

72. DUBROVAČKE LJETNE IGRE
72ND DUBROVNIK SUMMER FESTIVAL
2021.
HRVATSKA CROATIA

KOMORNI SASTAV DUBROVAČKOG
SIMFONIJSKOG ORKESTRA
DUBROVNIK SYMPHONY ORCHESTRA
STRING CHAMBER ENSEMBLE

IVAN HUT
dirigent *Conductor*

EVA ŠULIĆ
violina *violin*

ATRIJ KNEŽEVA DVORA
RECTOR'S PALACE ATRIUM
29. SRPNJA 2021. | 29 JULY 2021
21:30 9.30 PM

ŠIME DEŠPALJ:

***MOBA – PRELUDIJ, KORAL I FUGA ZA ORKESTAR / MOBA – PRELUDE,
CHORALE AND FUGUE FOR ORCHESTRA***

ÁSTOR PIAZZOLLA:

***CUATRO ESTACIONES PORTEÑAS / ČETIRI GODIŠNJA DOBA BUENOS AIRESA /
THE FOUR SEASONS OF BUENOS AIRES (OBR. / ARR. LEONID DESJATNIKOV)***

OTOÑO PORTEÑO

INVIERNO PORTEÑO

PRIMAVERA PORTEÑA

VERANO PORTEÑO

EVA ŠULIĆ, VIOLINA VIOLIN

DMITRIJ ŠOSTAKOVIČ / DMITRI SHOSTAKOVICH:

***KOMORNA SIMFONIJA OP. 110A / CHAMBER SYMPHONY OP. 110A (OBR.
RUDOLF BARŠAJ / ARR. RUDOLF BARSHAI)***

LARGO

ALLEGRO MOLTO

ALLEGRETTO

LARGO

LARGO



Šime Dešpalj (Arbanasi, 16. veljače 1897. – Zadar, 16. siječnja 1981.) bio je skladatelj, pedagog, pisac i promotor glazbene kulture, naročito u Zadru poslije Drugoga svjetskog rata. U zadarskoj Preparandiji stekao je i glazbenu naobrazbu, koju je nakon povratka iz I. svjetskog rata nastavio i privatno kod Frane Lederera. Bio je organizator glazbenog života u nizu dalmatinskih gradova, osnivaio zborove i orkestre (Hvar, Rab, Pag, Blato) i vodio umjetničke programe na otocima tijekom 2. svjetskog

rata. Važan je trag ostavio u Dubrovniku, gdje je 1943. postao umjetničkim voditeljem partizanske kulturno-umjetničke grupe dubrovačkog okruga, a 1944./45. dirigentom orkestra Okružnog kazališta u Dubrovniku. Nakon Drugog svjetskog rata vraća se u Zadar i posvećuje organizaciji zadarskoga glazbenog života. Od 1945. godine bio je direktor Narodnog kazališta Zadar, predavao je u zadarskoj Muzičkoj školi, u Klasičnoj gimnaziji i u Učiteljskoj školi te vodio nekoliko zborova. Njegova su djeca Pavle, Maja i

Valter postala velikanima hrvatske glazbene scene.

U kompozicijama rabi tradicijske motive, a o utjecaju rodnoga kraja rekao je „kad se rodi, svako dite prvo zaplače, a arbanaška dica zapivaju“. Pisao je djela za zborove, za glas uz klavir ili gudače, za puhačke orkestre; opera *Vana* ostala je nedovršena, a *Moba* za komorni orkestar njegovo je najizvođenije djelo.

„Moba“ je „hrvatski tradicijski običaj uzajamne pomoći suseljana pri većim poslovima koje treba završiti u jednome mahu ili u što kraćem roku“ (*Hrvatska enciklopedija*, LZMK). „Moba obično traje 1 do 3 dana, a završava svečanom večerom i zabavom u kući u kojoj je sazvana.“ Suvremena bi publika mogla reći da djelo zaziva dane „kada su si ljudi još pomagali“; a u skladu sa svečanim završetkom tog običaja, svečano završava i skladba. Tome prethode plesni preludij, suzdržani koral i dvostruka fuga, sve prožeto folklornim elementima. *Moba* je praižvedena prije točno 60 godina, a Šime Dešpalj napisao ju je za prve Muzičke večeri u sv. Donatu, koje je pokrenuo njegov sin Pavle, i za izvedbu novoosnovanog Zadarskoga komornog orkestra.

Nakon *Percussion Cluba*, DSO i Eva Šulić također se pridružuju obilježavaju 100. obljetnice rođenja **Ástora** Pantaleóna **Piazzolle** (Mar del Plata, 1921. – Buenos Aires, 1992.). Rođen je u Argentini, a poslije je s obitelji živio u njujorškoj četvrti Little Italy. Iako je ondje slušao američki jazz i pop, ostao je u dodiru s argentinskom glazbom svirajući tamo popularni bandoneón – vrstu „dugmetare“ popularne u Argentini i Urugvaju koju je u 19. stoljeću u Njemačkoj izumio Heinrich Band. Od 1936. do 1944. svirao ga je u

tango-orkestru u Buenos Airesu, noanimala ga je i klasična glazba: upoznao je Arthura Rubinsteina koji ga je doveo do budućeg profesora, Alberta Ginastere. Studij je Piazzolla nastavio u Parizu, u klasi legendarne Nadie Boulanger, no upravo ga je ona potaknula da se vrati tangu. Vrativši se u domovinu, Piazzolla je stvorio jedinstvenu kombinaciju, tanga, jazza i klasične glazbe, kasnije prozvanu tango nuevo, odmičući se od tradicionalnog zvuka. Ovaj je novi žanr izvrsno prihvaćen diljem svijeta, no isprva je ogorčio argentinske tradicionaliste. Piazzolla je napisao više od 750 kompleksnih skladbi obojenih tangom, koji je za njega, kako je rekao, „uvijek bio više za uši nego za stopala.“

Četiri godišnja doba Buenos Airesa / Cuatro Estaciones Porteñas Piazzolla nije zamislio programski, nije napisao sonete kao (možda) Vivaldi za svoja *Godišnja doba*, a ta četiri djela zapravo nije zamislio ni kao cjelinu (iako ih je kasnije katkad izvodio zajedno). Nastajala su u duljem razdoblju, od 1964. do 1970., za Piazzollin Quinteto Tango Nuevo (violina, gitara, glasovir, kontrabas, bandoneón). Španjolski pridjev “porteño” odnosi se za nešto, ili nekoga, iz lučkoga grada, ali najčešće na nešto, ili nekoga, iz Buenos Airesa.

Najprije je nastalo *Ljeto*, 1964., kao scenska glazba za komad *Melenita de oro*, zatim, nekoliko godina kasnije, improvizacijama otvorena *Jesen* snažnih akcenata i kontemplativnog srednjeg dijela, tugaljiva *Zima* čiju smrznutost prekida brzi tango i na kraju nostalgичno, katkad i mračno *Proljeće*. Piazzollina su *Godišnja doba* često obrađivana; verziju za violinu i orkestar napravio je 1999. godine **Leonid Desjatnikov** (Desyatnikov; Harkov, 1955.) dirigent i skladatelj opera, kantata, filmske

glazbe, koji često surađuje s Gidonom Kremerom.

I u *Godišnjim dobima* i drugdje, za Piazzollin je gudački tango karakteristično nekoliko sviračkih efekata, kao što su *chicharra*, „zrikavac“, koji nastaje čvrstim struganjem po žici, na donjem njezinu dijelu ispod violinskog mosta, ili glissanda zvana *latigo* te *pizzicata* kao ukras prije naglašene dobe. Desjatnikov u svojoj obradi preuzima i često korištenu tehniku *col legno battuto* u kojoj gudači koriste i drveni dio gudala da 'udaraljkaški' proizvedu zvuk.

Tek je Desjatnikov obradama doista naglasio – do tada, osim naslova, tek udaljene – veze s Vivaldijevim *Godišnjim dobima*. Ove su Piazzolline skladbe već bile više nalik koncertima od ostalih njegovih djela jer imaju razvijene solističke pasaže, a Desjatnikov je to i pojačao te dodao nešto virtuoznosti klasične glazbe Piazzollinom lučkom tangu s ekspresivnim disonancama i naglim promjenama tempa. U njegovim verzijama ovo djelo čak sadržava citate iz Vivaldijeva djela, ali tako da se, primjerice, u *Ljetu u Buenos Airesu* nalazi citat iz Vivaldijeve *Zime*, jer se Argentina nalazi na drugoj polutci i kad je u Europi zima, u Argentini je ljetno.

Dmitrij Šostakovič (Sankt Peterburg, 1906. - Moskva, 1975.) odrastao je u građanskoj obitelji revolucionarnih simpatija u doba čestih nereda i carske brutalnosti. S 13 je godina, kao najmlađi student, primljen na Konzervatorij, gdje je studirao klavir i kompoziciju. Da bi mogao studirati, radio je i kao pijanist u kinima. Prvi je uspjeh doživio izvedbom svojeg diplomskog djela, Prve simfonije (1925.), a nagrađen je i na Prvome Chopinovu

natjecanju. Nastavio je sa skladanjem simfonija, filmske glazbe i scenskih djela, a posebno uspješna bila je njegova opera *Lady Macbeth Mcenskog okruga* - sve dok, nakon mnogo izvedbi, nije prozvana u novinama *Pravda* (1936.), nakon čega je autor povukao Četvrtu simfoniju na kojoj je radio i napisao trezvenu, „pomirbenu“, Petu simfoniju, koja mu je popravila politički status. Predavao je na (tada) Lenjingradskom pa na Moskovskom konzervatoriju, dobivao nagrade i skladao uspješna djela puna dramatičnosti i ironije, no njegova je glazba ponovo proglašena nepodobnom 1948., izgubio je profesuru i počeo više nastupati i snimati te se okrenuo manjim formama. Nakon Staljinove smrti postao je prominentnim sovjetskim skladateljem. Šostakovič je napisao 15 simfonija, opere, balete, koncerte, sonate, mnogo filmske glazbe, gudačke kvartete i klavirska trija, između ostalog. Razvio je vlastiti amalgam stilova, dijelom prisiljen pisati „dvosmislenu“ glazbu kako bi izbjegao političke probleme, često rabeći ironiju i „kudirajući“ izvorne namjere.

Šostakovič je namjeravao napisati 24 gudačka kvarteta, jedan u svakom tonalitetu, no napisao ih je 15. Pet njegovih gudačkih kvarteta u komorne je simfonije „transkribirao“ violist i dirigent **Rudolf Baršaj** (Barhsai; Krasnodarsk, 1924. – Basel, 2010.). Obrada 8. Šostakovičevog gudačkoga kvarteta, u **Komornu simfoniju, op. 110a**, bila je prva od tih transkripcija i navodno dobila skladateljevo odobrenje, a intimni kvarteti u novoj su inačici dobili širi zvuk i još širu publiku. Gudački kvartet br. 8, u c-molu, op. 110, Šostakovič je napisao 1960., nakon povratka iz Dresdena gdje je angažiran da piše glazbu za film o razaranju toga grada.

Glavni motiv kvarteta izveden je iz skladateljevih latiničnih inicijala kod kojih „sch“ predstavlja glas „š“: D-SCH, što je prevedeno u tonove d-es-c-h (kao što je mnogo prije učinio Bach, ali iz cijelog prezimena, notama b-a-c-h). Taj je motiv Šostakovič upotrijebio i u 10. simfoniji. Stavke, koji slijede jedan za drugim *attacca*, ispunio je i citatima iz drugih svojih djela: u prvom stavku kvarteta, raskošnom i kontemplativnom *largo*, rabi teme iz svoje 1. i 5. simfonije, a u divljem i motoričnom 2. stavku melodiju iz 2. klavirskog trija. Trećim stavkom dominira mahniti valcer, uz temu iz Koncerta za violončelo op. 107, a u žalobnom i zlokobnom četvrtome čujemo i temu iz finala opere *Lady Macbeth Mcenskog okruga*, liturgijsku melodiju *Dies irae* i melodiju ruske revolucionarne pjesme o patnji zatočenih u zatvoru. U završnome *largo* nema više citata, već ostaje osnovni motiv, kojem kontrapunktira mirna melodija, i ogoljena, glazbom „prikazana“ težina. Neki su ovo strastveno i snažno, kompleksno djelo tumačili kao skladateljjev epitaf, autobiografsko djelo, jer je i sam bio žrtvom režima, a Šostakovič je Kvartet posvetio sjećanju na žrtve rata i fašizma.

Eva Šulić (Maribor, 1997.) započela je svoje školovanje na Konzervatoriju za glazbu i balet u Mariboru kod profesorice Zorice Todorović sa samo četiri godine. Već sa devet godina nastavlja učiti na Konzervatoriju J. J. Fux u Grazu u klasi Helfrieda Fistera. Od 2011. do 2015. godine pohađala je pripremni studij violine na Sveučilištu za glazbu i scenske umjetnosti u Beču kod Leonida Sorokowa, u čijoj će klasi studirati na Muzičkoj akademiji Sveučilišta u Zagrebu i tako pod njegovim mentorstvom provesti ukupno 10

godina, a zatim još godinu dana u Beču, ponovno na Sveučilištu za glazbu i scenske umjetnosti, ali ovoga puta kod njegova sina Antona Sorokowa, koncertnog majstora Bečkih simfoničara. Tijekom studija pohađala je umjetničke seminare kod vrhunskih violinističkih pedagoga i virtuoza poput Marine Sorokow, Latice Honda Rosenberg, Stefana Milenkovića, Evgenije Epshtein, Pavela Vernikova, Barnabasa Kelemena, Violete Smailović Huart i Kimiko Nakazawa. Godine 2017. Eva Šulić započinje suradnju s čelisticom Tonkom Javorović i pijanistom Davidom Vukovićem u *Triu Eusebius*, pod mentorstvom Pavla Zajceva. Trio je 2019. osvojio međunarodno natjecanje „Ferdo Livadić“, te natjecanje „Boris Papandopulo“ u kategoriji standardnih komornih sastava. Godine 2021. osvojili su glavnu nagradu tribine „Darko Lukić“. Zajedno su nastupili na uglednim festivalima poput Osorskih glazbenih večeri, Dubrovačkih ljetnih igara, Samoborske glazbene jeseni... Kao solistica, nastupala je sa Zagrebačkom filharmonijom, sa Simfonijskim orkestrom Hrvatske radiotelevizije, Varaždinskim komornim orkestrom, Komornim orkestrom Teatra Verdi, Simfonijskim orkestrom RTV Slovenija, Komornim orkestrom All Star Ljubljana, Dubrovačkim simfonijskim orkestrom i simfonijskim orkestrom Festivala Maribor. Od 2021. godine Eva Šulić je članica Simfonijskog orkestra HRT-a kao zamjenica koncertnog majstora. Sudjelovala je na mnogim glazbenim natjecanjima. Višestruka je dobitnica prvih nagrada na Slovenskim državnim natjecanjima TEMSIG, 2006. i 2009. osvojila je apsolutnu prvu nagradu na međunarodnom natjecanju *Ars nova* u Trstu, a 2013. primila je zlatnu plaketu na

međunarodnom natjecanju „Giuseppe Tartini“ u Piranu. U Beču je 2016. pobijedila na prestižnom natjecanju „Stefanie Hohl“. U 2021. Eva Šulić je osvojila prvu nagradu na natjecanju „Papandopulo“ te nagradu Hrvatskog društva skladatelja za najbolju izvedbu skladbe Borisa Papandopula. Dobitnica je prestižne nagrade „Stjepan Šulek“ za najbolju izvedbu skladbe za violinu, koju joj je Fond Stjepan Šulek dodijelio 2021. godine.

Violist i dirigent Ivan Hut (Pula, 1982.)

rođen je u braku nizozemsko-hrvatskih roditelja u Puli, a od svoje pete godine živi u Splitu. Ondje je s osam godina počeo svirati violinu u Glazbenoj školi Josipa Hatzea. Tijekom svog školovanja osvojio je brojne nagrade na državnim natjecanjima od kojih se izdvaja prva državna nagrada 2000. godine, u kategoriji violista, te prva državna nagrada u kategoriji komornih sastava 2003. godine. Diplomirao je violu u klasi prof. Milana Čunka na Muzičkoj akademiji u Zagrebu 2005. godine. Kao violist nastupao je u Njemačkoj, Austriji, Italiji, Češkoj, Sloveniji i Mađarskoj.

Od 2005. do 2010. godine bio je profesor viole, komorne glazbe i voditelj gudačkog orkestra u Glazbenoj školi „Josipa Hatze“. Od 2000. do 2009. godine bio je stalni član Splitskog komornog orkestra, gdje je, uz konstantnu prisutnost i inspiraciju maestra Pavla Dešpalja, razvio ljubav prema dirigiranju. Od 2010. do 2013. bio je predsjednik Udruge MAG (Mladi akademski glazbenici Split). U tom razdoblju organizirana su tri MAGfestivala komorne glazbe u Splitu i više od 30 koncerata MAGsezone. U sklopu MAG-a osnovao je i komorni orkestar. Godine

2013. osniva gudački orkestar Camerata Split. Iste godine bio je producent koncertnog programa na 59. splitskom ljetu, a godinu poslije bio je ravnatelj glazbenog programa na istome festivalu. U kazališnoj sezoni 2013./2014. bio je ravnatelj Opere HNK Split.

Godine 2014. upisuje studij dirigiranja na Sveučilištu za umjetnost Codarts u Rotterdamu, u klasi Hansa Leendersa. Za vrijeme svog školovanja u Kraljevini Nizozemskoj pohađao je usavršavanja Kennetha Montgomerya (Orkestar 18. stoljeća), Etiennea Siebensa i Antonyja Hermusa. Dodiplomski je studij završio opernim debijem, izvedbom Puccinijeve *Sestre Angelice* u režiji Michala Znanieckog. U istoj je klasi upisao magisterijski studij s ciljem specijaliziranja za problematiku i utjecaj „tradicije“ kod izvođenja Verdijevih opera, a među njegovim mentorima bio je i Yannick Nézet Séguin. Diplomante Sveučilišta Codarts i Kraljevskoga konzervatorija iz Den Haaga okupio je u orkestar NOW te ravnao njime na više koncerata u sezoni 2016./2017. Nakon uspješnog završetka magisterija, 2018. godine, kao najbolji student generacije dobiva priliku nastupiti na jubilarnom 30. Festivalu Gergijev u Rotterdamu, pred prepunom dvoranom De Doelen, i usavršavati se s cijenjenim maestrom.

Među njegovim važnijim orkestralnim suradnjama bile s one sa Sinfoniom Rotterdam, Zagrebačkom filharmonijom, Simfonijskim orkestrom HRT-a (snimanje djela hrvatskih kompozitora), Zadarskim i Varaždinskim komornim orkestrom te sa Simfonijskim orkestrom Sveučilišta Guanajuato iz Meksika. Godine 2020. imao je čast zatvoriti Večeri u sv. Donatu sa Zadarskim komornim orkestrom i to koncertom *Za Pavla* posvećenim maestru

Pavlu Dešpalju. Bio je stipendist fonda „Lovro i Lily Matačić“ te „Het Kersjes fonds“, zaklade za mlade dirigente Kraljevine Nizozemske.

Od prosinca 2020. godine Ivan Hut je dirigent u Dubrovačkom simfonijskom orkestru.

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

Pogorelićem, Valterom Dešpaljem...). Orkestar 1992. zadnji put mijenja svoje ime u današnji naziv Dubrovački simfonijski orkestar.

U posljednjih nekoliko godina, Dubrovački simfonijski orkestar nastupao je u najprestižnijim dvoranama svijeta, u Washingtonu (Kennedyjev centar), New Yorku, Seattleu, Versaillesu, Baselu, Medanu, Jakarti, Beču (Musikverein), Bariju i Zagrebu. Godine 2005.

Dubrovački simfonijski orkestar nagrađen je prestižnom nagradom „Milka Trnina“, a 2015. nagradom za doprinos ugledu i promociji Dubrovačko-neretvanske županije u zemlji i svijetu. Također, posljednjih nekoliko godina, Dubrovački simfonijski orkestar organizira niz festivala i ciklusa glazbe kojima obogaćuje kulturnu ponudu Dubrovnika. Među njima su Međunarodni festival opernih arija „Tino Pattiera“, Međunarodni glazbeni festival „Dubrovnik u pozno ljeto“, glazbeni ciklusi „Dubrovačko glazbeno proljeće“, „Jesenji glazbeni moskar“, ciklus barokne glazbe „Orlando Furioso“ te festival „Stradun Classic“.

Članovi orkestra akademski su glazbenici koji su znanje stjecali uglavnom na Muzičkoj akademiji u Zagrebu, ali i diljem svijeta. Njegova lista koncerata jako je duga, uključujući turneje po Europi, SAD-u i Indoneziji. Dubrovački simfonijski orkestar surađivao je s poznatim umjetnicima, među kojima su: Lovro von Matačić, Antonio Janigro, Zubin Mehta, Kiril Kondrashin, Ernst Marzendorfer, Milan Horvat, Nikola Debelić, Pavle Dešpalj, Anton Nanut, David Ojstrah, Lord Yehudi Menuhin, Mstislav Rostropovič, Svjatoslav Richter, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenković, Ivo Pogorelić, Dubravka Tomšić, Dunja Vejzović, Ruža Pospiš

Baldani, Monika Leskovar, Radovan Vlatković, Mischa Maisky, Yuri Bashmet, Julian Rachlin, Michel Legrand, Alun Francis, Ivo Dražinić, Maxim Fedotov, Goran Končar, Maxim Vengerov, Nicholas Milton, Christoph Campestrini, Dmitry Sinkovsky, Tabea Zimmermann, David Garrett, Marc Tardue i brojni drugi.

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

Od listopada 2018. glavni dirigent Orkestra je Marc Tardue.

Dina Puhovski



Šime Dešpalj (Arbanasi, 16 February 1897 – Zadar, 16 January 1981) was a composer, educator, author and advocate of culture, especially in Zadar after World War II. He was educated in music at the Zadar Training School for Teachers and, after the return from the World War I, continued his education privately with Frano Lederer. He organised musical life in a number of Dalmatian towns, founded choirs and orchestras (Hvar, Rab, Pag, Blato) and carried out art programmes on Croatian islands during World War II. He left his mark in Dubrovnik, where he was appointed artistic director of the partisan arts and cultural group of the Dubrovnik County in 1943, and the leader of the Dubrovnik County Theatre Orchestra in 1944/45. After World War II he returned to Zadar and dedicated himself to organising the city's musical life. From 1945 he was the director of the National Theatre Zadar, teacher at the Zadar Music School, Classical Grammar School and Training School for Teachers as well as the leader of several choirs. His children, Pavle, Maja

and Valter, became prominent Croatian musicians.

He used folk motifs in his works and, referring to the influence of his birthplace on his composing, stated that 'all children cry when they are born, but the children from Arbanasi sing.' He wrote choral works, pieces for solo voice with piano or strings, works for wind orchestras; his opera *Vana* remained unfinished, while *Moba* for Chamber Orchestra is his most performed work.

'Moba' is a 'Croatian tradition of villagers helping each other with larger works that need to be done at once or as fast as possible' (*Croatian Encyclopaedia*, Miroslav Krleža Institute of Lexicography). 'Moba usually lasts from one to three days and ends with a dinner party in the home where it was convened.' Contemporary audiences might say that the piece evokes the times when 'people still helped each other'; and in accordance with the festive conclusion of this traditional event, the piece also ends in a festive atmosphere. The finale is preceded by a dance prelude, a restrained chorale and a double fugue, all imbued with folk elements. *Moba* premiered sixty years ago;

Šime Dešpalj wrote it for the first edition of the Musical Evenings in St Donat Church in Zadar, a festival established by his son Pavle, and for the newly-founded Zadar Chamber Orchestra.

After Percussion Club, the Dubrovnik Symphony Orchestra and Eva Šulić have also joined the celebration of the 100th anniversary of birth of **Ástor** Pantaleón **Piazzolla** (Mar del Plata, 1921 – Buenos Aires, 1992). He was born in Argentina and later moved with his family to Little Italy in New York. Although he was exposed to American jazz and pop, he stayed connected with Argentinian music by playing the popular bandoneón – a type of accordion popular in Argentina and Uruguay, invented in Germany in the 19th century by Heinrich Band. From 1936 to 1944 he played the bandoneón in a tango orchestra in Buenos Aires, but was also interested in classical music: he met Arthur Rubinstein, who led him to his future professor, Alberto Ginastera. Piazzolla continued his studies in Paris under the legendary Nadia Boulanger, who convinced him to return to tango. Moving away from the traditional sound, Piazzolla created a unique blend of tango, jazz and classical music after his return to Argentina, later called *tango nuevo*. The new music genre was excellently received all over the world, but at first it caused resentment among the Argentinian traditionalists. Piazzolla *wrote over 750 complex works defined by tango, stating that for him, 'tango was always for the ear rather than the feet.'*

The Four Seasons of Buenos Aires / Cuatro Estaciones Porteñas was not conceived as a program piece, Piazzolla did not write sonnets like Vivaldi (possibly) did for his *Four Seasons*, and the four pieces were in fact not meant to constitute a whole (although he sometimes performed them together). They were written from 1964 to 1970 for Piazzolla's Quinteto Tango Nuevo (violin, guitar, piano, double bass, bandoneón). The

Spanish adjective 'porteño' refers to a person or a thing from a port city, but most often to a person or a thing from Buenos Aires.

Piazzolla first composed *Summer*, in 1964, for the theatre play *Melenita de oro*, then, a couple of years later, *Autumn*, open to improvisations, with strong accents and contemplative middle part, followed by the sorrowful *Winter*, whose frozen atmosphere is interrupted by a fast tango and, in the end, the nostalgic and occasionally dark *Spring*. Piazzolla's *Four Seasons* have often been arranged for different ensembles; the version for violin and orchestra was written in 1999 by **Leonid Desyatnikov** (Kharkiv, 1955), a conductor and composer of operas, cantatas and film scores, who often collaborates with Gidon Kremer.

Both in *The Four Seasons* and other works, several effects are typical of Piazzolla's tango for strings, such as the *chicharra*, 'cicada', created by scraping against the thread of the string behind the bridge, or glissandi called *latigo* and *pizzicati* as ornaments before the stressed beat. In his arrangement, Desyatnikov adopts the often used technique *col legno battuto*, in which the bow stick is used to create 'percussive' sound.

In his arrangements, Desyatnikov was the first to truly emphasise the connections to Vivaldi's *Four Seasons*, until then quite distant, apart from the title. These compositions by Piazzolla had already resembled concertos more than his other works due to their elaborate solo passages, which Desyatnikov additionally developed and added some of the virtuosity of classical music to Piazzolla's port tango with expressive dissonances and sudden changes of tempo. In his version, the piece even contains quotes from Vivaldi, for example, *Buenos Aires Summer* contains a quote from Vivaldi's *Winter*, because, due to their location in different hemispheres, when it is winter in Europe, it is summer in Argentina.

Dmitri Shostakovich (St. Petersburg, 1906 – Moscow, 1975) grew up in a bourgeois family with revolutionary inclinations in the time of turmoil and imperial brutality. He was admitted to the Conservatory at the age of thirteen as the youngest student, where he studied piano and composition. To support his studies, he worked as a pianist in cinemas. His first success came with the performance of his graduation piece, Symphony No. 1 (1925), followed by an award at the First International Chopin Competition. He continued composing symphonies, film music and stage pieces, his opera *Lady Macbeth of the Mtsensk District* being particularly successful – until, after numerous performances, it was attacked in the newspaper *Pravda* in 1936. After the incident, he withdrew his Symphony No. 4, which he was working on at the time, and wrote the more conservative, ‘reconciliatory’ Symphony No. 5, which improved his political status. He taught at the Leningrad and, later, the Moscow Conservatory, received awards and composed acclaimed works filled with drama and irony, but his music was once again deemed inappropriate in 1948, which cost him his teaching position, after which he began performing and recording more often and turned to composing shorter pieces. After Stalin’s death, he became a prominent Soviet composer. Shostakovich wrote 15 symphonies, operas, ballets, concertos, sonatas, numerous film scores, string quartets, piano trios and other works. He developed his own blend of styles, since he was to a certain extent forced to write ‘ambiguous’ music in order to avoid political problems, often using irony and ‘encoding’ his original intentions.

Shostakovich intended to write 24 string quartets, one in each key, but wrote only fifteen. Five were ‘transcribed’ into chamber symphonies by the violist and conductor **Rudolf Barshai** (Krasnodarsk, 1924 – Basel, 2010). His reworking of Shostakovich’s String Quartet No. 8 into

Chamber Symphony, Op. 110a was the first in this series and it was allegedly approved by Shostakovich. The intimate quartets gained a wider sound and broader audience in their new versions. Shostakovich composed his String Quartet No. 8, in C minor, Op. 110, in 1960, after his return from Dresden, where he was engaged to write a score for a film about the destruction of the city. The quartet’s main motif was derived from the composer’s initials in Latin script: D-SCH, which translates to notes D-E flat-C-B natural or, in German musical notation, D-Es-C-H (like Bach did long ago, but from his whole last name, with notes B flat-A-C-B natural or B-A-C-H in German musical notation). Shostakovich also used this motif in his Symphony No. 10. He filled the movements, performed attacca, with quotes from his other works: in the first movement of the quartet, a lavish and contemplative largo, he uses themes from his Symphony No. 1 and Symphony No. 5, and in the wild and motoric second movement, the melody from his Piano Trio No. 2. The third movement is dominated by a frenzied waltz, with the theme from his Cello Concerto Op. 107, while the mournful and ominous fourth movement contains the theme from the finale of his opera *Lady Macbeth of the Mtsensk District*, the liturgical melody *Dies irae* and the melody of a Russian revolutionary song about the suffering of the imprisoned. In the final largo there are no more quotes, only the basic motif counterpointed by a serene melody and bare heaviness ‘illustrated’ with music. Some interpreted this passionate, powerful and complex piece as the composer’s epitaph, an autobiographic work, since he was also the victim of the regime. Shostakovich dedicated the Quartet to the memory of the victims of war and fascism.

Eva Šulić (Maribor, 1997) began her education at the Maribor Conservatory of Music and Ballet under Zorica Todorović

when she was only four. At the age of nine she continued her training at the Johann Joseph Fux Conservatory in Graz under Helfried Fister. From 2011 to 2015 she studied the violin in the preparatory study programme at the University of Music and Performing Arts Vienna under Leonid Sorokow, who was also her mentor at the University of Zagreb Academy of Music. She spent a total of ten years under Leonid Sorokow's guidance and another year, again at the University of Music and Performing Arts Vienna, studying under his son Anton Sorokow, the concertmaster of the Wiener Symphoniker. During her studies, she attended seminars by top violin educators and virtuosi such as Marina Sorokow, Latica Honda Rosenberg, Stefan Milenković, Evgenia Epshtein, Pavel Vernikov, Barnabás Kelemen, Violeta Smailović Huart and Kimiko Nakazawa. In 2017 Eva Šulić began collaborating with cellist Tonka Javorović and pianist David Vuković in Trio Eusebius under the mentorship of Pavle Zajcev. In 2019 the trio won the Ferdo Livadić International Competition and the Boris Papandopulo Competition in the category of standard chamber ensembles. In 2021 they won main prize at the Darko Lukić Competition. They have performed at the prestigious festivals, such as the Osor Musical Evenings, the Dubrovnik Summer Festival, the Samobor Music Festival etc. As a soloist, she has performed with the Zagreb Philharmonic Orchestra, the Croatian Radio and Television Symphony Orchestra, the Varaždin Chamber Orchestra, the Teatro Verdi Chamber Orchestra, the RTV Slovenia Symphony Orchestra, the all Star Ljubljana Chamber Orchestra, the Dubrovnik Symphony Orchestra and the Festival Maribor Symphony Orchestra. Since 2021 Eva Šulić has served as associate concertmaster of the Croatian Radio and Television Symphony Orchestra. She has participated in numerous music competitions. She is a multiple winner of first prizes in Slovenian national TEMSIG

competitions; in 2006 and 2009 she won the absolute first prize at the Ars Nova International Music Competition in Trieste and in 2013 she received the golden plaque at the Giuseppe Tartini International Competition in Piran. In 2016 she was the winner of the prestigious Stefanie Hohl Competition in Vienna. In 2021 Eva Šulić won first prize at the Papandopulo Competition and the Croatian Composers' Association Award for best performance of a composition by Boris Papandopulo. She is the winner of the prestigious Stjepan Šulek Award for best performance of a composition for violin, awarded by the Stjepan Šulek Foundation in 2021.

Violist and conductor **Ivan Hut** (Pula, 1982) was born in Pula to Dutch and Croatian parents and has been living in Split since he was five. He started playing the violin at the Josip Hatze Music School at the age of eight. In the course of his education, he won numerous awards at annual state competitions, including first prize in 2000 as a violist and first prize in 2003 in the category of chamber ensembles. He earned a degree in viola performance from the Zagreb Academy of Music under Milan Čunko in 2005. As a violist, he has performed in Germany, Austria, Italy, Czech Republic, Slovenia and Hungary. From 2005 to 2010 he was a professor of viola and chamber music and conductor of the string orchestra at the Josip Hatze Music School. From 2000 to 2009 he was a permanent member of the Split Chamber Orchestra, where he, supported and inspired by maestro Pavle Dešpalj, developed his love of conducting. From 2010 to 2013 he was the president of the MAG Association (Young Academic Musicians of Split). In this period, three MAGfestivals of chamber music were organised in Split and over thirty concerts within the MAGseason. He also founded a chamber orchestra within the MAG Association. In 2013 he founded the Camerata Split string orchestra and produced the 59th Split Summer Festival

concert programme. The following year he served as the music director at the same festival. In the season 2013/214 he was the director of the Opera of the Croatian National Theatre Split.

In 2014 he began his conducting studies under Hans Leenders at the Codarts Rotterdam University of the Arts. During his studies in the Netherlands, he was taught by Kenneth Montgomery (Orchestra of the 18th Century), Etienne Siebens and Antony Hermus. He completed his bachelor's degree with an operatic debut, conducting Puccini's *Suor Angelica*, directed by Michal Znaniecki. He enrolled in a master's degree programme under the same mentor with the aim of specialising in the theme of influence of 'tradition' in the performance of Verdi's operas, with Yannick Nézet Séguin as one of his mentors. He gathered graduates of the Codarts Rotterdam University and the Hague Royal Conservatory in the NOW Orchestra and conducted several of their concert performances in the season 2016/17. After successfully completing his master's degree in 2018, as the best student in his year he was granted the opportunity to perform at the 30th anniversary edition of the Gergiev Festival in Rotterdam in front of the crowded De Doelen Hall and train with the esteemed maestro.

His most notable collaborations are with the Sinfonia Rotterdam, the Zagreb Philharmonic Orchestra, the Croatian Radio and Television Symphony Orchestra (recording of works by Croatian composers), the Zadar Chamber Orchestra, the Varaždin Chamber Orchestra and the Symphony Orchestra of the University of Guanajuato, Mexico. In 2020 he had the honour of closing the Musical Evenings in St Donat festival with the Zadar Chamber Orchestra, performing the concert *For Pavle* honouring maestro Pavle Dešpalj. He received scholarships from the Lovro and Lily Matačić Foundation and Het Kersjes Foundation for young conductors in the Netherlands.

In December 2020 Ivan Hut was appointed conductor of the Dubrovnik Symphony Orchestra.

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

In the last few years, the Dubrovnik Symphony Orchestra has appeared in some of the world's major concert halls, including Washington (Kennedy Center), New York, Seattle, Versailles, Basel, Medan, Jakarta, Vienna (Musikverein),

Bari and Zagreb. In 2005 it won the prestigious Milka Trnina Award, and in 2015 an award for its contribution to the reputation and promotion of the Dubrovnik-Neretva County in the country and worldwide. Additionally, in the last few years, the Dubrovnik Symphony Orchestra has organised a series of festivals and concert cycles, thus enhancing the cultural scene in Dubrovnik. Among them are the Tino Pattiera International Festival of Operatic Arias, the Dubrovnik Late Summer International Music Festival, the Dubrovnik Musical Spring, the Autumn Music Variety, the Orlando Furioso Baroque Music Cycle and Stradun Classic. Members of the orchestra are academy trained musicians who for the most part acquired their skills at the Zagreb Academy of Music, but elsewhere in the world as well. The orchestra's list of concerts is very long, and includes tours around Europe, the USA and Indonesia. The Dubrovnik Symphony Orchestra has worked with renowned artists, such as Lovro von Matačić, Antonio Janigro, Zubin Mehta, Kiril Kondrashin, Ernst Marzendorfer, Milan Horvat, Nikola Debelić, Pavle Dešpalj, Anton Nanut, David Oistrakh, Yehudi Menuhin, Mstislav Rostropovich, Sviatoslav Richter, Henryk Szeryng, Uto Ughi, Christoph Eschenbach, Stefan Milenkovich, Ivo Pogorelić, Dubravka Tomšić, Dunja Vejzović, Ruža Pospíš Baldani, Monika Leskovar, Radovan Vlatković, Mischa Maisky, Yuri Bashmet, Julian Rachlin, Michel Legrand, Alun Francis, Ivo Dražinić, Maxim Fedotov, Goran Končar, Maxim Vengerov, Nicholas Milton, Christoph Campestini, Dmitry Sinkovsky, Tabea Zimmermann, David Garrett, Marc Tardue and many others.

Many of these collaborations occurred at the Dubrovnik Summer Festival: Since 1951, the Dubrovnik City Orchestra, later known as the Festival Orchestra and today the Dubrovnik Symphony Orchestra, has constituted the core of the Festival's music programme. Its repertoire covers the entire range of orchestral music: they have

presented the domestic and international audiences with the music of Dubrovnik and Croatia, from Sorkočević and Jarnović to Papandopulo and Detoni, as accompaniment to soloists, independently performing major symphonic works, or participating in stage productions such as Monteverdi's *Combattimento*, Rossini's *Barber of Seville* or Đelo Jusić's musical *Uncle Maroje*. For nearly seventy years, however, they have predominantly attracted the Festival's audiences with the most significant classical orchestral works, from Bach and Vivaldi, Mozart and Schubert to Brahms and Tchaikovsky, while also including new music in their repertoire. Their performances constitute the artistic foundation which has made the Festival unimaginable without the Dubrovnik Symphony Orchestra, from its beginnings until the present day.

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

Dina Puhovski