

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

OPERA GALA

SIMFONIJSKI ORKESTAR HTVATSKE RADIOTELEVIZIJE
CROATIAN RADIO AND TELEVISION SYMPHONY ORCHESTRA

IVAN REPUŠIĆ dirigent *Conductor*

ADELA ZAHARIA sopran *soprano*

FILIP FILIPOVIĆ tenor

Ispred Katedrale
In front of the Cathedral
25. kolovoza 2022. | 25 August 2022
22.00 10.00PM

Louis-Ferdinand Hérold:

Uvertira iz opere *Zampa* / *Overture to Zampa*

Charles Gounod:

Julijin valcer iz opere *Romeo i Julija* | Juliet's waltz from *Roméo et Juliette*

Gaetano Donizetti:

„Una furtiva lagrima“, Nemorinova arija iz opere *Ljubavni napitak* | *Nemorino's aria from L'elisir d'amore*

Gaetano Donizetti:

„Regnava nel silenzio“, arija Lucije iz opere *Lucia di Lammermoor* | Lucia's aria from *Lucia di Lammermoor*

Antonín Dvořák:

8. slavenski ples, u g-molu, iz Slavenskih plesova, op. 46 | Slavonic Dance No. 8 in G minor, from the Slavonic Dances, Op. 46

Antonín Dvořák:

„Měsíčku na nebi hlubokém“, arija Rusalke iz opere *Rusalka* | Rusalka's aria from *Rusalka*

Giuseppe Verdi:

„De' miei bollenti spiriti“, Alfredova arija iz opere *Travijata* | Alfredo's aria from *La traviata*

Giuseppe Verdi:

Ballabile I iz trećeg čina opere *Macbeth* | *from Macbeth, Act 3*

Giuseppe Verdi:

„Parigi, o cara“, duet Violette i Alfreda iz opere *Travijata* | duet between Violetta and Alfredo from *La traviata*

Giuseppe Verdi:

Uvertira operi *Moć sudbine* | *Overture to La forza del destino*

Giuseppe Verdi:

„É strano! – Sempre libera“, Violetina scena iz prvog čina opere *Travijata* / Violetta's scene from *La traviata*, Act 1

Ferdinand Hérold (Pariz, 1791. – Neuilly-sur-Seine, 1833.) podrijetlom je bio iz glazbeničke obitelji i skladao je od mladosti. Studirao je na Pariškom konzervatoriju, a dobio je i cijenjenu Rimsku nagradu (*Prix de Rome*) za svoju kantatu. Živio je u Napulju i Beču pa opet u Parizu, gdje je bio jedan od najcjenjenijih skladatelja komičnih opera i baleta – njegovu su najuspješnija djela bile opere *Zampa* i *Le Pré aux Clercs* te balet *La fille mal gardée*. Bio je cijenjen zbog vještoga kombiniranja u kojem su se čuli „talijanska glazba, njemačka dramatičnost, francuska elegancija.“

Opera *Zampa, ili Mramorna zaručnica* bila je popularna zbog dosjetljive glazbe i sadržaja koji je uključivao Siciliju, gusare, djevojke i kipove koji ožive: gusar Zampa, prije Grof od Monze, zaveo je pa ostavio Alice koja je uskoro umrla. Njezin će kip poslije oživjeti i povući Zampu u pakao. Hérold je bio štovatelj Mozartove glazbe te je želio poveznicu s *Don Giovannijem*, u kojem je grešnik na kraju također „povučen“, a pamtljiva uvertira operi ekspresivna je, s kontrastnim dijelovima i uzbudljivim završetkom.

Charles (François) **Gounod** (Pariz, 1818. – Saint-Cloud, 1893.) francuski je skladatelj, orguljaš i dirigent najpoznatiji po vokalnim djelima, prvenstveno operama, a naročito po

raskošnim, katkad sentimentalnim melodijama i spretnoj orkestraciji. Svoj je opus opisao kao „klasičan ekspresijom, romantičan mišlju.“ Nakon studija, 1839., iz trećeg je pokušaja dobio već spomenutu najprestižniju nagradu u Francuskoj, Rimsku nagradu, za kantatu *Fernand*, i proveo tri godine u Villi Medici u Rimu.

Julijin valcer zapravo je *arietta* iz prvog čina njegove opere *Romeo i Julija*, na libreto Julesa Barbiera, a prema Shakespeareovu djelu, praizvedene 1867. u Parizu. Prije *Romea i Julije*, Gounodov je *Faust* u Parizu izveden više od 300 puta. U valceru, Julija Capuletti pjeva o tome da bi željela živjeti u svojem snu, u kojem je vječno proljeće (dok joj drugi govore o realnom svijetu i braku). Uspjeh opere zrcali i činjenica da je u Parizu ubrzo nastala i parodija, *Rhum et eau en juillet*.

Domenico **Gaetano** Maria **Donizetti** (Bergamo, 1797. – 1848.), jedan je od najvažnijih autora talijanskih opera prve polovice 19. stoljeća. Glazbu je učio u Bergamu pa na Konzervatoriju u Bologni, a zatim često boravi u Napulju i piše za tamošnja kazališta, kojima je bio i ravnatelj. Pisao je i opere za Rim, Firencu, Pariz. Od 1834. bio je profesor na Napuljskom konzervatoriju te zatim privremeni ravnatelj, no nije dobio stalno mjesto. Uslijedile su osobne tragedije, smrti tek rođene djece i smrt

supruga, nakon čega Donizetti, 1838., odlazi u Pariz. Ondje je imao velike uspjehe, naročito s operama *Kći pukovnije* i *Favoritkinja*, a skladao je i za Beč, gdje je postao dvorskim kapelnikom. Kraj života obilježavaju mu sve snažnije posljedice zaraze sifilisom. Doživio je praizvedbu 60 svojih opera, no neke su otkrivene i poslije, a pisao je i sakralnu glazbu, u mladosti i gudačke kvartete, klavirska djela, *sinfonie*. Unaprijedio je skladanje dramatičnog i emotivnog naboja, u ozbiljnim operama, kao i glazbeno prikazivanje prštave vedrine i tečnosti, u komičnima.

Operu ***Ljubavni napitak*** Donizetti je skladao 1832., navodno u samo 13 dana, prema libretu „Bellinijevog“ libretista Felicea Romanija, nastalome pak prema francuskome libretu Eugènea Scribea. *Napitak* iz naslova tajno je oruđe kojim Nemorino želi osvojiti Adinu. Iako je jasno da je prevaren, jer zapravo su mu prodali obično vino, a ne čarobno piće, on je uvjeren da *napitak* djeluje, jer u Adininu je oku „furtiva lagrima“, ili „tajna suza“.

Lucia, naslovna junakinja Donizettijeve opere ***Lucia di Lammermoor*** u tajnoj je ljubavnoj vezi s Edgardom, iz suparničke obitelji, a njezin brat dogovorio je za nju brak s nekim drugim. Opera je 1835. praizvedena u Napulju, a libreto je, prema romanu

Waltera Scotta, napisao Salvatore Cammarano. U ariji „Regnava nel silenzio“ – „Duboka je noć vladala u tišini“ – Lucia je pošla je u šetnju te se pored fontane prisjetila da joj se na istome mjestu obratio – duh, bio je to duh žene koju je iz ljubomore ubio neki Edgardov predak te je ona upozorila Luciu da će i njezina veza s Edgardom završiti krvoprolićem. Upozorenje će se ispuniti, a Lucia će izgubiti razum.

Antonín Dvořák (Nelahozeves, 1841. – Prag, 1904.) trajno je obilježio češku, ali i europsku glazbu devetnaestog stoljeća. Ne želeći radi karijere napustiti Češku, često je putovao, radi izvedbi i izdanja, inzistirajući kod izdavača na tome da naslovi i druge oznake uvijek budu napisani i na češkome, a ne samo na njemačkom jeziku. Poslije je ipak nekoliko godina proveo i u Sjedinjenim Američkim Državama. U mladosti violinist, violist, orguljaš i mesarski šegrt, postao je svestran skladatelj, koji je napisao devet simfonija, po jedan koncert za glasovir, violinu i violončelo, Slavske plesove za orkestar, solo-pjesme, 14 gudačkih kvarteta i druga komorna djela, ali i 11 opera koje se danas rijetko izvode izvan Češke, s iznimkom vrlo popularne *Rusalka*. Velik mu je uzor bio Brahms, no svoj je kasnoromantičarski stil često bojio nacionalnim, slavenskim, koloritom, dok je u opernom skladanju bio pod utjecajem Wagnera.

Slavenske plesove, op. 46, Dvořák je izvorno napisao kao klavirska dua pa potom orkestrirao. Na skladanje ga je 1878. potaknuo izdavač Fritz Simrock, s kojim ga je upoznao Brahms. Simrock je zacijelo htio iskoristiti interes publike za srednjoeuropskom i istočnoeuropskom glazbom (naročito su popularni bili Mađarski plesovi Johannes Brahmsa). Naručio je plesove zasnovane na češkoj glazbi, ali Dvořák nije citirao postojeće plesove, već samo evocirao njihov duh. Živahni i ritmični plesovi bili su iznimno popularni pa je osam godina poslije Dvořák napisao još osam, op. 72. Ples broj osam je u g-molu, oznake *furiante*, što je tradicijski češki ples promjenjive mjere.

U operi **Rusalka** Dvořák je obradio pučku priču o vodenoj vili koja se odrekne besmrtnosti kako bi mogla biti s princem u kojega se zaljubila (pisac Josef Škvorecký u romanu o Dvořáku poigrava se, doduše, teorijom da ga je na skladanje o vodenoj vili potaknuo i prizor gole Rosemary Vanderbilt na obali rijeke u Iowii). Autor libreta bio je Jaroslav Kvapil, a u ariji *Mjeseče na nebu dubokom* („Měsíčku na nebi hlubokém“) vila moli Mjesec da njezinomu voljenome prenese koliko ga ona voli.

Giuseppe Fortunino Francesco Verdi (Busseto, 1813. – Milano, 1901.), autor 28 romantičkih opera, postao je s

vremenom gotovo pa sinonimom za – operu kao takvu. Velike je uspjehe doživio operama iz „srednjeg razdoblja“ – *Rigoletto*, *Trubadurom* i *Travijatom*. Poslije je skladao i *Aidu*, *Rekvijem*, *Otella*, *Falstaffa*... Bio je i politički aktivan, zalažući se za ujedinjenje Italije te je inicirao i financirao gradnju posebnog doma za umirovljene glazbenike. Verdi je sebe nazivao „najmanje učenim od skladatelja“, no melodioznost njegovih arija, ali i ekspresivnost orkestralnih linija, instrumentalno naglašavanje atmosfere, kao i bliska suradnja s libretistima, stvorile su jedinstven i prepoznatljiv glazbeni stil. Najvažnije su pritom bile vokalna ekspresivnost i dramska karakterizacija likova.

Uz tri ulomka iz *Travijate* na večerašnjem su programu i dva instrumentalna ulomka: Operu **Moć sudbine** Verdi je napisao na libreto Francesca Marie Piavea i jedna je od triju njegovih opera prema španjolskim predlošcima i temama (uz *Trubadura* i *Don Carlosa*). Zbog početnih nedaća – jedna je pjevačica otkazala, u Španjolskoj su imali problema s cenzurom – čak se pročulo da opera donosi nesreću. Verdi ju je napisao 1861., a osam godina poslije dodao je ovu uvodnu *sinfoniju*, koja počinje karakterističnim signalom od triju akorada i donosi tri glazbene teme iz opere.

Ballabile („plesno“) bila je oznaka za baletni ulomak unutar opera, tako i u nekim Verdijevim djelima. U današnjim produkcijama neki se baletni dijelovi preskaču, primjerice oni iz *Trubadura* ili *Don Carlosa*. Stavke tog naslova nalazimo i u *Aidi*, *Otelu*, a čut ćemo glazbu za jedan od baletnih međutaka iz opere **Macbeth**. Bila je to prva opera koju je Verdi napisao prema Shakespeareovom predlošku, praižvedena je u Firenzi 1847., a unatoč dobroj prihvaćenosti djela, publika se navodno bunila što gleda operu bez ljubavnog zapleta.

Verdijeva **Travijata** praižvedena je 1853. u venecijanskome kazalištu *La Fenice*, na Pieveov libreto i prema *Dami s kamelijama* Alexandra Dumasa mlađeg. Na praižvedbi se publika bunila protiv solista, a kada je opera postavljena u Engleskoj, ocijenjena je „moralno upitnom“, no ubrzo je postala posvuda popularnom. Opera prati nesretnu ljubavnu priču bivše kurtizane Violette i Alfreda Germonta – njegova će obitelj tražiti da vezu prekinu da bi se Alfredova sestra mogla udati bez sramote – ali u sceni u kojoj Alfredo pjeva „De' miei bollenti spiriti“, Alfredo i Violetta žive zajedno i Alfredo prepričava njihovu i svoju sreću te spokoj: „svojim nježnim ljubavnim osmijehom ona je smirila moj strastveni duh i mladenački žar.“

U duetu „Parigi, o cara“ Alfredo i Violetta ponovno su se susreli nakon mnogo vremena i jedno drugome govore kako će otići iz Pariza i ponovno biti zajedno i sretni, iako je jasno da je to nemoguće jer je ona teško bolesna. A Violettina scena iz prvog čina, „É strano! - Sempre libera“ važan je trenutak u kojem Violetta razmišlja o Alfredovom udvaranju i pita se hoće li doista naći pravu ljubav – ali zatim sebi kaže da je sve to tek isprazno ludilo, da se mora zabavljati i ostati „uvijek slobodna.“



Rumunjska sopranistica **Adela Zaharia** (Arad, 1987.), pobjednica prestižnog Međunarodnog opernog natjecanja „Operalia“, kontinuirano oduševljava publiku i kritiku još od trijumfalnog uspjeha koji je ostvarila kao Donna Anna u londonskom Covent Gardenu, Pariškoj operi, Operi San Francisca i Nizozemskoj nacionalnoj operi u Amsterdamu, kao i njezinih senzacionalnih uloga u *Travijati* i *Luciji di Lammermoor* u Njemačkoj operi na Rajni u Düsseldorfu, te se smatra

jednom od naznačajnijih interpretkinja ovog repertoara.

Proteklih sezona istakla se ulogom u praizvedbi *Sedam smrti Marije Callas* Marine Abramović pod ravnanjem Yoela Gamzoua u Bavarskoj državnoj operi i ulogom Donne Anne u madridskom Teatru Real, a u istoj je ulozi debitirala u londonskoj Kraljevskoj operi. Zaharia je podigla prašinu debijem u ulozi Elvire u novoj produkciji *Puritanaca* u Njemačkoj operi na Rajni, a u recentnijim sezonama uspješno je tumačila Violettu u Operi Los Angelesa pod ravnanjem Jamesa Conlona, Donnu Annu u Covent Gardenu i madridskom Teatru Real, nakon što je u istoj ulozi debitirala u Düsseldorfu. Pjevala je i Konstanze, Mariju Stuardu, Elviru, Donnu Annu, Gildu i naslovnu ulogu u Langeovoj *Snježnoj kraljici* u Njemačkoj operi na Rajni. Nakon debija u operi *Lucia di Lammermoor* u Bavarskoj državnoj operi odmah je dobila poziv da ponovno nastupi, ovaj put u ulozi Angelice u Haydnovom *Orlandu paladinu*. Sjevenoamerički debi ostvarila je u Operi Los Angelesa ulogom Gilde u *Rigolettu*, a na japanskoj turneji berlinske Komische opere tumačila je Paminu.

Među njezinim koncertnim nastupima ističu se debitantski nastup na festivalu BBC Proms u praizvedbi *Aurore* Iaina Bella s Kraljevskom filharmonijom iz

Liverpoola i izvedba scene ludila iz Bellova *Života bludnice* na Enescuovom festivalu. Od ostalih koncertnih nastupa valja spomenuti koncert Mozartovih arija s Placidom Domingom u Pragu te koncerte u Moskvi i Barceloni kao solistica Njemačke opere na Rajni. Pjevala je Paminu u produkciji *Čarobne frule* Berriea Koskyja, s kojom je ostvarila gostovanja u Gran Teatru del Liceu, Boljšoj teatru, na Međunarodnom festivalu u Edinburghu i u šangajskom Grand Theatreu.

U sezoni 2022./2023. predstaviti će se kao Violetta u novoj produkciji *Travijate* u Semperoperi u Dresdenu. Potom tumači Konstanze u operi *Otmica iz saraja* u Ciriškoj operi i Hamburškoj državnoj operi. U matičnoj kući, Njemačkoj operi na Rajni, pjeva Donnu Annu i debitira u ulozi Amine u novoj produkciji *Mjesečarke*.

Adela Zaharia je 2012. godine osvojila Grand Prix na Međunarodnom pjevačkom natjecanju „Hariclea Darclée“.



Tenor **Filip Filipović** (Zagreb, 1997.) završio je osnovnu glazbenu školu kao klavirist, u klasi profesorice Gordane Cepike, a svoje pjevačko obrazovanje započinje 2013. u Glazbenoj školi Vatroslava Lisinskog u klasi profesora Bojana Pogrmilovića. Godine 2016. upisao je Akademiju za glasbo u Ljubljani u klasi Matjaža Robavsca, a 2018. svoje akademsko obrazovanje nastavlja na Muzičkoj akademiji u Zagrebu kod Tomislava Mužeka. Od 2019. godine u klasi je profesora Giorgia Suriana.

Godine 2015. osvaja 1. nagrade na Međunarodnom pjevačkom natjecanju „Lav Mirski“ u Osijeku i na Međunarodnom natjecanju „Vera Kovač Vitkai“ u Novom Sadu. Dobitnik je Rektorove nagrade 2020. godine za sudjelovanje u opernom projektu J. Massenet: *Pepeljuga* Muzičke akademije u Zagrebu. Dobitnik je Nagrade „Ferdo Livadić“ za najbolju umjetničku osobnost 18. međunarodnog natjecanja mladih glazbenika „Ferdo Livadić“ održanog u sklopu festivala Samoborska glazbena jesen. Pobjednik je 10. hrvatskog

natjecanja mladih glazbenih umjetnika „Papandopulo.“

U sklopu projekta *Vivat Academia* Filip Filipović ostvario je ulogu Nemorina u operi *Ljubavni napitak* Gaetana Donizettija. Izveo je cjelovečernji koncert na Pijanističkom memorijalu „Ranko Filjak“ u Petrinji 2021. godine. U sklopu ciklusa *Sfumato* nastupio je kao solist sa Zborom Hrvatske radiotelevizije izvođeci Malu svečanu misu (*Petite messe solennelle*) Gioachina Rossinija pod ravnanjem maestra Marca Korovicha. Kao član Opernog studija „Giorgio Surian“ HNK Ivana pl. Zajca u Rijeci ostvario je ulogu Gastona iz Verdijeve opere *La Traviata*, ulogu Spolette iz Puccinijeve opere *Tosca* te ulogu Tamina iz Mozartove *Čarobne frule*. U HNK u Zagrebu debitirao je ulogom Mehmeda Sokolovića u operi Ivana pl. Zajca *Nikola Šubić Zrinjski*, a nastupio je i u ulozi Mozartova Tamina te nedavno u ulozi Verdijeva Gastona.



Dirigent **Ivan Repušić** (Imotski, 1978.) glazbenu je školu pohađao u Zadru, a dirigiranje je studirao na Muzičkoj akademiji Sveučilišta u Zagrebu u klasama Igora Gjadrova i Vjekoslava Šuteja. Usavršavao se kod uglednih dirigenata Jorme Panule i Gianluigija Gelmettija. Uslijedile su asistenture kod Kazushija Onoa (Državno kazalište Karlsruhe) i Donalda Runniclesa (Deutsche Oper – Njemačka opera, Berlin). Karijeru je počeo kao dirigent 2002. u Hrvatskom narodnom kazalištu u Splitu, u kojem je od 2006. do 2008. godine bio šef-dirigent i ravnatelj Opere. Bio je ravnatelj glazbenog programa festivala Splitsko ljeto (2006. – 2009.) i Dubrovačkih ljetnih igara (2009. – 2012.).

Repušić je ravnao svim uglednim orkestrima i opernim ansamblima u domovini, kao i nizom europskih orkestara. Od 2010. do 2013. bio je prvi *kapellmeister* Državne opere u Hannoveru. Godine 2011. prvi put je

nastupio u Njemačkoj državnoj operi u Berlinu (izvedbom opere *La Bohème*), gdje je u svojstvu *kapellmeistera*, od sezone 2012./2013., i prvoga gostujućeg dirigenta, od sezone 2014./2015. izveo niz opernih djela. S uspjehom je nastupao i redovito dirigira u ostalim važnim njemačkim opernim kućama.

Dobitnik je niza uglednih nagrada u Hrvatskoj, među kojima su: Nagrada „*Milka Trnina*“, Nagrada Zagrebačke filharmonije i PBZ American Expressa, nagrade Slobodne Dalmacije „*Judita*“, i „*Jure Kaštelan*“, Nagrada „*Ante Marušić*“, nagrada Hrvatske radiotelevizije „*Orlando*“ i Nagrada hrvatskog glumišta. Godine 2020. dobio je državnu nagradu „*Vladimir Nazor*“ koja se dodjeljuje za najbolja umjetnička ostvarenja, a 2021. dobio je počasni doktorat Sveučilišta u Zadru. Uz dirigentske obveze, Ivan Repušić bavio se i pedagoškim radom, na Umjetničkoj akademiji Sveučilišta u Splitu (2004. – 2016.), gdje je stekao zvanje izvanrednog profesora.

Od 2005. godine Ivan Repušić je šef-dirigent Zadarskog komornog orkestra. Donedavno je bio glavni glazbeni ravnatelj Državne opere Donje Saske u Hannoveru. Od početka sezone 2017./2018. Repušić je šef-dirigent Orkestra Minhenskoga radija.



Simfonijski orkestar Hrvatske radiotelevizije jedan je od najstarijih europskih radijskih orkestara: izrastao je iz orkestra osnovanog 1929. pri tadašnjem Radiju Zagreb, samo šest godina nakon osnutka prvoga europskog radijskog orkestra. Današnji naziv nosi od 1991. U početku vezan isključivo uz program, od 1942. nastupa i javno, no izravni prijenosi koncerata i snimanja ostaju sastavni dio njegova djelovanja. Na čelu orkestra, kao šefovi dirigenti, stajali su Pavle Dešpalj, Krešimir Šipuš, Josef Daniel, Oskar Danon, Milan Horvat, Uroš Lajovic, Vladimir Kranjčević, Nikša Bareza i Enrico Dindo. Od rujna 2022. šef-dirigent SO HRT-a bit će Pascal Rophé.

Jedinstvenom programskom orijentacijom, u čijem je središtu kontinuirano izvođenje i poticanje nastanka djela hrvatskih autora, uz njegovanje standardnog, ali i manje poznatog repertoara, Simfonijski orkestar HRT-a profilirao se u jedno od ključnih izvođačkih tijela u Hrvatskoj. Redovito sudjeluje na festivalima i manifestacijama kao što su Muzički

biennale Zagreb, Dubrovačke ljetne igre, Osorske glazbene večeri, Glazbene večeri u Sv. Donatu, edukativni koncerti za djecu i mlade u suradnji s HGM-om... Koncerti dugogodišnjih pretplatničkih ciklusa, samostalnog Majstorskog ciklusa i ciklusa u suradnji sa Zborom HRT-a, Kanconijer, na kojima ugošćuje vodeće hrvatske i inozemne dirigente i soliste, održavaju se u Koncertnoj dvorani Vatroslava Lisinskog u Zagrebu te se izravno prenose na Trećem programu Hrvatskog radija i emitiraju na Trećem programu Hrvatske televizije. Velik broj audio i video snimki pohranjuje se u arhivu HRT-a i dostupan je putem multimedijalne platforme HRTi.

U njihovu diskografskom opusu ističu se autorski albumi hrvatskih skladatelja Stjepana Šuleka, Milka Kelemena i Mire Belamarića, serija CD-a posvećenih šefovima dirigentima Orkestra te CD *Donizetti Heroines* s Elenom Mošuc, Zborom HRT-a i maestrom Ivom Lipanovićem (Sony Classical, 2013.). Peterostruki album *Stjepan Šulek (1914. – 1986.): 8 simonija* (HRT, Cantus, HDS, 2013.) nagrađen je diskografskom nagradom „Porin“. Izvedba *Koncerta za alt saksofon i orkestar* Pavla Dešpalja, uz solista Gordana Tudora pod ravnanjem maestra Pavla Dešpalja dobila je „Porin“ 2016. u kategoriji 'najbolja izvedba klasične skladbe'. Među novijim je njihovim izdanjima snimka prve hrvatske opere *Ljubav i*

zloba Vatroslava Lisinskog, uz soliste, Zbor HRT-a i maestra Mladena Tarbuka (HRT, 2017.). U povodu 80. obljetnice postojanja objavljena je monografija o djelovanju orkestra, uz dvostruki album na koji su uvrštene snimke šefova dirigenata: Milana Horvata, Krešimira Šipuća, Josefa Daniela, Pavla Dešpalja, Vladimira Kranjčevića, Oskara Danona, Uroša Lajovica i Nikše Bareze. Simfonijski orkestar HRT-a dobitnik je nagrade „*Judita*“ 59. splitskog ljeta (2013.).

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Born to a musical family, **Ferdinand Hérold** (Paris, 1791 – Neuilly-sur-Seine, 1833) composed since his youth. He studied at the Paris Conservatory and won the prestigious Prix de Rome for his cantata. He lived in Naples and Vienna and then returned to Paris, where he was one of the most respected composers of opéra comique and ballet – his most successful works were the operas *Zampa* and *Le Pré aux Clercs* and the ballet *La fille mal gardée*. He was appreciated for his skilful combining of

‘Italian music, German drama and French elegance’.

The opera *Zampa, or The Marble Bride*, was popular because of its witty music and content that included Sicily, pirates, girls and statues that come to life: the pirate Zampa, formerly the Count of Monza, seduced and left Alice, who soon died. Her statue comes to life, dragging Zampa to hell. Hérold was an admirer of Mozart’s music and wanted a connection with *Don Giovanni*, in which the sinner is also dragged to hell at the end. The opera’s memorable overture is expressive, with contrasting parts and an exciting ending.

Charles (François) **Gounod** (Paris, 1818 – Saint-Cloud, 1893) is a French composer, organist and conductor best known for his vocal music, especially operas, and rich, sometimes sentimental melodies and skilled orchestration. He described his music as ‘classical in expression, romantic in thought’. After completing his studies, he won the coveted Prix de Rome in 1839, at his third attempt, for the cantata *Fernand*, and spent three years at Villa Medici in Rome.

Juliet’s waltz is an arietta from Act 1 of his opera *Roméo et Juliette*, written to a libretto by Jules Barbier, based on Shakespeare, which was premiered in Paris in 1867. Before *Roméo et Juliette*,

Gounod's *Faust* saw over 300 performances in Paris. In the waltz, Juliet sings about wanting to live in her dream, in which there is eternal spring (while others tell her about the real world and marriage). The success of the opera is also reflected by the fact that a parody, *Rhum et eau en juillet*, was soon produced in Paris.

Domenico **Gaetano** Maria **Donizetti** (Bergamo, 1797 – 1848) is one of the most important Italian opera composers of the first half of the nineteenth century. He studied music in Bergamo and at the Bologna Conservatory. He often stayed in Naples, writing for local theatres, where he also served as director. He wrote operas for Rome, Florence and Paris. From 1834 he served as professor at the Naples Conservatory, later also as temporary director, but was never offered full tenure. After a series of personal tragedies, deaths of his newborn children and wife, Donizetti moved to Paris in 1838, where he achieved great success, especially with his operas *La fille du régiment* and *La favorite*. He also composed for Vienna, where he was appointed court Kapellmeister. His final days were marked by worsening symptoms of syphilis. In his lifetime, he saw sixty of his operas premiere, while some of them were discovered after his death; he also wrote sacred music and in his youth he composed string

quartets, piano pieces and sinfonie. He developed dramatic weight and emotional content of the *opera seria* genre, as well as ways of conveying sparkling brightness and fluidity in *opera buffa*.

Donizetti composed the opera *L'elisir d'amore* (*The Elixir of Love*) in 1832, reportedly in only thirteen days, to a libretto by 'Bellini's' librettist Felice Romani based on a French libretto by Eugène Scribe. The eponymous *Elixir* is a secret weapon that Nemorino plans to use to win Adina's love. Although it is obvious that he was tricked and the 'elixir' is nothing but ordinary wine, he is convinced that it is working because he sees a 'furtiva lagrima', 'a secret tear' in her eye.

Lucia, the eponymous heroine of Donizetti's opera ***Lucia di Lammermoor***, is having a secret love affair with Edgardo, from a rival family, while her brother arranged for her to marry someone else. Salvatore Cammarano based the libretto on Walter Scott's novel, and the opera was premiered in Naples in 1835. In the aria 'Regnava nel silenzio' – „The night, deep and dark, reigned in silence' – Lucia goes for a walk and, as she reaches the fountain, remembers that a ghost spoke to her at that very same spot, a ghost of a woman killed by Edgardo's jealous ancestor, warning Lucia that her relationship with

Edgardo will also end in blood. The warning eventually comes true, and Lucia loses her mind.

Antonín Dvořák (Nelahozeves, 1841 – Prague, 1904) left a permanent mark on Czech and European music of the nineteenth century. He did not want to permanently leave Bohemia for his career, so he travelled often, for performances and publications, insisting that the titles and other notations in his published works were always written in Czech, in addition to German. Later he spent a several years in the United States. A violinist, violist, organist and butcher's apprentice in his youth, he became a versatile composer who wrote nine symphonies, one concerto for piano, violin and cello respectively, Slavic Dances for orchestra, art songs, 14 string quartets and other chamber works, as well as 11 operas today rarely performed outside the Czech Republic, with the exception of the very popular *Rusalka*. Dvořák admired Brahms's music, but he painted his late romantic style with national, Slavic colours, while his operas were influenced by Wagner.

Dvořák originally wrote the **Slavonic Dances**, Op. 46, as piano duos and then orchestrated them. He was encouraged to compose them in 1878 by his publisher Fritz Simrock, to whom Brahms introduced him. Simrock must have wanted to exploit the audiences'

interest in Central and Eastern European music (Johannes Brahms's Hungarian Dances were particularly popular at the time). He commissioned dances based on Czech music, but Dvořák did not quote the existing dances, but rather evoked their spirit. The lively and rhythmic dances were very popular, so eight years later Dvořák wrote another eight, Op. 72. Dance No. 8 is in G minor, marked *furiant*, which is a traditional Czech dance of variable measure.

Dvořák based his opera **Rusalka** on a folk tale about a water fairy who gives up her immortality to be with the prince she fell in love with (in his book about Dvořák, the author Josef Škvorecký speculates that the scene of nude Rosemary Vanderbilt on a river bank in Iowa inspired him to write about the water fairy). Jaroslav Kvapil wrote the libretto; in the aria *Moon, high and deep in the sky* ('Měsíčku na nebi hlubokém') the fairy is asking the Moon to tell her beloved how much she loves him.

Giuseppe Fortunino Francesco Verdi (Busseto, 1813 – Milan, 1901)

composed 28 Romantic operas and his name practically became synonymous with opera. The operas he wrote in his middle period were a big success – *Rigoletto*, *Il trovatore* and *La traviata*. His later works include *Aida*, *Requiem*, *Otello*, *Falstaff* etc. He was engaged in

politics as an advocate of unification of Italy and he also initiated and financed the building of a home for retired musicians. Verdi considered himself 'the least learned of all composers', but the melodiousness of his arias, expressiveness of his orchestral lines, instrumental highlighting of the atmosphere, as well as his close collaboration with librettists, created his unique and distinctive musical style, in which vocal expressiveness and dramatic characterisation were essential.

In addition to three excerpts from *La traviata*, this evening's programme also includes two instrumental excerpts: Verdi composed the opera ***La forza del destino*** to a libretto by Francesco Maria Piave and it is one of his three operas based on Spanish themes (with *Il trovatore* and *Don Carlos*). Due to the initial difficulties – one of the singers cancelled and there were problems with censorship in Spain – there was a rumour that the opera brings bad luck. Verdi wrote it in 1861, and eight years later added this opening sinfonia, which begins with a characteristic three-chord signal and introduces three musical themes from the opera.

Ballabile ('danceable') was used to mark a ballet part within an opera, including some of Verdi's works. In contemporary productions some of the ballet parts are omitted, such as those

from *Il trovatore* or *Don Carlos*. While *Aida* and *Otello* also contain ballabile parts, this evening we will hear a ballet from ***Macbeth***, Verdi's first opera based on Shakespeare. It was premiered in Florence in 1847 and, although it was well received, the audiences reportedly protested because the opera lacked a love plot.

Verdi's ***La traviata***, written to Piave's libretto based on *The Lady of the Camellias* by Alexandre Dumas fils, was premiered at Teatro La Fenice in Venice in 1853. The audience at the premiere disapproved of the soloists, while in England it was deemed 'morally questionable', but it soon became popular everywhere. The opera is about the unhappy love story of the former courtesan Violetta and Alfredo Germont – Alfredo's family asks them to end their relationship so that his sister can marry without shame – but in the scene where Alfredo sings 'De' miei bollenti spiriti', Alfredo and Violetta are living together and he recounts their and his own happiness and tranquillity: 'My passionate spirit and the fire of youth she tempers with the gentle smile of love.'

In the duet 'Parigi, o cara', Alfredo and Violetta meet again after a long time and tell each other they will leave Paris and be together and happy again, although it is clear that this is impossible because she is seriously ill.

Violetta's scene from Act 1, 'É strano! – Sempre libera', is an important moment in which she thinks about Alfredo's courting and wonders if she will really find true love – but then she tells herself it is all just vain madness, that she must have fun and remain 'always free'.



At the latest since her triumphant successes as Donna Anna at Covent Garden London, at Opéra de Paris, San Francisco Opera and the Nederlandse Opera Amsterdam as well as her sensational Traviata and Lucia at the Deutsche Oper am Rhein, the Romanian soprano and Operalia winner **Adela Zaharia** (Arad, 1987) is not only considered a spectacular discovery, but one of the most important singers of this repertoire, taking audiences by storm and thrilling the press.

Highlights of the past seasons were the world premiere of the *7 Deaths of Maria Callas* by Marina Abramovic under the baton of Yoel Gamzou at the Bavarian State Opera, Donna Anna at the Teatro Real in Madrid and her

house debut at the Royal Opera House in London with the same role. Adela Zaharia caused a stir with her role debut as Elvira in a new production *I Puritani* at the Deutsche Oper am Rhein. In recent seasons, she has sung celebrated performances of Violetta at Los Angeles Opera under the baton of James Conlon, Donna Anna at the Royal Opera House Covent Garden and the Teatro Real in Madrid, after having debuted the role in Düsseldorf. She has also performed Konstanze, Maria Stuarda, Elvira, Donna Anna, Gilda, and the title role in Lange's *Schneekönigin* at the Deutsche Oper am Rhein. After her debut in *Lucia di Lammermoor* at the Bayerische Staatsoper she was immediately invited back to sing Angelica in Haydn's *Orlando paladino*. She made her North American debut at the Los Angeles Opera as Gilda in *Rigoletto*, and has also sung Pamina with the Komische Oper Berlin on tour in Japan.

Previous concert highlights in Ms. Zaharia's career include her BBC Proms debut singing the world premiere of Iain Bell's *Aurora* with the Royal Liverpool Philharmonic. She also performed the mad scene from Bell's *A Harlot's Progress* at the Enescu Festival. Further concert engagements have included a Mozart arias concert with Plácido Domingo in Prague, and tours to Moscow and Barcelona as a soloist with the Deutsche Oper am Rhein. She

has also appeared as Pamina in Barrie Kosky's production of *Die Zauberflöte* for her debuts at the Gran Teatre del Liceu, the Bolshoi Theater, the Edinburgh International Festival and the Shanghai Grand Theater.

In the 2022/23 season, she will present herself as Violetta in the new production of *La traviata* at the Semperoper Dresden. She can then be heard as Konstanze in *Die Entführung aus dem Serail* at Zurich Opera and will also sing this role at Hamburg State Opera. Her parent company, Deutsche Oper am Rhein presents the soprano as Donna Anna and for her role debut as Amina in a new production of *La Sonnambula*.

Adela Zaharia is the recipient of the Grand Prix of the Hariclea Darclée International Competition in 2012.



Tenor **Filip Filipović** (Zagreb, 1997) began his musical education playing piano in the class of Professor Gordana Cepika and in 2013 redirected to

singing in the class of Professor Bojan Pogrmičević at the Vatroslav Lisinski Music School. In 2016 he enrolled at the Ljubljana Academy of Music, where he studied with Matjaž Robavs. In 2018 he continued his academic vocal education at the Zagreb Academy of Music with Tomislav Mužek. Since 2019 he is a student of Professor Giorgio Surian.

In 2015, he was awarded first prize at the Lav Mirski International Singing Competition in Osijek and the Vera Kovač Vitkai International Competition in Novi Sad. He is the winner of the Ferdo Livadić Award for best artistic personality at the 18th Ferdo Livadić International Competition of Young Musicians which was held in 2021 as a part of the Samobor Music Festival. Moreover, he is the winner of the 10th Papandopulo Competition of Young Musicians.

As a part of the project Vivat Academia he performed the role of Nemorino in Gaetano Donizetti's opera *L'elisir d'amore*. In 2021 he performed at the Ranko Filjak Piano Memorial in Petrinja. As part of the Sfumato concert series, he worked with the Croatian Radio and Television Choir performing, as a soloist, Rossini's *Petite messe solennelle* conducted by Maestro Marc Korovich. As a member of the Opera studio Giorgio Surian, he performed the role of Tamino in

Mozart's *Magic Flute*, Gaston from Verdi's *La traviata* and Spoletta from Puccini's *Tosca* at the Croatian National Theatre Ivan Zajc in Rijeka. In the Croatian National Theatre in Zagreb, he made his debut with the role of Mehmed Sokolović in *Nikola Šubić Zrinjski* composed by Ivan Zajc and he also performed the role of Tamino and most recently Verdi's Gaston.



Conductor **Ivan Repušić** (Imotski, 1978) attended music school in Zadar and studied conducting at the Zagreb Academy of Music under Igor Gjadrov and Vjekoslav Šutej. He trained with renowned conductors Jorma Panula and Gianluigi Gelmetti. He served as assistant to Kazushi Ono (Badisches Staatstheater Karlsruhe) and Donald Runnicles (Deutsche Oper Berlin). He began conducting in 2002 at the

Croatian National Theatre Split, where he served as Chief Conductor and Opera Director from 2006 to 2008. He was the Music Director of the Split Summer Festival (2006 – 2009) and Dubrovnik Summer Festival (2009 – 2012).

Repušić has conducted all renowned orchestras and opera ensembles in Croatia, as well as numerous European orchestras. From 2010 to 2013 he served as the principal Kapellmeister at the State Opera Hanover. In 2011 he made his debut at the Deutsche Oper Berlin (with *La bohème*) and conducted numerous operas as Kapellmeister, from season 2012/13, and Principal Guest Conductor, from season 2014/15. He has regularly and successfully conducted orchestras at other major German opera houses.

He has won numerous prestigious awards in Croatia, including the Milka Trnina Award, the Zagreb Philharmonic Orchestra and PBZ American Express Award, the Judita and Jure Kaštelan Awards of the Slobodna Dalmacija newspaper, the Ante Marušić Award, the Croatian Radio and Television Orlando Award and the Croatian Actors Award. In 2020 he received the Vladimir Nazor National Award, awarded for best artistic achievements, and in 2021 he received honorary doctorate degree from the University of Zadar. Alongside conducting, he

served as a lecturer at the Arts Academy of the University of Split (2004 – 2016), where he earned the title of Associate Professor.

Ivan Repušić has been Chief Conductor of the Zadar Chamber Orchestra since 2005. Until recently he served as the General Music Director of the State Opera Hanover. Since the beginning of the season 2017/18 he has served as Chief Conductor of the Munich Radio Orchestra.



Croatian Radio and Television Symphony Orchestra is one of the oldest European radio orchestras: it grew out of an orchestra founded in 1929 for Radio-Zagreb, just six years after the foundation of the first European radio orchestra. It has borne its current title since 1991. Initially, it was tied exclusively to the radio programme and began to hold public performances in 1942. Live broadcasts of concerts and recording remain a component part of its work. Pavle Dešpalj, Krešimir Šipuš, Josef Daniel, Oskar Danon, Milan Horvat, Uroš

Lajovic, Vladimir Kranjčević, Nikša Bareza and Enrico Dindo served as chief conductors of the orchestra, while Pascal Rophé will assume this position in September 2022.

With a unique programme orientation, at the centre of which is the continuous performance and stimulation of works by Croatian authors as well as a repertoire of both standard and lesser-known works, the Croatian Radio and Television Symphony Orchestra has become one of the key performing bodies in Croatia. The orchestra regularly takes part in festivals and events such as the Music Biennale Zagreb, Dubrovnik Summer Festival, Osor Musical Evenings, Musical Evenings at St Donat, educational concerts for children and youth in cooperation with Croatian Musical Youth etc. Their concerts within the long-running subscription concert series – the independent Master Series and Kanconijer Series – in collaboration with the Croatian Radio and Television Choir, featuring the leading Croatian and international conductors and soloists, are held at the Vatroslav Lisinski Hall in Zagreb and broadcast live on Croatian Radio Channel 3 and Croatian Television Channel 3. Many of their audio and video recordings are kept in the Croatian Radio and Television archives and are available at the HRTi multimedia platform.

The orchestra's discography includes the works of Croatian composers Stjepan Šulek, Milko Kelemen and Miro Belamarić, a series of CDs dedicated to the orchestra's chief conductors and the CD *Donizetti Heroines* with Elena Mošuc, the Croatian Radio and Television Choir and maestro Ivo Lipanović (Sony Classical, 2013). Their five-disc album *Stjepan Šulek (1914 – 1986): 8 Symphonies* (HRT, Cantus, HDS, 2013) won a Porin Award. Their performance of Pavle Dešpalj's Concerto for Alto Saxophone and Orchestra with soloist Gordan Tudor under the baton of maestro Pavle Dešpalj won the Porin Award in 2016 in the category of Best Performance of

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Classical Music. The orchestra's more recent releases include a recording of Vatroslav Lisinski's *Love and Malice*, the first Croatian opera, with soloists, the Croatian Radio and Television Choir and maestro Mladen Tarbuk (HRT, 2017). To celebrate its eightieth anniversary, a monograph on the orchestra was published, accompanied by a double album with the recordings of its chief conductors Milan Horvat, Krešimir Šipuš, Josef Daniel, Pavle Dešpalj, Vladimir Kranjčević, Oskar Danon, Uroš Lajovic and Nikša Bareza. The Croatian Radio and Television Symphony Orchestra won a Judita Award at the 59th Split Summer Festival (2013).