunarodne operne kuće Zürich s kojom je debitirala u Offenbachovoj *La Belle Hélène* pod dirigencijom Nikolausa Harnoncourta. Od 2002. do 2006. solo je izvođačica u Karlsruhe operi s ulogama, između ostalog, kao Cherubino (u *Le Nozze di Figaro*), Orlofsky (u *Die Fledermaus*), Hänsel (u *Hänsel und Gretel*), Olga (u *Eugen Onegin*), Niklausse (u *Les Contes d'Hoffmann*), Princ (u *Cendrillon*) i Idamante (u *Idomeneo*). Godine 2006. debitira u briselskom La Monnaie kazalištu (kao Fjodor u *Borisu Godunovu*) i ženevskom Grand Théâtre (kao Melanto u *Il ritorno d'Ulisse in Patria*). Slijede uloge Despinae u *Così fan tutte* također u ženevskom Grand Théâtre, naslovna uloga u Bizetovu *Djamilehu* pri Operi Saint Etienne i Operi National u Lyonu, Jean u Bizetovu *Portrait de Manon* u Liceu u Barceloni, Dorabella u *Così fan tutte* u Švedskoj operi u Stockholmu, festivalu Aix-en-Provence, frankfurtskoj i Karlsruhe operi. Kao Cherubino (u *Le Nozze di Figaro*) ponovno nastupa u La Monnaie a kao Sesto (u *Giulio Cesare*) nastupa i u dresdenskoj Staatsoperi. Sezonu 2010. / 2011. obilježio joj je nastup kao Carmen u istoimenoj operi u Bordeauxu. Taj je uspjeh

nastavljen u Lorraineu pri Operi national u ulozi Babe Turka u *The Rake's Progress*. Zadnjih godina angažirana je ponovno kao Carmen u Deutsche Oper am Rhein u Düsseldorfu gdje je i Bianca u Zemlinskijevoj *Eine florentinische Tragödie*. Osim toga, debitira u Verdijevu *Rekvijemu* s berlinskim Konzerthausom, u Rossinijevom djelu *Petit Messe solenne* i *Mahlermaniji* s kontroverznom berlinskom kazališnom kompanijom Nico and the Navigators. Nadalje, u beogradskoj operi je Nerone u *L'incoronazione di Poppea* te je ponovno Carmen, ali ovaj put u bremenskom teatru. Gertruda je u *Hamletu*, Lukrecija u *Silovanju Lukrecije* i Klitemnestra u *Iphigenie in Aulis* u nacionalnom teatru u Ostravi i u praškom nacionalnom teatru Antonin Dvořák.

Maroje Brčić rođen je u Dubrovniku gdje i danas živi. Gitaru je počeo učiti sa sedam godina, a prvi učitelj mu je bio otac, Stefanin Brčić. Srednju glazbenu školu završio je u klasi prof. Istvána Röméra, a diplomirao je na Muzičkoj akademiji u Zagrebu u klasi prof. Darka Petrinjaka. Predaje gitaru na Umjetničkoj akademiji Sveučilišta u Splitu, redoviti je član ocjenjivačkih vijeća na natjecanjima u Hrvatskoj te često drži stručna predavanja i seminare. Na koncertnim podijima prisutan je više od dvadesetpet godina i to kao solist, kao član raznih komornih tijela te kao solist uz orkestar (Simfonijski orkestar Hrvatske radiotelevizije, Dubrovački simfonijski orkestar, Zagrebački solisti, Mostarski komorni orkestar, Sarajevska filharmonija, Orkestar Makedonske nacionalne opere te moskovski Gnjiesinski virtuozi). Osim u domovini, nastupio je u Europi, Aziji i Sjevernoj Americi. Potaknuo je brojne autore da pišu za gitaru, pa su tako svoja djela za jednu ili više gitara, za gitaru i flautu te tri gitare i glas napisali ugledni skladatelji: Željko Brkanović, Nikša

Njirić, Ivo Josipović, Berislav Šipuš, Philip Bracanin, Anđelko Klobučar i Zoran Juranić. Dobitnik je Rektorove nagrade Sveučilišta u Zagrebu, Diplome Milka Trnina (s Dubrovačkim gitarskim trijom), a za koncert sa Zoranom Dukićem na Dubrovačkim ljetnim igrama nagrađen je uglednom nagradom Orlando.

U izdanju Matice hrvatske – Ogranak Dubrovnik objavio je knjigu u kojoj obrađuje teme iz područja interpretacije i tehnike sviranja, a za diskografske kuće u Hrvatskoj i Austriji snimio je šest kompaktnih ploča.

Program ovog koncerta prožet je mediteranskim sadržajima, od grčkih pjesama Ravela preko španjolske glazbe za gitaru do novog djela Zorana Juranića inspiriranog Dalmacijom. Za kraj ostaje glazbeno putovanje kroz španjolske regije Manuela de Falle, koji ima dodatne poveznice s većinom autora s programa: družio se u mladosti s Ravelom, čije je izlete u *španjolski* zvuk nazvao „suptilno autentičnim“, potaknuo gitarista Andrésa Segoviu da pođe s njim u Italiju, gdje je Segovia inspirirao Castelnuova-Tedesca na skladanje za gitaru; podučavao je Joaquína Rodriga.

Maurice Ravel (Ciboure, 1875. - Pariz, 1937.) studirao je najprije klavir i harmoniju na Pariškom konzervatoriju, a poslije kompoziciju u klasi Gabriela Fauréa, kojemu je u znak zahvalnosti posvetio neka djela. Nekoliko je puta, pokušavao osvojiti Rimsku nagradu (stipendiju koja je izmakla i Degasu, Manetu, Delacroixu) i ulazio je u polemike s kritičarima koji su ga previše, kako je mislio, uspoređivali s Debussyjem. Početkom 20. stoljeća sklada sve više i njegova su djela sve popularnija, naročito Gudački kvartet, *Daphnis i Chloé*, kao i njegovo vjerojatno najpoznatije djelo, *Boléro*. Napisao je brojna djela za klavir, za glas i klavir, komorne skladbe, dva koncerta za klavir (jedan samo za lijevu

ruku), orkestralne komade. Tonalitetnu glazbu i klasične forme obogaćivao je na individualan način, rabeći „egzotične“ ljestvice, moduse, imitacije, barokne geste. Zbog iznimne pažnje koju je pri skladanju posvećivao svakom detalju (i aludirajući na švicarsko podrijetlo Ravelova oca; majka mu je bila iz Baskije), Stravinski ga je nazvao „švicarskim urarom“.

Godine 1910. prijavio se na bijenalni europski natječaj koncertno-izdavačke kuće Maison du lied, na kojemu je trebalo obraditi, skladanjem „umjetničke“ klavirske pratnje, zadane pučke pjesme. Pjesme su bile iz različitih krajeva, na različitim jezicima i dijalektima, primjerice na limuzinskome. Ravel je prijavio četiri pjesme koje danas poznajemo kao ciklus ***Chansons populaires***, španjolsku, francusku, hebrejsku i talijansku kategoriju, i sve su četiri nagrađene, za Ravelovu maštovitu inačicu nacionalnih stilova u suvremenom ruhu.

Uspjeh pjesme na hebrejskome skladatelju je donio novu narudžbu: sopranistica Alvina Alvi angažirala je 1914. Ravela da obradi još dvije židovske melodije, liturgijski pjev na aramejskome, *Kadiš*, koji je najčešće molitva u počast pokojnih, i napjev na jidišu, *Vječna zagonetka* (oboje je skladao i u francuskoj verziji). Prvoj je dao jednostavnu pratnju uz vrlo ornamentiranu vokalnu dionicu koja gotovo djeluje improvizirano, dok je *Zagonetka* stroža i jednoličnija, ali također napeta.

Ravel je u mladosti bio član umjetničke skupine *Les Apaches*, koja bi se sastajala radi rasprava o umjetnosti, izložbi, glazbenih izvedbi i čitanja poezije, uz kavu, piće i duhanski dim. Među članovima su bili i Igor Stravinski, Manuel de Falla, ali i pisac i kritičar Michel-Dimitri Calvocoressi, na čije je tekstove, zapravo prijevode s grčkoga, Ravel skladao svoje ***Grčke pjesme***. Calvocoressi je pjesme s otoka Hiosa 1905. donio muzikologu Pierreu Aubryju, koji ih je htio predstaviti na svojem predavanju o

pjesmama potlačenoga grčkog i armenskog naroda. Pjevač koji ih je trebao pjevati zatražio je da se raspiše klavirska pratnja, za što je angažiran Ravel, koji je to učinio u tri dana. Poslije ih je izmijenio te je današnju verziju 1906. prouzvela Marguerite Babić, bilo je to ujedno prvo njegovo djelo koje je uzeo u cijenu izdavač Durand. Popularne pjesme sažete donose niz emotivnih sadržaja, od isprekidanih fraza živahne modusne pjesme o uzbuđenju pred vjenčanje, preko sjećanja na mrtve i pjesme u kojoj se mladić zavodljivo šepuri, do neuzvrćene ljubavi beračica i završnog veselja u promjenjivom metru.

Talijanski skladatelj **Mario Castelnuovo-Tedesco** (Firenca, 1895. – Beverly Hills, 1968.) glazbom se počeo baviti na Institutu Cherubini u Firenci, a zatim je studirao kompoziciju u Bologni. Nastupao je često kao pijanist, solo i u ansamblima, te pisao kritike. Ponosno je, kako je poslije rekao, prihvatio narudžbu Jasche Heifetza da napiše za njega violinski koncert, početkom 30ih, kada su Židovi u Italiji već ugroženi. Glazba Castelnuovo-Tedesca, koji je bio sefardskog podrijetla, u Italiji je zabranjena 1938. godine, a 1939. emigrirao je u Sjedinjene Američke Države. Ondje potpisuje ugovor s Metro-Goldwyn-Meyerom, poslije i s drugim filmskim i televizijskim kućama, te radi na glazbi za oko 250 filmova, katkad kao glavni skladatelj, katkad kao jedan od autora. Postao je i ugledan profesor filmske glazbe, koji je predavao, primjerice, Henryju Manciniju i Johnu Williamsu. Nastavlja pisati i koncertna djela i opere. Castelnuovo-Tedesco, neoklasicist okrenut starijoj talijanskoj glazbi, poslije i neoromantičar, sam je rekao „nisam nikad vjerovao u modernizam, novoklasicizam, ili bilo koji drugi -izam“, jer je glazba za njega bila sredstvo izražavanja „krajobraza koje je vidio, knjiga koje je pročitao, slika i kipova

kojima se divio“. Skladao je više od stotinu djela za gitaru, za što je presudan bio susret s virtuozom Andrésom Segoviom, 1932., kada je ovaj došao u Italiju s de Fallom. Za djelo **24 Caprichos** iz 1961., Castelnuovo-Tedesco bio je inspiriran ciklusom gravura *Caprichos* španjolskog slikara Francisca Goye, mračnim ciklusom o ljudskim porocima, s ironičnim naslovima. Dvadeseti komad inspiriran je *47. caprichom*, na kojem groteskni učenici pokazuju novorođenče zlom učitelju. Skladatelj „poklon učitelju“ pritom je citiranje glazbenih tema svojeg pravog učitelja kompozicije, Ildebranda Pizzetija.

Akademik **Zoran Juranić** (Rijeka, 1947.), skladatelj i dirigent, na Muzičkoj akademiji u Zagrebu studirao je glazbenu teoriju i kompoziciju u klasi Stjepana Šuleka te dirigiranje u klasi maestra Igora Gjadrova. U Hrvatskom narodnom kazalištu u Zagrebu bio je zborovođa, od 1988. stalni dirigent, a od 2002. do 2005. i ravnatelj Opere. Bio je umjetnički ravnatelj Opere HNK Ivana pl. Zajca u Rijeci i Opere HNK u Osijeku te stalni gost-dirigent Opere Srpskog narodnog pozorišta u Novom Sadu. Redovni je profesor Muzičke akademije u Zagrebu u miru te redoviti član HAZU od 2014. Autor je simfonijskih, komornih i koncertnih, kao i niza glazbeno-scenskih skladbi, među kojima nekoliko djela produciranih na Muzičkom bijenalu Zagreb. Revidirao je i izveo niz zanemarenih djela hrvatske glazbene baštine, poput djela Ivana pl. Zajca i Antonija Smareglije i opere *Oganj* Blagoja Berse, te je prouzveo operu *Preobražaj* Stanka Horvata. Bio je predsjednik Hrvatskog društva skladatelja. Dobitnik je niza nagrada za svoja djela, u kojima se „nadovezuje na stečevine suvremene glazbe (osim onih posve avangardnih), opredjeljujući se za neku vrst neoekspresionizma te uvijek tražeći nove odnose između instrumentalnog zvuka i vokalnosti“ (HAZU).

O ciklusu za glas I klavir koji će baš na ovom koncertu biti praizveden, skladatelj kaže: „Ciklus **Pjesmice sa dna škrinje** skladen je na tekstove iz dalmatinske narodne poetske baštine; prve dvije pjesme, *Mare moja, dušo moja* i *Ninaj, ninaj, zlato moje* su iz Konavala, *Savila se tuga oko mene* potječe iz Prvić Luke, dok je *Oj, pitomi sokole* iz Splita. Tri je pjesme zapisao Olinko Delorko, a pjesmu sa Prvića Krešimir Mlač. Lapidarnost i izražajna iskrenost tih stihova zahtijevala je odgovarajuću glazbenu nadgradnju koja, iako lišena direktnih folklornih asocijacija, nastoji sačuvati komunikativnu neposrednost predložaka, unatoč zahtjevnoj teksturi i razvijenijem korespondiranju gitarske i vokalne dionice, u granicama proširene tonalitetnosti.“

Joaquín Rodrigo (Sagunto, 1901. – Madrid, 1999.) isprva je učio glazbu u Valenciji, studij je nastavio na Schola cantorum u Parizu, u klasi Paula Dukasa, a učio je i od Manuela de Falle. Od djetinjstva je bio gotovo posve slijep. U Parizu je zatim studirao i povijest glazbe; tijekom građanskog je rata živio u sjevernoj Europi, a u Madrid se vratio 1939. godine. Godinu poslije proslavio ga je velik uspjeh praizvedbe njegova Koncerta *Aranjuez* - i danas iznimno popularnog - a 1947. na Madridskom konzervatoriju za njega je kreirana posebna katedra, nazvana po Manuelu de Falli. Radio je i za Nacionalni radio i Španjolsku organizaciju za slijepe te na svjetskim turnejama održavao recitale i predavanja. Napisao je oko 170 djela, među kojima 11 koncerata, 60 pjesama, djela za gitaru, klavirske komade te glazbu za kazalište i film, kao i niz tekstova o glazbi. Sebe je nazivao skladateljem „vjernim tradiciji“, neoklasicistom. Kao i drugi španjolski skladatelji te generacije, nastojao je spojiti klasičnu europsku glazbu i nacionalni stil: kod Rodriga, to je ostvareno uz utjecaje

Ravela, Granadosa, Stravinskog, u klasičnim glazbenim formama. Suita arhaičnog prizvuka *Tri mala komada*, iz 1963., sastoji se od stavaka s posvetom, prvi je posvećen skladatelju Heitoru Villi-Lobosu, drugi gitaristici Celiji Salomón de Font i treći gitaristu Robertu Vidalu.

Manuel de Falla (Manuel María de los Dolores Falla y Matheu; Cádiz, 1876. – Alta Gracia de Córdoba, 1946.) isprva pijanist, učio je kompoziciju u klasi Felipa Pedrella, koji je predavao i Albénizu i Granadosu te poticao stvaranje španjolske nacionalne klasične glazbe. De Falla je potom neko vrijeme živio u Parizu, gdje su na njega utjecali Ravel, Dukas i Debussy. Velik je uspjeh postigao baletom *Trojci šešir* koji je koreografirao Diaghiljev. Godine 1939. preselio se u Argentinu. De Falla je bio središnja figura španjolske glazbe 20. stoljeća, zaslužan za izgradnju tzv. nacionalnog stila, odnosno povezivanja španjolske tradicijske glazbe i neoklasicizma, iako su mu kritičari znali predbacivati i „prevelik utjecaj francuske glazbe“. O uporabi tradicijske glazbene građe rekao je: „iskreno, mislim da je u pučkoj pjesmi duh važniji od slova.“

Ciklus **Sedam španjolskih pučkih pjesama** (*Siete Canciones populares Españolas*) njegovo je najpopularnije djelo. Pjesme je napisao u Parizu 1913., na poticaj pjevačice Ide Godebske, kod koje su se često okupljali umjetnici. Harmonizirao je štire fragmente španjolskih pjesama, u izvorniku uz razvijenu klavirsku dionicu i imitiranje prebiranja po gitari, koje na ovom koncertu postaje prava gitarska dionica, iz pera proslavljenog hrvatskoga gitarista Darka Petrinjaka. Pritom pjesme slušatelja vode na put kroz Španjolsku: *El paño moruno* i *Seguidilla murciana* su iz Murcie; *Asturiana*, tužaljka iz sjeverne Španjolske, živahna *Jota* iz Aragona, a *Nana* – uspavanka iz Andaluzije, skladana po pjesmi koju je De Falli pjevala majka. *Canción* je nastala prema

melodiji poznatoj u više španjolskih
pokrajina, a *Polo* prema andaluzijskom
flamengu. Jedan je to od najtranskribiranijih
ciklusa klasičnog repertoara: nekoliko je
verzija za klavir solo, verzija za glas i gitaru,
za gitaru solo, violinu, violončelo, više
verzija za orkestar.

Dina Puhovski



Janja Vuletić was born in Dubrovnik, Croatia, where she first studied music at the Dubrovnik Conservatory. Already during her first years of studying, she won singing competitions both at the regional, national, and eventually international level winning the International "Schneider Trnavsky" Competition in Slovakia in 2000. Soon afterwards she graduated at the University of Music and Performing Arts in Vienna. In 2005, she was the winner of six prizes at the 24th International Belvedere Singing Competition in Vienna, including the 1st prize for Operetta and 2nd prize for Opera. In 2008 she won the Opera Competition of the Mezzo TV Broadcast thanks to her performance of Lucretia (The rape of Lucretia) by Britten.

Her earliest engagements include the International Opera Studio Zürich, where she took part in several productions and had the opportunity to make her debut at the Zürich Opera House in Offenbach's *La Belle Hélène*, under the baton of Nikolaus

Harnoncourt. From 2002 through 2006, she was engaged as a soloist at the Karlsruhe Opera, performing parts such as Cherubino (*Le Nozze di Figaro*), Orlofsky (*Die Fledermaus*), Hänsel (*Hänsel und Gretel*), Olga (*Eugen Onegin*), Niklausse (*Les Contes d'Hoffmann*), the Prince (*Cendrillon*) and Idamante (*Idomeneo*).

In 2006, she made her debut at the Théâtre Royal de la Monnaie Brussels (Fjodor in *Boris Godunow*) and at the Grand Théâtre in Geneva (Melanto in *Il ritorno d'Ulisse in Patria*). Soon afterwards followed *Così fan tutte* (Despina) at the Grand Théâtre in Geneva, Bizet's *Djamileh* (title role) at the Saint Etienne Opera and at the Opéra National de Lyon, Bizet's *Portrait de Manon* (Jean) at the Liceu in Barcelona, *Dorabella* (*Così fan tutte*) at the Swedish Opera in Stockholm, at the Aix-en-Provence Festival, at the Frankfurt Opera and at the Karlsruhe Opera, Cherubino (*Le Nozze di Figaro*) at the Théâtre Royal de la Monnaie in Brussels as well as Sesto (*Giulio Cesare*) at the

Staatsoper Dresden. The season 2010/2011 was highlighted by her first Carmen (title role) at the Opéra national de Bordeaux, followed by The Rake's Progress (Baba the Turk) at the Opéra national de Lorraine. Her commitments in the last few years include Carmen (title role) at the Deutsche Oper am Rhein in Düsseldorf, Zemlinsky's Eine florentinische Tragödie (Bianca) at the Deutsche Oper am Rhein, Verdi Requiem's debut at Konzerthaus in Berlin, as well as Rossini's Petit Messe solennelle and Mahlermania with a controversial Berlin theater company Nico and the Navigators, L'incoronazione di Poppea (Nerone) at the New Belgrade Opera, Carmen (title role) at the Theater Bremen, Hamlet (Gertrude), The Rape of Lucretia (Lucretia) und Iphigenie in Aulis (Clytemnestra) at the National Theater Antonin Dvořák in Ostrava and National Theater in Prag.

Maroje Brčić was born in Dubrovnik where he started playing the guitar at the age of 7 under the guidance of his father Stefanin Brčić. He finished highschool in the class of prof. István Römer and graduated classical guitar at the Music Academy in the class of prof. Darko Petrinjak. He teaches guitar at the Art Academy of the Split University and regularly gives masterclasses and lectures as well as participates in juries at croatian competitions. As a soloist and member of the Dubrovnik Guitar Trio, he has performed at all major festivals and concert halls in Croatia, and has also appeared in Europe, Asia and in the USA. He also performed with the Dubrovnik Symphony Orchestra, Croatian Television Symphony Orchestra, Zagreb Soloists, Chamber Orchestra of Mostar, Sarajevo Philharmonic orchestra, the Macedonian National Opera and with Moscow Gnesin Virtuosi. Brčić encouraged composers to write music for the guitar and beautiful works for one or more guitars, guitar with a flute, three

guitars and voice were written by distinguished Croatian composers: Željko Brkanović, Nikša Njirić, Ivo Josipović, Berislav Šipuš, Philip Bracanin, Anđelko Klobučar and Zoran Juranić. He received a prize from the President of University in Zagreb, „Milka Trnina“ diploma with Dubrovnik Guitar Trio and together with Zoran Dukić was awarded with a distinguished Orlando Prize for the best music performance at the Dubrovnik Summer Festival. He has released six compact discs for labels in Croatia and Austria and one book.

The programme of this concert is filled with Mediterranean content, from Ravel's Greek songs and Spanish guitar music to Zoran Juranić's new piece inspired by Dalmatia. It ends with a musical journey through regions of Spain by Manuel de Falla, who was associated with most of the composers: in his youth he socialised with Ravel and considered his excursions into Spanish sound 'subtly authentic', he encouraged guitarist Andrés Segovia to come with him to Italy, where Segovia inspired Castelnuovo-Tedesco to compose for guitar; he taught Joaquín Rodrigo.

Maurice Ravel (Ciboure, 1875 – Paris, 1937) first studied piano and harmony at the Paris Conservatoire, and later composition under Gabriel Fauré, to whom he dedicated some of his works as a sign of gratitude. He unsuccessfully tried to win the Prix of Rome (scholarship that also eluded Degas, Manet and Delacroix) on several occasions and he argued with the critics who, in his opinion, excessively compared him to Debussy. He became more prolific at the beginning of the 20th century and his works were becoming increasingly popular, especially his String Quartet, Daphnis et Chloé and Boléro, probably his most famous work. He composed numerous works for

piano, voice and piano, chamber works, two piano concertos (one for the left hand only) and orchestral works. He enriched tonal music and classical forms in his specific way, using 'exotic' scales, modes, imitations, baroque gestures. Due to his exceptional attentiveness to details while composing (and as an allusion to Ravel's father's Swiss origin; his mother was Basque), Stravinsky once referred to him as the 'Swiss watchmaker'.

In 1910 he entered a biennial European competition organised by the concert and publishing company Maison du Lied, which required writing arrangements for specific folk songs by composing 'artistic' piano accompaniment. The songs were from different regions, in different languages and dialects, such as Limousin. Ravel applied with four songs we today know as the cycle *Chansons populaires*, in Spanish, French, Hebrew and Italian categories and got an award for each, for his imaginative contemporary versions of national styles. The success of the song in Hebrew brought him a new commission: in 1914, soprano Alvina Alvi engaged Ravel to write arrangements for two more Jewish songs, *Kaddish*, a liturgical chant in Aramaic usually sung as a prayer to honour the dead, and *The Eternal Enigma*, a song in Yiddish (he also wrote French versions of both). The first got simple accompaniment with very ornamental vocal part that almost seems improvised, while the *Enigma* is more strict and uniform, but also intense.

In his youth, Ravel was a member of *Les Apaches* art group, who gathered to discuss art, host exhibitions, music performances and poetry readings with coffee, drinks and tobacco smoke. Its members included Igor Stravinsky, Manuel de Falla and author and critic Michel-Dimitri Calvocoressi, whose translations from Greek he set to music known as *Greek Songs*. In 1905, Calvocoressi brought the songs from the island of Chios to musicologist Pierre Aubry,

who wanted to present them in his lecture about the songs of the repressed Greek and Armenian people. The singer who was supposed to sing them asked for piano accompaniment, for which Ravel was engaged and wrote it in three days. Later he made changes and today's version was premiered by Marguerite Babián in 1906. This was also his first work published by the renowned publisher Durand. The songs concisely present diverse emotional content, from the intermittent phrases of a lively modal song about excitement before the wedding, memory of the dead or a song in which a young man seductively shows off, to unrequited love of girls collecting mastic and final merriment in changing meters.

Italian composer **Mario Castelnuovo-Tedesco** (Florence, 1895 – Beverly Hills, 1968) started his musical education at the Cherubini Conservatory in Florence and afterwards studied composition in Bologna. He often performed as pianist, solo and in ensembles, and wrote reviews. As he stated later, he proudly accepted Jascha Heifetz's commission to compose a violin concerto for him at the beginning of the 1930s, when Italian Jews were already endangered. Castelnuovo-Tedesco was of Sephardic ancestry and his music was banned in Italy in 1938. In 1939, he immigrated to the USA, where he first signed a contract with Metro-Goldwyn-Meyer and later with other film and television companies. He composed music for around 250 films, either as lead composer or one of the authors. He also became a distinguished professor of film music and his students included Henry Mancini and John Williams. He continued composing concert pieces and operas. Castelnuovo-Tedesco, a neo-classicist influenced by early Italian music, who later also composed in a neo-romantic style, said that he was never a believer in modernism, neo-classicism or any other -ism because he considered music a means of expressing the

landscapes he had seen, the books he had read, the pictures and statues he had admired. He wrote over a hundred guitar pieces, which was brought about by his meeting with the virtuoso guitarist Andrés Segovia in 1932, during Segovia's stay in Italy with de Falla. Inspiration for Castelnuovo-Tedesco's piece 24 Caprichos from 1961 came from the Spanish painter Francisco Goya's Los Caprichos, a sombre cycle of etchings about human vice with ironic titles. The twentieth piece was inspired by the 47th capricho, in which grotesque students show a newborn to an evil teacher. As a 'gift to his teacher', the composer quotes his composition teacher Ildebrando Pizzeti's musical themes.

Academic **Zoran Juranić** (Rijeka, 1947), composer and conductor, studied music theory and composition at the Zagreb Academy of Music under Stjepan Šulek and conducting under maestro Igor Gjadrov. He was a choirmaster, resident conductor (from 1988) and Opera Director (from 2002 to 2005) at the Croatian National Theatre in Zagreb. He served as Artistic Director of the Operas of the Croatian National Theatre Ivan Zajc in Rijeka and the Croatian National Theatre in Osijek, as well as resident guest-conductor of the Opera of the Serbian National Theatre in Novi Sad. He is professor emeritus at the Zagreb Academy of Music and a full member of the Croatian Academy of Sciences and Arts from 2014. He has composed symphonic, chamber, concert and stage works, some of which were produced at the Music Biennale Zagreb. He revised and performed a number of neglected works from Croatian musical heritage, such as works by Ivan Zajc and Antonio Smareglia, opera Flame by Blagoje Bersa and he premiered Stanko Horvat's opera The Metamorphosis. He was the president of the Croatian Composers' Society. He received numerous awards for his works, in which he 'builds upon the

legacy of contemporary music (except the most avant-garde) in a form of a neo-expressionist style and is always in search for new relationships between instrumental sound and vocality' (Croatian Academy of Sciences and Arts).

This is what the composer said about his cycle for voice and piano that will be premiered in this concert: 'The cycle Songs from the Bottom of the Chest was set to the texts from the Dalmatian folk poetic heritage; the first two songs, Mare, My Darling and Sleep, My Dearest, Sleep are from Konavle, Sorrow Has Surrounded Me is from Prvić Luka and O Thou Tame Falcon is from Split. Three songs were written down by Olinko Delorko and the one from Prvić by Krešimir Mlač. The conciseness and expressive sincerity of these verses required adequate setting which, although devoid of direct associations to folk music, attempts to preserve communicative directness of the songs it was based on, despite the demanding texture and developed correspondence between guitar and vocal parts, within the limits of extended tonality.'

Joaquín Rodrigo (Sagunto, 1901 – Madrid, 1999) studied music in Valencia, continued his studies at the Schola Cantorum in Paris with Paul Dukas and also studied with Manuel de Falla. He was almost completely blind since childhood. He afterwards studied the history of music in Paris; during the Spanish Civil War he lived in Northern Europe and returned to Madrid in 1939. A year later he achieved great success with the premiere of his Concierto de Aranjuez, which has remained exceptionally popular until the present day. In 1947, the Manuel de Falla Chair of Music was founded at the Complutense University of Madrid especially for him. He also worked for the National Radio and Spanish National Organisation for the Blind and he held recitals and lectures all over the world.

He wrote around 170 works, including 11 concertos, 60 songs, guitar pieces, piano pieces and incidental music for theatre and film, as well as a number of writings on music. He referred to himself as a composer 'faithful to tradition', a neo-classicist. Like other Spanish composers of his generation, he tried to combine classical European music with national style: Rodrigo accomplished this influenced by Ravel, Granados and Stravinsky, in classical music forms. His archaic suite from 1963, *Three Little Pieces*, is composed of movements dedicated to different people: the first is dedicated to composer Heitor Villa-Lobos, the second to guitarist Celia Salomón de Font and the third to guitarist Robert Vidal.

Manuel de Falla (Manuel María de los Dolores Falla y Matheu; Cádiz, 1876 – Alta Gracia de Córdoba, 1946), initially a pianist, studied composition with Felipe Pedrell, who also taught Albéniz and Granados and encouraged creating Spanish national classical music. Later he lived in Paris for a period of time, where he was influenced by Ravel, Dukas and Debussy. He achieved great success with his ballet *The Three-Cornered Hat*, choreographed by Diaghilev. He moved to Argentina in 1939. De Falla was the central figure of Spanish music of the 20th century, responsible for creation of the so-called national style and merging Spanish traditional music with neo-classicism, although he was criticised for being 'too influenced by French music'. In traditional music, he considered 'the spirit more important than letters'.

The cycle *Seven Spanish Folk Songs* (*Siete canciones populares españolas*) is his most popular work. He wrote the songs in Paris in 1913, encouraged by Ida Godebska, a singer who hosted regular gatherings for artists. He harmonised the simple fragments of Spanish songs, originally with a developed piano part and imitation of the plucked-string style, which in this concert becomes a

full-scale guitar arrangement written by the renowned Croatian guitarist Darko Petrinjak. The songs take the audience on a journey across Spain: *El paño moruno* and *Seguidilla murciana* are from Murcia; *Asturiana* is a lament from northern Spain, the lively *Jota* is from Aragon and *Nana* is an Andalusian lullaby composed after a song sung to de Falla by his mother. *Canción* was based on the song sung in several regions of Spain, while *Polo* was based on Andalusian flamenco. It is one of the most transcribed cycles of the classical repertoire: there are several versions for piano solo, a version for voice and guitar, guitar solo, violin, cello and multiple versions for orchestra.

Dina Puhovski