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HRVATSKA CROATIA

**SIMFONIJSKI ORKESTAR**  
**HRVATSKE RADIOTELEVIZIJE**  
CROATIAN RADIO AND  
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ISPRED KATEDRALE | IN FRONT OF CATHEDRAL  
25. KOLOVOZA | 25 AUGUST  
22.15 | 10.15 PM

**LUDWIG VAN BEETHOVEN:**

*FIDELIO – UVERTIRA OVERTURE*

**RUGGERO LEONCAVALLO:**

*I PAGLIACCI – PROLOG PROLOGUE*

**GIUSEPPE VERDI:**

*ERNANI – KAVATINA ELVIRE IZ 1. ČINA*

*ELVIRA'S CAVATINA FROM ACT 1, SURTA E LA NOTE...ERNANI INVOLAMI*

**GIUSEPPE VERDI:**

*UN BALLO IN MASCHERA / KRABULJNI PLES – ARIJA RENATA IZ 3. ČINA /*

*RENATO'S ARIA FROM ACT 3, ALZATI...ERI TU*

**GIUSEPPE VERDI:**

*IL TROVATORE / TRUBADUR – KAVATINA LEONORE IZ 1. ČINA /*

*LEONORA'S CAVATINA FROM ACT 1, TACEA LA NOTE PLACIDA...DI TALE AMOR*

**GIACOMO PUCCINI:**

*MANON LESCAUT – INTERMEZZO*

**GIACOMO PUCCINI:**

*MANON LESCAUT – ARIJA MANON IZ 4. ČINA /*

*MANON'S ARIA FROM ACT 4, SOLA, PERDUTA, ABBANDONATA*

**GIUSEPPE VERDI:**

*RIGOLETTO – ARIJA RIGOLETTA IZ 2. ČINA /*

*RIGOLETTO'S ARIA FROM ACT 2, CORTIGIANI, VIL RAZZA DANNATA*

**PIETRO MASCAGNI:**

*CAVALLERIA RUSTICANA / SEOSKO VITEŠTVO – INTERMEZZO*

**GIUSEPPE VERDI:**

*IL TROVATORE / TRUBADUR – DUET LEONORE I GROFA IZ 4. ČINA /*

*LEONORA AND LUNA'S DUET FROM ACT 4, UDISTE...MIRA, DI ACERBE LAGRIME*



***Fidelio*** je jedina opera koju je napisao Ludwig van Beethoven (Bonn, 1770. - Beč, 1827.), glazbeni velikan čija se obljetnica rođenja obilježava diljem svijeta. Na djelu je radio od 1804. i više puta ga revidirao, do konačne verzije iz 1814. Libreto Josepha Sonnleithnera zasniva se na francuskoj drami nastaloj prema istinitoj priči iz Francuske revolucije: U operi je glavni lik Leonora koja se prerušila u muškarca, Fidelija. Zapošljava se u zatvoru, u kojem je njezin suprug Florestan nepravедno zatočen iz političkih razloga, i iz kojega će ga ona, hrabrošću i ustrajnošću, izbaviti. Sve su Beethovenove teme sadržane ovdje: ljubav, vjernost, pravda, slobodoumlje. Tijekom mukotrpnog rada na verzijama opere, Beethoven je napisao i četiri

uvertire. Tri odbačene verzije katkad se izvode zasebno kao dramatične uvertire *Leonora*, 1, 2 i 3, a četvrtu je učinio kraćom i jednostavnijom – i stigao ju je dovršiti tek za *drugu* izvedbu završne verzije *Fidelija*, 1814.

Na ovom opernom programu također su ulomci iz dviju najpoznatijih verističkih opera, djela Leoncavalla i Mascagnija. Verizam je zapravo bio književni stil, zasnovan na realističnom prikazivanju života običnih ljudi, a na glazbenoj je sceni značio reakciju i na Wagnerove i na romantičke talijanske opere: želju za odmakom od kvazihistorijskih zapleta, za bržim pripovijedanjem i za prikazivanjem svakodnevnih strasti i lokalnoga kolorita.

**Ruggero Leoncavallo** (Napulj, 1857. – Montecatini, 1918.) skladateljski se probio baš operom *I pagliacci* (*Pajaci*, iako se u Hrvatskoj uvriježio talijanski naslov) iz koje večeras slušamo Prolog. Bio je inspiriran Mascagnijevom *Cavalleriom* te je, baš kao i Mascagni dvije godine prije, djelo poslao na natječaj nakladnika Sonzogno za jednočinke i osvojio prvu nagradu. Prije slave bio je nastavnik glazbe i kavanski glazbenik, u Italiji, ali i Marseilleu i Parizu, a neko je vrijeme živio u Egiptu. Glazbu je učio u Napulju, a književnost studirao u Bologni. Prije *Pagliaccia* skladao je operu *Chatterton*, a poslije je namjeravao skladati trilogiju o talijanskoj renesansi, ali je napisao samo prvi dio, operu *I Medici*. Skladao je još i opere *La Bohème*, *Zazà*, *Maia*, *Zingari*, *Goffredo Mamelli*, *Kralj Edip*, nekoliko opereta, romance, balet.

Operu *I pagliacci* napisao je na vlastiti libreto, kao i druga djela. Radnju je osmislio prema istinitom događaju, iako ga je francuski pisac Catulle Mendès optužio za plagijat njegova djela, od čega je poslije odustao. Opera bogatih orkestralnih boja i stalnoga dramskog intenziteta praizvedena je 1892. Njezina se radnja vrti oko članova kazališne trupe i njihovih strasti: Canio i Nedda su u braku, Nedda ima tajnu vezu sa Silviom, no u nju je zaljubljen i Tonio. Kada Nedda odbije Tonija, on njezinu suprugu ispriča da ona ima ljubavnika. Tijekom njihova nastupa, Canio napada i ubija Neddu, zatim i Silvija koji ju pokušava spasiti, a publika isprva misli da je sve to dio predstave. U **Prologu** Tonio, član trupe,

proviruje iza zastora i ruši „četvrti zid“: obraća nam se kako bi nam objasnio skladateljeve namjere s ovim djelom i upozorio da ono nije tek igrokaz, već stvarna priča s izvođačima pravih emocija.

**Pietro Mascagni** (Livorno, 1863. - Rim, 1945.), studirao je glazbu, unatoč roditeljskom protivljenju, na Konzervatoriju u Milanu, u klasi Amilcare Ponchiellija. Nisu mu, međutim, odgovarala tamošnja stroga pravila pa se pridružio putujućoj opernoj trupi. Napisao je petnaest opera – među kojima *L'Amico Fritz* i *Le Maschere* te operu *Nerone*, u počast Mussoliniju – no *Cavalleria* je daleko najpoznatija i donijela mu je uspjeh gotovo preko noći. Prerano, smatrao je, rekavši, „okrunjen sam prije no što sam postao kraljem“. Imao je zapaženu dirigentsku karijeru i bio je i glazbeni ravnatelj Milanske Scale, naslijedivši ondje Artura Toscaninija, koji je otišao 1929. iz političkih razloga. Za operu *Cavalleria rusticana* Mascagni je naručio libreto prema istoimenoj verističkoj melodrami Giovannija Verge, a napisali su ga Giovanni Targioni-Tozzetti i Guido Menasci. Na natječaj Sonzogno, za jednočinke, 1888., zapravo je htio poslati jedan čin svoje opere *Guglielmo Ratcliff*, no njegova je supruga u njegovo ime već poslala *Cavalleriu*, kojom je pobijedio među 73 prijave. Prva veristička opera postavljena je u Rimu 1890., a njezina se radnja odvija na Uskrs: Mladi seljak Turiddu zaveo je pa ostavio Santuzzu i sad je u vezi s Lolom, udanom za Alfija. Kada Turiddu odbije Santuzzine molbe da

joj se vrati, ona kaže Alfiju za vezu njegove supruge. U tom dijelu opere slijedi instrumentalni **Intermezzo**, koji donosi jednu od najpoznatijih klasičnih melodija (koja se čuje već prije, u crkvi) širokog poteza i himničnu. Mascagni je želio pokazati da život ide dalje dok se u selu razvijaju strasti i sprema tragedija, ali Intermezzo je ujedno tek kratak predah, jer Alfio će ubiti Turiddua.

Posljednji iz duge linije talijanskih opernih velikana, **Giacomo Puccini** (Lucca, 1858. – Bruxelles, 1924.) potjecao je iz obitelji crkvenih glazbenika, kako je i sam počeo. Autor je nekih od najcjenjenijih svjetskih opernih djela, koja čine srž repertoara opernih kuća, no povjesničari glazbe i kritičari nisu ga uvijek ozbiljno shvaćali, smatrajući ga komercijalnim, sklonim manipuliranju i šokiranju publike. Njegova djela odlikuje iznimna dramatičnost, prijemčiva sentimentalnost i posvećenost detaljnoj karakterizaciji likova, kao i vješta, katkad apartna orkestracija te dar za melodičnost. Većina njegovih opera sadržava mladi ženski lik koji se žrtvuje, ili je žrtvovan zbog okrutnog muškarca. Prije, danas najpoznatijih, djela *La Bohème*, *Tosca*, *Madame Butterfly*, ili *Turandot*, probio se operom **Manon Lescaut** iz 1893. U operi, na kojoj su radila petorica libretista, prema djelu Antoine-Françoisa Prévosta, Puccini je kombinirao vagnerovske *leitmotive* i talijansku ideju *dramma in musica*, u kompleksnoj simfonijskoj strukturi. *Manon Lescaut* opera je o šarmantnoj

Manon koja se zaljubi u studenta des Grieuxa i s njim odlazi u Pariz, umjesto u samostan, kamo je šalje otac, no zatim se ipak odlučuje za luksuznu sigurnost s bogatim Geronteom. Kada se vrati prvom ljubavniku, Geronte je daje uhapsiti zbog krađe te je prognana u Ameriku, a pridružuje joj se i Des Grieux. Sjetan, dramatični **Intermezzo** premošćuje vremenski i prostorni skok u radnji, ujedno je i razdjelnica između vedrih dana Manon i njezinog tragičnoga kraja. U ariji „**Sola, perduta...**“, pod suncem Louisiane, Manon je na rubu snaga i, dok Des Grieux traga za vodom, pjeva o tome kako je usamljena, ali ne želi umrijeti.

Prije Puccinija, operni je svijet osvojio nenadmašni autor **Giuseppe Verdi** (Le Roncole, 1813. – Milano, 1901.). Autor iznimno melodičnih djela i majstor skladateljske karakterizacije, Verdi je održavao istu razinu stila u cijelom opusu, u kojem središnje mjesto, kronološki, ali i po popularnosti, ima trilogija nastala između 1851. i 1853., *Rigoletto*, *Traviata* i *Trubadur* (*Krabuljni ples* nastao je nekoliko godina kasnije, 1859.).

Prije toga, a nakon *Nabucca* i *Lombardijaca*, napisao je operu **Ernani**, na libreto Francesca Marie Piavea i prema romanu Victora Hugoa. U Španjolskoj u 16. stoljeću, Elvira i Ernani zaljubljeni su, no ona je zaručena za svojeg ujaka, Don Gómeza de Silvu, a u nju je zaljubljen i kralj. U kavatini iz 1. čina Elvira priželjkuje da se Gómez udalji kako bi je Ernani mogao odvesti.

**Krabuljni ples**, o ubojstvu švedskoga kralja Gustava krajem 18. stoljeća, Verdi

je također napisao na Piaveov libreto. U ariji „Eri tu...” iz 3. čina opere, Renato shvaća da svoju ljutnju treba usmjeriti na prijatelja Riccarda, koji se udvara njegovoj supruzi – za što će mu se Renato i osvetiti – a ne na nju, Ameliu.

Na Piaveov libreto i također prema Hugoovu djelu nastala je i opera **Rigoletto**, o istoimenom grbavcu i dvorskoj ludi koji mrzi raskalašeni, iskvareni svijet oko sebe. U ariji „Cortigiani.”, Rigoletto je gnjevan na dvorjane koji su oteli njegovu kćer Gildu kako bi je odveli Vojvodi i sada sprečavaju očevu potragu za njom.

**Trubadur** je nastao 1853., prema libretu Salvadorea Cammarana koji je radio prema španjolskoj drami *Il trovador* Antonia Garcíe Guiterreza. Operi je predbacivan pretjerani formalizam u usporedbi s ostalim operama iz toga razdoblja, svojevrstan korak natrag od *Rigoletta*, no danas se smatra da upravo formalni okvir koji donekle „suzbija“ emocionalnost radnje i likova djelu daje dio energije, kao i neposrednost jezika, kompleksan libreto, donekle suzdržane melodije sa snažnom orkestralnom pratnjom.

Sadržaj opere poznato je kompliciran, no osnovu čine četiri glavna lika: *Trubadur* iz naslova je Manrico, plemenitaš iz 15. stoljeća, sin i nasljednik grofa Lune, no kao dijete ga je, iz osвете zbog smrti majke, ukrala Ciganka Azucena i odgojila kao svojega, što se sve događa prije radnje opere. U operi su Manrico i njegov, njemu nepoznati, polubrat, novi grof Luna, zaljubljeni u istu ženu, Leonoru. U sceni „**Tacea la notte...**“ Leonora pripovijeda

da joj je netko pjevao serenadu, zapravo je to bio vitez u crnome kojega je jednom okrunila, kao pobjednika viteškog turnira, a njezina ljubav za njega kao da se razvija u stvarnom vremenu, od mirnog početka scene do vrhunca *cabalette*.

Na kraju opere *Trubadur* – i večerašnjeg programa i ovogodišnjih Igara – u duetu „**Udiste..**“, u pokušaju da oslobodi zatočenog Manrica, Leonora se obećaje grofu Luni, no prije toga popije otrov. Leonora će umrijeti od otrova, Luna će dati pogubiti Manrica, a tek će onda od Azucene doznati da mu je to bio brat.

*Dina Puhovski*



***Fidelio*** is the only opera written by Ludwig van Beethoven (Bonn, 1770 – Vienna, 1827), the great composer whose anniversary of birth is celebrated all over the world this year. He began working on it in 1804 and revised it a number of times until the final version from 1814. Joseph Sonnleithner wrote the libretto after a French drama which was based on a true story from the French Revolution: The main character Leonore, disguised as a man, Fidelio, gains employment at the prison where her husband Florestan is unjustly imprisoned for political reasons, from which she will eventually set him free with her courage and persistence. The opera contains all of Beethoven's

favourite themes: love, fidelity, justice, freedom of thought. During his arduous work on different versions of the opera, he wrote four overtures. The three discarded versions are sometimes performed separately as dramatic overtures *Leonore* Nos. 1, 2 and 3, while the fourth – which Beethoven hadn't managed to finish until the *second* performance of the final version of *Fidelio* in 1814 – is shorter and simpler. This evening's opera programme also presents excerpts from the two most popular verismo operas, those by Leoncavallo and Mascagni. Verismo as an operatic genre had its origins in a literary movement of the same name which

sought to provide realistic portrayal of lives of ordinary people, and it developed as a reaction to both Wagner's and Italian romantic operas. Instead of presenting pseudo-historical plots, verismo composers sought to portray everyday passions and local settings, as well as to increase the pacing of the stories.

**Ruggero Leoncavallo** (Naples, 1857 – Montecatini, 1918) made a breakthrough with his opera *Pagliacci* (Italian: 'Clowns' or 'Players'), whose Prologue we will be hearing this evening. He was inspired by Mascagni's *Cavalleria rusticana* and, just like Mascagni two years earlier, he applied for the Sonzogno publisher's one-act opera competition and won the first prize. Before he became famous, he was a music teacher and café musician in Italy, Marseille and Paris and he also lived in Egypt. He studied music in Naples and literature in Bologna. Before *Pagliacci*, he composed the opera *Chatterton* and planned to write a trilogy about the Italian Renaissance, but only wrote the first part, the opera *I Medici*. His other works include operas *La bohème*, *Zazà*, *Maia*, *Zingari*, *Goffredo Mameli*, *Edipo re*, several operettas, romances and a ballet.

He wrote the libretto for *Pagliacci*, as well as for his other works. Although he based the plot on a true story, the French writer Catulle Mendès accused him of plagiarism, but later dropped the accusation. The opera with rich orchestral colours and continuous dramatic intensity was premiered in 1892. The plot revolves around the members of an acting troupe

and their passions: Canio and Nedda are married and Nedda is having a secret affair with Silvio, while Tonio is also in love with her. When Nedda rejects Tonio's advances, he tells her husband that she has a lover. During their performance, Canio attacks and kills Nedda and Silvio, who attempts to save her, while the audience at first believes that all this is part of the performance. In the **Prologue**, Tonio, a member of the troupe, peeks behind the curtain and breaks down the 'fourth wall': he addresses us in order to explain the composer's intentions and warn us that this is not merely a play, but a true story with performers who have real emotions.

**Pietro Mascagni** (Livorno, 1863 – Rome, 1945) studied music, against his parents' wishes, at the Milan Conservatory under Amilcare Ponchielli. Since the strict rules of the Conservatory did not suit him, he decided to join a travelling opera company. He wrote fifteen operas – including *L'amico Fritz* and *Le maschere*, as well as *Nerone*, an opera honouring Mussolini – but *Cavalleria rusticana* is by far the most popular and it made him famous practically overnight. Too soon, he considered, saying, 'I was crowned before I became king.' He had a successful career as a conductor and succeeded Arturo Toscanini as musical director of La Scala, Milan, who left his post in 1929 for political reasons.

Mascagni commissioned the libretto for *Cavalleria rusticana*, based on Giovanni Verga's verismo melodrama of the same



title, from Giovanni Targioni-Tozzetti and Guido Menasci. He was planning to submit one act of his opera *Guglielmo Ratcliff* to the 1888 Sonzogno competition for one-act operas, but his wife had already sent the *Cavalleria* on his behalf and it won the first prize among of the total of 73 operas in the competition. *It was staged in Rome in 1890* as the first verismo opera. The plot takes place on Easter: Young peasant Turiddu seduced and left Santuzza and now he is with Lola, who is married to Alfio. When Turiddu refuses to return to Santuzza, she tells Alfio about his wife's affair. This part of the opera contains orchestral **Intermezzo** with one of the most famous classical melodies (already heard earlier, at the church). Mascagni wanted to show that life goes on regardless of the passions and tragedy that is about to happen in the village, but the Intermezzo at the same time provides only a short break, since Alfio is about to kill Turiddu.

The last from the long line of Italian opera masters, **Giacomo Puccini** (Lucca, 1858 – Brussels, 1924) came from a family of church musicians, which is how he started his career in music. He wrote some of the world's most popular operas, which constitute the core opera repertoire, but music historians and critics did not always take him seriously, considering him commercial and prone to manipulating and shocking the audiences. His works are exceptionally dramatic and sentimental, with characters developed to detail, and characterised by skilful

orchestrations and his gift for melody. Most of Puccini's operas have a young female protagonist who sacrifices herself or is sacrificed for a cruel man.

Before *La bohème*, *Tosca*, *Madama Butterfly* or *Turandot*, today his most popular works, he made his breakthrough with opera ***Manon Lescaut*** from 1893. Five librettists were involved with the opera, based on a novel by Antoine-François Prévost; Puccini combined Wagnerian leitmotifs and Italian idea of *dramma in musica* in a complex symphonic structure. *Manon Lescaut* is an opera about the charming Manon, who falls in love with Des Grieux, a student, and leaves for Paris with him instead to a convent where her father is sending her, but then she chooses the luxury and security of a relationship with the rich Geronte. When she returns to her first lover, Geronte has her arrested for theft and she is banished to America, where she is joined by Des Grieux. The melancholic, dramatic **Intermezzo** bridges the time and space gap in the plot and also serves as a divider between Manon's happy days and her tragic end. In aria '**Sola, perduta...**', Manon is at the end of her strength under the Louisiana sun and, while Des Grieux is trying to find water, she sings about how lonely she is, but does not want to die.

Before Puccini, the world of opera was conquered by the unparalleled **Giuseppe Verdi** (Le Roncole, 1813 – Milan, 1901). A composer of exceptionally melodious works and master of characterisation,

Verdi maintained the same level of style in his entire opus, in which the trilogy written between 1851 and 1853, *Rigoletto*, *La traviata* and *Il trovatore* (*Un ballo in maschera* was written several years later, in 1859) has a central place, both chronologically and in terms of popularity.

Before that, and after *Nabucco* and *I Lombardi*, he wrote the opera *Ernani* to a libretto by Francesco Maria Piave based on a novel by Victor Hugo. It is set in 16<sup>th</sup> century Spain; Elvira and Ernani are in love, but she is engaged to her uncle, Don Gómez de Silva, and the king is also in love with her. In cavatina from Act 1 Elvira wishes Gómez to leave so that Ernani can take her away.

*Un ballo in maschera*, the opera about the murder of Swedish king Gustav at the end of the 18<sup>th</sup> century, is another Verdi's piece written to Piave's libretto. In aria 'Eri tu...' from Act 3, Renato realises that he should focus his anger on his friend Riccardo, who is courting his wife Amelia – for which Renato will have his revenge – and not on her.

*Rigoletto*, the opera about the eponymous hunchback jester who hates the debauched, corrupt world around him, was also composed to Piave's libretto based on a play by Victor Hugo. In aria 'Cortigiani...', Rigoletto is furious with the courtiers who abducted his daughter Gilda in order to take her to the Duke and now they are preventing her father's search for her.

*Il trovatore* was written in 1853 to the libretto by Salvatore Cammarano based on the drama *Il trovador* by the Spanish author Antonio García Guitierrez. The opera was criticised for its excessive formalism in comparison to other operas of the period and perceived as a step back compared to *Rigoletto*, but today it is considered that the formal framework that 'suppresses' the emotionality of the plot and characters to a certain degree is what lends the opera some of its energy, in addition to the straightforwardness of language, complex libretto and somewhat restrained melodies with strong orchestral accompaniment.

The plot of the opera is known for its complexity, but it is based on four main characters: The troubadour from the title is Manrico, a 15<sup>th</sup> century nobleman, a son and heir to Count di Luna, who was abducted and raised as her own by Azucena, a gypsy, to avenge the death of her mother, all of which takes place before the beginning of the plot. In the plot, Manrico and his half-brother unbeknownst to him, the new Count di Luna, are in love with the same woman, Leonora. In the scene '**Tacea la notte...**', Leonora says that someone sang her a serenade, in fact it was the knight she once crowned the winner of a tournament, and her love for him seems to develop in real time, from the calm beginning of the scene to the culmination in the *cabaletta*.

At the end of *Il trovatore* – as well as this evening's programme and this year's Dubrovnik Summer Festival – in the duet

**'Udiste...'**, Leonora promises herself to Count di Luna in an attempt to liberate Manrico from captivity, but drinks poison before she does it. In the end Leonora dies of poisoning, Luna has Manrico executed, and only then does he find out from Azucena that Manrico was his brother.

*Dina Puhovski*