

**72. DUBROVAČKE LJETNE IGRE**  
**72<sup>ND</sup> DUBROVNIK SUMMER FESTIVAL**  
**2021.**  
**HRVATSKA CROATIA**

# kvARTet

**ĐANA KAHRIMAN**, violina *violin*  
**EVA ŠULIĆ**, violina *violin*  
**ŠIMUN KONČIĆ**, viola  
**PAVLE ZAJCEV**, violončelo *cello*

**ATRIJ KNEŽEVA DVORA**  
**RECTOR'S PALACE ATRIUM**  
**3. KOLOVOZA 2021. | 3 AUGUST 2021**  
**21:30 9.30 PM**

**LUDWIG VAN BEETHOVEN:  
GUDAČKI KVARTET U F-DURU, OP. 59 BR. 1/ STRING QUARTET IN F MAJOR,  
OP. 59 NO. 1, 'RASUMOWSKY'**

*ALLEGRO*

*ALLEGRETTO VIVACE E SEMPRE SCHERZANDO*

*ADAGIO MOLTO E MESTO*

*THÈME RUSSE, ALLEGRO*

\*\*\*

**ANTONÍN DVOŘÁK: GUDAČKI KVARTET U F-DURU, OP. 96, 'AMERIČKI' /  
STRING QUARTET IN F MAJOR, OP. 96, 'AMERICAN'**

*ALLEGRO, MA NON TROPPO*

*LENTO*

*MOLTO VIVACE*

*VIVACE, MA NON TROPPO*

Teška 2020. bila je Beethovenova godina, ona u kojoj se obilježavalo 250 godina od skladateljeva rođenja, iako se održalo mnogo manje obljetničkih koncerata nego što je planirano. Ipak, djela **Ludwiga van Beethovena** (Bonn, 1770. - Beč, 1827.) na programima su svake pa i ove godine, jer ostaju simbolom posebne glazbene mašte, inovativnosti, ali i ideala umjetničke autentičnosti i slobodoljublja. Riječima violinista Yehudija Menuhina, bio je „div neshvatljiv većini smrtnika, zbog svoje beskompromisne moći i neudvorničkog pristupa i glazbi i ljudima“.

Beethoven je napisao 16 gudačkih kvarteta. Kao i mnogi skladatelji kroz povijest, ovisio je o narudžbama skladbi i o pomoći bogatih ljubitelja glazbe, a dio glazbeničke svakodnevice može se iščitati i iz posveta djela, što je i ovdje slučaj, s „Rasumowskyjevim“ kvartetima. Gudačke kvartete Beethoven je pisao i prije, no toj se vrsti vratio nakon sedmogodišnje stanke, 1806., kada je nova djela od njega naručio grof Andrej Rasumowsky (Razumovski), ruski veleposlanik u Beču (Rasumowsky je bio ženidbom povezan s knezom Lobkowitzem, koji je od Beethovena, između ostaloga, naručio gudačke kvartete, op. 18, i knezom Lichnowskym, koji je Beethovenu osigurao smještaj po dolasku u Beč te mu neko vrijeme davao redovite honorare). Tri kvarteta, op. 59, posvećena Rasumowskome, katkad se nazivaju i „ruskima“, a Beethoven ih je pisao imajući u vidu gudački kvartet koji je osnovao Ignaz Schuppanzigh i koji je bio prvi stalni gudački

kvartet u Beču posvećen javnim nastupima, a poslije je bio također u službi Rasumowskoga. Kvarteti, op. 59, nastali su u tzv. srednjoj fazi Beethovenova stvaralaštva, obilježenoj velikim, „herojskim“ djelima. Ciklički su osmišljeni, opsežniji od prethodnih kvarteta, čak monumentalni, s više ekstremnih *laga* u dionicama, većim zahtjevima za virtuoznošću, naročito prve violine. Nisu više namijenjeni kućnome muziciranju i malim prostorima, već javnoj koncertnoj dvorani. Prvi je stavak Kvarteta, op. 59 br. 1, sonatni oblik s tematskim „kompleksima“ umjesto jednostavnog suprotstavljanja kontrastnih tema. Allegretto je petodijelni, više plesni, stavak razrađenoga motivskog rada, a treći, Adagio, žalobni je vrhunac djela, uz koji je Beethoven u skicama zapisao „tužna vrba, ili bagrem, za grob mojega brata.“ Stanjivanje zvuka vodi do kadence pa u *rusku temu* žustrog finala koji se potom privremeno „umiri“ prije živog oproštajnog uspona.

Kompleksno djelo zbunilo je Beethovenove suvremenike: „teški, dugački... duboko promišljeni“ kvarteti, ali nisu „općenito shvatljivi“, pisalo je 1807. u *Allgemeine Musikalische Zeitung* o koncertu u palači Rasumowskoga. Schuppanzigh ih je najprije smatrao „lošom šalom“, a početak drugog stavka – ritmizirano ponavljanje istoga tona violončela, poput kakvog signala – toliko je iznenadio i uznemirio violončelista Bernharda Romberga da je note bacio na pod i izgazio. Danas pak impresioniraju „simfonijskim“ pristupom gudačkome kvartetu, majstorskim preplitanjem glazbene građe i doprinosom razvoju ove glazbene vrste.

**Antonín Dvořák** (Nelahozeves, 1841. – Prag, 1904.) bio je u mladosti mesarski šegrt, zatim orguljaš, violinist u manjim orkestrima i učitelj. Koncentraciju na skladateljski rad omogućile su mu austrijske stipendije za skladatelje, a njih mu je dodijelio žiri u kojem su bili i Eduard Hanslick i Johannes Brahms – potonji ujedno Dvořakov uzor i skladatelj koji ga je preporučio svojem izdavaču. S Brahmsom je dijelio sklonost bogatjoj, apsolutnoj glazbi, simfonici, ali i komornoj glazbi. S druge je strane svoj kasnoromantičarski stil često bojao nacionalnim koloritom i pjevnim melodijama. Pisao je, između ostalog, simfonije, koncerte, opere, solopjesme, a i 14 gudačkih kvarteta. Dugo nije želio napustiti Češku, odbijao je preseliti se u Beč, koji je bio glazbeno središte, i inzistirao da naslovi i druge oznake u njegovim izdanjima uvijek budu napisani i na češkome, ne samo na njemačkome. Poslije je ipak živio tri godine u New Yorku – navodno je pristao na posao ravnatelja na novom njujorškome Nacionalnom konzervatoriju samo pod uvjetom da talentirani studenti indijanskog i afroameričkog podrijetla, koji si nisu mogli priuštiti školarinu, studiraju besplatno. Tijekom boravka u Americi, Dvořák je napisao **Gudački kvartet br. 12 u F-duru, op. 96, “Američki”**, dok se 1893. godine odmarao u češkoj imigrantskoj zajednici u mjestu Spillville u Iowi, u pastoralnom okruženju koje je, smatra se, utjecalo na karakter djela. U to je doba napisao i Simfoniju “Iz novog svijeta” i rekao da ta dva djela nikada ne bi napisao da nije vidio Ameriku.

„Američki“ kvartet najkraće je i najjednostavnije od Dvořakovih komornih djela. Prvi je stavak vedar i neopterećen, Lento je nježna kantilena po kakvima je Dvořák poznat, Scherzo imitira pjesmu ptica i zaigranost plesa pučke glazbe, finale je rondo duge glavne teme. Navodi se da je za glazbenu građu rabio afroameričke *spirituals* (i možda indijanske pjesme) no riječ je zapravo o prilagodbi, preradi napjeva koja je ondje čuo – o pentatonskom nizu kakav postoji u mnogim tradicijama diljem svijeta te je zato bio idealan za autora nacionalne škole, ali i „univerzalan“ rezultat. Američke melodije navodno je koristio kako bi pokazao Amerikancima da bi, koristeći svoje tradicijske pjesme, mogli uspostaviti vlastitu nacionalnu školu, klasičnu glazbu američkog idioma.



**Đana Kahrman** (Dubrovnik, 1989.) sa sedam je godina počela učiti violinu u Umjetničkoj školi Luke Sorkočevića, u klasi Ivančice Kalanj. Godine 2011. diplomirala je na Muzičkoj akademiji u Zagrebu, u klasi Leonida Sorokowa, kod kojeg je nastavila i

umjetničko usavršavanje. Usavršavala se i na seminarima uglednih pedagoga, kao što su Leonid Sorokow, Marina Sorokowa, Goran Končar, Armin Sešek, Grigorij Zhislin, Alexander Vinnitski, Zakhar Bron, Boris Kuschnir, Viktor Tretyakov.

Višestruka je dobitnica prvih nagrada na Državnim natjecanjima učenika i studenata glazbe i plesa te na međunarodnim natjecanjima „Etide i skale“ u Zagrebu, „Rudolf Matz“ u Dubrovniku, „Beethoven“ u Sankt Pöltenu, „Verdi note“ u Rimu i na Međunarodnom violinističkom natjecanju u Astani.

Od njezinih solističkih koncerata izdvajaju se nastupi na Dubrovačkim ljetnim igrama, Osorskim glazbenim večerima, Samoborskoj glazbenoj jeseni, Glazbenim večerima u sv. Donatu, Festivalu hrvatske glazbe u Beču, Glazbenoj sceni Amadeo, Muzičkom biennalu, promociji Dubrovnika u New Yorku, Festivalu mladih glazbenika u Litvi. Nastupila je uz orkestre kao što su Dubrovački simfonijski orkestar, Sarajevska filharmonija, Filharmonija grada Kaunasa, Zagrebačka filharmonija, Simfonijski orkestar HRT, Varaždinski komorni orkestar, Zadarski komorni orkestar i Zagrebački solisti.

Dobitnica je nagrade „Stjepan Šulek“ za izvedbu Piazzollinih *Godišnjih doba* na Dubrovačkim ljetnim igrama, uz Gudački orkestar Hrvatske glazbene mladeži pod vodstvom Pavla Zajceva.

Od 2011. članica je Zagrebačkih solista, a od 2015. koncertna majstorica Dubrovačkog simfonijskog orkestra.



**Eva Šulić** (Maribor, 1997.) započela je školovanje na Konzervatoriju za glazbu i balet u Mariboru kod profesorice Zorice Todorović sa samo četiri godine. Već s 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 vrhunskih violinističkih pedagoga i virtuozu 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“. Kao solistica, nastupala je s nizom cijenjenih orkestara, a od 2021. godine Eva Šulić je članica Simfonijskog orkestra HRT-a kao zamjenica koncertnog majstora.

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.



**Šimun Končić** (Dubrovnik, 1991.) u rodnom je gradu završio osnovnu i srednju školu u

klasama Ivančice Kalanj i Eveline Šegović.

Nastavio je školovanje na Muzičkoj akademiji u Zagrebu gdje je i diplomirao u klasi Milana Čunka.

Osvajao je brojne nagrade na državnim natjecanjima u solističkim i komornim kategorijama. Usavršavao se kod uglednih profesora, kao što su Bruno Giuranna, Hans Peter Ochsenhofer, Pavle Zajcev. i drugi.

Od 2017. godine je vođa viola u Dubrovačkom simfonijskom orkestru.



**Pavle Zajcev** (Zagreb, 1976.) diplomirao je 1998. godine violončelo na Muzičkoj akademiji u Zagrebu u klasi Valtera Dešpalja te se usavršavao na Muzičkoj akademiji u Baselu u klasi Ivana Monighettija.

Kao solist, nastupao je uz Zagrebačku filharmoniju, Zagrebačke soliste, Simfonijski orkestar HRT-a, Hrvatski komorni orkestar, Varaždinski komorni orkestar i Dubrovački simfonijski orkestar. Bio je finalist 2.

Međunarodnog violončelističkog natjecanja

„Antonio Janigro“ 2000. godine u Zagrebu. Iduće godine uz Zagrebačke soliste prouzvodi koncert za violončelo i gudače Pavla Dešpalja, a isti snima sa Simfonijskim orkestrom HRT-a pod ravnanjem kompozitora za koji je nagrađen „Porinom“ za najbolju izvedbu. Kao komorni glazbenik nastupao je u raznim sastavima, a 1997. osniva Zagrebački klavirski trio, s pijanisticom Srebrenkom Poljak i violinisticom Vlatkom Peljhan. S triom pobjeđuje na Tribini „Darko Lukić“, 1998., a osvojili su i drugu nagradu na natjecanju „C. Hennen“ u Nizozemskoj i prvu na natjecanju „TICC“ u Norveškoj. Od 2010.-2014. trio djeluje pod imenom Zagreb trio i u sastavu Martin Draušnik violina, Danijel Detoni, klavir, i Pavle Zajcev, violončelo. Kao komorni glazbenik sudjelovao je na mnogim festivalima te surađivao s umjetnicima kao što su Julian Rachlin, Mischa Maisky, Torleif Thedeen, Lawrence Power, Gordan Nikolić, Đuro Živković, Edin Karamazov, Pavao Mašić, Dmitrij Sinkovsky, Krešimir Stražanac, Krešimir Špicer i dr. Od 2010. djeluje kao stalni suradnik ansambla Antiphonus pod vodstvom Tomislava Fačinija. Od 2002.-2010. godine bio je solo-violončelist u Simfonijskom orkestru HRT-a, od 2005. radi kao docent, a od 2013. kao izvanredni profesor za komornu glazbu na Muzičkoj akademiji u Zagrebu. Svoj prvi dirigentski nastup ostvario je 2011. s Gudačkim orkestrom Hrvatske glazbene mladeži u Grožnjanu čiji je dirigent i umjetnički ravnatelj bio od 2011.-2014. U tom razdoblju u više navrata dirigira Samoborskim gudačima, gudačima Simfonijskog orkestra

HRT-a i Dubrovačkim simfonijskim orkestrom, kojem je i danas redoviti gostujući dirigent. Godine 2017. upisao je studij dirigiranja na Muzičkoj akademiji u Zagrebu u klasi Mladena Tarbuka i Tomislava Fačinija. Na dan obilježavanja 250. godišnjice rođenja L. van Beethovena dirigirao je Simfonijskim orkestrom HRT-a u ciklusu *Kanconijer*, a svoj prvi nastup sa Zagrebačkom filharmonijom ostvario je dirigirajući koncertom studenata Muzičke akademije.

*Dina Puhovski*

A difficult 2020 was Beethoven's year, which marked the 250<sup>th</sup> anniversary of his birth although much fewer anniversary concerts were held than initially planned. The works by **Ludwig van Beethoven** (Bonn, 1770 - Vienna, 1827) are performed every year nonetheless, including this one, because they remain a symbol of extraordinary musical imagination and innovativeness, but also of ideals of artistic authenticity and love of freedom. In the words of violinist Yehudi Menuhin, he was 'a giant, inscrutable to most mortals due to his uncompromising power and unobsequious approach to music and people'.

Beethoven wrote sixteen string quartets. He depended on commissions and support from wealthy music lovers like many other composers throughout history, which can be seen in the dedications of their works, as is the case with the 'Rasumowsky' quartets. After a seven-year pause, Beethoven began composing string quartets again in 1806, when he was commissioned to write new pieces by Count Andrey Rasumowsky, the Russian ambassador in Vienna (through his wife, Rasumowsky was related to Prince Lobkowitz, who commissioned String Quartets, Op. 18 from Beethoven, and Prince Lichnowsky, who provided accommodation for Beethoven when he arrived in Vienna and a regular income for a period of time). Beethoven composed the three Rasumowsky quartets, Op. 59, sometimes also called 'Russian', for the string quartet founded by Ignaz Schuppanzigh, the first permanent string quartet in Vienna dedicated to public performances, later also in the service of Count Rasumowsky.

The Quartets, Op. 59, were composed in Beethoven's middle period, marked by grand, 'heroic' works. Exhibiting a cyclic form, they are more expansive than his earlier quartets, even monumental, with higher demands for virtuosity, especially from the first violin. They are no longer intended for home performances and small spaces, but public concert halls. The first movement of the Quartet, Op. 59 No. 1, is a sonata form with thematic 'clusters' instead of a simple juxtaposition of contrasting themes. Allegretto is a five-part, dance movement with elaborate motifs, and the third movement, Adagio, is a sorrowful climax of the piece, described by Beethoven in his sketches as 'a weeping willow or acacia tree on my brother's grave'. The thinning of the sound leads to a cadenza, and then to a *Russian theme* of the fierce finale, which temporarily 'calms down' before the lively final ascent. Beethoven's contemporaries found this complex piece confusing: 'difficult, long... profoundly thought through' quartets, but not 'intelligible to everyone', *Allgemeine Musikalische Zeitung* wrote in 1807 about the concert held at the Rasumowsky palace. Schuppanzigh at first considered them a 'bad joke' and the beginning of the second movement – the rhythmic repetition of a single note on the cello, like a signal – surprised and disturbed the cellist Bernhard Romberg to such extent that he threw the score on the floor and stomped on it. Today they impress with their 'symphonic' approach to string quartet, their masterful intertwining of music material and contribution to the development of this musical form.



**Antonín Dvořák** (Nelahozeves, 1841 – Prague, 1904) was a butcher's apprentice in his youth, then an organist, a violinist in small orchestras and a teacher. He was able to focus on his composing after receiving a state grant for composers, awarded to him by a jury whose members included Eduard Hanslick and Johannes Brahms – the latter was also Dvořák's role model, who recommended him to his publisher. Dvořák and Brahms shared a preference for rich, absolute music, symphonic, but also chamber music. On the other hand, Dvořák often used national elements and singable melodies in his music characterised by a late Romantic style. His works included symphonies, concertos, operas, songs and fourteen string quartets. Reluctant to leave Bohemia, he refused to move to Vienna, a major music centre, and insisted that the titles and other notations in his published works were always written in Czech, in addition to German. He later lived in New York for three years – allegedly accepting the position of a director of the newly established National Conservatory of Music in New York under the condition that the talented Native American and African American students who could not afford tuition study free of charge. Dvořák wrote his **String Quartet No. 12 in F major, Op. 96, 'American'** during his vacation in a small town of Spillville, Iowa, mainly a community of Czech immigrants, in a pastoral setting which is considered to have influenced the character of the piece. In this period he also wrote his *New World Symphony*, stating that he never would have

written these two works if he had not seen America.

*American Quartet* is the shortest and simplest of all Dvořák's chamber works. The first movement is bright and light, *Lento* is a gentle cantilena, one of his hallmarks, *Scherzo* imitates bird song and playfulness of a folk dance, while the finale is a rondo with a long main theme. It is speculated that he used African American spirituals (and possibly Native American songs) in his work, but he in fact adapted or reworked the tunes he heard during his stay in the USA – using the pentatonic scale used by different cultures all over the world, which made it ideal for a nationalist composer, but also for a 'universal' outcome. He allegedly used American melodies to show the Americans that they could establish their own national school of classical music by using their traditional music as source material.

**Dana Kahrman** (Dubrovnik, 1989) started learning the violin at the age of seven with Ivančica Kalanj at the Luka Sorkočević Art School in Dubrovnik. In 2011 she graduated from the Zagreb Academy of Music under Leonid Sorokow, who continued to be her mentor. She has attended seminars by distinguished educators such as Leonid Sorokow, Marina Sorokowa, Goran Končar, Armin Sešek, Grigori Zhislin, Alexander Vinnitski, Zakhar Bron, Boris Kuschnir and Viktor Tretyakov.

She is a winner of first prizes at national competitions of music and dance students as well as international competitions the Young

Virtuoso Zagreb, the Rudolf Matz International String Competition in Dubrovnik, the International Beethoven Competition in St Pölten, Verdi Note in Rome and the International Violin Competition in Astana. She has appeared as soloist at the Dubrovnik Summer Festival, the Osor Musical Evenings, the Samobor Music Festival, the Musical Evenings in St Donat, the Festival of Croatian Music in Vienna, the Amadeo Summer Stage, the Music Biennale Zagreb, the promotion of Dubrovnik in New York, the Young Musician Festival in Lithuania etc. She has appeared with orchestras such as the Dubrovnik Symphony Orchestra, the Sarajevo Philharmonic Orchestra, the Kaunas Philharmonic Orchestra, the Zagreb Philharmonic Orchestra, the Croatian Radio and Television Symphony Orchestra, the Varaždin Chamber Orchestra, the Zadar Chamber Orchestra and the Zagreb Soloists. She received the Stjepan Šulek Award for performance of Piazzolla's *The Four Seasons of Buenos Aires* at the Dubrovnik Summer Festival with the Croatian Musical Youth String Orchestra conducted by Pavel Zajcev. She has been a member of the Zagreb Soloists since 2011 and the Concertmaster of the Dubrovnik Symphony Orchestra since 2015.

**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 Zagreb Academy of Music. She spent a total of ten years under Leonid Sorokow's guidance and a year, also 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 virtuosos 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 the main prize at the Darko Lukić Competition. As a soloist, she has performed with a number of distinguished orchestras and since 2021 she has been Associate Concertmaster of the Croatian Radio and Television Symphony Orchestra.

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.

**Šimun Končić** (Dubrovnik, 1991) finished elementary and secondary music school in Dubrovnik under Ivančica Kalanj and Evelina Šegović. He continued his education at the Zagreb Academy of Music, where he graduated under Milan Čunko.

He won numerous awards at national competitions in soloist and chamber music categories. He studied with distinguished professors, such as Bruno Giuranna, Hans Peter Ochsenhofer, Pavle Zajcev and others. He has been the Principal Violist of the Dubrovnik Symphony Orchestra since 2017.

**Pavle Zajcev** (Zagreb, 1976) graduated in cello from the Zagreb Academy of Music in 1998 under Valter Dešpalj and continued his education at the Basel Music Academy under Ivan Monighetti.

He has appeared as a soloist with the Zagreb Philharmonic Orchestra, the Zagreb Soloists, the Croatian Radio and Television Symphony Orchestra, the Croatian Chamber Orchestra,

the Varaždin Chamber Orchestra and the Dubrovnik Symphony Orchestra. He was a finalist in the 2<sup>nd</sup> International Cello Competition Antonio Janigro in Zagreb in 2000. The following year, he premiered Pavle Dešpalj's *Concerto for cello and strings* with the Zagreb Soloists and recorded it with the Croatian Radio and Television Symphony Orchestra conducted by the composer, for which he won the Porin Award in the category of Best Performance.

As a chamber musician, he has performed in various ensembles, and in 1997 he founded the Zagreb Piano Trio with pianist Srebrenka Poljak and violinist Vlatka Peljhan. The trio won first prize in the Darko Lukić Competition in 1998, second prize in the Charles Hennen International Chamber Music Competition in the Netherlands and first prize in the Trondheim International Chamber Music Competition in Norway. From 2010 to 2014 they appeared as the Zagreb Trio, composed of violinist Martin Draušnik, pianist Danijel Detoni and cellist Pavle Zajcev. As a chamber musician, Zajcev has appeared at numerous festivals and collaborated with artists such as Julian Rachlin, Mischa Maisky, Torleif Thedeen, Lawrence Power, Gordan Nikolić, Đuro Živković, Edin Karamazov, Pavao Mašić, Dmitry Sinkovsky, Krešimir Stražanac, Krešimir Špicer and others. He has been a permanent associate of the Antiphonus Ensemble, led by Tomislav Fačini, since 2010. He was solo cellist with the Croatian Radio and Television Symphony Orchestra from 2002 to 2010; in 2005 he became Assistant Professor at the Zagreb Academy of Music,

where he has served as Associate Professor of chamber music since 2013.

He made his debut as a conductor in 2011 in Grožnjan, Croatia, with the Croatian Musical Youth String Orchestra, where he served as conductor and Artistic Director from 2011 to 2014. In this period he occasionally conducted the Samobor Strings, the Croatian Radio and Television Symphony Orchestra Strings and the Dubrovnik Symphony Orchestra, where he has been a regular guest conductor ever since. In 2017, he began his conducting studies under Mladen Tarbuk and Tomislav Fačini at the Zagreb Academy of Music. On the 250<sup>th</sup> anniversary of Ludwig van Beethoven's birth, he conducted the Croatian Radio and Television Symphony Orchestra as part of the *Kanconijer* series, and made his debut with the Zagreb Philharmonic Orchestra conducting a student concert at the Zagreb Academy of Music.

*Dina Puhovski*