

72. DUBROVAČKE LJETNE IGRE
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2021.
HRVATSKA CROATIA

SIMFONIJSKI ORKESTAR
HRVATSKE RADIOTELEVIZIJE
CROATIAN RADIO AND
TELEVISION SYMPHONY ORCHESTRA

IVAN REPUŠIĆ
DIRIGENT / CONDUCTOR

DIANA DAMRAU
SOPRAN / SOPRANO

NICOLAS TESTÉ
BAS / BASS

ROKO RADOVAN
TENOR

ISPRED KATEDRALE | IN FRONT OF CATHEDRAL
25. KOLOVOZA | 25 AUGUST
22.00 | 10.00 PM

RICHARD WAGNER:

LOHENGRIN – PREDIGRA 3. ČINU OPERE / PRELUDE TO ACT III

RICHARD STRAUSS:

STÄNDCHEN, OP. 17, BR. 2 / OP. 17, NO. 2

WIEGENLIED, OP. 41, BR. 1 / OP. 41, NO. 1

RICHARD WAGNER:

DER FLIEGENDE HOLLÄNDER | *UKLETI HOLANDEZ* | *THE FLYING DUTCHMAN* – DALANDOVA ARIJA / DALAND'S ARIA, „MÖGST DU, MEIN KIND“

GIACOMO PUCCINI:

MANON LESCAUT – INTERMEZZO IZ 3. ČINA OPERE / INTERMEZZO FROM ACT III

LA BOHÈME – ARIJA MIMÌ / MIMÌ'S ARIA, „SÌ. MI CHIAMANO MIMÌ“

GAETANO DONIZETTI:

L'ELISIR D'AMORE | *LJUBAVNI NAPITAK* | *THE ELIXIR OF LOVE* – DUET ADINE I NEMORINA / DUET BETWEEN ADINA AND NEMORINO, „CARO ELISIR“

CHARLES GOUNOD:

VALCER IZ OPERE *FAUST* | WALTZ FROM *FAUST*

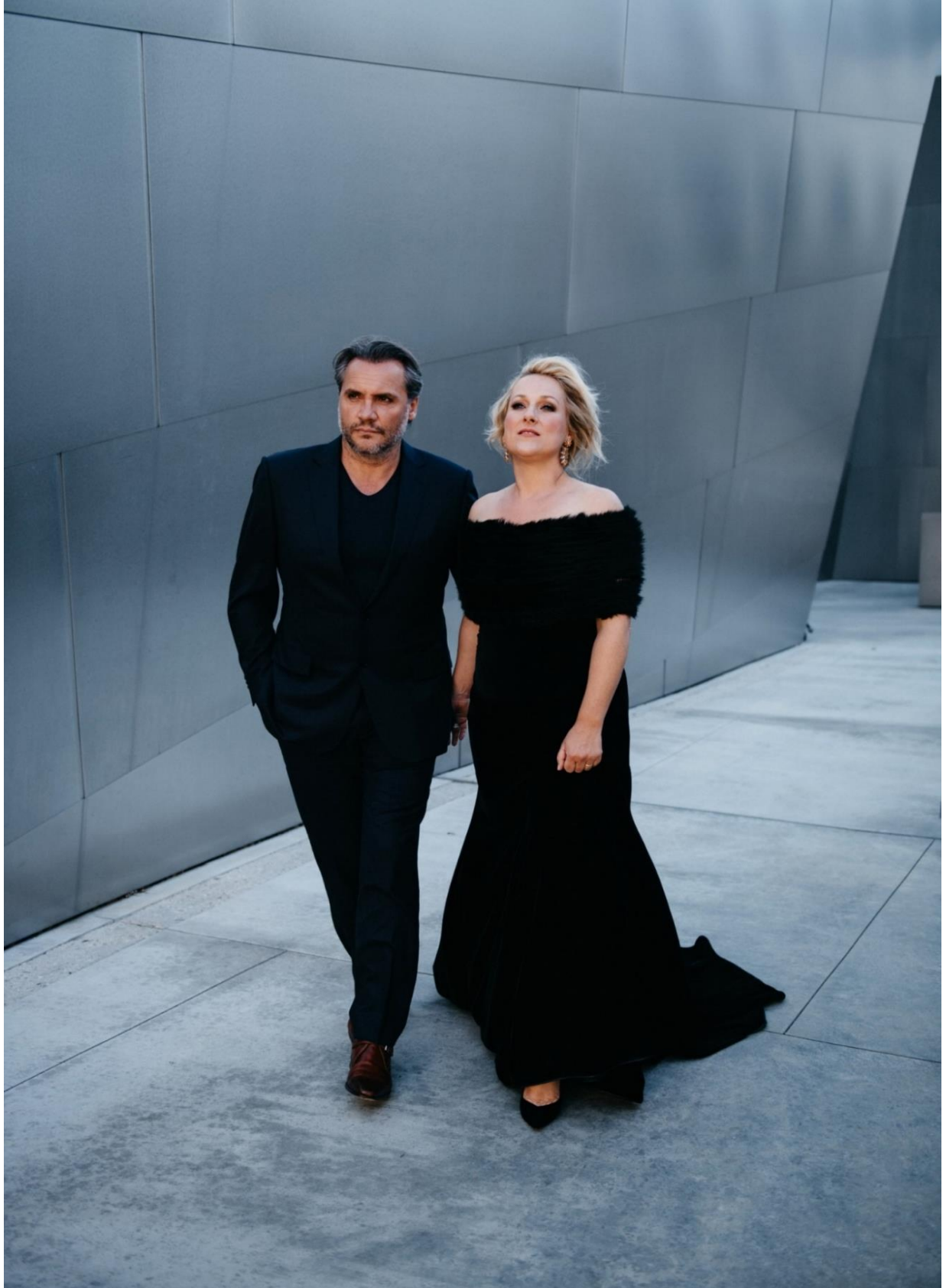
LA REINE DE SABA | *KRALJICA OD SABE* | *THE QUEEN OF SHEBA* – ARIJA SOLIMANA (SALOMONA) / SOLIMAN'S (SOLOMON'S) ARIA, „SOUS LES PIEDS D'UNE FEMME“

ROMÉO ET JULIETTE | *ROMEO I JULIJA* | *ROMEO AND JULIET* – ARIJA ROMEA / ROMEO'S ARIA, „L'AMOUR! L'AMOUR!... AH! LÈVE-TOI, SOLEIL!“

VINCENZO BELLINI:

NORMA – UVERTIRA / OVERTURE

NORMA – ARIJA NORME / NORMA'S ARIA, „CASTA DIVA“



(c) Jiyang Chen

(Wilhelm) **Richard Wagner** (Leipzig, 1813. – Venecija, 1883.) bio je jedan od najznačajnijih opernih skladatelja u povijesti glazbe. I prije zrelih ostvarenja kojima je promijenio opernu povijest, Wagner je proricao nestanak opere kakvu su poznavali do tada, „umjetne zabave za elitu“, i stvaranje nove vrste, koja je poslije nazvana „glazbenom dramom“, a kod Wagnera samo „dramom“. Naglašavao je da je najviše o glazbi naučio sam, čitajući dramsku literaturu i proučavajući Beethovenova djela, iako je u Leipzigu dobio i kratko formalno obrazovanje. Tijekom turbulentnog života koji je uključivao brojne umjetničke pokušaje, seljenja, dugove, ljubavne veze i egzil iz Njemačke zbog sudjelovanja u njemačkim revolucionarnim aktivnostima 1848. i 1849., polako je razvijao svoj projekt stvaranja glazbeno-scenskih djela koja će biti organska, cjelovita, razvijenoga dramskoga sadržaja, bogatog orkestra, novih tipova vokalnih dionica, uz kontinuiranu vokalno-simfonijsku teksturu. Nju čine *lajtmotivi* (*leitmotivi*) odnosno glazbeni motivi i teme koji predstavljaju ljude, ideje i događaje iz radnje, te se izmjenjuju, spajaju, variraju, a za Wagnera su „nositelji osjećaja.“ Simbolika - verbalna, dramska, glazbena - naročito je važna za njegov opus, većinom osmišljen prema germanskim legendama, a u mnogim se djelima radi i o iskupljenju koje donosi ljubav. Osim što je skladao i pisao libreta, ostavio je i niz zapisa i knjiga o umjetnosti, filozofiji i društvu (pa i antisemitskih tekstova). Mladi bavarski kralj Ludwig II. pomogao mu je pozvavši da ga dovrši tetralogiju *Prsten Nibelunga* u Münchenu, a u Bavarskoj će naći i idealno mjesto za izvođenje svojih glazbeno-scenskih projekata, Bayreuth, u kojem se i danas održava festival njegove glazbe. Trajan trag ostavio je i proširenjem načina izražavanja emocija glazbom te melodijskog i harmonijskog razvoja glazbe kasnoga 19. stoljeća.

Praizvedbom opere *Lohengrin* ravnao je Franz Liszt u Weimaru, 1850., a Wagner će je uživo čuti tek po povratku iz egzila, u Beču 1861. Operu u tri čina napisao je prema srednjovjekovnoj legendi o Lohengrinu, jednom od vitezova Grala, a uzbudljiva i svečana Predigra trećem činu postala je zaseban koncertni komad, pamtljiv i po nepravilnim ritmovima. Najavljuje scenu vjenčanja Else i Lohengrina, a završava *lajtmotivom* „zabranjenog pitanja“ (o tome tko je zapravo Lohengrin).

Wagner je zapisao da mu je namjera s *Ukletim Holandezom* (1840.) bila da se riješi „napornih opernih dodataka“; kako bi ostvario organski kontinuitet djela. Recitativi i arije još postoje, ali sve su važnije „scene“, a ne arije, i odmak od „opere po brojevima.“ U sceni „Mögst du, mein Kind“, norveški kapetan Daland pita kćer Sentu je li voljna poći za *Holandeza* kojega je upoznao u oluji. Ukletli mornar objasnio je Dalandu da je osuđen na vječno lutanje morima, a tek svakih sedam godina smije na kopnu potražiti suprugu. Njezina ga vjernost može spasiti od lutanja, a Dalandu je, za pomoć u pronalaženju supruge, obećao zlato i dragulje.

Richard Strauss (München, 1864. - Garmisch-Partenkirchen, 1949.) bio je dirigent Minhenske opere, Kraljevske opere u Berlinu i Bečke državne opere, autor cijenjenih simfonijskih pjesama - potaknutih izvanglazbenim programom, ali još čvrsto «apsolutnih» - te programnih simfonija u kojima s vremenom ekstremno povećava orkestar. U operama (često na libreta Huga von Hoffmansthala) preuzima Wagnerov sustav lajtmotiva kao sredstva karakterizacije, ali razvija i harmonijski bogat samostalan glazbeni jezik,

ekspresionistički, ali bez probijanja granice tonaliteta.

Napisao je i dvjestotinjak solopjesama, mnoge pod utjecajem supruge, temperamentne sopranistice Pauline de Ahna, koja pjevala Elisabeth u Wagnerovu *Tannhäuseru*, a poslije operne karijere još je dugo sa suprugom izvodila njegove pjesme na recitalima. Najčešće je izvorno pisao za glas i klavir pa pjesme ubrzo orkestrirao, odmaknuvši se od „kućnoga“ *lieda* prošlih generacija prema pjesmama za veću dvoranu i veću publiku, ali često uz intiman sadržaj.

Na tekstove grofa Adolfa Friedricha von Schacka napisao je šesnaest pjesama, u tri opusa, tako i podoknicu *Ständchen*, drugu iz opusa 17 (1886.), koja je postala toliko popularna da je to navodno živciralo i skladatelja. Sugestivnim stihovima o noćnoj susretu ljubavnika u šumi Strauss je dao sjajnu, treperavu pratnju. Uspavanku *Wiegenlied* prema tekstu *Venera-majka* Richarda Dehmela Strauss je skladao 1899., orkestrirao godinu poslije, a praižvela ju je njegova supruga. Lijepoj, raskošnoj melodiji dao je pratnju *arpeggianda* u klaviru, koji je orkestracijom prešao violinama i violama, a skladatelj je dodao bilješku u partituru, da se „tempo može mijenjati u skladu s kontrolom daha izvođača, baš kao što se mijenjaju naklonosti žene, ali ova *arpeggia* moguća su samo u nekim tempima“

Posljednji iz duge linije talijanskih opernih velikana, **Giacomo Puccini** (Lucca, 1858. – Bruxelles, 1924.) potjecao je iz obitelji crkvenih glazbenika, kako je i sam počeo. Iako je autor nekih od najcjenjenijih svjetskih opernih djela koja čine srž repertoara opernih kuća, povjesničari glazbe i kritičari često ga nisu ozbiljno shvaćali, smatrajući ga odveć 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. Mnoge njegove opere sadržavaju mladi ženski lik koji se žrtvuje ili je žrtvovan zbog okrutnog muškarca.

Prije, danas najpoznatijih, djela *La Bohème*, *Tosce*, *Madame Butterfly*, ili *Turandot*, probio se operom *Manon Lescaut* iz 1893., o šarmantnoj Manon koja se odlučuje za luksuznu sigurnost s bogatim Geronteom, no kada se vrati prvoj ljubavi, Des Grieuxu, Geronte je daje uhapsiti zbog krađe. U operi, na kojoj su radila petorica libretista, Puccini je kombinirao wagnerovske *Leitmotive* i talijansku ideju *dramma in musica*, u kompleksnoj simfonijskoj strukturi.

Opera *La Bohème* iz 1895. prikazuje boemski svijet „plemenito siromašnih“ umjetnika, oko Božića u Parizu. Pjesnika Rodolfa posjećuje susjeda, krojačica Mimì, jer joj se ugasila svijeća. Upoznaju se, prepoznaju i zaljubljuju, a u ariji „Si. Mi chiamano...“, jednoj od najljepših i najpopularnijih sopranskih arija, Mimì govori Rodolfu o sebi, o tome što voli i tome kako se zapravo zove.

Domenico Gaetano Maria Donizetti (Bergamo, 1797. – 1848.), jedan 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 supruge, 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 praižvedbu 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.

Opera ***Ljubavni napitak*** Donizetti je skladao 1832., navodno u samo 13 dana, prema libretu „Bellinijevog“ libretista Felicea Romanija, nastalome 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“. U duetu „Caro elisir“, Nemorino je popio napitak i veselo pjeva sam sebi, siguran u ishod, kada dolazi Adina i čudi se njegovu vedrom raspoloženju. Nemorino je stekao novo samopouzdanje i kaže joj da će već sutra biti sa svojom voljenom, a Adina pomisli da on govori o nekoj drugoj.

Charles (François) **Gounod** (Pariz, 1818. – Saint-Cloud, 1893.) francuski je skladatelj, orguljaš i dirigent najpoznatiji po vokalnim djelima, prvenstveno operama, naročito po raskošnim, katkad sentimentalnim melodijama i spretnoj orkestraciji. Svoj je opus opisao kao „klasičan ekspresijom, romantičan mišlju.“ Sve tri opere s ovog programa napisao je prema libretima Julesa Barbiera i Michela Carréa.

Rjeđe izvođenu operu ***Kraljica od Sabe*** napisao je 1862. godine. U ariji „Sous les pieds.“ („Ženi pod nogama.“) Soliman (Salomon) je uznemiren što se Balkis – kraljica od Sabe koja se spominje u Starom zavjetu – možda ipak ne želi udati za njega (jer voli umjetnika Adonirama).

Gounod je 1867. uglazbio i višestruke opjevane ***Romea i Juliju***. Njegov Romeo pjeva kavatinu „Izađi, sunce moje“, pravu podoknicu pod Juljinim balkonom, o Julijinoj ljepoti koja je – poput sunca.

Gounodov ***Faust*** praižveden je 1859. Kompleksna opera sjajnih arija donijela mu je velik uspjeh - osim u Njemačkoj, gdje se smatralo da je oskrvnuo Goetheov izvornik, *Fausta*, napisanog prema legendi o čovjeku koji je prodao dušu vragu. Faust Gounoda i njegovih libretista „prodaje“ se kako bi mogao biti - mlad, a Mefisto ga prati dok pokušava osvojiti Marguerite – Margaretu, koja na kraju uspije spasiti dušu unatoč njihovom djelovanju. Mefisto je zaslužan i za **Valcer**, koji ponese studente i puk, a tijekom kojega on Fausta nagovara da zove djevojke na ples (dok Faust ipak želi samo jednu).

Vincenzo Salvatore Carmelo

Francesco **Bellini** (Catania, 1801. – Puteax, 1835.) bio je talijanski operni skladatelj poznat po melodičnosti vokalnih linija i čistome stilu. Bellinijeve opere među vrhuncima su belkantističke tradicije, obilježene jasnoćom izraza, elegantnom formom, pomno biranim tekstom, a glas i dramska ekspresija uvijek su u prvom planu. Glazbom se počeo baviti na Konzervatoriju u Napulju, pisao je i za Milano, poslije živio u Londonu i Parizu. Šest je opera napisao na libreta Felicea Romanija, među kojima su *I Capuleti e i Montecchi*, *La sonnambula* i *Norma* (prema drami Alexandra Soumeta), iz 1831. Uspješan niz prekinula je njegova nagla smrt sa samo 34 godine, a Romani je tada zapisao da nijedan njihov suvremenik nije tako dobro shvaćao „nužnost sjedinjenja glazbe, poezije, jezika emocija i ekspresivnosti.“

Praižvedba ***Norme*** u Milanu 1831. nije bila vrlo uspješna, jer neki od pjevača navodno nisu bili dovoljno dobri, no uslijedile su hvaljene izvedbe i trajna popularnost –

naročito ove iznimno zahtjevne arije, „Casta diva“. Velika sopranistica Maria Callas birala je baš ulogu Norme za važne debije, primjerice u Covent Gardenu i Operi Metropolitan. Norma je galska svećenica, a njezin se narod bori protiv Rimljana. Ipak, bila je u vezi s rimskim prokonzulom Pollioneom s kojim ima dvoje djece, a on sada voli drugu, Adalgisu. U ariji „Casta diva“ („Prečista boginjo“) moli se boginji mjeseca, traži mir, slobodu od Rimljana – za sada, ali kaže i da će, kada bude vrijeme da se prolije rimska krv, ona povesti pohod na njih.



(c) Jiyang Chen

Sopranistica **Diana Damrau** (Günzburg,, 1971.) već dva desetljeća nastupa na vodećim svjetskim opernim i koncertnim pozornicama. Njezin golemi repertoar obuhvaća i lirske i koloraturne sopranske

uloge, uključujući naslovne uloge u operama *Lucia di Lammermoor* (La Scala, Bavarska državna opera, Opera Metropolitan, Kraljevska opera u Londonu), *Manon* (Bečka državna opera, Metropolitan) i *La Traviata* (La Scala, Metropolitan, Kraljevska opera, pariška Nacionalna opera i Bavarska državna opera), kao i prestižnu ulogu Kraljice noći u *Čarobnoj fruli* (Metropolitan, Salzburški festival, Bečka državna opera, Kraljevska opera, Bavarska državna opera).

U Operi Metropolitan ostvarila je brojne velike uloge, a njezine su izvedbe k tomu emitirane, u visokoj rezoluciji, u kinima diljem svijeta. Od debija u toj opernoj kući, kao Zerbinetta, 2005. godine, ostvarila je sedam novih uloga. Njezina istaknuta novija ostvarenja uloge su u operama *Rigoletto* (Gilda), *Seviljski brijač* (Rosina), *Grof Ory* (Adèle) i *Biserari* (Leila). Ostali angažmani uključivali su glavne uloge u operama *Mjesečarka*, *Kći pukovnije* i *Romeo i Julija*. Bila je i prva pjevačica u povijesti Opera Metropolitan koja je tumačila i ulogu Pamine i ulogu Kraljice noći, u različitim izvedbama iste produkcije Mozartove *Čarobne frule*. Ova je sopranistica također nastupala u suvremenim djelima za opernu pozornicu, u ulogama koje su napisane posebno za nju, posebice se ističući u naslovnoj ulozi operne adaptacije djela Williama Hogartha koju potpisuje Iain Bell, *Život bludnice* (Theater an der Wien, 2013.), i kao Pijana žena/Trenerica u operi *1984*. Lorina Maazela (Kraljevska opera u Londonu, 2005.).

Diana Damrau etablirala se kao jedna od najtraženijih opernih interpretatorica današnjice, redovito nastupajući na većini najpoznatijih koncertnih pozornica diljem svijeta. Uživa u bliskom umjetničkom suradništvu s pijanistom Helmutom Deutschom i s harfistom Xavierom de Maistreom. Snima isključivo za etiketu

Warner/Erato, a svoj diskografski debi imala je s nosačem zvuka *Arie di Bravura* – zbirkom arija Mozarta i Salierija. Kasnija samostalna izdanja nagrađena su, među ostalim, nagradama „ECHO“ i „OPUS Klassik“. Damrau se također pojavljuje na mnogim snimkama cijelih opera na CD-u i DVD-u.

U veljači 2018. godine, Diana Damrau nastupila je u najpoznatijim koncertnim dvoranama Europe tumačeći, s tenorom Jonasom Kaufmannom i pijanistom Helmutom Deutschom, *Talijansku pjesmaricu* Huga Wolfa. Album sa snimkama tih nastupa objavio je Warner/Erato. Damrau je iste godine debitirala u naslovnoj ulozi opere *Maria Stuarda* u Opernoj kući u Zürichu, nastupila u glavnoj ulozi u novoj produkciji *Travijate* u Metropolitanu i utjelovila Ophélie u barcelonskoj opernoj kući Gran Teatre del Liceu i u produkciji *Hamleta* berlinske Njemačke opere. U sezoni 2019./20., Diana Damrau izvela je Novogodišnje koncerte s Berlinskom filharmonijom pod dirigentskom palicom Kirila Petrenka i recitale sa Sir Antoniom Pappanom te se vratila u milansku Scalu i *Romeu i Juliji*, kao i Bavarskoj državnoj operi i njihovoj produkciji *Razbojnika*.

Bliska suradnja povezuje Dianu Damrau sa Simfonijskim orkestrom Bavarskog radija. Osim što su bili rezidentni umjetnici Centra Barbican u Londonu, 2019. godine su gostovali u Carnegie Hallu u New Yorku. U siječnju 2020. godine objavljena je snimka njihove izvedbe Straussovih *Četiriju posljednjih pjesama*, pod dirigentskom palicom Marissa Jansonsa. U prosincu 2020. Diana Damrau je, u sklopu ciklusa „Curtain Call“, održala radionicu za polaznike Opernog studija Opere u Zürichu te im se pridružila na koncertu koji je prenošen uživo. Njezin je najnoviji album, *Tudor Queens*, objavljen u listopadu 2020. i

predstavlja glavne likove – *kraljice* – nekoliko Donizettijevih opera, uz Orkestar i Zbor Akademije Santa Cecilia iz Rima i dirigenta sir Antonia Pappana.



(c) Jiyang Chen

Francuski bas **Nicolas Testé** (Pariz, 1970.) učio je klavir, fagot i povijest glazbe u Parizu prije nego što je započeo pjevačku karijeru. Obrazovao se u Oprenom studiju Pariške nacionalne opere, a godine 1998. osvojio je drugu nagradu na natjecanju „Voix Nouvelles.“ Nicolas Testé redovito nastupa u poznatim opernim kućama kao što su njujorški Metropolitan, Državna opera München, Opera u Los Angelesu, Opera San Francisco, berlinska Njemačka opera, Pariška opera, Teatar San Carlo u Napulju, ženevski Grand Théâtre, milanska Scala, venecijanska La Fenice, kao i na festivalu Glyndebourne i francuskom ljetnom festivalu Chorégies d'Orange.

Njegov opsežni repertoar obuhvaća uloge u operama *Ifigenija na Aulidi* (Agamemnon), *Romeo i Julija* (Fra Laurent), *Manon* (Vitezov otac), *Hamlet* (Klaudije), *Trubadur* (Ferrando), *Čarobna frula* (Sarastro), *Castor i Pollux* (Jupiter), *Faust* (Mefisto), *Hoffmannove priče* (četiri zlikovca) i *Seviljski brijač* (Basilio). Prethodnih sezona nastupao je za Bavarsku državnu operu u operi *La Bohème* (Colline), u *Carmen* (Zuniga) za Metropolitan operu, u Pariškoj

operi u *Samsonu i Dalili* (Abimelek), kao i u *Hoffmannovim pričama* (Četiri zlikovca) u Operi Los Angeles. Nadalje, nastupao je za Opernu kuću Zürich u *Mariji Stuardi* (Giorgio Talbot) i u berlinskoj Njemačkoj operi u istoj ulozi. Druge produkcije u berlinskoj Njemačkoj operi uključuju *Fausta* (Mephisto) i *La Giocondu* (Alvise Badoero). U proljeće 2019. Nicolas Testé hvaljeno je debitirao kao Sarastro u Mozartovoj *Čarobnoj fruli* u pariškoj Operi Bastille, kao i s ulogom Klaudija u koncertnoj izvedbi *Hamleta* u Barceloni te u berlinskoj Njemačkoj operi. U jesen 2019. Testé se u Operu Bastille vratio kao Sir Giorgio u Bellinijevim *Puritancima*, a zatim je nastupio u Gounodovoj operi *Romeo i Julija* kao Fra Laurent u slavnoj milanskoj Scali.

Osim u brojnim opernim produkcijama, Nicolas Testé redovito nastupa s međunarodno priznatim simfonijskim orkestrima. U studenom 2017. održao je turneju Azijom, sa sopranisticom Dianom Damrau, izvodeći operne gala- i recitalske programe na koncertima u Singapuru, Šangaju, Tokiju, Seulu, Taipeiju i Pekingu. Godine 2018. održali su i turneju *VERDIssimo*, u znamenitim europskim koncertnim dvoranama. U sezoni 2020./21. Nicolas Testé ponovno putuje Europom i Azijom sa sopranisticom Dianom Damrau.

Roko Radovan (Lumbarda, 1994.) započinje muzičko obrazovanje na rodnoj Korčuli te nastavlja u Dubrovniku, završivši srednju glazbenu školu kao trubač. U samim pjevačkim počecima, interpretacijom skladbi Čajkovskoga postaje laureatom Natjecanja ruskih romanci u Ljubljani, 2016., nakon čega slijedi prva nagrada na međunarodnom natjecanju „Vera Kovač Vitkai“ u Novom Sadu te trostruke prve nagrade na međunarodnom natjecanju „Lav

Mirski“ u Osijeku (2016., 2018., 2019.), kao i dvostruke prve nagrade na regionalnom i državnom natjecanju HDGPP-a (2017., 2019.). Već za prve godine studija na Muzičkoj akademiji u Zagrebu pjeva u studentskom projektu Mozartovog *Figarovog pira*, u režiji Giorgia Suriana, izvodi Schumannov ciklus pjesama *Dichterliebe* i nastupa na otvaranju *Zagreb Classica* pod palicom mo. Roberta Farkasa i uz Simfonijskog orkestar HRT-a. Nastupio je i kao solist u Beethovenovoj 9. simfoniji u koncertnoj dvorani Vatroslava Lisinskog pod ravnanjem mo. Mladena Tarbuka sa simfonijskim orkestrom Muzičke akademije. Godine 2020. dobiva poziv za audiciju u Bečkoj državnoj operi i poziv za debitantski nastup sa Zagrebačkom Filharmonijom, koji je zbog pandemije morao biti otkazan. U sklopu Božićnog ciklusa koncerata, iste je godine pjevao s Dubrovačkim simfonijskim orkestrom uz maestra Ivana Huta. Ovog ljeta nastupa i na Festivalu opernih arija „Tino Pattiera“. U studenom će o 100. obljetnici Muzičke akademije u Zagrebu pjevati u Kuljerićevoj operi *Životinjska farma*. Ove je godine dobio i dvije cjelovite stipendije za pohađanje njemačkih ljetnih akademija „Oper Oder-Spree“ i „Lotte Lehmann“.

Radovan je voditelj višestruko nagrađivanih klapa, a bavi se i kompozicijom: piše i sklada vokalnu glazbu u tradicijskom stilu, koja je dva puta bila dijelom albuma dobitnika nagrade „Porin“. Za svoju poeziju 2018. godine osvaja nagradu „Drago Ivanišević“. Ove godine skladao je polusatni ciklus od 13 pjesama za glas i klavir pod nazivom *Ko što stare pjesme poje*, na vlastite stihove. Neki od dirigenata s kojima je još surađivao

su Veton Marevci, Holger Speck, Marc Tardue, Christoph Campestini. Pohađao je i seminare eminentnih pjevača Krešimira Stražanca i Mihaila Arsenkog. Student je treće godine pjevanja na Muzičkoj akademiji u Zagrebu, u klasi prof. Martine Gojčete Silić.

Hrvatski dirigent **Ivan Repušić** (Imotski, 1978.) studirao je dirigiranje na Muzičkoj akademiji Sveučilišta u Zagrebu kod Igora Gjadrova i Vjekoslava Šuteja, a 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. Ostvario je niz uspješnih opernih izvedbi, kao što su *Don Carlos*, *Aida*, *Simon Boccanegra*, *Nabucco* (Verdi), *Sestra Angelica*, *Gianni Schicchi*, *Manon Lescaut*, *La Bohème* (Puccini), *Evgenij Onjegin* (Čajkovski), *Faust* (Gounod), *Lucia di Lammermoor*, *Ljubavni napitak* (G. Donizetti) te *I Pagliacci* (Leoncavallo). Bio je ravnatelj glazbenog programa festivala Splitsko ljeto (2006. – 2009.) i Dubrovačkih ljetnih igara (2009. – 2012.). Od 2005. do danas je šef-dirigent Zadarskog komornog orkestra.

Ravnao je svim uglednim orkestrima i opernim ansamblima u domovini, kao i orkestrom Njemačke državne opere u Berlinu, Simfonijskim orkestrom Berlinskoga radija, Simfonijskim orkestrom *Giuseppe Verdi* iz Milana, Praškim simfonijskim orkestrom, Orkestrom Državne opere u Hannoveru, Slovenskom i Briselskom filharmonijom, Orkestrom Minhenskoga radija te brojnim drugima.

Nastupio je na svim važnijim hrvatskim festivalima te bio gost u brojnim europskim dvoranama i na festivalima, među kojima su bečki Musikverein, Festspielhaus u Baden-Badenu, berlinski Konzerthaus, dvorana Berlinske filharmonije, praška dvorana *Smetana* i dvorana u Luzernu, te festivali *Verdi* u Parmi i u njemačkoj pokrajini Mecklenburg-Zapadno Pomorje. Od 2010. do 2013. bio je angažiran kao prvi *kapellmeister* Državne opere u Hannoveru, gdje je uspješno dirigirao izvedbama opera *Falstaff*, *Otello*, *Tannhäuser*, *Evgenij Onjegin*, *La Bohème*, *Carmen*, *Otmica iz saraja*, *Faust* i dr. Godine 2011. prvi put je nastupio u Njemačkoj državnoj operi u Berlinu Puccinijevom operom *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 (Hamburška državna opera, drezdenska Semperoper i Komična opera u Berlinu). 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. Uz dirigentske obveze, Ivan Repušić bavio se i pedagoškim radom, na Umjetničkoj akademiji Sveučilišta u Splitu (2004. - 2016.), gdje je stekao zvanje izvanrednog profesora.

Ivan Repušić donedavno je bio glavni glazbeni ravnatelj Državne opere Donje Saske u Hannoveru. Od početka sezone 2017./2018. 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 Radio Zagrebu, 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 i Nikša Bareza. Od sezone 2015/2016. šef-dirigent je maestro Enrico Dindo.

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 recentnim izdanjima snimka je 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 Šipuš, 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.).

Dina Puhovski



(c)Jiyang Chen

(Wilhelm) **Richard Wagner** (Leipzig, 1813 – Venice, 1883) was one of the most important opera composers in the history of music. Even before he wrote his mature works that changed the history of opera, Wagner prophesied the disappearance of opera as ‘artificial entertainment for the elite’ and emergence of a new kind of musical stage work, later called ‘music drama’, or just ‘drama’ in Wagner’s case. He emphasized the fact that most of what he knew about music, he learned on his own, reading dramatic literature and studying the works of Beethoven, although he did receive short formal education in Leipzig. Throughout his turbulent life, with numerous attempts to succeed as an artist, moving around, debts, love affairs and exile from Germany due to his involvement in revolutionary activities in 1848 and 1849, he was slowly developing his project of creating musical stage works that were organic, complete, with developed dramatic content, rich orchestration, new kinds of vocal parts, with continuous vocal-symphonic structure. It is comprised of *leitmotifs*, i.e. musical motifs and themes representing characters, ideas and events in the plot, which alternate, merge and vary; Wagner called them ‘carriers of the feeling’. Symbolism – verbal, dramatic, musical – is especially important in his works, mostly based on Germanic legends, and the theme of most of them is redemption through love. Apart from composing and writing librettos, he wrote a number of texts and books on art, philosophy and society (including anti-Semitic texts). The young King Ludwig II of Bavaria offered him help and invited him to finish his tetralogy *Der Ring des Nibelungen* in Munich. In Bavaria Wagner found the ideal place for producing his musical stage projects, Bayreuth, where the festival of Wagner’s music is still held every year. He is also noted for expanding the ways of expressing emotions with music and the

melodic and harmonic development of the late nineteenth century music.

The opera *Lohengrin* premiered in Weimar in 1850 under the baton of Franz Liszt, while Wagner first saw it in Vienna in 1861 after his return from exile. He based his opera in three acts on the medieval legend of Lohengrin, one of the Grail knights; the exciting and ceremonious Prelude to Act III has become a separate concert piece, also memorable for its irregular rhythms. It announces the scene of Elsa and Lohengrin’s wedding, ending with the leitmotif of ‘forbidden question’ (about Lohengrin’s true identity).

Wagner wrote that with *The Flying Dutchman* (1840) he wanted to get rid of the ‘tedious operatic additions’ in order to achieve organic continuity of the work. Recitatives and arias are still there, but the ‘scenes’ gain importance over arias, as well as distancing from ‘opera by numbers’. In the scene ‘Mögest du, mein Kind’, Norwegian captain Daland asks his daughter Senta if she is willing to marry the Dutchman he met during the storm. The cursed sailor explained to Daland that he was condemned to roam the seas forever, but every seven years he is allowed to try to find a wife on the shore. As her fidelity can save him from eternal wandering, he promised Daland gold and jewels for helping him find her.

Richard Strauss (Munich, 1864 – Garmisch-Partenkirchen, 1949) served as conductor at the Munich Opera, Royal Opera Berlin and Vienna State Opera. He is renowned for his symphonic poems – inspired by extra-musical narratives, but still ‘absolute’ – and programmatic symphonies in which he gradually significantly increased the orchestra. In his operas (often written to

Hugo von Hofmannsthal's librettos) he used Wagner's system of leitmotifs as means of characterisation, but also developed an independent musical language rich in harmony, expressionist, but without breaking the boundaries of tonality.

He also wrote around two hundred art songs, many of them under the influence of his wife, the temperamental soprano Pauline de Ahna, who sang Elisabeth in Wagner's *Tannhäuser* and, after the end of her operatic career, performed her husband's songs with him in recitals. He usually wrote for voice and piano and then orchestrated the songs, distancing himself from Lieder intended for house performances and composing for larger halls and audiences, but often with intimate content.

Strauss composed sixteen songs to the texts of Adolf Friedrich Graf von Schack, grouped in three opuses, including the serenade *Ständchen*, Op. 17, No. 2 (1886), which became so popular that its popularity allegedly annoyed even the composer. He combined suggestive verses about the night meeting of lovers in the forest with shimmering accompaniment. Strauss composed the lullaby *Wiegenlied* to the text *Venus-Mater* by Richard Dehmel in 1899. He orchestrated it a year later and it was premiered by his wife. A lovely, rich melody is accompanied by piano arpeggiando, passed to violins and violas in the orchestrated version; Strauss added a note in the score saying that 'according to the singer's breath control the tempo of the song is changeable, like the favours of a woman, yet these arpeggios are only possible in a certain tempo'.

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 operatic 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, about the charming Manon who chooses the luxury and security of the relationship with the rich Geronte, but when she returns to her first love, des Grieux, Geronte has her arrested for theft. Five librettists worked on the opera, in which Puccini combines Wagnerian leitmotifs and Italian idea of 'dramma in musica' in a complex symphonic structure.

The opera *La Bohème* from 1895 portrays the bohemian world of 'the noble and poor' artists in Paris around Christmas. The poet Rodolfo is visited by his neighbour, seamstress Mimì, because her candle went out. They meet, recognise one another and fall in love. In 'Sì. Mi chiamano...', one of the most beautiful and popular soprano arias, Mimì tells Rodolfo about herself, what she likes and what her real name is.

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, string quartets, piano pieces and sinfonie. He developed dramatic 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* in 1832, allegedly in thirteen days, to the libretto of 'Bellini's' librettist Felice Romani, based on the French libretto by Eugène Scribe. The 'elixir' from the title is a secret weapon Nemorino plans to use to win Adina's love. Although it is clear that he was tricked and the 'magic elixir' is nothing but ordinary wine, he is convinced that it is working because he sees 'furtiva lagrima', 'a secret tear' in Adina's eye. In the duet 'Caro elisir', Nemorino has drunk the elixir and joyfully sings to himself, sure of the outcome, when Adina arrives, wondering about his good mood. Nemorino has gained new confidence and tells her that tomorrow he will be with the one he loves and Adina thinks that he is talking about someone else.

Charles (François) **Gounod** (Paris, 1818 – Saint-Cloud, 1893) was a French composer, organist and conductor best known for his vocal pieces, particularly operas, with rich, occasionally sentimental melodies and

skilled orchestration. He described his music as 'classical in expression, romantic in thought'. All three operas from this evening's programme were written to librettos by Jules Barbier and Michel Carré.

He wrote his rarely staged opera *La reine de Saba* in 1862. In the aria 'Sous les pieds..' (also known in English as 'She alone charmed my sadness') Soliman (Solomon) is distressed by the possibility that Balkis – the Queen of Sheba from the Old Testament – might not want to marry him (because she is in love with the artist Adoniram).

Gounod set *Romeo and Juliet* to music in 1867. His Romeo sings the cavatina 'Rise, o sun' under Juliet's balcony, a serenade about her beauty that is like the sun.

Gounod's *Faust* premiered in 1859. This complex opera with superb arias was a big success – except in Germany, where it was considered defiling of Goethe's original *Faust*, based on the legend of a man who sold his soul to the devil. Gounod's Faust 'sells' himself in exchange for youth. Méphistophélès follows him as he tries to win Marguerite's affection. Despite the actions of Faust and Méphistophélès, in the end she manages to save her soul. In the **Waltz**, Méphistophélès tries to persuade Faust to ask girls to dance with him (although Faust wants only one).

Vincenzo Salvatore Carmelo Francesco **Bellini** (Catania, 1801 – Puteaux, 1835) was an Italian opera composer renowned for melodious vocal lines and pure style. Bellini's operas are among the finest pieces of the bel canto tradition, characterised by clarity of expression, elegant form, carefully selected librettos and emphasis on voice and dramatic expression. He started composing at the Naples Conservatory and later composed for Milan and lived in London and Paris. He wrote six operas to the

librettos by Felice Romani, including *I Capuleti e i Montecchi*, *La sonnambula* and *Norma* (in 1831, after the play by Alexandre Soumet). His success was interrupted by his sudden death at the age of 34. Romani wrote on the occasion that none of his contemporaries understood like Bellini did, ‘the necessity of unity of music, poetry, the language of emotions and expressiveness’.

The premiere of *Norma* in Milan in 1831 was not a success, reportedly due to insufficient quality of some of the singers, but subsequent performances won acclaim and the opera achieved lasting popularity – especially the challenging aria, ‘Casta diva’. Maria Callas chose the role of Norma for her important debuts, like the one in Covent Garden or Metropolitan Opera. Norma is a Gallic priestess, whose people are fighting against the Romans. She was in a relationship with the Roman proconsul Pollione and had two children with him, and now he loves another woman, Adalgisa. In the aria ‘Casta diva’ (‘O pure goddess’) she prays to the goddess of the moon, asking for peace and freedom from the Romans – for now, but she also says that, when the time comes to spill Roman blood, she will be the one leading the battle.

Soprano **Diana Damrau** (Günzburg, 1971) has been performing on the world’s leading opera and concert stages for two decades. Her vast repertoire spans both lyric soprano and coloratura roles including the title roles in *Lucia di Lammermoor* (La Scala, Bavarian State Opera, Metropolitan Opera, Royal Opera House), *Manon* (Vienna State Opera, Metropolitan Opera) and *La Traviata* (La Scala, Metropolitan Opera, Royal Opera House, Opéra national de Paris and Bavarian State Opera) as well as Queen of the Night in *The Magic Flute* (Metropolitan Opera,

Salzburg Festival, Vienna State Opera, Royal Opera House, Bavarian State Opera).

At the Metropolitan Opera she has performed her signature roles, broadcast in HD to cinemas globally, and made seven role debuts since her debut there as Zerbinetta in 2005. Highlights include new productions of *Rigoletto* (Gilda), *Il barbiere di Siviglia* (Rosina), *Le comte Ory* (Adèle) and *Les pêcheurs des perles* (Leïla). Her further engagements have included the title roles in *La Sonnambula* and *La Fille du Régiment* and *Romeo et Juliette*. She was also the first singer in Metropolitan Opera history to perform the roles of Pamina and Queen of the Night in different performances of the same run of Mozart’s *The Magic Flute*. Damrau has also performed contemporary works for the opera stage in roles written especially for her, most notably the title role in Iain Bell’s operatic adaptation of Hogarth’s *A Harlot’s Progress* (Theater an der Wien 2013) and as Drunken Woman/Gym Instructress in Lorin Maazel’s *Opera 1984* (Royal Opera House 2005).

Diana Damrau has established herself as one of today’s most sought-after interpreters of song, regularly performing at numerous internationally renowned venues. She enjoys a close artistic partnership with pianist Helmut Deutsch and harpist Xavier de Maistre. Recording exclusively for Warner/Erato, she made her recording debut with *Arie di Bravura* – a collection of Mozart and Salieri arias. Her subsequent solo releases were awarded the ECHO and the OPUS Klassik award, among others. Damrau also features on various complete opera recordings on both CD and DVD.

In February 2018 she performed at major European concert halls, interpreting Hugo Wolf’s *Italienisches Liederbuch* with tenor Jonas Kaufmann and pianist Helmut Deutsch; live album was released by Warner/Erato. In 2018 she made her debut

in the title role in *Maria Stuarda* at the Opernhaus Zürich and performed in the title role in a new production of *La Traviata* at the Metropolitan Opera; she sang the role of Ophélie in *Hamlet* at the Gran Teatre del Liceu and the Deutsche Oper Berlin.

In the 2019/20 season Damrau performed in *New Year's Eve concerts with the Berlin Philharmonic* under the baton of Kirill Petrenko. She gave recitals with Sir Antonio Pappano and returned to the Scala di Milano in *Romeo et Juliette* and to the Bavarian State Opera in *I Masnadieri*.

A close cooperation connects Diana Damrau with the Bavarian Radio Symphony Orchestra. Besides being Artists in Residence at the Barbican Centre in London in 2019, they made guest appearances at Carnegie Hall New York. In January 2020 the recording of Strauss's *Four Last Songs* under the baton of Mariss Jansons was released. In December 2020 Damrau held a masterclass for the students of the Opernhaus Zürich International Opera Studio as part of the series Curtain Call and joined them in concert which was broadcast live. Her latest album, *Tudor Queens*, presenting the main characters – *queens* – from several operas by Donizetti, was released in October 2020, with the Santa Cecilia Orchestra and Choir Rome and conductor Sir Antonio Pappano.

The French bass **Nicolas Testé** (Paris, 1970) studied piano, bassoon and music history in Paris before embarking on a career as a singer. He studied at the Opéra National de Paris and Centre de Formation Lyrique. In 1998 he was awarded Second Prize at the Voix Nouvelles competition. Nicolas Testé regularly performs in many renowned opera houses such as the Metropolitan Opera New York, Staatsoper Munich, Los Angeles

Opera, San Francisco Opera, Deutsche Oper Berlin, Opéra National de Paris, Teatro San Carlo Naples, Grand Théâtre Geneva, Teatro alla Scala di Milano, Teatro La Fenice as well as at the Glyndebourne Festival and Chorégies d'Orange.

His extensive repertoire comprises title roles in *Iphigénie en Aulide* (Agamemnon), *Roméo et Juliette* (Frère Laurent), *Manon* (Des Grieux), *Hamlet* (Claudius), *Il Trovatore* (Ferrando), *The Magic Flute* (Sarastro), *Castor and Pollux* (Jupiter), *Faust* (Mephisto), *The Tales of Hoffmann* (The Four Villains) and *The Barber of Seville* (Basilio). In previous seasons he performed at the Bayerische Staatsoper in *La Bohème* (Colline), at the Metropolitan Opera in *Carmen* (Zuniga), at the Opéra de Paris in *Samson and Dalila* (Abimelech) as well as at the Los Angeles Opera in the role of the Four Villains in *The Tales of Hoffmann*. Furthermore, he performed at the Opernhaus Zürich in *Maria Stuarda* (Giorgio Talbot) and at the Deutsche Oper Berlin in the same role. Further productions at the Deutsche Oper Berlin include *Faust* (Mephisto) and *La Gioconda* (Alvise Badoero). In spring 2019 Nicolas Testé made a celebrated role debut singing Sarastro in Mozart's *The Magic Flute* at the Paris Opéra Bastille as well as a role debut as Claudius in concert version performances of *Hamlet* in Barcelona and at the Deutsche Oper Berlin. In autumn 2019 Testé returned as Sir Giorgio in Bellini's *I Puritani* at the Opéra Bastille and recently he performed in Gounod's *Roméo et Juliette* as Frère Laurent at the Teatro alla Scala di Milano.

Besides numerous opera productions, Nicolas Testé regularly performs with internationally renowned symphony orchestras. In November 2017 he embarked on an Asia Tour with the renowned soprano Diana Damrau, performing opera gala and recital programmes in concerts in Singapore, Shanghai, Tokyo, Seoul, Taipei and Beijing.

Within the tour VERDIssimo he gave concerts in Europe's major concert halls in May and June 2018. In the season 2020/21 Nicolas Testé has toured Europe and Asia with soprano Diana Damrau.



Roko Radovan (Lumbarda, 1994) started his music education on his home island of Korčula and finished secondary music school in Dubrovnik, majoring in trumpet performance. At the beginning of his career as a singer he became a laureate of the 2016 Russian Romance Competition in Ljubljana with his interpretations of Tchaikovsky's works, which was followed by the first prize in the Vera Kovač Vitkai International Singing Competition in Novi Sad, three first prizes in the Lav Mirski International Competition in Osijek (2016, 2018, 2019) and two first prizes in the Croatian Music and Dance Teachers Association's regional and national competitions (2017, 2019). In

the first year of his studies at the Zagreb Academy of Music, he performed in a student production of Mozart's *The Marriage of Figaro*, directed by Giorgio Surian. He also performed Schumann's song cycle *Dichterliebe* and appeared with the Croatian Radio and Television Symphony Orchestra under the baton of Robert Farkas at the opening of the Zagreb Classic Festival. He performed as a soloist in Beethoven's *Symphony No. 9* with the Zagreb Academy of Music Symphony Orchestra under the baton of Mladen Tarbuk at the Lisinski Hall in Zagreb. In 2020 he was invited to audition at the Vienna State Opera and to make his debut with the Zagreb Philharmonic Orchestra, but the performance was cancelled due to the pandemic. The same year he appeared with the Dubrovnik Symphony Orchestra and maestro Ivan Hut as part of the Christmas concert cycle. This summer he performed at the International Opera Arias Festival Tino Pattiera. In November 2021 he will appear in Igor Kuljerić's opera *Animal Farm* on the occasion of the 100th anniversary of the Zagreb Academy of Music. In 2021 he was granted two complete scholarships to attend the Oper Oder-Spree and the Lotte Lehmann summer academies in Germany.

Roko is the leader of several award-winning traditional vocal ensembles (*klapa*). He writes and composes traditional-style vocal music, which was twice featured on albums that won the Porin Award. In 2018 he won the Drago Ivanišević Award for his poetry. In 2021 he composed a half-hour cycle of 13 songs for voice and piano, *Ko što stare pjesme poje* (*As the old songs say*), set to his own lyrics. He has collaborated with conductors such as Veton Marevci, Holger Speck, Marc Tardue and Christoph Campestrini, and attended seminars by the renowned singers Krešimir Stražanac and Mihailo Arsenki. He is currently a third year student of singing under Martina

Gojčeta Silić at the Zagreb Academy of Music.



Croatian conductor **Ivan Repušić** (Imotski, 1978) studied conducting at the Zagreb Academy of Music under Igor Gjadrov and Vjekoslav Šutej and continued his studies 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, which resulted in numerous successful performances, such as *Don Carlos*, *Aida*, *Simon Boccanegra*, *Nabucco* (G. Verdi), *Suor Angelica*, *Gianni Schicchi*, *Manon Lescaut*, *La Bohème* (G. Puccini), *Eugene Onegin* (P. I. Tchaikovsky), *Faust* (Ch. Gounod), *Lucia di Lammermoor*, *L'elisir d'amore* (G. Donizetti) and *I Pagliacci* (R. Leoncavallo). He was the Music Director of the Split Summer Festival (2006 - 2009) and Dubrovnik Summer Festival (2009 - 2012). He has been Chief Conductor of the Zadar Chamber Orchestra since 2005.

He has conducted all renowned orchestras and opera ensembles in Croatia, as well as the Deutsche Oper Berlin, the Berlin Radio Symphony Orchestra, the Giuseppe Verdi Symphony Orchestra Milan, the Prague

Symphony Orchestra, the State Opera Orchestra Hanover, the Slovenian and Brussels Philharmonic Orchestras, the Munich Radio Orchestra and many others. He has appeared at all major Croatian festivals and at numerous European concert halls and festivals, including the Musikverein Vienna, the Baden-Baden Festspielhaus, the Berlin Konzerthaus, the Berlin Philharmonie, the Smetana Hall in Prague and the Lucerne Concert Hall, as well as the Verdi Festival in Parma and the Mecklenburg-West Pomerania Festival. From 2010 to 2013 he served as the principal Kapellmeister at the State Opera Hanover, where he successfully conducted *Falstaff*, *Otello*, *Tannhäuser*, *Eugene Onegin*, *La Bohème*, *Carmen*, *The Abduction from the Seraglio*, *Faust* etc. In 2011 he made his debut at the Deutsche Oper Berlin with Puccini's opera *La Bohème* and subsequently successfully 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 (the Hamburg State Opera, the Semperoper Dresden and the Komische Oper Berlin). He has won numerous prestigious awards, 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. 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.

Until recently Ivan Repušić 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 and Nikša Bareza served as chief conductors of the orchestra, while Enrico Dindo has held this position since the 2015/2016 season.

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 Moşuc, 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 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).

Dina Puhovski