

73. DUBROVAČKE LJETNE IGRE  
73<sup>RD</sup> DUBROVNIK SUMMER FESTIVAL  
2022.  
HRVATSKA CROATIA

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

**Dawid Runtz**  
dirigent *Conductor*

**Lucija Stilinović**  
flauta *flute*

**Veronika Ćiković**  
harfa *harp*



**Atrij Kneževa dvora**  
Rector's Palace Atrium  
18. kolovoza 2022. | 18 August 2022  
21.30 9.30PM

**WOJCIECH KILAR:**

Orawa

**WOLFGANG AMADEUS MOZART:**

Koncert za flautu, harfu i orkestar u C-duru, KV 299 | Concerto for flute, harp and orchestra in C major, KV 299

*Allegro*

*Andantino*

*Rondeau – Allegro*

Simfonija br. 36 u C-duru "Linzerska", KV 425 | Symphony No. 36 in C major, KV 425, 'Linz'

*Adagio – Allegro spiritoso*

*Andante*

*Menuetto – Trio*

*Presto*

Poljski skladatelj **Wojciech Kilar** (Lavov/Lviv, 1932. – Katowice, 2013.) studirao je glazbu u Katowicama i Krakowu pa u Parizu, gdje je bio učenik Nadie Boulanger, a bio je i jedan je od prvih poljskih skladatelja koji je sudjelovao na Ljetnim tečajevima u Darmstadt. Kilar je bio jedan od najvažnijih poljskih simfoničara 20. stoljeća, a osim koncertnih djela, pisao je i mnogo filmske glazbe, surađujući se režiserima kao što su Wajda, Zanussi, Kiesłowski, Coppola, Polański, Campion.

U svojim je djelima iskušavao razne stilove i tehnike: najprije je skladao pod utjecajem Bartóka, eksperimentirao je sa serijalizmom, proširivao instrumentalne i vokalne tehnike. S vremenom se okrenuo od avangarde prema klasičnijem pristupu pa i prema simfonijskim pjesmama proizašlim iz romantičke tradicije. Tijekom 1970-ih i 1980-ih napisao je niz djela inspiriranih prirodom svoje domovine, ponajviše Tatrama – *Kościelec*, *Siva izmaglica* i *Orawa* – kojima je želio u glazbu prenijeti „duhovnu bit“ toga planinskog lanca. Orawa je regija u Poljskoj i Slovačkoj te ime tamošnje rijeke, a *Orawa* je završno djelo u Kilarovom slijedu posvećenom Tatrama: simfonijska pjesma za gudački orkestar koja odaje počast životu ljudi iz brdskoga kraja i glazbi koja se ondje izvodi, istovremeno minimalistička, ali i obilježena snažnom gradacijom koja vodi do završnoga „hej!“

„Ne čini li se da Mozartova djela postaju sve svježijima što ih više slušamo?“, pitao se Robert Schumann. Velikan glazbene klasike, **Wolfgang Amadeus Mozart** (Salzburg, 1756. – Beč, 1791.), dobio je, kao što je poznato, prvu glazbenu poduku od oca, Leopolda, a javno je nastupao već od pete godine i odmah pokazao poseban

glazbeni talent. Odlazio je na brojne turneje, skladao brzo i spretno, zna se i da su u njegovom privatnom životu važne bile dvije sestre Weber, a u profesionalnome naručitelji glazbenih djela. Mozart je budućnosti ostavio opere, mise, Rekvijem, brojna komorna djela te više od 40 simfonija i koncerte za klavir, za violinu, klarinet pa i, kako ćemo čuti, tzv. dvostruke koncerte. Njegova glazba ostaje vrelom inspiracije svakoj novoj generaciji, a najkraće je se može opisati kao „varljivo laku“. Skladatelj Gabriel Fauré je pojasnio: „Mozartovu je glazbu naročito teško izvoditi. Njezina krasna jasnoća zahtijeva potpunu čistoću: najmanja se greška ističe kao crno na bijelome. To je glazba u kojoj se mora čuti svaki zapisani ton.“

U filmu *Amadeus*, koji je prema drami Petera Shaffera režirao Miloš Forman, autori su, kao što je poznato, uzeli mnogo sloboda u tretiranju Mozartove biografije, no za večerašnji je program zanimljivo što su uvrstili i scenu u kojoj Salieri nalazi Mozartove partiture i podjednako je impresioniran ljepotom glazbe koliko i shvaćanjem da ju je Mozart napisao „iz prve“, bez naknadnih prepravki. Među notama za koje Salieri, mnogo poslije i unatoč svoj ljubomori, kaže da su „zapanjujuće“ i „nevjerojatne“ nalazi se i partitura večerašnjega Koncerta za flautu i harfu, zacijelo odabranog kao jedan od najjasnijih primjera skladateljeva umijeća. Mozart je Koncert napisao 1778., prilično teške godine tijekom koje je bio s majkom u Parizu i bezuspješno pokušao dobiti poziciju kapelnika, a zatim je ona nenadano umrla. Nova narudžba za skladbu vratila ga je u „pogon“: Vojvoda de Guínes, Adrien-Louis de Bonnières, želio je koncert koji bi, na flauti, mogao svirati s kćeri harfisticom. Mozart se stoga prihvatio pisanja svojega

jedinog djela za „nezgrapnu“ harfu – instrument koji je u Mozartovo doba bio tiši, delikatniji. Nakon klasičnoga izmjenjivanja u prvome, sonatnom, stavku, slijedi vrhunac Koncerta, lijepo oblikovan središnji stavak koji je oduševio i filmskoga Salierija, a djelo završava nekom vrstom ronda (u kojem se prvi dio vraća tek na kraju, ali se neki njegovi motivi vraćaju i prije). Mozart je, pišući, vjerojatno na umu imao da su *sinfonie concertante* bile vrlo popularne u Francuskoj u to doba – a Koncert je dovršio unatoč tomu što mu, čini se, Vojvoda-flautist nije platio te je Mozart zapisao „u njemu nema ni trunke časti.“

„U utorak, 4. studenog, dajem koncert u ovdašnjem kazalištu te, s obzirom da nisam ponio ni jednu simfoniju sa sobom, pišem novu u najvećoj žurbi, jer mora biti zgotovljena do toga roka. Moram stoga zaključiti ovo pismo, jer doista se trebam baciti na posao.“ Ovako je Mozart pisao ocu iz Linza 1783., ali – 31. listopada, dakle, imao je doista malo vremena da napiše novo djelo (a paralelno je još trebalo prepisivati dionice za izvedbu). U Linzu se zaustavio sa suprugom Constancom, na putu u Beč iz Salzburga (kamo je bio odveo suprugu da upozna njegove roditelje i sestru, sumnjičave spram njegova braka). U Linzu su stanovali kod grofa Johanna Thuna-Hohensteina, čija je snaha bila Mozartova učenica, a imao je i vlastiti orkestar u Linzu. Unatoč pisanju na brzinu, Mozart je klasično vješto oblikovao djelo i podario mu i neke inovacije; simfonija ima neobičan polagani uvod (nakon kojega se rasplamsa allegro), a lirski drugi stavak uključuje i trube i timpane, što je također bilo neuobičajeno u to doba. Nakon svečanog menueta s elegantnim triom slijedi blještav finale, bogat plesni stavak, ali u sonatnom obliku, kao da je opet početak djela.



Fotografija Luka Stanzl

**Veronika Ćiković** (Rijeka, 1997.) je istovremeno s učenjem harfe kod majke harfistice, od 2004. godine pohađala Glazbenu školu Ivana Matetića Ronjgova. Na Muzičkoj akademiji u Zagrebu studirala je u klasi Diane Grubišić Ćiković i 2020. magistrirala s odličnim uspjehom i velikom pohvalom (*magna cum laude*). Godine 2021. nastavlja školovanje na Muzičkoj akademiji u Zagrebu gdje upisuje specijalistički studij harfe s temom *Francuska glazba za harfu u prvoj polovici 20. stoljeća* u klasi Mirjam Lučev Debančić. Iste godine započinje i dvogodišnje umjetničko usavršavanje u Milanu (*Civica Scuola di Musica Claudio Abbado*) u klasi Irine Zingg.

Nastupa solistički, u raznim komornim sastavima (harfistički duo i trio Ćiković, duo Eolian s flautisticom Lucijom Stilinović) te kao članica hrvatskog orkestra harfi '1000 žica'. Kao solistica, nastupila je uz Zagrebačku filharmoniju, Riječki komorni orkestar i Gudački komorni orkestar Muzičke akademije. Za izvedbu Debussyjevih *Danse sacrée et danse profane*, uz pratnju Zagrebačke filharmonije, nagrađena je Dekanovom nagradom 2000. godine. Dobitnica je prvih nagrada za solistički nastup na državnim natjecanjima Hrvatskog društva glazbenih i plesnih pedagoga, prve nagrade na Međunarodnome natjecanju „Antonio

Salieri“ te zlatnih plaketa na Međunarodnim natjecanjima Društva harfista Slovenije. Niz nagrada osvojila je i u harfističkom duu s kolegom Brinom Bernatovićem. Pohađala je majstorske seminare uglednih harfista kao što su Patrizia Tassini, Irina Zingg, Petra van der Heide, Chantal Mathieu, Coline-Marie Orliac i Ion Ivan Roncea, kao i ljetnu akademiju *Harp Masters Academy* u Švicarskoj.

Veronika Ćiković redovita je vanjska suradnica Zagrebačke filharmonije, Simfonijskog orkestra Hrvatske Radiotelevizije, orkestra opere Hrvatskog narodnog kazališta u Zagrebu i Hrvatskog narodnog kazališta Ivan pl.Zajc u Rijeci te ansambla Cantus. Godine 2018. bila je članica Mediteranskog orkestra mladih - *l'Orchestre des Jeunes de la Méditerranée* (dirigentsko vodstvo maestro Kazushi Ono).



Flautistica **Lucija Stilinović** (Zagreb, 1995.) aktivna je solistica te komorna i orkestralna glazbenica. Pobjednica je 9. hrvatskog natjecanja mladih glazbenih umjetnika „Papandopulo“ (2021.), kao i 17. međunarodnog natjecanja mladih glazbenih umjetnika „Ferdo Livadić“ (2020.). Nastupila je na najpoznatijim glazbenim festivalima za klasičnu glazbu u Hrvatskoj, kao što su Osorske glazbene večeri (kao solistica s Zagrebačkim solistima), Festival sv. Marka, Samoborska glazbena jesen (gdje je prouzvela skladbu *Chain Reaktion* Mirele Ivičević), Scena Amadeo (s ansamblom Antiphonus) itd. U veljači 2022., nastupila je kao solistica u Koncertu za flautu i orkestar Jacquesa Iberta uz pratnju Simfonijskog orkestra HRT-a. Lucija Stilinović 2020. je godine dobila stipendiju Njujorške filharmonije (The Elaine and Stephen Stamas New York Philharmonic Scholarship Fund), a 2019. drugu nagradu na natjecanju „Serge & Olga

Koussevitsky Young Artists Awards“ u New Yorku. Dobitnica je prve, apsolutne, nagrade na Natjecanju Britanskoga flautističkog društva (London, 2016.) i prve nagrade na međunarodnom natjecanju „Woodwind and brass“ (Varaždin, 2015.). Kao solistica, nastupila je uz Zagrebačku filharmoniju i više puta uz Varaždinski komorni orkestar, između ostalog i na Varaždinskim baroknim večerima. Održala je brojne recitale u Hrvatskoj i inozemstvu. Usavršavala se kod mnogim uglednih flautista i pedagoga kao što su Denis Bouriakov, Emmanuel Pahud, sir James Galway, Karl-Heinz Schütz, Philippe Bernold, Peter-Lukas Graf i Andrea Lieberknecht. Surađivala je također s mnogim poznatim dirigentima, među kojima su Leonard Slatkin, Kazushi Ono, Jane Glover, Robert Kapilow i George Manahan. U jesen 2021. pozvana je da kao solo-flautistica nastupa s Brooklynskim komornim orkestrom u bečkome Musikvereinu.

Uz završenu Muzičku akademiju u Zagrebu u klasi Renate Penezić, diplomirala je na školi Manhattan School of Music (New York, SAD) u klasi Roberta Langevina, solo-flautista Njujorške filharmonije. U akademskoj godini 2016./17. bila je studentica Kraljevskog konzervatorija u Antwerpenu, u klasi Alda Baertena, gdje je završila dodiplomski studij. Tijekom studija u Zagrebu bila je na razmjeni studenata „Erasmus“, na Konzervatoriju HKU u Utrechtu u klasi Alda Baertena i Wilberta Hazelzeta (barokna flauta). U dva je navrata bila stipendistica Međunarodne akademije u Liechtensteinu, gdje je pohađala razne seminare Philippe Bernolda. Godine 2018. bila je na turneji po Francuskoj s Mediteranskim orkestrom mladih pod umjetničkim vodstvom Kazushija Ona. Uz Veroniku Ćiković na harfi, Lucija je dio

Dua Eolian koji često nastupa na komornim festivalima u Hrvatskoj.

U jesen 2021. Lucija Stilinović je završila jednogodišnje usavršavanje na Sveučilištu za glazbu u Beču, u klasi Karl-Heinz Schütza, solo-flautista Bečke opere i filharmonije. U sezoni 2022./23. svirat će prvu (*tutti*) flautu u Zagrebačkoj filharmoniji.

Kada je pobijedila na natjecanju „Ferdo Livadić“, u obrazloženju žirija (Tomislav Fačini, Ivana Kocelj, Branko Mihanović, Zdravko Šljivac i Srećko Bradić) stajalo je „stilistička superiornost, intonativna perfekcija, punina tona, osjećaj za stil u glazbi različitih razdoblja, logično povezivanje dijelova glazbenog protoka u cjelini najuočljiviji su aduti Lucije Stilinović.“



Fotografija Dariusz Kulesza

**Dawid Runtz** (Wejherowo, 1992.) je šef-dirigent Zagrebačke filharmonije od siječnja 2021. te glavni dirigent Poljske kraljevske opere od 2017. godine. Njegov međunarodni ugled u porastu je zbog, kako je ocijenila kritika, „njegove besprijekorne i elegantne tehnike, čvrstog vladanja kompleksnim skladbama, izvanrednog osjećaja za glazbu, učinkovite komunikacije i nastupa koji ponuđuju snažne emocije.“

Uz hvaljene nastupe sa Zagrebačkom filharmonijom u Zagrebu, bio je na turneji s Filharmonijom u Kuvajtu 2019., a u siječnju 2020. dirigirao je koncertom održanom u Nacionalnoj akademiji Svete Cecilije u Rimu povodom predsjedanja Republike Hrvatske Vijećem EU, koji mu je naposljetku osigurao trenutačnu poziciju šefa-dirigenta.

Ovaj poljski dirigent svoj je debitantski dirigentski nastup imao 2016. godine ravnajući Varšavskom filharmonijom, nakon što je diplomirao na Glazbenom sveučilištu Fryderyka Chopina u klasi maestra Antonija Wita. U međuvremenu je kao gostujući dirigent nastupao s većinom najuglednijih poljskih orkestara, na njihov poziv, i stekao je reputaciju jednog od najkarizmatičnijih dirigenata novije generacije u ovom dijelu Europe. Među njegovim skorašnjim gostovanjima ističu se pozivi Lihtenštajnskoga simfonijskog orkestra, Fiharmonijskog orkestra Arthura Rubinsteina, Krakovske fiharmonije i operne kuće Opera Nova u Bydgoszczu.

Najistaknutija gostovanja maestra Runtza uključuju, između ostaloga, uspješan debi u Japanu s Pacifičkim festivalskim orkestrom kada je dirigirao izvedbom simfonijske pjesme *Don Juan* Richarda Straussa, litavsku turneju s Varšavskim simfonijskim orkestrom povodom 100. obljetnice nezavisnosti Republike Poljske, koncert otvorenja Festivala Krzysztofa Pendereckog s Varšavskom filharmonijom. Maestro Runtz je debitirao kao operni dirigent 2015. godine u izvedbi opere *Orfej* Dariusza Przybylskog u Varšavskoj komornoj operi. Iste je godine započeo trogodišnju suradnju s Poljskom nacionalnom operom, gdje je asistirao u produkcijama Mozartovih opera *Titova milost* i *Čarobna frula*, Verdijeve opere *Nabucco* te izvedbi baleta *Oluja* na glazbu

Henryja Purcella, Thomasa Tallisa, Roberta Johnsona, Matthewa Lockea i Michela van der Aaa. Maestrov aktualni angažman u Poljskoj kraljevskoj operi obuhvaća dirigiranje dvama novim produkcijama po sezoni i redovite nastupe u okviru serija koncerata Opere.

Među prethodna dostignuća, koja su Runtzu pomogla u brušenju dirigentskih vještina, ubraja se sudjelovanje u drugom izdanju Talijanske operne akademije Riccarda Muttija, gdje je radio na Verdijevoj operi *Travijata*, pod mentorstvom maestra Muttija i kao najmlađi od četvorice odabranih polaznika. Sudjelovao je i na prestižnoj majstorskoj radionici s Orkestrom Concertgebouwa u Amsterdamu koju je vodio Daniele Gatti te je polazio majstorske radionice dirigiranja u okviru festivala Glazbenog centra Tanglewood. Maestro Runtz je također surađivao s uglednim skladateljem filmske glazbe Zbigniewom Preisnerom na snimanju glazbe za nekoliko filmova.

Godine 2018. Dawid Runtz je osvojio treću nagradu i nagradu publike na 1. međunarodnom natjecanju dirigenata u Hong Kongu. Ujedno je dobitnik brojnih poljskih dirigentskih nagrada i stipendija, a bio je i pomoćni dirigent maestru Varšavske fiharmonije Jaceku Kaspszyku, kao dobitnik stipendije poljskog Ministarstva kulture i narodne baštine. Dawid Runtz predaje na Glazbenom sveučilištu Fryderyka Chopina u Varšavi, gdje je nedavno stekao doktorat glazbene umjetnosti u području dirigiranja.



**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 trgovi. 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 Vlaha Vrutickya praizvode djela poljsko-

dubrovačkog skladatelja Ludomira Michała 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 iz New Yorka odlazi na tromjesečnu turneju u SAD i Kanadu. 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 Pogorelić, Dubravka Tomšič, 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 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*

The Polish composer **Wojciech Kilar** (Lvov/Lviv, 1932 – Katowice, 2013) studied music in Katowice, Krakow, and in Paris with Nadia Boulanger. He was one of the first Polish composers to participate in Darmstadt Summer Courses. Kilar was one of the most important Polish symphonists of the twentieth century and a prolific film composer, collaborating with directors such as Wajda, Zanussi, Kieślowski, Coppola, Polański and Campion.

He experimented with various styles and techniques: at first influenced by Bartók, he experimented with serialism and expanded instrumental and vocal techniques. Eventually he turned from the avant-garde towards a more classical approach, including writing symphonic poems of the Romantic tradition. Throughout the 1970s and 1980s he wrote a number of works inspired by the nature of his homeland, the Tatra Mountains in particular – *Kościelec*, *Grey Mist* and *Orawa* – in which he wanted to capture the ‘spiritual essence’ of that mountain range. *Orawa* is a region and a river in Poland and Slovakia, while *Orawa* is the final piece in Kilar’s series dedicated to the Tatra Mountains: a symphonic poem for string orchestra that pays tribute to the way of life and music from this mountain region, both minimalist and characterised by a strong gradation that leads to the final ‘hey!’

‘Does it not seem as if Mozart’s works become fresher and fresher the more often we hear them?’, Robert Schumann wondered. One of the greatest classical composers, **Wolfgang Amadeus Mozart** (Salzburg, 1756 – Vienna, 1791), received his first music lessons from his father, Leopold, and gave public performances since the age of five, showing exceptional musical talent. He toured extensively and was a fast and skilled composer. The two

Weber sisters played an important role in his private life, while music patrons who commissioned new pieces from him were essential in his professional life. Mozart composed operas, the Requiem, numerous chamber pieces, over 40 symphonies, concertos for piano, violin, clarinet and the so-called double concertos, one of which is included in this evening’s programme. His music continues to inspire each new generation and the best way to describe it is as ‘deceptively easy’. As the composer Gabriel Fauré explained: ‘Mozart’s music is particularly difficult to perform. His admirable clarity exacts absolute cleanness: the slightest mistake in it stands out like black on white. It is music in which all the notes must be heard.’

The authors of the film *Amadeus*, directed by Miloš Forman based on Peter Shaffer’s play, took quite a few liberties with Mozart’s biography, but for this evening’s programme it is interesting that they included the scene in which Salieri finds Mozart’s scores and is as impressed by the beauty of his music as he is by the fact that Mozart wrote it all at once, without subsequent revisions. The scores for which Salieri, much later and despite all his jealousy, says that they are ‘stunning’ and ‘incredible’, include this evening’s Concerto for flute and harp, surely chosen as one of the clearest examples of the composer’s skill.

Mozart wrote the Concerto in 1778, quite a difficult year for him, during which he stayed in Paris with his mother and tried unsuccessfully to get a position as a Kapellmeister, after which she died unexpectedly. A new commission brought him back on track: Duke de Guînes, Adrien-Louis de Bonnières, wanted a concerto that he could play on the flute with his daughter,

a harpist. Mozart therefore undertook to write his only piece for the ‘clumsy’ harp – an instrument that was quieter, more delicate in Mozart’s time. After the classical alternation in the first, sonata, movement, the climax of the Concerto is a beautifully shaped central movement that delighted even the character of Salieri in the film, and the piece ends with a kind of rondo (in which the first part returns only at the end, with some of its motifs returning earlier). As he was writing it, Mozart probably kept in mind that the *sinfonie concertante* were very popular in France at the time. He completed the Concerto despite the fact that the Duke-flautist, who, as Mozart wrote, ‘hasn’t a spark of honour’, did not pay him.

‘On Tuesday, November 4, I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time. Well, I must close, because I really must set to work.’ Mozart wrote this to his father from Linz on 31 October 1783, which means he had very little time to write the new piece (and copy all the parts for the musicians). He and his wife Constanze stayed in Linz on their way to Vienna from Salzburg (where he took his wife to meet his parents and sister, who did not approve of their marriage), as guests of Count Johann Thun-Hohenstein, whose daughter-in-law was Mozart’s student, and who had his own orchestra.

Despite the haste, Mozart skilfully shaped the piece and included several innovations; the symphony has an unusual, slow introduction (followed by the blazing allegro), while the lyrical second movement includes trumpets and timpani, which was also uncommon at the time. The courtly minuet and the elegant trio are followed by the dazzling finale, a rich dance movement,

but in sonata form, like the piece is starting all over again.



Photography: Luka Stanzl

**Veronika Ćiković** (Rijeka, 1997) attended the Ivan Matetić Ronjgov Music School from 2004, at the same time receiving harp lessons from her mother. She studied at the Zagreb Academy of Music with Diana Grubišić Ćiković and completed her MA studies magna cum laude in 2020. In 2021 she enrolled in specialist studies in harp at the Zagreb Academy of Music, specialising in the theme of *French harp music in the first half of the 20th century* under Mirjam Lučev Debanić. The same year she started two-year studies at the Civica Scuola di Musica Claudio Abbado in Milan under Irina Zingg.

She performs as a soloist, in various chamber ensembles (harp duo and trio Ćiković, Duo Eolian with flautist Lucija Stilinović) and as a member of the Croatian harp orchestra 1000 Strings. As a soloist she has performed with the Zagreb Philharmonic Orchestra, the Rijeka Chamber Orchestra and the String Orchestra of the Zagreb Academy of Music. In 2020 she received the Dean’s Award for her performance of Debussy’s *Danse sacrée et danse profane* with the Zagreb Philharmonic Orchestra. As a soloist, she

has won first prizes at national competitions hosted by the Croatian Association of Music and Dance Educators, first prize at the Concorso Internazionale Giovani Musicisti – Premio Antonio Salieri and gold plaques at Slovenian Harp Association's International Harp Competitions. She has won a number of prizes as part of the harp duo with Brin Bernatović. She has participated in masterclasses held by renowned harpists such as Patrizia Tassini, Irina Zingg, Petra van der Heide, Chantal Mathieu, Coline-Marie Orliac and Ion Ivan Roncea; in 2016 she attended the Harp Masters Academy in Switzerland.

Veronika Ćiković regularly collaborates with the Zagreb Philharmonic Orchestra, the Croatian Radio and Television Symphony Orchestra, opera orchestras of the Croatian National Theatre Zagreb and Croatian National Theatre Ivan Zajc Rijeka and Cantus Ensemble. In 2018 she was a member of the Mediterranean Youth Orchestra – *L'Orchestre des Jeunes de la Méditerranée* (conducted by Kazushi Ono).



The flautist **Lucija Stilinović** (Zagreb, 1995) is an active soloist and chamber and orchestral musician. In 2021 she won First Prize at the 9th Boris Papandopulo National Competition of Young Musicians in the flute category. In 2020 she won First Prize at the 17th Ferdo Livadić International Competition of Young Musicians. She has performed at some of the most famous Croatian classical music festivals such as the Osor Musical Evenings (as soloist with the Zagreb Soloists), St Mark's Festival, Samobor Music Festival (where she premiered a new piece by Mirela Ivičević, *Chain Reaktion*), Amadeo Zagreb (with Antiphonus Ensemble) etc. In February 2022 she performed Jacques Ibert's Concerto for flute and orchestra with the Croatian Radio and Television Symphony Orchestra.

In 2020 Lucija Stilinović became a recipient of The Elaine and Stephen Stamas New York Philharmonic Scholarship Fund. In

2019 she won Second Prize at the 2019 Serge & Olga Koussevitsky Young Artists Awards Competition. She was also the winner of the 2016 British Flute Society Young Artist Competition in London, and First Prize at the Woodwind and Brass International Competition (Varaždin, 2015). As a soloist, she has appeared with the Zagreb Philharmonic Orchestra and the Varaždin Chamber Orchestra, at the Varaždin Baroque Evenings among other events. She gave numerous recitals in Croatia and abroad. She trained with many distinguished flautists and educators, including Denis Bouriakov, Emmanuel Pahud, Sir James Galway, Karl-Heinz Schütz, Philippe Bernold, Peter-Lukas Graf and Andrea Lieberknecht. She has collaborated with numerous renowned conductors, such as Leonard Slatkin, Kazushi Ono, Jane Glover, Robert Kapilow and George Manahan. In the fall of 2021, she was invited to perform as a solo flautist with the Brooklyn Chamber Orchestra at the Vienna Musikverein.

She holds degrees from the Zagreb Academy of Music, where she studied with Renata Penezić, and from the Manhattan School of Music, where she studied under Robert Langevin, solo flautist with the New York Philharmonic. In 2016/17 she studied with Aldo Baerten at the Royal Conservatoire of Antwerp, where she completed her BA studies. As an Erasmus exchange student, she studied at the Utrecht Conservatorium with Aldo Baerten and Wilbert Hazelzet (traverso). She is a two-time recipient of the Liechtenstein International Music Academy scholarship, where she attended various seminars of Philippe Bernold. In 2018 she toured France with the Mediterranean Youth Orchestra, led by Kazushi Ono. As part of Duo Eolian,

with Veronika Ćiković on harp, she often performs at chamber festivals in Croatia.

In the fall of 2021 Lucija Stilinović completed one-year training at the University of Music in Vienna with Karl-Heinz Schütz, solo flautist at the Vienna Opera and Philharmonic. In season 2022/23 she will be principal flute (*tutti*) at the Zagreb Philharmonic Orchestra.

When she won the Ferdo Livadić Competition, the jury (Tomislav Fačini, Ivana Kocelj, Branko Mihanović, Zdravko Šljivac and Srećko Bradić) statement read as follows: ‘Superior style, perfect pitch, full tone, sense of style in performing music of different periods and logical connection of the parts of the musical flow are the most outstanding features of Lucija Stilinović’s performance.’



Photography Kinga Karpati

**Dawid Runtz** (Wejherowo, 1992) has served as the chief conductor of the Zagreb Philharmonic Orchestra since January 2021 and as principal conductor of the Polish Royal Opera since 2017. He is increasingly recognised internationally for ‘his impeccable, elegant technique, thorough command of complex scores, extraordinary sensitivity, effective communication, and uniquely evocative performances.’

In addition to his critically acclaimed performances with the Zagreb Philharmonic Orchestra in Zagreb, in 2019 he toured Kuwait with the Orchestra, and in January 2020 conducted the concert celebrating the official assumption of the presidency of the Council of European Union by Croatia at the Accademia Nazionale di Santa Cecilia in Rome, which ultimately determined his current tenure with the ensemble.

The Polish conductor made his conducting debut in 2016 with the Warsaw Philharmonic after graduating from the Fryderyk Chopin University of Music under Maestro Antoni Wit. He has been in high demand as a guest conductor with majority of Poland's finest orchestras since, and has established a reputation as one of the most charismatic conductors to emerge in this part of Europe in recent years. Future highlights as guest conductor feature invitations from Sinfonieorchester Liechtenstein, Arthur Rubinstein Philharmonic Orchestra, Kraków Philharmonic and Opera Nova Bydgoszcz. Most notable among Dawid Runtz's guest conducting projects to date include a successful Japanese debut with the Pacific Festival Orchestra in Sapporo, conducting Strauss's *Don Juan*, a tour of Lithuania with the Sinfonia Varsovia Orchestra on the occasion of the 100th anniversary of Poland regaining independence and the opening concert of the Krzysztof Penderecki Festival with the Warsaw Philharmonic Orchestra. As an opera conductor, he made a noted debut in 2015 with the production of Dariusz Przybylski's *Orphee* at the Warsaw Chamber Opera. The same year, he commenced his three-year cooperation with the Grand Theatre - National Opera in Warsaw, where he assisted in the productions of Mozart's *La clemenza di Tito* and *Die Zauberflöte*, Verdi's *Nabucco*

and a ballet performance *The Tempest* with music by Henry Purcell, Thomas Tallis, Robert Johnson, Matthew Locke, Michel van der Aa. His current tenure at the Polish Royal Opera sees Dawid Runtz leading two new productions per season and appearing regularly in the Opera's symphonic concert series.

Past achievements that have built up his distinctive conducting craft include participation in the second edition of the Riccardo Muti Italian Opera Academy, where he worked on Verdi's *La Traviata* under the watchful eye of Riccardo Muti himself, as the youngest of four carefully selected participants. He also took part in the prestigious masterclass with the Royal Concertgebouw Orchestra in Amsterdam led by Daniele Gatti and attended the Tanglewood Conducting Seminar. He has also worked with the prominent film score composer, Zbigniew Preisner, on recording music for several films.

In 2018, he won Third Prize and the Audience Prize at the 1st International Hong Kong Conducting Competition. He has also received numerous conducting awards and scholarships in Poland, and was an Assistant Conductor to Maestro Jacek Kasprzyk at the Warsaw Philharmonic during 2017/18 season, thanks to the Scholarship of the Minister of Culture and National Heritage of Poland. Dawid Runtz is a lecturer at the Fryderyk Chopin University of Music in Warsaw, where he recently completed his doctoral degree in conducting.



Photography Vedran Levi

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 Michał 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 Pospíš 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*