

**72. DUBROVAČKE LJETNE IGRE**  
**72<sup>ND</sup> DUBROVNIK SUMMER FESTIVAL**  
**2021.**  
**HRVATSKA CROATIA**

**DUBROVAČKI SIMFONIJSKI ORKESTAR**  
***DUBROVNIK SYMPHONY ORCHESTRA***

**EDUARDO STRAUSSER**  
dirigent *Conductor*

**GORAN FILIPEC**  
glasovir *piano*



**ISPRED KATEDRALE**  
**IN FRONT OF CATHEDRAL**  
**18. KOLOVOZA 2021. | 18 AUGUST 2021**  
**21:30 9.30 PM**

**FRANZ LISZT:**

*TOTENTANZ / PLES MRTVACA / DANCE OF DEATH, FANTAZIJA ZA KLAVIR I ORKESTAR / FANTASY FOR PIANO AND ORCHESTRA, S. 126I*

**ROBERT SCHUMANN:**

*SIMFONIJA U C-DURU BR. 2, OP. 61 / SYMPHONY NO. 2 IN C MAJOR, OP. 61*

*SOSTENUTO ASSAI. ALLEGRO MA NON TROPPO*

*SCHERZO. ALLEGRO VIVACE*

*ADAGIO ESPRESSIVO*

*ALLEGRO MOLTO VIVACE*

**FRANZ LISZT / FERRUCCIO BUSONI:**

*RHAPSODIE ESPAGNOLE / ŠPANJOLSKA RAPSODIJA / SPANISH RHAPSODY, BV B 58 (S. 254)*

**Franz Liszt** (Rajnof, 1811. – Bayreuth, 1886.), skladatelj i jedan od najvažnijih pijanista svojega doba, učio je glazbu u Mađarskoj od oca, u Beču od Czernyja i Salierija, a u Parizu je svirao po salonima te učio na privatnim satovima. Na mladog Liszta, kao i na Schumanna, snažan je dojam ostavio Paganini, čiju je virtuoznost Liszt želio prenijeti na klavirsku glazbu. Živio je u Ženevi, u Parizu, u Weimaru, poslije je često odlazio u domovinu Mađarsku, kojom se oduševljavao, a i ona njime, zapadajući u pravu *lisztomaniju*. Kasnijih je godina počeo skladati veća djela i postao vođom Novonjemačke škole u glazbi, a zatim većinu vremena provodi po samostanima u Italiji, položivši čak, 1865. godine, jednostavne zavjete i nazvavši se Abbé Liszt; piše i sve više sakralne glazbe. U Lisztovom se opusu isprepliću originalne skladbe i preradbe tuđih djela, među kojima ima transkripcija za drugi instrument, novih djela na posuđenu temu, *potpourrija*. Virtuozni klavirski komadi, nadahnuti pijanistički recitali, majstorske radionice (koje je on uveo u glazbeni život), kao i ustanovljavanje simfonijske pjesme – kompleksnoga jednostavačnog djela s naglašenom programskom komponentom, koja je za njegova djela i inače važna - Lisztova su ostavština.

**Totentanz / Dance of Death** Liszt je počeo skicirati 1840ih i dovršio 1853. Tema smrti bila mu je inspiracija za više djela (primjerice za *Funérailles*, *La lugubre gondola*, *Pensée des morts*), možda još od smrti njegova oca Adama, kada je Lisztu bilo petnaest godina. Za ovo je djelo vjerojatno bio inspiriran i dvama likovnim izvorima: drvorezom Hansa Holbeina *Totentanz* i freskom *Il trionfo della morte* Buonamica Buffalmacca na groblju Camposanto u Pisi, koju je posjetio 1838., a za fresku zapisao da ga podsjeća na Mozartov *Rekvijem*. Ruski kritičar Vladimir Stasov zapisao je da je razgovarao s Lisztom o tom djelu 1869., no ovaj je rekao da sadržaj skladbe nije za javnost

(iako je inače objavljivao detalje o djelima). Klavirski solist na praizvedbi 1865. bio je Hans von Bülow.

Efektno djelo koje, očekivano, traži veliku virtuoznost solista, postoji u inačici za klavir i dvjema inačicama za klavir i orkestar (nastalima nakon brojnih Lisztovih preinaka). Druga, razrađenija inačica češće se izvodi, a DSO i Goran Filipec izvest će prvu, koju je 1919. izdao Ferruccio Busoni – autor obrade drugog Lisztova djela na ovom programu. Liszt u ovoj temi s varijacijama kao temu rabi poznatu gregorijansku sekvencu *Dies Irae*, koja je inspirirala i druge skladatelje. Orkestar je donosi odmah na (zlokobnom) početku, a klavir joj kontrapunktira vrtoglavinim pasažama. Slijede tri kratke varijacije, a zatim dulje, pri čemu se izmjenjuju dijelovi klavira solo i klavira s orkestrom. Posebnost ove ranije inačice je središnji dio, naslovljen *De profundis*, nastao prema „instrumentalnom psalmu“ koji Liszt pisao prije, prema Psalmu 130.

Godine 1845. Liszt je šest mjeseci putovao po Španjolskoj i Portugalu, što je ostavilo dojam kojem se vratio 1858., kada je skladao **Španjolsku rapsodiju**, S. 254. Kao i neki drugi skladatelji, za polazište je uzeo poznate tradicijske melodije, takozvanu *Folies d'Espagne (La folía)* i aragonski ples *jotu* te stvorio djelo briljantnog stila i španjolskog kolorita, elegantno, ali s velikim tehničkim zahtjevima za pijaniste. Posvetio ga je francuskoj carici Eugeniji, rođenoj u Španjolskoj. Klavirsku inačicu djela također ste mogli čuti na ovogodišnjem programu Igara, na koncertu Lovre Marušića, a godine 1894. djelo je za klavir i orkestar aranžirao Ferruccio Busoni (Empoli, 1866. – Berlin, 1924.), pijanist, dirigent, skladatelj i teoretičar, velik promicatelj Lisztove glazbe.

**Robert Schumann** (Zwickau, 1810. – Endenich, 1856.) navodno je poželio postati klavirskim virtuozom i odustao od studija

prava nakon što je čuo Paganinijev koncert u Frankfurtu 1830. godine. U tomu su ga spriječili problemi s rukama, nastali možda zbog naprave koju je osmislio kako bi bolje izvježbao prste, a možda i kao posljedica liječenja. Godine 1840. vjenčao se s kćeri svojega profesora klavira Friedricha Wiecka, Clarom, unatoč Wieckovom oštrom protivljenju i pokušaju sudske zabrane braka. Clara je bila pijanistica, ali i skladateljica te važan utjecaj na Schumanna (i, poslije, Brahmsa). Često se u skladanju dugotrajno posvećivao samo po jednom izvođačkom tijelu: u ranijim godinama klavirskim djelima, potom samo solopjesmama pa simfonijskoj glazbi te zatim komornim djelima. Skladbe mu često obilježava „nježan nemir“ nastao kombiniranjem lirskih tema s gustim kontrapunktskim radom. Osnovao je i važan časopis, *Neue Zeitschrift für Musik*. Kasnije su godine obilježene dužim razdobljima bez skladanja uslijed čestih depresija.

Takvo je razdoblje bilo i 1844., kada je osjećao promjene raspoloženja, čudne bolove i depresiju, vrtoglavicu i probleme sa sluhom, zatim doživio živčani slom (a njegovi zdravstveni problemi pripisuju se i sifilisu). Schumanni su se tada preselili u Dresden, radi mirnijeg života. Schumann gotovo godinu dana nije skladao, a skladatelju i prijatelju Felixu Mendelssohnu je napisao „izgubim svaku melodiju čim je smislim“. Ipak, godinu poslije napisao je Prvi koncert za klavir i zatim, krajem 1845., **Simfoniju br. 2** (napisao je ukupno četiri simfonije i do tada već dovršio nekoliko simfonijskih djela). Zapisao je da se u toj glazbi zacijelo čuje njegovo „polu-invalidno“ stanje, no i da se, dok je pisao završni stavak, već osjećao „više svojim“, a mnogo se bolje osjećao kada je završio skladbu, koja ga ipak podsjeća na „mračne dane“.

Motivi iz jednog stavka pojavljuju se i u drugima, čime je ostvario integriranost djela, a na skladanje ga je inspirirala Bachova glazba i njegovo kontrapunktsko umijeće. Nakon staloženog početka, mirnih

fanfara – koje će se vratiti i na kraju skladbe – i dugih melodijskih linija, kromatikom podriva stabilnost i nastavkom prvog stavka dominira odlučna repetitivnost. Schumann je zapisao da je stavak ispunjen njegovom „borbenošću“, „promjenjivog je raspoloženja i buntovnoga karaktera“, „hirovit i osoran“. Simfoniju je opisao kao „glazbu svjetla i sjene.“

Drugi je stavak nemirni Scherzo s dva blaža trija između glavnih dijelova, a u melodičnome trećemu do izraza dolaze melankolija, čežnja i očaj, ali i ljepota glazbe inspirirane Bachovom *Glazbenom žrtvom*. Schumann je zapisao da je osjećao „posebnu ugodu“ pišući „tugaljiv solo“ fagota. Finale ima uzbuđljivu prvu i lirsku drugu temu i ponovno bachovske elemente, ali i dugu kodu s novom temom, citatom Beethovenovog ciklusa *Udaljenoj dragoj*, što se tumači kao zahvala Clari i vodi u *crescendo* i trijumfalne fanfare. Tijekom rada na Simfoniji Mendelssohnu je napisao „bubnjevi i trube već mi neko vrijeme odzvanjaju glavom“, a baš je Mendelssohn ravnao praizvedbom skladbe, uz orkestar lajpciškoga Gewandhausa. Bogato, raznoliko djelo naišlo je na suprotstavljena kritičarska mišljenja, no očito je, uslijed osobnih previranja, a nakon simfonijskih vrhunaca kakve je ostavio Beethoven, Schumann ujedno tražio i našao svoj, drukčiji način pisanja simfonija.



Kao pijanist „tehničke briljantnosti koja mu omogućuje da se izrazi na elektrizirajući način, odajući pritom raskoš imaginacije, senzibilnost i blistavost kakve nismo navikli čuti u današnje vrijeme“ (*Ritmo*), **Goran Filipec** (Rijeka, 1981.) glazbenik je koji svakim svojim nastupom osvaja srca međunarodne publike i kritike. Poznat po vatrenim interpretacijama djela Franza Liszta te klasičnom i romantičnom repertoaru visoke razine virtuoznosti, Filipec zastupa kreativnost i subjektivnost u izvedbi, smatrajući je sukreacijom glazbenog djela, što često primjenjuje u vlastitim aranžmanima i adaptacijama.

Goran Filipec bavi se znanstvenim istraživanjem u području glazbe, a doktorirao je na Sveučilištu Sorbonne u Parizu, specijaliziravši se za izvedbene prakse 19. i 20. stoljeća. Njegovi albumi u izdanju diskografske kuće Naxos Music Group dobili su velike pohvale kritike, dok se zahvaljujući albumu *Paganini Studies* (2016.) pridružio prestižnom popisu laureata nagrade *Grand Prix International du Disque* Društva *Ferenc Liszt* iz Budimpešte, na kojem su imena kao što su Vladimir Horowitz, György Cziffra, Alfred

Brendel, Claudio Arrau, Zoltán Kocsis i Maurizio Pollini.

Filipec je prvi dio svog glazbenog obrazovanja završio u Hrvatskoj, u klasi Marine Ambokadze i Evgenija Zarafiantsa. Školovanje je nastavio na Moskovskom državnom konzervatoriju u klasi Natalije Trull, Pijanističkom institutu Oksane Jablonske u Italiji i Kraljevskom konzervatoriju u Haagu u klasi Nauma Gruberta. U počecima karijere osvojio je nagrade na nekoliko međunarodnih pijanističkih natjecanja, uključujući natjecanje „José Iturbi“ u Los Angelesu, „Franz Liszt“ u Parmi i „Parnassos“ u Meksiku. Nakon debija u njujorškoj dvorani Carnegie Hall 2006. godine, nastupao je kao recitalist i solist sa simfonijskim orkestrima u Europi, Sjevernoj i Južnoj Americi i Japanu. Više je puta pozvan na Festival suvremenih lica klavira Marijinskog teatra, Projekt Marthe Argerich i Dubrovačke ljetne igre.

Goran Filipec suosnivač je i predsjednik Društva „Franz Liszt“ u Ženevi, posvećenog njegovanju i proučavanju opusa ovog mađarskog skladatelja. Strastveni je ljubitelj kulinarstva i enologije, a tečno govori šest jezika.



Brazilski dirigent **Eduardo Strausser** (São Paulo, 1985.) proslavio se karizmatičnim scenskim nastupom i moćnim izvođačkim stilom.

U sezoni 2019./2020. uspješno je održao brojne koncerte, kao i četiri produkcije za Državno kazalište u Hannoveru, među kojima *Toscu*, *Čarobnu frulu*, *Ivicu* i

*Maricu* i *Seviljskog brijajača*. U sezoni 2020./2021. imao je važne debitantske nastupe u Ujedinjenom kraljevstvu, s Kraljevskom filharmonijom, Simfonijskim orkestrom grada Birminghama i Orkestrom Hallé, te ponovno nastupao sa Simfonijskim orkestrom iz Antwerpena, Simfonijskim orkestrom „Simón Bolívar“ i Simfonijskim orkestrom iz Ouloua. Imao je također debi u SAD-u sa Simfonijskim orkestrom iz Detroita. Suradivao je i s orkestrom Collegium Musicum Basel i održao koncerte na otvorenom s nizozemskim orkestrom Het Gelders Orkest u suradnji s Nizozemskom putujućom operom. Među orkestrima s kojima je do sada uspješno suradivao su i Luksemburška filharmonija, Njemački simfonijski orkestar, Simfonijski orkestar Praškog radija, Filharmonije iz Tamperea i Osla, Komorni orkestar iz Lausanne i orkestar Državnoga kazališta Darmstadt.

Strausser je bio rezidentni dirigent Teatra São Paulo, od 2014. – 2016., i dirigirao operama kao što su *Fosca* Carlosa Gomesa i *Elektra* te izvedbama *Orašara* s Gradskim baletom São Paula i baleta prema Mahlerovoj Simfoniji br. 1 u koreografiji Stefana Pode. Suradivao je s nizom vrhunskih solista, među kojima su Isabelle Faust, Richard Galliano, Steven Osborne, Barnabás Kelemen i Sergei Krylov. Strausser tečno govori osam jezika.



**Dubrovački simfonijski orkestar** važan je dio bogatog i raznolikog kulturnog nasljeđa Dubrovnika i Hrvatske i kao takav redovno nastupa u jedinstvenim ambijentima svoga grada kao što su atrij Kneževa dvora, gradske crkve i trgovi. S poznatim domaćim i međunarodno priznatim umjetnicima interpretira djela majstora baroka, klasike i romantizma, ne samo u Dubrovniku, već i na turnejama u svijetu. Orkestar u Dubrovniku u kontinuiranom je djelovanju od 1924. godine, u početku u polu-profesionalnoj organizaciji, a potom u punom profesionalnom sastavu. Dubrovački simfonijski orkestar nastavlja dugu i značajnu glazbenu tradiciju koja se već razvila u razdoblju Dubrovačke republike (1358. – 1808.). Dubrovački orkestar osnovali su mladi entuzijasti, maturanti Gimnazije u Dubrovniku. Originalno ime orkestra (Dubrovački orkestar) 1925. je promijenjeno u Dubrovački filharmonijski orkestar. Grad Dubrovnik, uz potporu članova Orkestra, 1946. osniva profesionalno glazbeno tijelo, Gradski orkestar Dubrovnik, koji se poslije kratko zvao i Dubrovački festivalski orkestar. S tadašnjim šefom dirigentom, Nikolom Debelićem, sedamdesetih godina ostvaruje opsežne turneje po Europi te u suradnji s Agencijom Columbia Artists Man iz New Yorka odlazi na tromjesečnu turneju u SAD i Kanadu (više 120 koncerata sa solistima Vladimirom Krpanom, Ivom Pogoreličem, Valterom Dešpaljem...). Orkestar 1992. zadnji put mijenja svoje ime u današnji naziv Dubrovački simfonijski orkestar.

U posljednjih nekoliko godina, Dubrovački simfonijski orkestar nastupao je u najprestižnijim dvoranama svijeta, u Washingtonu (Kennedyjev centar), New Yorku, Seattleu, Versaillesu, Baselu, Medanu, Jakarti, Beču (Musikverein), Bariju i Zagrebu. 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. Također, posljednjih nekoliko

godina, Dubrovački simfonijski orkestar organizira niz festivala i ciklusa glazbe kojima obogaćuje kulturnu ponudu Dubrovnika. Među njima su Međunarodni festival opernih arija „Tino Pattiera“, Međunarodni glazbeni festival „Dubrovnik u pozno ljeto“, glazbeni ciklusi „Dubrovačko glazbeno proljeće“, „Jesenji glazbeni moskar“, ciklus barokne glazbe „Orlando Furioso“ te festival „Stradun Classic“.

Članovi orkestra akademski su glazbenici koji su znanje stjecali uglavnom na Muzičkoj akademiji u Zagrebu, ali i diljem svijeta. Njegova lista koncerata jako je duga, uključujući turneje po Europi, SAD-u i Indoneziji. Dubrovački simfonijski orkestar surađivao je s poznatim umjetnicima, među kojima su: 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 Rostropovič, Svjatoslav Richter, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenković, Ivo Pogorelić, Dubravka Tomšić, Dunja Vejzović, Ruža Pospiš 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 Campestini, Dmitry

Sinkovsky, Tabea Zimmermann, David Garrett, Marc Tardue i brojni drugi.

Mnoge od tih suradnji ostvarene su upravo na Dubrovačkim ljetnim igrama: Od 1951. Gradski orkestar Dubrovnik, poslije Festivalski orkestar i danas DSO, glavni je nositelj glazbenog dijela programa Igara te svojom djelatnošću pokriva čitav spektar orkestralnog zvuka: domaćoj i sezonskoj publici približavali su dubrovačku i hrvatsku glazbu od Sorkočevića i Jarnovića do Papandopula i Detonija, pratili soliste ili sami izvodili najvažnija djela simfonijske literature, nastupali samostalno, ali i u glazbeno-scenskim djelima poput Monteverdijeva *Combattimenta*, Rossinijeva *Seviljskog brijaka*, kao i mjuzikla *Dundo Maroje* Đela Jusića. Već 70 godina, međutim, najčešće publiku Igara prizivaju k najvažnijim djelima klasične orkestralne literature, od skladbi Bacha i Vivaldija preko Mozarta, Beethovena i Schuberta do Brahmsa ili Čajkovskog, šireći horizonte i prema novome. Svojim koncertima tako tvore umjetničku bazu zbog koje su Igre od početaka bile, a u nastavku i ostaju, nezamislive bez Dubrovačkog simfonijskog orkestra.

Od listopada 2018. glavni dirigent Orkestra je Marc Tardue.

*Dina Puhovski*

**Franz Liszt** (Doborján [Raiding], 1811 – Bayreuth, 1886), composer and one of the most important pianists of his time, received his early music education in Hungary from his father. He later studied with Czerny and Salieri in Vienna and played in salons and took private lessons in Paris. Just like with Schumann, Paganini left a strong impression on young Liszt, who wanted to introduce his virtuosity to piano music. He lived in Geneva, Paris and Weimar and later often visited his homeland. He was thrilled by Hungary and Hungary was thrilled by him, which caused a true *lisztomania*. In his later years he began composing larger works and became the leader of the New German School in music, after which he spent most of his time in Italian monasteries. He even received minor orders in 1865 and started calling himself Abbé Liszt; he increasingly wrote sacred music in this period. He composed original pieces and reworked other composers' works, including transcriptions for other instruments, new pieces on borrowed themes, potpourris. Virtuoso piano pieces, inspired piano recitals, masterclasses (his invention), as well as the invention of the symphonic poem – a complex single-movement composition with pronounced programme component, which plays a significant role in his works in general – are considered Liszt's legacy.

Liszt began sketching *Totentanz* / *Dance of Death* in the 1840s, completing it in 1853. The theme of death inspired a number of his works (*Funérailles*, *La lugubre gondola*, *Pensée des morts*, to name a few), possibly owing to the death of his father, Adam, when Liszt was fifteen. The piece was probably also inspired by Hans Holbein's woodcuts *Todtentanz* and Buonamico Buffalmacco's fresco *Il trionfo della morte* at the Camposanto graveyard in Pisa, where he stayed in 1838, noting that the fresco reminded him of Mozart's Requiem. The Russian critic Vladimir Stasov wrote that he had spoken to Liszt about this work in 1869 and that he had stated that the content of the composition was not for public (although

Liszt usually published details of his works). Hans von Bülow performed as piano soloist at the premiere of the piece in 1865.

This impressive piece which, as one might expect, requires a great deal of virtuosity from the soloist, has several versions, one for piano and two for piano and orchestra (written after Liszt's numerous modifications). The second, more elaborate version is more commonly performed, while the Dubrovnik Symphony Orchestra and Goran Filipec will be performing the first, published in 1919 by Ferruccio Busoni – the author of the arrangement of Liszt's other work on this evening's programme. In this theme with variations, Liszt uses the well-known Gregorian sequence *Dies irae* as a theme, which inspired a number of composers. The orchestra delivers the theme right at the (ominous) opening, while the piano counterpoints it with swirling passages. Three short variations ensue, followed by longer ones, with alternating solo piano and piano with orchestra parts. The specificity of this earlier version is its middle part, titled *De profundis*, based on Liszt's 'instrumental psalm', a setting of Psalm 130.

In 1845 Liszt spent six months travelling around Spain and Portugal, which left an impression to which he returned in 1858 and composed the **Spanish Rhapsody**, S. 254. Like some other composers, he used the well-known traditional melodies, the so-called *Folies d'Espagne* (*La folía*) and the Aragonese *jota* dance to create a work of brilliant style and Spanish colours, elegant, but technically challenging for pianists. He dedicated it to the Spanish-born Empress Eugénie of France. The piano version of the Spanish Rhapsody was performed this year at the Dubrovnik Summer Festival by Lovre Marušić; the piece was arranged for piano and orchestra in 1894 by Ferruccio Busoni (Empoli, 1866 – Berlin, 1924), a pianist, conductor, composer, music theorist and big promoter of Liszt's music.



**Robert Schumann** (Zwickau, 1810 – Endenich, 1856) allegedly decided to become a piano virtuoso and quit law school after hearing Paganini play in Frankfurt in 1830. His ambition was hindered by the problems with his hands, possibly caused by a device he invented to improve his piano practice, or perhaps by medical treatment. In 1840 he married his piano teacher Friedrich Wieck's daughter, Clara, despite Wieck's strong opposition and attempt to prevent the marriage in court. Clara was a pianist and a composer who strongly influenced Schumann (and later Brahms). As a composer, he often confined himself to a single form for a long period of time: piano works in his early years, then Lieder, followed by symphonic music and eventually chamber works. His compositions are often marked by 'gentle unrest' created by combining lyrical themes with dense counterpoint. He also founded an influential periodical, *Die Neue Zeitschrift für Musik*. His later years were marked by long periods when he was not composing due to frequent depressive episodes.

In 1844 he was going through one of his difficult periods, experiencing mood swings, peculiar pain and depression, dizziness and hearing problems, which culminated in a nervous breakdown (syphilis being one of the underlying causes of his health problems). The Schumanns then moved to Dresden, seeking a more quiet life. Schumann did not compose for nearly a year, writing to his friend, composer Felix Mendelssohn, that he loses every melody as soon as he conceives it. A year later he wrote his Piano Concerto in A minor, followed by **Symphony No. 2** at the end of 1845, (he wrote a total of four symphonies and had already finished several symphonic works by then). He wrote that he feared that his 'semi-invalid state can be divined from the music', but also that he felt more himself as he wrote the final movement and much better after he finished the whole work, although it reminded him of his 'dark days'.

The same motifs reoccur throughout the movements, which enabled Schumann to achieve unity of the piece, drawing inspiration from Bach and his art of counterpoint. After a serene opening, a hushed fanfare – which is to return at the end – and other melodic lines, he uses chromaticism to undermine stability and the rest of the first movement is dominated by decisive repetitiveness. Schumann noted that the movement was filled with his 'combativeness', that it was 'very moody and rebellious in character', 'impulsive and arrogant'. He described the symphony as 'music of light and shadow'.

The second movement is a restless Scherzo with two gentler trio sections between the main parts; the melodic third trio exudes melancholy, longing and despair, but also brings out the beauty of music inspired by Bach's *Musikalisches Opfer* (*Musical Offering*). Schumann wrote that writing the 'mournful' bassoon solo gave him 'peculiar pleasure'. The finale has a rousing first and more lyrical second theme as well as Bachian elements, but also a second coda with a new theme, a quote from Beethoven's cycle *An die ferne Geliebte* (*To the Distant Beloved*), usually interpreted as an expression of gratitude to Clara, leading to a crescendo and triumphant fanfare. While working on the symphony, Schumann wrote to Mendelssohn, 'drums and trumpets have been sounding in my mind for some time now.' Mendelssohn conducted the premiere of the symphony, performed by the Gewandhausorchester Leipzig. This rich and diverse piece divided the critics, but it appears that amidst his personal turmoil, and after Beethoven set high standards in symphonic genre, Schumann sought and found his own, different way of writing symphonies.



Described as a pianist of ‘technical brilliance which allows him to express himself in an electrifying manner, demonstrating an imaginative exuberance, sensibility and luminosity which we are not used to hearing at the present time’ (*Ritmo*), **Goran Filipec** (Rijeka, 1981) is a musician who never fails to capture the hearts of international audiences and critics. Renowned for his fiery interpretations of works of Franz Liszt and his classical and romantic repertoire of high virtuosity, he defends creativity and subjectivity in performance observing it as co-creation of the musical work, which he often blends with his own arrangements and adaptations.

Goran Filipec is devoted to research in music and holds a PhD in Music from the Sorbonne University in Paris, with a specialisation in the performing practices of 19<sup>th</sup> and 20<sup>th</sup> centuries. His recordings for Naxos Music Group have received significant critical acclaim and his album *Paganini Studies* (2016), awarded with the Grand Prix International du Disque of the Budapest Liszt Society added him to the prestigious list of laureates which includes names such as Vladimir Horowitz, György Cziffra, Alfred Brendel, Claudio Arrau, Zoltán Kocsis and Maurizio Pollini.

He received his essential musical training in Croatia, studying with Marina Ambokadze and Evgeny Zarafiants. He pursued further studies at the Moscow State Conservatoire

P. I. Tchaikovsky with Natalia Trull, at Oxana Yablonskaya Piano Institute in Italy and at the Royal Conservatoire of The Hague with Naum Grubert. In his earlier career, he was laureate of several international piano competitions such as José Iturbi in Los Angeles, Mario Zanfi–Premio Franz Liszt in Parma and Parnassos in Mexico. He debuted at Carnegie Hall in 2006, and appeared internationally as recitalist and soloist with symphony orchestras in Europe, the Americas and Japan. He was invited on multiple occasions to the Festival Contemporary Piano Faces

of the Mariinsky Theatre, Progetto Martha Argerich and Dubrovnik Summer Festival.

Goran Filipec is co-founder and president of the Société Franz Liszt de Genève, devoted to the appreciation and study of the oeuvre of the Hungarian composer. He is passionate about cuisine and oenology and speaks six languages fluently.



Brazilian conductor **Eduardo Strausser** (São Paulo, 1985) has gained a reputation for his charismatic stage presence and powerful style on the podium.

In the 2019/20 season he successfully conducted numerous concerts and four productions for Staatstheater Hannover, *Tosca*, *Die Zauberflöte*, *Hänsel und Gretel* and *Il Barbiere di Siviglia*. The 2020/21 season included three important UK debuts with the Royal Philharmonic Orchestra, the City of Birmingham Symphony Orchestra and the Hallé Orchestra, as well as a return

to the Antwerp Symphony Orchestra, Orquesta Sinfónica Simón Bolívar in Venezuela and Oulu Symphony. He made his US debut with the Detroit Symphony Orchestra in January 2021. He has also collaborated with the Collegium Musicum Basel and conducted open-air concerts with Het Gelders Orkest in collaboration with the Nederlandse Reisopera. His other successful collaborations include Orchestre Philharmonique du Luxembourg, Deutsche Sinfonie Orchester Berlin, Prague Radio Symphony Orchestra, Tampere Philharmonic and Oslo Philharmonic Orchestra as well as the Staatstheater Darmstadt and Orchestre de Chambre de Lausanne.

Previously Resident Conductor for Teatro São Paulo from 2014–2016, he has conducted several operas including *Elektra* and Carlos Gomes' *Fosca*, as well as performances of *The Nutcracker* with the Balé da Cidade de São Paulo, and a Stefano Poda production of Mahler's Symphony No.1. He has worked with a number of top soloists, including Isabelle Faust, Richard Galliano, Steven Osborne, Barnabas Kelemen and Sergei Krylov. He can speak eight languages fluently.



The **Dubrovnik Symphony Orchestra** is an important part of the rich and diverse cultural heritage of Dubrovnik and Croatia.

It regularly appears in the one-of-a-kind settings of its own town, such as the Atrium of the Rector's Palace, the city's churches and squares. With well-known domestic and internationally recognised artists, it interprets works of masters of the Baroque, Classicism and Romanticism, not only in Dubrovnik but also in its foreign tours. The orchestra has been continually operating in Dubrovnik since 1924, at the beginning in a semi-professional manner, and then composed entirely of professionals. The Dubrovnik Symphony Orchestra is carrying on the long and important musical tradition that developed in the period of the Dubrovnik Republic (1358-1808). The orchestra was founded by youthful enthusiasts, graduates of Dubrovnik High School. Its original name, the Dubrovnik Orchestra, was changed in 1925 to the Dubrovnik Philharmonic Orchestra. With the help of the members of the orchestra, in 1946 the City of Dubrovnik founded the Dubrovnik City Orchestra, the professional musical body later known as the Dubrovnik Festival Orchestra for a period of time. With its then chief conductor Nikola Debelić it went on extensive European tours in the 1970s, and through the Columbia Artists Management of New York it went on a three-month tour of the US and Canada (over 120 concerts with soloists Vladimir Krpan, Ivo Pogorelić, Valter Dešpalj and others). In 1992 it made its last name change to its current name, Dubrovnik Symphony Orchestra.

In the last few years, the Dubrovnik Symphony Orchestra has appeared in some of the world's major concert halls, including Washington (Kennedy Center), New York, Seattle, Versailles, Basel, Medan, Jakarta, Vienna (Musikverein), Bari and Zagreb. In 2005 it won the prestigious Milka Trnina Award, and in 2015 an award for its contribution to the reputation and promotion of the Dubrovnik-Neretva County in the country and worldwide. Additionally, in the last few years, the Dubrovnik Symphony Orchestra has organised a series of festivals and

concert cycles, thus enhancing the cultural scene in Dubrovnik. Among them are 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. 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. The Dubrovnik Symphony Orchestra has worked 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 Oistrakh, Yehudi Menuhin, Mstislav Rostropovich, Sviatoslav Richter, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenkovich, Ivo Pogorelić, Dubravka Tomšič, Dunja Vejzović, Ruža Pospíš 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 Campestri, Dmitry Sinkovsky, Tabea Zimmermann, David Garrett, Marc Tardue and many others.

Many of these collaborations occurred at the Dubrovnik Summer Festival: Since 1951, the Dubrovnik City Orchestra, later known as the Festival Orchestra and today the Dubrovnik Symphony Orchestra, has constituted the core of the Festival's music programme. Its repertoire covers the entire range of orchestral music: they have presented the domestic and international audiences with the music of Dubrovnik and Croatia, from Sorkočević and Jarnović to Papandopulo and Detoni, as accompaniment to soloists, independently performing major symphonic works, or participating in stage productions such as Monteverdi's *Combattimento*, Rossini's

*Barber of Seville* or Đelo Jusić's musical *Uncle Maroje*. For nearly seventy years, however, they have predominantly attracted the Festival's audiences with the most significant classical orchestral works, from Bach and Vivaldi, Mozart and Schubert to Brahms and Tchaikovsky, while also including new music in their repertoire. Their performances constitute the artistic foundation which has made the Festival unimaginable without the Dubrovnik Symphony Orchestra, from its beginnings until the present day.

Since October 2018, the chief conductor of the orchestra is Marc Tardue.

*Dina Puhovski*