

73. DUBROVAČKE LJETNE IGRE
73RD DUBROVNIK SUMMER FESTIVAL
2022.
HRVATSKA CROATIA

KOMORNI SASTAV
DUBROVAČKOG SIMFONIJSKOG
ORKESTRA
DUBROVNIK SYMPHONY
ORCHESTRA STRING CHAMBER
ENSEMBLE

Ivan Hut
dirigent *conductor*

Franjo Bilić
čembalo *harpsichord*

Lovro Merčep
saksofon *saxophone*

Atrij Kneževa dvora
Rector's Palace Atrium
14. srpnja 2022. | 14 July 2022
21.30 9.30PM

MARKO RUŽDJAK:

Andantino za gudače i čembalo | Andantino for strings and harpsichord

(**Franjo Bilić**, čembalo *harpsichord*)

BRUNO BJELINSKI:

Sinfonietta za saksofon, gudače i udaraljke | Sinfonietta for saxophone, strings and percussion

Allegro appassionato

Larghetto

Allegro

(**Lovro Merčep**, saksofon *saxophone*)

BLAGOJE BERSA:

Idila | Idyll

(obr. *arr.* Pavle Dešpalj)

BORIS PAPANDOPULO:

Sinfonietta za gudače | Sinfonietta for strings

Intrada

Elegija | Elegy

Finale

Hrvatska glazba važan je dio repertoara Dubrovačkoga simfonijskog orkestra, o čemu naročito skrbi njihov dirigent Ivan Hut, koji je u nedavnome razgovoru za portal glazba.hr pojasnio:

“Uvijek inzistiram da se izvode hrvatski autori, jer ne može se prihvatiti nova kompozicija hrvatskog autora, ako se prije toga nije razumio naš kratak, ali jako intenzivan glazbeni put, od početaka. (...) Da bismo razumjeli što se danas sklada, moramo razumjeti i ono otprije. I zato uvijek vadim kompozicije iz naftalina, Odakovu Passacagliu, Dobroničeve Jelšonske tonce, recimo, a Papandopula nikako ne možemo zaobići. Uvijek se moramo vraćati na svoj početak da bismo razumjeli budućnost i što je to hrvatski zvuk.”

Za ovu prigodu odabrali su djela četvorice autora koji redom pripadaju među najvažnije hrvatske skladatelje:

Marko Ruždjak (Zagreb, 1946. – 2012.), skladatelj, profesor i, od 2008. godine, akademik, bio je, uz Ivu Maleca, jedini skladateljski učenik Mila Cipre, a zatim se usavršavao kod Milka Kelemena u Kölnu te kod Maleca i Schaeffera u Parizu. Klarinet je diplomirao 1968. u klasi Josipa Pomykala, a 1972. diplomirao je i kompoziciju te poslije rekao „bila je sretna okolnost što sam studirao kod profesora Cipre, on je kod svojih studenata uvijek nastojao potencirati njihov karakter.“ Na Muzičkoj akademiji Sveučilišta u Zagrebu Ruždjak je predavao još 1972., potom odlazi u Pariz i Köln; od 1974. dvije godine vodi Muzički informativni centar Koncertne direkcije Zagreb, a zatim se vraća predavanju. Na Akademiji je imao i skladateljsku klasu, a njegovi studenti danas su cijenjeni autori Olja Jelaska, Ivana Kiš, Tomislav Oliver i Ante Knešaurek.

Opisi Ruždjakove glazbe često ističu njezinu neuhvatljivost, njegov iznimno intelektualni pristup, precizne upute za izvedbu, kao i specifičan, često nesemantički odnos glazbe i teksta. Kako je upozorila muzikologinja Eva Sedak, koja je mnogo pisala o ovom skladatelju, pristup Ruždjakovoj glazbi je „istovremeno jednostavan i pun zamki koje, nerijetko i namjerno, postavlja sam autor.“ Jedinstven skladateljski stil vodio ga je prema autsajderskoj poziciji na glazbenoj sceni, ali onaj koja nije bila usmjerena protiv („Nikada mi nije bila namjera nešto rušiti, opovrgavati...“).

Andantino, za gudače i čembalo, Ruždjak je skladao 1982. godine na narudžbu Zagrebačkih solista, koji su djelo praizveli s čembalisticom Višnjom Mažuran. Kada je sljedeće godine, u povodu izvedbe djela na otvorenju Muzičkog biennala Zagreb, upitan o skladbi, Ruždjak se referirao na njezin naslov koji je ujedno talijanska oznaka tempa, umanjenica od „andante“, što znači i – „hodajući“. Odgovorio je: „Mogao bih to objasniti jednom parabolom: Zamislite da šćete ulicom i sretnete prijatelja, ili znanca, i upitate ga, recimo, na talijanskome, 'Come va?' A on će vam odgovoriti: 'Andantino, metronomske oznake – četvrtinka jednako 72 [$\text{♩} = 72$].' Mislim da je to ključ za razumijevanje ove kompozicije.“

Bruno Bjelinski (rođen kao Bruno Weiss, Trst 1909. – Silba, 1992.), bio je profesorom na Muzičkoj akademiji u Zagrebu, na kojoj je i studirao, u klasama Blagoja Berse i Franje Dugana, a bio je i doktor pravničkih znanosti. Za svoja je djela dobio niz nagrada te je bio članom JAZU. Skladatelj iznimne vještine i osebujna stila, Bjelinski je skladao različite žanrove crpeći nadahnuće iz prošlosti, iz drugih kultura i folklora dalekih

krajeva, sve se više poigravajući živim zvukovnim bojama, živopisnim ritmovima i prostornošću zvuka. Napisao je 15 simfonija, koje često imaju programne naslove i vokalne dionice, kao i šest simfonijeta, koncerte za glasovir, violinu, violončelo, violu, fagot, obou, klarinet, flautu i druge instrumente, sonate za brojna glazbala, kvartete, trija, kvintete. Skladao je također niz vokalnih ciklusa i brojna glazbeno-scenska djela – mnoga namijenjena djeci. Njegovu glasovirsku glazbu, a i druga djela, odlikuje „prokofjevijevska transparentnost struktura“, kako piše Eva Sedak, a cijeli njegov opus karakterizira već spominjana neoklasička/neobarokna konstanta.

Trostavačnu Sinfoniettu za saksofon, gudače i udaraljke napisao je 1985. godine i otad je nekoliko puta snimljena i redovito se izvodi, a svira se i na natjecanjima mladih saksofonista. Snimio ju je i večerašnji solist, sa Simfonijskim orkestrom HRT-a i Alanom Bjelinskim.

Bruno Bjelinski o svojoj je glazbi i svojoj poziciji u burnome dvadesetom stoljeću rekao: „Ja sam generacija Brittena i Šostakoviča, od jednoga nešto stariji, od drugoga nešto mlađi. I na sličan sam način ostao tradicionalan pokušavajući uvijek naći neka svoja rješenja, neki svoj put unutar te tradicionalnosti. Neobično poštujem ljude koji su u mojoj generaciji mogli učiniti taj zaokret prema novim smjernicama koje je otvorila još Druga bečka škola, pa Darmstadt i tako dalje. Ja to nisam mogao. To nije bilo u mojoj prirodi.“

Najstariji autor iz večerašnjega kvarteta, **Blagoje Bersa** (Benito Bersa, Dubrovnik, 1873. – Zagreb, 1934.), začetnik je hrvatske glazbene Moderne i skladatelj koji je svojim obrazovanjem, tehničkim znanjem, instrumentacijom, otvorenošću utjecajima

svjetskih suvremenika te lirskim talentom naglo podignuo razinu hrvatske glazbe. Studirao je na Konzervatoriju u Beču, gdje je s prekidima živio do 1919. i povratka u Zagreb. Osnovao je studij kompozicije na zagrebačkoj Akademiji, čime je promijenio – i profesionalizirao – tijek hrvatskoga glazbenog stvaralaštva. O njegovim djelima muzikologinja Eva Sedak piše: „Složenost stilsko estetičkih sjecišta glazbene Moderne s najviše se snage ostvaruje u orkestralnom opusu Blagoja Berse (...) u kojemu je mahlerovski koncept poetskog glazbenog programa ozvučen orkestralnom fakturinom oslonjenom na Richarda Straussa, a ona je i okosnicom Bersinih glazbeno-scenskih ostvarenja.“

Često izvođen orkestralni stavak Idila obično se predstavlja kao stavak nesuđene simfonije: Bersa je za studija u Beču počeo pisati Simfoniju u c-molu, koja je trebala imati četiri stavka i autobiografske elemente te podnaslov Tragična simfonija. Do 1902. Bersa je napisao tri stavka, koji se danas izvode odvojeno: Dramatsku predigru, Idilu i Capriccio-scherzo. Naslov Idila upućuje na to da ipak nije sve iz potencijalne autobiografske simfonije bilo tragično, naročito s obzirom na puni izvorni naslov Idillio – Il giorno delle mie nozze (Idila – Dan mog vjenčanja). Eva Sedak ipak dodaje da navedene stavke možda ne bismo trebali gledati kao dijelove neostvarene simfonije, već kao težnju skladatelja Moderne da napuste ustaljene modele, tako i onaj simfonijski.

Na večerašnjem je programu Idila u inačici za gudače koju je načinio veliki hrvatski dirigent i skladatelj Pavle Dešpalj (Blato, 1934. – Zagreb, 2021.), i sam autor važnih djela za gudače, kako je nedavno pokazao Dubrovački simfonijski orkestar, odavši mu počast koncertnim programom koji su posve ispunile njegove skladbe.

Boris Papandopulo (Honnef na Rajni, 1906. – Zagreb, 1991.) odrastao je u obitelji umjetničkih sklonosti (njegova je majka bila poznata operna pjevačica Maja Strozzi). Kompoziciju je diplomirao u razredu Blagoja Berse na Muzičkoj akademiji u Zagrebu, a dirigiranje je studirao u Beču, u razredu Dirka Focka, kamo ga je usmjerio Igor Stravinski. Bio je i pijanist i nastupao diljem Europe. Njegov opus sadržava više od 450 djela, među kojima su opere, baleti, komorna djela, klavirski komadi, duhovne skladbe, scenska i filmska glazba, a prepoznatljiv je po inventivnosti i duhovitosti. Muzikolog Davor Merkaš, stručnjak za njegov opus, ističe da je Papandopulo „zapanjujućim opsegom svoga djelovanja utisnuo duboki i danas sveprisutni pečat ne samo hrvatskoj glazbi nego i, usuđujem se reći, glazbi 20. stoljeća.“

Papandopulo je Sinfoniettu za gudače pisao u ljeto 1938., a praizvela ju je iste jeseni Zagrebačka filharmonija pod vodstvom Krešimira Baranovića. Muzikologinja Erika Krpan piše: “Besprijekoran i savršeno proporcioniран notni zapis nabijen je emocionalnošću, razigranom, punom sjaja znalački tretiranih gudača u okvirnim stavcima, a obojen izrazitom, meditativnom ljepotom u polaganom stavku. Zanimljivo je da je isprva Sinfonietta imala četiri stavka. Drugi stavak bio je Scherzo. Skladatelj ga je eliminirao iz skladbe jer mu - kako je sam znao reći - nije u proporcijama funkcionirao kao dio cjeline.“



Franjo Bilić (Zagreb, 1994.) diplomirao je čembalo (2018.) magna cum laude u klasi Pavla Mašića na Muzičkoj akademiji u Zagrebu. Studirao je čembalo, suvremeni čembalo i klavikord na Amsterdamskom konzervatoriju, u klasi Menna van Delfta, basso continuo u klasi Kris Verhelst i glazbenu retoriku od Petera van Heyghena. Polazio je i brojne majstorske tečajeve. Studirao je dirigiranje na Visokoj školi za glazbu u Bernu, gdje su mu predavali Rolf

Schumacher, Florian Ziemen i Philippe Bach i na Muzičkoj akademiji u Zagrebu (Mladen Tarbuk). Studirao je dirigiranje na Sveučilištu za glazbu u Beču, u klasi Johanna Wildnera, u sklopu programa Erasmus.

Nastupao je u brojnim gradovima diljem Europe i u Wisconsinu (SAD). Dobitnik je niza nagrada na državnim natjecanjima učenika i studenata glazbe. Prvi je čembalist koji je bio pobjednikom Međunarodnog natjecanja mladih glazbenika „Ferdo Livadić“ u Samoboru i Tribine „Darko Lukić“ te dobitnik nagrade „Ivo Vuljević“. Prvi je glazbenik iz Hrvatske koji se prijavio i osvojio 2. nagradu na međunarodnom natjecanju moderne čembalističke literature „Prix Annelie de Man“ u Amsterdamu odsviravši čak dvije praizvedbe. Godine 2019. godine osvojio je prvu nagradu i posebnu nagradu za najbolju izvedbu djela suvremene glazbe na natjecanju „Wanda Landowska“ u Bariju. Promiče suvremeno hrvatsko skladateljstvo i od 2015. naručuje po jednu novu skladbu hrvatskih skladatelja svake godine. Svojim najvećim izvedbenim dostignućem smatra sedam recitala (u Nizozemskoj i u Hrvatskoj) na kojim je izveo Goldbergove varijacije J. S. Bacha. Bavi se notografijom, aranžiranjem, menadžerskim radom i sklapanjem. Od 2020. godine Glazbeni je voditelj za HRT, a od 2021. je vanjski suradnik GŠ Pavla Markovca u Zagrebu gdje predaje čembalo i dirigent je Mješovitog zbora srednje škole.



Lovro Merčep (Zagreb, 1990.), naobrazbu je stekao na Muzičkoj akademiji u Zagrebu i Konzervatorijima u Lyonu, Versaillesu i Amsterdamu. Tijekom studija bio je stipendist grada Samobora, Zaklade Adris i Francuske vlade, dobitnik Rektorove i Dekanove nagrade Sveučilišta u Zagrebu, Plakete grada Samobora te je jedan od dobitnika nagrade Mladi glazbenik godine Zagrebačke filharmonije za umjetnička postignuća u 2016. godini.

Kao solist i komorni glazbenik nastupao je na festivalima i koncertnim ciklusima u Hrvatskoj i inozemstvu, surađujući s perspektivnim hrvatskim glazbenicima među kojima su Aljoša Jurinić, Marin Maras, Krešimir Starčević, Srđan Bulat i Filip Merčep. Zapaženi su solistički nastupi uz najvažnije hrvatske i slovenske orkestre, pod ravnanjem Tomislava Fačinija, Uroša Lajovica, Berislava Šipuća, Ena Shaoa, Stefana Mazzolenija. Laureat je brojnih državnih i međunarodnih natjecanja, među kojima se ističu 7. međunarodno

saksofonističko natjecanje u Novoj Gorici (Slovenija), Concours Européen de Saxophone u Gapu (Francuska), 1. međunarodno natjecanje saksofonista „Josip Nohta“ u Zagrebu.

Lovro Merčep osobitu pažnju posvećuje promicanju glazbenih djela hrvatskih skladatelja, predstavljajući ih kako u Hrvatskoj tako i u inozemstvu. Godine 2016. snimio je trajnu studijsku snimku Sinfoniette za alt saksofon, gudače i udaraljke Bruna Bjelinskog uz Simfonijski orkestar HRT-a pod ravnanjem skladateljevog sina Alana Bjelinskog. Na 66. dubrovačkim ljetnim igrama kao solist praisveo je Koncert za saksofon i gudački orkestar hrvatskog skladatelja Ivana Končića, dok je na 30. muzičkom biennalu Zagreb praisveo Koncert za alt-saksofon i gudače Davorina Kempfa. Svoje kompozicije također su mu posvetili Gordan Tudor, Sara Glojnarčić i Ana Horvat. Član je kvarteta saksofona Ardemus s kojim je zabilježio niz uspješnih koncerata diljem Europe. Kvartet je dobitnik nagrade publike na natjecanju Grachtenfestival 2016., a u rujnu iste godine kvartet je pobijedio na 13. međunarodnom natjecanju mladih glazbenih umjetnika „Ferdo Livadić“ u Samoboru. Kao jedan finalista prestižnog natjecanja „Dutch Classical Talent Tour & Award“ 2018./2019., kvartet Ardemus imao je priliku održati turneju po najznačajnijim dvoranama u Nizozemskoj.

Lovro Merčep profesor je saksofona na Glazbenom učilištu Elly Bašić u Zagrebu te je održavao seminare saksofona diljem Hrvatske i u Španjolskoj. Predaje također na međunarodnoj ljetnoj školi mladih glazbenika u Samoboru „Youngmasters“. Lovro Merčep u sviranju ekskluzivno rabi proizvode D'Addario Woodwinds.



Violist i dirigent **Ivan Hut** (Pula, 1982.) rođen je u braku nizozemsko-hrvatskih roditelja u Puli, a od svoje pete godine živi u Splitu. Ondje je s osam godina počeo svirati violinu u Glazbenoj školi Josipa Hatzea. Tijekom svog školovanja osvojio je brojne nagrade na državnim natjecanjima od kojih se izdvaja prva državna nagrada 2000. godine, u kategoriji violista, te prva državna nagrada u kategoriji komornih sastava 2003. godine. Diplomirao je violu u klasi prof. Milana Čunka na Muzičkoj akademiji u Zagrebu 2005. godine. Kao violist nastupao je u Njemačkoj, Austriji, Italiji, Češkoj, Sloveniji i Mađarskoj. Od 2005. do 2010. godine bio je profesor viole, komorne glazbe i voditelj gudačkog orkestra u Glazbenoj školi „Josipa Hatze“. Od 2000. do 2009. godine bio je stalni član Splitskog komornog orkestra, gdje je, uz konstantnu prisutnost i inspiraciju maestra Pavla Dešpalja, razvio ljubav prema dirigiranju. Od 2010. do 2013. bio je predsjednik Udruge MAG (Mladi akademski glazbenici Split). U tom razdoblju organizirana su tri MAGfestivala komorne glazbe u Splitu i više od 30 koncerata MAGsezone. U sklopu MAG-a osnovao je i komorni orkestar. Godine 2013. osniva gudački orkestar Camerata Split. Iste godine bio je producent koncertnog programa na 59. splitskom ljetu, a godinu poslije bio je ravnatelj glazbenog programa na istome festivalu. U kazališnoj

sezoni 2013./2014. bio je ravnatelj Opere HNK Split.

Godine 2014. upisuje studij dirigiranja na Sveučilištu za umjetnost Codarts u Rotterdamu, u klasi Hansa Leendersa. Za vrijeme svog školovanja u Kraljevini Nizozemskoj pohađao je usavršavanja Kennetha Montgomerya (Orkestar 18. stoljeća), Etiennea Siebensa i Antonyja Hermusa. Dodiplomski je studij završio opernim debijem, izvedbom Puccinijeve Sestre Angelice u režiji Michala Znanieckog. U istoj je klasi upisao magisterijski studij s ciljem specijaliziranja za problematiku i utjecaj „tradicije“ kod izvođenja Verdijevih opera, a među njegovim mentorima bio je i Yannick Nézet Séguin. Diplomante Sveučilišta Codarts i Kraljevskoga konzervatorija iz Den Haaga okupio je u orkestar NOW te ravnao njime na više koncerata u sezoni 2016./2017. Nakon uspješnog završetka magisterija, 2018. godine, kao najbolji student generacije dobiva priliku nastupiti na jubilarnom 30. Festivalu Gergijev u Rotterdamu, pred prepunom dvoranom De Doelen, i usavršavati se s cijenjenim maestrom.

Među njegovim važnijim orkestralnim suradnjama bile s one sa Sinfoniom Rotterdam, Zagrebačkom filharmonijom, Simfonijskim orkestrom HRT-a (snimanje djela hrvatskih kompozitora), Zadarskim i Varaždinskim komornim orkestrom te sa Simfonijskim orkestrom Sveučilišta Guanajuato iz Meksika. Godine 2020. imao je čast zatvoriti Večeri u sv. Donatu sa Zadarskim komornim orkestrom i to koncertom Za Pavla posvećenim maestru Pavlu Dešpalju (a s Dubrovačkim simfonijskim orkestrom održao je koncert za Maestra Dešpalja u lipnju 2022.). Bio je stipendist fonda „Lovro i Lily Matačić“ te

„Het Kersjes fonds“, zaklade za mlade dirigente Kraljevine Nizozemske.

Od prosinca 2020. godine Ivan Hut je dirigent u Dubrovačkom simfonijskom orkestru.



Dubrovački simfonijski orkestar 2022. godine obilježava 97. obljetnicu aktivnog rada. Kao važan dio bogatog i raznolikog kulturnog nasljeđa Dubrovnika i Hrvatske, Orkestar nastavlja nastupati u jedinstvenim ambijentima svojega grada. Svoj glazbeni repertoar i nepresušan izvor kvalitetnih kulturnih događaja predstavlja svojim sugrađanima i gostima u prostorima kao što su atrij Kneževa dvora, gradske crkve i trгови. Dubrovački simfonijski orkestar redovito nastupa s poznatim domaćim i međunarodno priznatim umjetnicima, interpretirajući djela majstora baroka, klasike i romantike, ne samo u Dubrovniku, već i na svojim turnejama diljem svijeta. Dubrovački simfonijski orkestar nastavlja dugu i značajnu glazbenu tradiciju koja se razvila u razdoblju Dubrovačke republike (1358. - 1808.). Orkestar u Dubrovniku u kontinuiranom je djelovanju od 1924. godine, u početku u polu-profesionalnoj organizaciji, a potom u punom profesionalnom sastavu. Osnovani su ga mladi entuzijasti, maturanti Gimnazije u Dubrovniku pod nazivom Dubrovački orkestar, koji se već 1925. mijenja u Dubrovački filharmonijski orkestar. U prvim godinama djelovanja Orkestru se

pridružuje sve veći broj članova, a tako se obogaćuje i sam repertoar složenijim glazbenim djelima. Uz poznate dirigente Tadeusza Sygietynskog i Josefa Vlacha Vrutickya prouzvodje djela poljsko-dubrovačkog skladatelja Ludomira Michaela Rogowskog.

Grad Dubrovnik prepoznao je važnost raznovrsne turističke ponude, ali i interes gostiju za kulturnim sadržajima. Stoga je 1946. godine, uz potporu članova Orkestra, osnovao Gradski orkestar Dubrovnik kao profesionalno glazbeno tijelo koje kasnije preuzima ulogu nositelja glazbenog dijela programa Dubrovačkih ljetnih igara. Zbog toga je jedno kratko vrijeme Orkestar nosio naziv Dubrovački festivalski orkestar. S tadašnjim šefom dirigentom, maestrom Nikolom Debelićem, Orkestar sedamdesetih godina ostvaruje opsežne turneje (Švicarska, Njemačka, Belgija, Nizozemska), a u suradnji s Agencijom Columbia Artists Man iz New Yorka odlazi na tromjesečnu turneju u SAD i Kanadu (preko 120 koncerata sa solistima Vladimirom Krpanom, Ivom Pogoreličem, Valterom Dešpaljom...). Orkestar mijenja svoje ime posljednji put 1992. i otada djeluje pod imenom Dubrovački simfonijski orkestar.

Glazbenici koji djeluju u Orkestru svoje su akademsko znanje i talent gradili uglavnom na Muzičkoj akademiji u Zagrebu, ali na brojnim akademijama diljem Europe i svijeta. Lista odsviranih koncerata jako je duga, uključujući turneje po Europi, SAD-u i Indoneziji. Naravno, koncerti u Gradu su redoviti i čine okosnicu glazbene ponude tijekom cijele godine. Dubrovački simfonijski orkestar surađivao je s poznatim imenima: Lovro von Matačić, Antonio Janigro, Zubin Mehta, Kiril Kondrashin, Ernst Marzendorfer, Milan Horvat, Nikola Debelić, Pavle Dešpalj, Anton Nanut,

David Ojstrah, Lord Yehudi Menuhin, Mstislav Rostropovich, Svjatoslav Richter, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenkovich, Ivo Pogorelič, Dubravka Tomšič, Dunja Vejzović, Ruža Pospis Baldani, Monika Leskovar, Radovan Vlatković, Mischa Maisky, Yuri Bashmet, Julian Rachlin, Michel Legrand, Alun Francis, Ivo Dražinić, Maxim Fedotov, Goran Končar, Maxim Vengerov, Nicholas Milton, Christoph Campestrini, Dmitry Sinkovsky, Emmanuel Tjeknavorian, Gordan Nikolić i brojni drugi.

Dubrovački simfonijski orkestar nastupao je u najprestižnijim dvoranama svijeta: Kennedy Center - Washington, New York, Seattle, Kurhaus – Bad Eberbach, Lisinski – Zagreb, Chateau Veves, Versailles, Basel, Medan – Jakarta, Musikverein Goldener Saal – Beč. Godine 2005. Dubrovački simfonijski orkestar nagrađen je prestižnom nagradom „Milka Trnina“, a 2015. nagradom za doprinos ugledu i promociji Dubrovačko-neretvanske županije u zemlji i svijetu. Dubrovački simfonijski orkestar 2020. godine nagrađen je nagradom Grand prix Orlando za osobit umjetnički doprinos. Dubrovački simfonijski orkestar organizira niz festivala i ciklusa glazbe koji obuhvaćaju cijelu godinu. Prepoznati među domaćom i stranom publikom, naši su ciklusi i festivali odlično posjećeni, nudeći raznovrsan i zanimljiv glazbeni repertoar. Međunarodni festival opernih arija „Tino Pattiera“, MGF Dubrovnik u pozno ljeto, glazbeni ciklusi Dubrovačko glazbeno proljeće, Jesenji glazbeni moskar, ciklus barokne glazbe Orlando Furioso i Festival komorne glazbe Stradun Classic.

Dina Puhovski

Croatian music is an important part of the Dubrovnik Symphony Orchestra's repertoire and its conductor Ivan Hut elaborated on the subject in a recent interview for the Croatian music website glazba.hr:

'I always insist on performing Croatian composers, because a new piece by a Croatian composer cannot be accepted if one does not understand our short, but very dynamic musical path, from its beginnings. (...) In order to understand what is being composed today, we must understand what was done before. And that is why I always choose older works, such as Odak's Passacaglia, Dobronić's Jelšonski tonci (Dances of Jelsa), while Papandopulo is absolutely essential. We always have to go back to our roots to understand the future and the Croatian sound.'

For this occasion, they have chosen the works by four artists who are among the most important Croatian composers:

Marko Ruždjak (Zagreb, 1946 – 2012), a composer, professor, and, since 2008, a member of the Croatian Academy of Sciences and Arts, was the only music composition student of Milo Cipra apart from Ivo Malec, after which he studied with Milko Kelemen in Cologne and with Malec and Schaeffer in Paris. He graduated in clarinet performance under Josip Pomykalo in 1968, and in music composition in 1972. He later said: 'I was very fortunate to be able to study with Professor Cipra, he always tried to bring out his students' character.' In 1972, Ruždjak taught at the Academy of Music, University of Zagreb, after which he left for Paris and Cologne; from 1974 he was the head of the Music

Informative Centre of the Zagreb Concert Management for two years, and then returned to teaching. He also taught composition at the Academy and his students include esteemed composers Olja Jelaska, Ivana Kiš, Tomislav Oliver and Ante Knešaurek.

Descriptions of Ruždjak's music often emphasise its illusiveness, his intellectual approach, precise performance directions, as well as specific, often non-semantic relation between music and text. As musicologist Eva Sedak, who wrote extensively about his work, pointed out, the approach to Ruždjak's music is 'at the same time simple and full of traps, often and deliberately placed by the composer.' His unique composing style earned him a status of an outsider on the Croatian music scene, but not of an opposition ('It was never my intention to bring down or negate anything...').

Ruždjak composed *Andantino* for strings and harpsichord in 1982, commissioned by the Zagreb Soloists, who premiered it with harpsichordist Višnja Mažuran. When asked about the piece on the occasion of its performance at the opening of the Music Biennale Zagreb the following year, Ruždjak referred to its title, an Italian tempo marking, a diminutive of 'andante', which also means – 'walking'. He said: 'I could explain it with a parable: Imagine walking down a street and you meet a friend or acquaintance and you ask him in, let's say, Italian, "Come va?" His answer will be: "Andantino, metronome mark – quarter note equals 72 [$\text{♩} = 72$]." I believe this is the key to understanding this composition.'

Bruno Bjelinski (born Bruno Weiss, Trieste 1909 – Silba, 1992) was a professor at the Zagreb Academy of Music, where he had studied under Blagoje Bersa and Franjo Dugan, and held a doctorate in law. He received numerous awards for his work and was a member of the Yugoslav Academy of Sciences and Arts. An exceptionally skilled composer with a distinctive style, Bjelinski composed different genres, drawing inspiration from the past, other cultures and folk traditions of distant parts of the world, increasingly playing with live timbres, colourful rhythms and spatiality of sound. He wrote 15 symphonies, often with programmatic titles and vocal parts, six sinfoniettas, concerts for piano, violin, cello, viola, bassoon, oboe, clarinet, flute and other instruments, sonatas for a variety of instruments, quartets, trios and quintets. He also composed a series of vocal cycles and numerous musical theatre pieces – many of them for children. His piano music, as well as other works, is characterised by ‘a Prokofian transparency of structures’, Eva Sedak wrote, and his entire output by the aforementioned neo-classical/neo-baroque constant.

He wrote the three-movement Sinfonietta for saxophone, strings and percussion in 1985 and since then it was recorded several times and has been performed regularly, including performances at competitions for young saxophonists. This evening’s soloist also recorded it with the Croatian Radio and Television Symphony Orchestra and Alan Bjelinski.

Here is what Bruno Bjelinski said about his music and his position in the turbulent twentieth century: ‘My generation is the one of Britten and Shostakovich, I am slightly older than one of them, slightly younger

than the other. And I remained traditional in a similar way, always trying to find my own solutions, my own path within this traditionalism. I hold in highest regard those individuals in my generation who were able to take this turn toward new practices initiated by the Second Viennese School, then Darmstadt and so on. I couldn’t do that. It wasn’t in my nature.’

The oldest composer from this evening’s quartet, **Blagoje Bersa** (Benito Bersa, Dubrovnik, 1873 – Zagreb, 1934), is one of the initiators of modernism in Croatian music and a composer who quickly raised the quality of Croatian music with his education, technical knowledge, instrumentation, openness to the influences from his international contemporaries and his lyrical talent. He studied at the Vienna Conservatory, where he lived intermittently until his return to Zagreb in 1919. He established Composition Studies at the Zagreb Academy of Music, which changed – and professionalised – Croatian music. Musicologist Eva Sedak wrote the following about his works: ‘The complexity of stylistic and aesthetic intersections of modernism in music is most forcefully realized in Blagoje Bersa’s orchestral works (...) in which the Mahlerian concept of poetic musical programme is enriched by orchestral texture influenced by Richard Strauss, which is also the basis of Bersa’s theatre pieces.’

The often performed orchestral movement *Idyll* is usually presented as a movement of a symphony that was never written: During his studies in Vienna, Bersa started writing *Symphony in C minor*, which was supposed to have four movements, autobiographic elements and a subtitle *Tragic Symphony*.

By 1902 he wrote three movements, which are today performed separately: Dramatic prelude, Idyll and Capriccio-scherzo. The title Idyll suggests that not everything from his unfinished autobiographic symphony was tragic, especially considering the full original title, Idillio – Il giorno delle mie nozze (Idyll – My Wedding Day). However, Eva Sedak adds that perhaps we should not view the movements as parts of an unfinished symphony, but as a modern composers' desire to abandon traditional forms, including the symphonic.

This evening's programme brings the performance of Idyll arranged for strings by the renowned Croatian conductor and composer Pavle Dešpalj (Blato, 1934 – Zagreb, 2021), who himself composed a number of significant pieces for strings, as recently shown by the Dubrovnik Symphony Orchestra by honouring him with a concert programme composed exclusively of his works.

Boris Papandopulo (Honnef am Rhein, 1906 – Zagreb, 1991) grew up in an artistic family (his mother was the renowned opera singer Maja Strozzi). He earned his degree in composition from the Zagreb Academy of Music under Blagoje Bersa and studied conducting in Vienna under Dirk Fock, at the recommendation of Igor Stravinsky. He was also a pianist who performed throughout Europe. He wrote over 450 works, including operas, ballets, chamber music, piano pieces, sacred music and theatre and film scores, known for their inventiveness and humour. Musicologist Davor Merkaš, expert on Papandopulo's work, points out that the 'astonishing range of his work left a deep and ubiquitous mark

not only on Croatian music, but also, I dare say, on the 20th century music in general'.

Written in the summer of 1938, Papandopulo's Sinfonietta for strings was premiered in autumn the same year by the Zagreb Philharmonic Orchestra under the baton of Krešimir Baranović. Musicologist Erika Krpan wrote: 'Impeccable and perfectly proportioned score is imbued with emotion, playful, full of brilliance of skilfully treated strings in the framing movements, and exceptional, meditative beauty in the slow movement. It is interesting that Sinfonietta originally consisted of four movements. The second was Scherzo. The composer removed it because, as he explained, it did not fit well into the piece with its proportions.'



Franjo Bilić (Zagreb, 1994) graduated magna cum laude in harpsichord performance (2018) from the Zagreb Academy of Music under Pavao Mašić. He studied harpsichord, contemporary harpsichord and clavichord at the Amsterdam Conservatory under Menno van Delft, basso continuo under Kris Verhelst and musical rhetoric under Peter van Heyghen. He also participated in numerous masterclasses. He studied conducting at the Hochschule der Künste Bern with Rolf Schumacher, Florian Ziemer and Philippe Bach, and at the Zagreb Academy of Music under Mladen Tarbuk. He studied conducting at the Universität für Musik und darstellende Kunst Wien with Johannes Wildner as part of the Erasmus Programme.

He has performed throughout Europe and in Wisconsin (USA). He has won numerous awards in national student competitions. He is the first harpsichordist to win the Ferdo Livadić International Competition of

Young Musicians in Samobor and the Darko Lukić Competition, and a winner of the Ivo Vuljević Award. He is the first musician from Croatia to apply and win second prize at the Prix Annelie de Man Competition for Harpsichordists and Composers in Amsterdam, where he premiered two pieces for harpsichord. In 2019 he won first prize and special prize for best performance of a contemporary piece at the Wanda Landowska Competition in Bari. He is dedicated to promoting contemporary Croatian music and has commissioned one new piece from a Croatian composer every year since 2015. He considers his seven recital performances of Bach's Goldberg Variations (in the Netherlands and Croatia) his greatest achievement in terms of performance. He is engaged in music notation, arranging, management and composing. Since 2020 he has worked as a presenter for the Croatian Radio and Television, and since 2021 he is an associate at the Pavao Markovac Music School, where he teaches harpsichord and conducts the Mixed Secondary School Choir.



Lovro Merčep (Zagreb, 1990) studied at the Zagreb Academy of Music and Conservatoires in Lyon, Versailles and Amsterdam. During his studies he received scholarships from the City of Samobor, the Adris Foundation and the French Government, Rector and Dean's Awards of the University of Zagreb, the City of Samobor Plaque and was one of the recipients of the Zagreb Philharmonic Orchestra Young Musician of the Year Award for his artistic achievements in 2016.

As a soloist and chamber musician he has performed at festivals and concert series in Croatia and abroad, collaborating with promising young Croatian musicians such as Aljoša Jurinić, Marin Maras, Krešimir Starčević, Srđan Bulat and Filip Merčep. He has performed as a soloist with the most significant Croatian and Slovenian orchestras, conducted by Tomislav Fačini, Uroš Lajovic, Berislav Šipuš, En Shao and Stefano Mazzoleni. He is a laureate of

numerous national and international competitions, including the 7th International Saxophone Competition in Nova Gorica (Slovenia), Concours Européen de Saxophone in Gap (France) and the 1st Josip Nočta International Saxophone Competition in Zagreb.

Lovro Merčep is dedicated to promoting Croatian composers in Croatia and abroad. In 2016 he recorded *Sinfonietta* for alto saxophone, strings and percussion by Bruno Bjelinski with the Croatian Radio and Television Symphony Orchestra conducted by the composer's son Alan Bjelinski. As a soloist, he premiered *Concerto* for saxophone and string orchestra by the Croatian composer Ivan Končić at the 66th Dubrovnik Summer Festival, and *Concerto* for alt-saxophone and strings by Davorin Kempf at the 30th Music Biennale Zagreb. Gordan Tudor, Sara Glojnarčić and Ana Horvat also composed for him.

As a member of the Ardemus Saxophone Quartet, he has given numerous successful concerts throughout Europe. The quartet received the audience award at the Grachtenfestival Competition in 2016, and won the 13th Ferdo Livadić International Competition of Young Musicians in Samobor in September the same year. As one of the finalists of the prestigious competition Dutch Classical Talent Tour & Award 2018/19, Ardemus Quartet toured major concert halls in the Netherlands.

He is a professor at the Elly Bašić Music School in Zagreb, and has given saxophone masterclasses across Croatia and in Spain. He is also a teacher at the Youngmasters International Young Musicians Summer Class in Samobor.

Lovro Merčep is an exclusive D'Addario Woodwinds artist.



Violist and conductor **Ivan Hut** (Pula, 1982) was born in Pula to Dutch and Croatian parents and has been living in Split since he was five. He started playing the violin at the Josip Hatze Music School at the age of eight. In the course of his education, he won numerous awards at annual state competitions, including first prize in 2000 as a violist and first prize in 2003 in the category of chamber ensembles. He earned a degree in viola performance from the Zagreb Academy of Music under Milan Čunko in 2005. As a violist, he has performed in Germany, Austria, Italy, the Czech Republic, Slovenia and Hungary.

From 2005 to 2010 he was a professor of viola and chamber music and conductor of the string orchestra at the Josip Hatze Music School. From 2000 to 2009 he was a permanent member of the Split Chamber Orchestra, where he, supported and inspired by maestro Pavle Dešpalj, developed his love of conducting. From 2010 to 2013 he was the president of the MAG Association (Young Academic Musicians of Split). In this period, three MAGfestivals of chamber music were organised in Split and over thirty concerts within the MAGseason. He

also founded a chamber orchestra within the MAG Association. In 2013 he founded the Camerata Split string orchestra and produced the 59th Split Summer Festival concert programme. The following year he served as the music director at the same festival. In the season 2013/214 he was the director of the Opera of the Croatian National Theatre Split.

In 2014 he began his conducting studies under Hans Leenders at the Codarts Rotterdam University of the Arts. During his studies in the Netherlands, he was taught by Kenneth Montgomery (Orchestra of the 18th Century), Etienne Siebens and Antony Hermus. He completed his bachelor's degree with an operatic debut, conducting Puccini's *Suor Angelica*, directed by Michal Znaniecki. He enrolled in a master's degree programme under the same mentor with the aim of specialising in the theme of influence of 'tradition' in the performance of Verdi's operas, with Yannick Nézet Séguin as one of his mentors. He gathered graduates of the Codarts Rotterdam University and the Hague Royal Conservatory in the NOW Orchestra and conducted several of their concert performances in the season 2016/17. After successfully completing his master's degree in 2018, as the best student in his year he was granted the opportunity to perform at the 30th anniversary edition of the Gergiev Festival in Rotterdam in front of the crowded De Doelen Hall and train with the esteemed maestro.

His most notable collaborations are with the Sinfonia Rotterdam, the Zagreb Philharmonic Orchestra, the Croatian Radio and Television Symphony Orchestra (recording of works by Croatian composers), the Zadar Chamber Orchestra,

the Varaždin Chamber Orchestra and the Symphony Orchestra of the University of Guanajuato, Mexico. In 2020 he had the honour of closing the Musical Evenings in St Donat festival with the Zadar Chamber Orchestra, performing the concert For Pavle honouring maestro Pavle Dešpalj. He received scholarships from the Lovro and Lily Matačić Foundation and Het Kersjes Foundation for young conductors in the Netherlands.

In December 2020 Ivan Hut was appointed conductor of the Dubrovnik Symphony Orchestra.



In 2022, the **Dubrovnik Symphony Orchestra** marks the 97th anniversary of its ongoing work. As an essential part of the rich and diverse cultural heritage of Dubrovnik and Croatia, the Orchestra continues to perform in the unique settings of its City. An inexhaustible source of quality cultural events, they present the musical repertoire to their fellow citizens and visitors at venues such as the atrium of the Rector's Palace, city churches, and squares. In addition, DSO regularly performs with well-known local and internationally renowned artists, interpreting works by classical music masters in Dubrovnik and on their tours around the world.

The Dubrovnik Symphony Orchestra continues a long and significant musical tradition that developed in the period of the Dubrovnik Republic (1358 – 1808). The Orchestra has been active since 1924, initially as a semi-professional organization and then as a professional orchestra. It was founded by young enthusiasts called the Dubrovnik Orchestra, which was transformed into the Dubrovnik Philharmonic Orchestra in 1925. In the first years, the Orchestra was joined by an increasing number of members and the repertoire enriched with more complex musical works. Led by the well-known conductors Tadeusz Sygietyński and Josef Vlach Vrutický, they premiered works by the Polish-Dubrovnik composer Ludomir Michael Rogowski.

The City of Dubrovnik recognized the importance of a diverse tourist offer and visitors' interest in cultural events. Therefore, in 1946, the Dubrovnik City Orchestra was founded as a professional music body that took over the role of the holder of the musical part of the Dubrovnik Summer Festival. For a short time, the Orchestra was called the Dubrovnik Festival Orchestra. With the chief conductor, maestro Nikola Debelić, the Orchestra toured extensively in the 1970s (Switzerland, Germany, Belgium, the Netherlands) and went on a three-month tour to the US and Canada. The Orchestra last changed its name in 1992 and has been operating under Dubrovnik Symphony Orchestra ever since.

Members of the orchestra are academy trained musicians who for the most part acquired their skills at the Zagreb Academy of Music, but elsewhere in the world as well. The orchestra's list of concerts is very

long, and includes tours around Europe, the USA and Indonesia. Of course, as a staple of the city's music offer, they regularly give concerts in Dubrovnik. The Dubrovnik Symphony Orchestra has collaborated with renowned artists, such as Lovro von Matačić, Antonio Janigro, Zubin Mehta, Kiril Kondrashin, Ernst Marzendorfer, Milan Horvat, Nikola Debelić, Pavle Dešpalj, Anton Nanut, David Ojstrah, Yehudi Menuhin, Mstislav Rostropovich, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenkovich, Ivo Pogorelić, Dubravka Tomšič, Dunja Vejzović, Ruža Pospis Baldani, Monika Leskovar, Radovan Vlatković, Mischa Maisky, Yuri Bashmet, Julian Rachlin, Michel Legrand, Alun Francis, Ivo Dražinić Fedotov, Goran Končar, Maxim Vengerov, Nicholas Milton, Christoph Campestrini, Dmitry Sinkovsky, Emmanuel Tjeknavorian, Gordan Nikolić and many others.

The Dubrovnik Symphony Orchestra has performed in the world's most prestigious halls: Kennedy Center - Washington, New York, Seattle, Kurhaus - Bad Eberbach, Lisinski - Zagreb, Chateau Veves, Versailles, Basel, Medan - Jakarta, Musikverein Goldener Saal - Vienna. In 2005, DSO was awarded the prestigious Milka Trnina Award; in 2015, the award for contribution to the reputation and promotion of the Dubrovnik-Neretva County. In 2020, the Dubrovnik Symphony Orchestra was awarded the Orlando Grand Prix for outstanding artistic contributions.

The Dubrovnik Symphony Orchestra organizes festivals and music cycles throughout the year. Recognized among domestic and foreign audiences, our cycles and festivals are well attended, offering a

diverse and exciting musical repertoire. They include the Tino Pattiera International Festival of Operatic Arias, the Dubrovnik Late Summer International Music Festival, the Dubrovnik Musical Spring, the Autumn Music Variety, the Orlando Furioso Baroque Music Cycle and Stradun Classic Chamber Music Festival.

Dina Puhovski