

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

Darija Augušan sopran *soprano*
Martina Gojčeta Silić mezzosopran *mezzo-soprano*
Stjepan Franetović tenor
Robert Kolar bariton *baritone*

Zbor Hrvatske radiotelevizije
Croatian Radio and Television Choir

Tomislav Fačini dirigent *Conductor*

ATRIJ KNEŽEVA DVORA
RECTOR'S PALACE ATRIUM
15. SRPNJA 2021. | 15 JULY 2021
21:30 9.30 PM

Boris Papandopulo:
Hrvatska misa u d-molu, op. 86
Croatian Mass in D minor, Op. 86

Gospode, pomiluj *Kyrie*
Slava *Gloria*
Vjerovanje *Credo*
Svet *Sanctus*
Blagosloven *Benedictus*
Jaganjče Božji *Agnus Dei*

Darija Auguštan (Zagreb, 1996.)
apsolventica je solopjevanja na Muzičkoj akademiji u Zagrebu u klasi prof. Snježane Bujanović-Stanislav. Pjevačko obrazovanje započela je u Glazbenoj školi Pavla Markovca u Zagrebu, u klasi Nataše Šurine. Nakon niza zapaženih nastupa u studentskim produkcijama, debitirala je 2019. u Hrvatskome narodnom kazalištu u Zagrebu, kao Prva dama u *Čarobnoj fruli*, te u Zagrebačkom gradskome kazalištu Komedijska kao Grofica Marica u istoimenoj opereti. U HNK Zagreb i HNK Rijeka pjevala je Micačlu u operi *Carmen*, a u HNK Varaždin debitirala će kao Mozartova Bastienne. Dobitnica je niza nagrada na pjevačkim natjecanjima, od kojih je najnovija 1. nagrada na Natjecanju „Mario Orlandoni“ u Italiji (2021.). Surađivala je s renomiranim umjetnicima kao što su dirigenti Mladen Tarbuk, Tomislav Fačini, Uroš Lajovic, Franz Anton Krager, Nikša Bareza, Marcello Mottadelli, Valentin Egel i Darijan Ivezić te režiseri Dora Ruždjak Podolski, Krešimir Dolenčić, Ozren Prohić, Mathias Behrends, Marin Blažević i Arnaud Bernard. Ističe da su joj, osim opernih i koncertnih nastupa, velika pasija *lied* i sakralna djela.

Martina Gojčeta Silić (Zagreb, 1972.)
redovito je prisutna na koncertnoj pozornici od 1995. godine. Na repertoaru su joj djela Bacha, Vivaldija, Rossinija, Mozarta, Mahlera, Verdijev Rekvijem, Schönbergova *Knjiga visećih vrtova* i *Pierrot Lunaire*, Papandopulova djela i mnoga druga. Često izvodi skladbe suvremenih skladatelja (Horvat, Kelemen, Gubajdulina, Šipuš, Ruždjak, Parać...). Surađuje s dirigentima kao što su Pavle Dešpalj, Dmitrij Kitajenko, Emmanuel Villaume, Daniele Callegari, Tonči Bilić, Berislav Šipuš, Ivo Lipanović, Ivan Repušić i dr. Dobitnica je nagrada „Milka Trnina“ i „Vladimir Nazor“ te četiriju „Porina“. Nakon mature na klavirskom i teoretskom odjelu glazbene škole „Pavao Markovac“ u

Zagrebu, upisala je solopjevanje u razredu prof. Mire Zidarić. Apsolvirala je studij talijanskog jezika i književnosti i opće lingvistike na Filozofskom fakultetu u Zagrebu i 1998. diplomirala studij solopjevanja na Muzičkoj akademiji u Zagrebu, u klasi prof. Snježane Bujanović-Stanislav. Zaposlena je kao izvanredna profesorica na Odsjeku za pjevanje Muzičke akademije u Zagrebu.



Stjepan Franetović (Stari Grad, 1974.)
prvak je Opere Hrvatskog narodnog kazališta u Zagrebu. Diplomirao je pjevanje na zagrebačkoj Muzičkoj akademiji u razredu Miljenke Grđan. Nastupao je kao Cavaradossi u Puccinijevoj *Tosci*, Lenski u operi *Evgenij Onjegin* P. I. Čajkovskog, Rodolfo u Puccinijevoj operi *La Bohème*, Vojvoda od Mantove u Verdijevu *Rigolettu*, Nemorino u Donizettijevu *Ljubavnom napitku*, Rinuccio u Puccinijevoj operi *Gianni Schicchi*, Florville u Rossinijevu *Il signor Bruschino*, Bastien u Mozartovoj operi *Bastien i Bastienne*, Alfred u Straussovu *Šišmišu*, Juranić i Sokolović u Zajčevu *Nikoli Šubiću Zrinjskom*, Mića u

Gotovčevu *Eri s onoga svijeta*, Tonči u Tijardovićeveu *Spli'skom akvarelu*, Pijetao u Stravinskijevu *Renardu*, Steva u Janáčekovoj *Jenůfi*, Janko u Smetaninoj *Prodanoj nevjesti*, Monostatos u Mozartovoj *Čarobnoj fruli*, Arbace u Mozartovu *Idomeneu* te u dvadesetak manjih uloga. Za doprinos u operi *Marco Polo* Tana Duna 2001. godine nominiran je za Nagradu hrvatskog glumišta. Kao koncertni solist nastupao je sa Zagrebačkom filharmonijom, Cantus Ansambлом, francuskim ansambлом Dialogos, Jazz-orkestrom HRT-a, Zborom HRT-a, Simfonijskim orkestrom HRT-a, Dubrovačkim simfonijskim orkestrom, Akademskim zborom Palma i drugima. Član je Faroskih kantadura iz Staroga Grada te Klape Jelsa.

Robert Kolar (Rijeka, 1969.) pjevanje je počeo učiti u Glazbenoj školi Ivana Matetića Ronjgova u klasi prof. Margarete Togunjac, a 1996. završio je studij solopjevanja na Muzičkoj akademiji u Zagrebu u klasi prof. Zdenke Žabčić-Hesky. Već od 1992. aktivan je član Zagrebačkog opernog studija, a debitirao je 1993. u Gradskom kazalištu Komedija, pjevajući Eneja u operi *Didona i Enej* H. Purcella. Usavršavao se kod primadone Dunje Vejzović (kazalište VERO) te na majstorskim tečajevima Nelli Manuilenko i Alessandra Svaba. Od 1997. solist je opere Hrvatskog narodnog kazališta Ivana pl. Zajca u Rijeci, a od 2016. prvak opere istog kazališta. Djeluje i na koncertnim podijima te surađuje s brojnim ansamblima i dirigentima, a kao operni i koncertni solist nastupao je i u Bosni i Hercegovini, Sloveniji, Mađarskoj, Njemačkoj, Italiji i Finskoj.

Robert Kolar dobitnik je Specijalnog priznanja „Milan Pihler“ koje najuspješnijim opernim pjevačima dodjeljuje HNK Ivana pl. Zajca, za ulogu Michoneta u operi *Adriana Lecouvreur*, za koju je nominiran i za Nagradu hrvatskog glumišta. Snimio je nosač zvuka u

produkciji pjevačke škole Accademia Lirica Rotariana - Laboratorio Lirico Europeo iz Milana, s umjetnicima iz Hrvatske i Italije, kao i nosače zvuka *Hrvatska solo popijevka*, sa suprugom Kristinom Kolar, *Sakralna glazba riječkih autora*, s ansamblom Vox Caelestis, te operu Ivana pl. Zajca *Nikola Šubić Zrinjski* za izdavačku kuću cpo.



Zbor Hrvatske radiotelevizije osnovan je 1941. godine za potrebe tadašnjeg radijskog programa. Djelujući najprije kao komorni ansambl, s vremenom je prerastao u prvi veliki profesionalni zbor u Hrvatskoj, koji je danas član europske mreže profesionalnih zborova „Tenso“. Od samih početaka, Zbor HRT-a, koji taj naziv nosi od 1991., nastupao je i samostalno i uz Simfonijski orkestar. Izvodeći širok repertoar, u rasponu od renesansne do suvremene glazbe, *a cappella* i uz instrumentalnu pratnju, iskazuje iznimnu svestranost, koja mu je donijela gostovanja diljem Europe (Rim, Moskva, Salzburg, Milano, Pariz, Venecija, Berlin, Beč) te suradnje s nizom istaknutih dirigenata i skladatelja 20. i 21. stoljeća. Među njima je i Igor Kuljerić, čije su stvaralaštvo i

dugogodišnje vodstvo ostavili snažan trag, i čije su skladbe danas trajni dio repertoara Zbora. Kao šefovi dirigenti, Zbor su predvodili i Sergije Rainis, Slavko Zlatić, Vladimir Kranjčević te Tonči Bilić, na čiji poticaj, od 1998., Zbor nastupa u samostalnom pretplatničkom ciklusu *Sfumato*. Usredotočenost na hrvatsku vokalnu baštinu i rjeđe izvođene skladbe klasične i suvremene zborske literature vidljiva je i iz diskografije: hvaljena su i nagrađivana izdanja *Hrvatska glazba na Riva dei Schiavoni*, Osorska trilogija, *Muka Gospodina našega Isukrsta (po Ivanu)* Borisa Papandopula, *Audivi vocem* Vinka Jelića, *Ljubav i zloba* Vatroslava Lisinskog, *Nikola Šubić Zrinjski* Ivana pl. Zajca i drugi. Od sezone 2017./2018. na čelu Zbora HRT-a je šef-dirigent Tomislav Fačini.

Tomislav Fačini (Zagreb, 1975.) studij dirigiranja u Zagrebu je završio godine 1996., s Rektorovom nagradom. Usavršavao se na institutu Accademia Hans Swarowsky u Milanu te na Visokoj glazbenoj školi u Karlsruheu. Laureat je Međunarodnog natjecanja „Antonio Pedrotti“. Redovni je profesor na Odsjeku za dirigiranje, harfu i udaraljke Muzičke akademije u Zagrebu. Uz simfonijske koncerte, ostvario je niz opernih premijera u Zagrebu, Sarajevu, Varaždinu, Dubrovniku i Rijeci (Verdi, Puccini, Salieri, Zajc, Bizet, Pergolesi, Purcell). Čest je gost Muzičkog biennala Zagreb i promotor suvremene glazbe. Od 2005. do 2009. godine ravnao je zadarskim Glazbenim večerima u sv. Donatu. Od 2004. do 2009. godine bio je šef-dirigent Orkestra Hrvatske vojske. Suradivao je s gotovo svim domaćim i mnogim inozemnim ansamblima te snimao nosače zvuka i trajne snimke sa simfonijskim orkestrima RTV Slovenije i HRT-a. Od 1993. do 2008. dirigent je Oratorijskog zbora crkve sv. Marka u Zagrebu, a od 2004. vodi vokalni ansambl Antiphonus. Od 2014. do 2017. bio je glavni dirigent

Dubrovačkoga simfonijskog orkestra. Uz dirigiranje, bavi se aranžiranjem i skladanjem.

Uz česte nastupe na Dubrovačkim ljetnim igrama, ravnao je i otvaranjem Igara 2003. i 2013. godine; od 2018. je pomoćnik za glazbeni program intendantice Dubrovačkih ljetnih igara. Od sezone 2017./2018. je šef-dirigent Zbora HRT-a.

Jedan od najznačajnijih hrvatskih skladatelja, **Boris Papandopulo** (Honnef na Rajni, 1906. – Zagreb, 1991.) odrastao je u obitelji umjetničkih sklonosti (njegova je majka bila poznata operna pjevačica Maja Strozzi). Kompoziciju je diplomirao u razredu Blagoja Berse na Muzičkoj akademiji u Zagrebu, a dirigiranje je studirao u Beču, u razredu Dirka Focka, kamo ga je odveo Igor Stravinski. Bio je i pijanist i nastupao diljem Europe. Njegov opus sadržava više od 450 djela, među kojima su opere, baleti, komorna djela, klavirski komadi, duhovne skladbe, scenska i filmska glazba, a prepoznatljiv je po inventivnosti i duhovitosti. Muzikolog Davor Merkaš, stručnjak za njegov opus, ističe da je Papandopulo „zapanjujućim opsegom svoga djelovanja utisnuo duboki i danas sveprisutni pečat ne samo hrvatskoj glazbi nego i, usuđujem se reći, glazbi 20. stoljeća.“

“Moje je skromno mišljenje, da je ova ‘Hrvatska misa’ po svojoj idejnoj i glazbenoj koncepciji skladana na svoj poseban i individualan način i da će ona pridonijeti makar maleni kamičak u izgradnji naše vokalne, a naročito duhovne glazbene literature”, zapisao je Boris Papandopulo uz praizvedbu svoje Hrvatske mise, 1942. Djelo je dovršio 1939., a napisao ga je na narudžbu članova Pjevačkog društva Kolo koji su poželjeli misu na hrvatskome. Misu je napisao za soliste i zbor bez pratnje: „Time sam želio prije svega olakšati i pojednostavniti mogućnosti izvedbe, naročito kada će

društvo s ovom Misom poći na koncertnu turneju u ostala mjesta Hrvatske, gdje nema uvijek na raspolaganju orkestra, pa ni dobrih orgulja. S druge pak strane želio sam naročito opet istaknuti, da je hrvatska zborna glazba pretežnim dijelom *a cappella* pjevanje. Naš narod pjeva bez instrumentalne pratnje, a poznata je činjenica da je baš takav način pjevanja za Hrvate karakterističan.“

Muzikologinja Erika Krpan zapisala je: „S ukusom i mjerom Papandopulo u Hrvatskoj misi primjenjuje svoje zanatsko umijeće, služeći se naglim, neobičnim i oporim modulacijama i neprekidnim mijenama metričkih situacija, ali sve to znatno umjerenije i blaže nego što je činio samo dvije godine prije u Muci Gospodina našeg Isukrsta. (...) Snažnom, širokom gestom, ovoga puta gotovo posve lišenom ikakve introspekcije, raspoređuje vokalne linije unutar dinamičkih odnosa kojima nedostaje samo pozornica, da bi stavci i izvanjskim likom bili što doista u biti jesu: prizori u kojim ljudsko biće pjeva svoje sumnje, strah, nadu i ljubav.“

Dina Puhovski

Darija Augušan (Zagreb, 1996) is currently finishing her solo singing studies at the Zagreb Academy of Music under Snježana Bujanović-Stanisavlav. She began her vocal training at the Pavao Markovac Music School in Zagreb with Nataša Šurina. After a series of successful performances in student productions, in 2019 she made her debut at the Croatian National Theatre in Zagreb as the First Lady in *The Magic Flute* and at the Zagreb City Theatre Komedija as the eponymous character in operetta *Countess Maritza*.



She sang Micaëla in *Carmen* at the Croatian National Theatre Zagreb and Croatian National Theatre Rijeka, and made her debut as Mozart's Bastienne at the Croatian National Theatre Varaždin. She has won a number of awards in singing competitions, most recently the First Prize at the Mario Orlandoni International Competition in Italy (2021). She has collaborated with renowned artists such as conductors Mladen Tarbuk, Tomislav Fačini, Uroš Lajovic, Franz Anton Krager, Nikša Bareza, Marcello Mottadelli, Valentin Egel and Darijan

Ivezić, and directors Dora Ruždjak Podolski, Krešimir Dolencić, Ozren Prohić, Mathias Behrends, Marin Blažević and Arnaud Bernard. In addition to operatic and concert performances, she is very passionate about *lieder* and sacred music.

Martina Gojčeta Silić (Zagreb, 1972) has been performing on concert stages since 1995. Her repertoire includes Bach, Vivaldi, Rossini, Mozart, Mahler, Verdi's *Requiem*, Schönberg's *The Book of the Hanging Gardens* and *Pierrot Lunaire*, Papandopulo's works and many others. She often performs works by contemporary composers (Horvat, Kelemen, Gubajdulina, Šipuš, Ruždjak, Parać...). She has collaborated with conductors such as Pavle Dešpalj, Dmitri Kitayenko, Emmanuel Villaume, Daniele Callegari, Tonči Bilić, Berislav Šipuš, Ivo Lipanović, Ivan Repušić and others. She is a recipient of Milka Trnina and Vladimir Nazor awards as well as four Porin Awards. After graduating from the Pavao Markovac Music School in Zagreb, at the departments of piano and music theory, she studied solo singing under Mira Zidarić. She studied Italian language and literature and general linguistics at the Zagreb Faculty of Humanities and Social Sciences. In 1998 she earned her degree in solo singing from the Zagreb Academy of Music under Snježana Bujanović-Stanisavlav. She serves as associate professor at the Voice Department of the Zagreb Academy of Music.

Stjepan Franetović (Stari Grad, 1974) is the principal singer at the Opera of the Croatian National Theatre in Zagreb. He earned his degree in singing from the Zagreb Academy of Music under Miljenka Grđan. He has interpreted Cavaradossi in Puccini's *Tosca*, Lensky in P. I. Tchaikovsky's *Eugene Onegin*, Rodolfo in Puccini's *La Bohème*, Duke of Mantua in Verdi's *Rigoletto*, Nemorino in Donizetti's

L'elisir d'amore, Rinuccio in Puccini's *Gianni Schicchi*, Florville in Rossini's *Il signor Bruschino*, Bastien in Mozart's *Bastien and Bastienne*, Alfred in Strauss's *Die Fledermaus*, Juranić and Sokolović in Zajc's *Nikola Šubić Zrinjski*, Mića in Gotovac's *Ero the Joker*, Tonči in Tijardović's *The Split Aquarelle*, the Cock in Stravinsky's *Renard*, Števa in Janáček's *Jenůfa*, Jeník in Smetana's *The Bartered Bride*, Monostatos in Mozart's *The Magic Flute*, Arbace in Mozart's *Idomeneo* and around twenty minor roles. In 2001 he was nominated for the Croatian Actor Award for his contribution in a production of Tan Dun's *Marco Polo*. As a concert soloist he has performed with the Zagreb Philharmonic Orchestra, the Cantus Ensemble, the Dialogos Ensemble (France), the Croatian Radio and Television Jazz Orchestra, the Croatian Radio and Television Choir, the Croatian Radio and Television Symphony Orchestra, the Dubrovnik Symphony Orchestra, the Palma Academic Choir and others. He is a member of the traditional vocal ensembles Faroski kantaduri (Stari Grad) and Jelsa.



Robert Kolar (Rijeka, 1969) began his vocal training at the Ivan Matetić Ronjgov Music School under Margareta Togunjac and earned his degree in solo singing from the Zagreb Academy of Music under Zdenka Žabčić-Hesky in 1996. He was an active member of the Zagreb Opera Studio from 1992, and in 1993 he made his debut at the Zagreb City Theatre Komedijska as Aeneas in Purcell's *Dido and Aeneas*. He honed his skills with Dunja Vejzović (VERO Theatre) and at the masterclasses held by Nelli Manuilenko and Alessandro Svab. Since 1997 he has been a soloist and since 2016 the principal singer at the Opera of the Croatian National Theatre Ivan Zajc in Rijeka. He has also performed in concerts and collaborated with numerous ensembles and conductors, and as opera and concert soloist he has performed in Bosnia and Herzegovina, Slovenia, Hungary, Germany, Italy and Finland. Robert Kolar received the Milan Pihler Special Prize, awarded to the most successful opera singers by the Croatian National Theatre Ivan Zajc in Rijeka, for his interpretation of Michonnet in *Adriana Lecouvreur*, for which he was also nominated for the Croatian Actor Award. He recorded a CD produced by the Accademia Lirica Rotariana - Laboratorio Lirico Europeo from Milan, with artists from Croatia and Italy, as well as the albums *Croatian Lied*, with his wife Kristina Kolar, *Sacred Music by Rijeka Composers*, with ensemble Vox Caelestis, and Ivan Zajc's opera *Nikola Šubić Zrinjski*, released by the cpo label.

Croatian Radio and Television Choir was founded in 1941 as a radio choir. Initially a chamber ensemble, over time it transformed into the first big professional choir in Croatia, today a member of Tenso, the European network for professional choirs. From its beginnings, the Croatian Radio and Television Choir, assuming its current name in 1991, has performed independently and with the CRT

Symphony Orchestra. Having a varied repertoire ranging from Renaissance to contemporary music, performed both a cappella and with instrumental accompaniment, the choir has appeared across Europe (Rome, Moscow, Salzburg, Milan, Paris, Venice, Berlin, Vienna) and collaborated with a number of distinguished conductors and composers of the 20th and 21st centuries, including Igor Kuljerić, whose work and leadership throughout the years had a major influence on the choir and whose works are a part of its repertoire. The choir was also led by chief conductors Sergije Rainis, Slavko Zlatić, Vladimir Kranjčević and Tonči Bilić, at whose initiative the choir has performed within the independent subscription cycle *Sfumato* since 1998. Their focus on Croatian vocal heritage and rarely performed classical and contemporary choral works is also represented in their discography, consisting of highly praised and award-winning releases: *Croatian Music at Riva dei Schiavoni*, *Osor Trilogy*, *Boris Papandopulo: Passion of Our Lord Jesus Christ (St John)*, *Vinko Jelić: Audivi vocem*, *Vatroslav Lisinski: Love and Malice*, *Ivan Zajc: Nikola Šubić Zrinjski* and others. Tomislav Fačini has served as chief conductor of the Croatian Radio and Television Choir since the season 2017/18.

Tomislav Fačini (Zagreb, 1975) earned his degree in conducting from the University of Zagreb in 1996 as a recipient of Rector's Award. He continued his studies at the Accademia Hans Swarowsky in Milan and at the University of Music in Karlsruhe. He is a laureate of the Antonio Pedrotti International Competition. He is full professor at the Department of Conducting, Harp and Percussion at the Zagreb Academy of Music. In addition to symphonic concerts, he has conducted a number of opera premieres in Zagreb, Sarajevo, Varaždin, Dubrovnik and Rijeka (Verdi, Puccini, Salieri, Zajc, Bizet,

Pergolesi, Purcell). He often appears at the Music Biennale Zagreb and is dedicated to promoting contemporary music. From 2005 to 2009 he served as artistic director of the Musical Evenings in St Donat in Zadar and from 2004 to 2009 as chief conductor of the Croatian Armed Forces Orchestra. He has collaborated with nearly all Croatian and numerous foreign ensembles and recorded with the Croatian Radio and Television Symphony Orchestra and the RTV Slovenia Symphony Orchestra. He served as choirmaster of the Oratory Choir of St Mark's Church in Zagreb from 1993 to 2008 and has led the Antiphonus vocal ensemble since 2004. He was chief conductor of the Dubrovnik Symphony Orchestra from 2014 to 2017. He is also an arranger and composer. In addition to his frequent appearances at the Dubrovnik Summer Festival, he also conducted the Festival's opening ceremonies in 2003 and 2013; since 2018 he has served as Assistant Artistic Director in charge of the Dubrovnik Summer Festival's music programme. Since the season 2017/18, he has served as chief conductor of the Croatian Radio and Television Choir.

One of the most important Croatian composers, **Boris Papandopulo** (Honnef am Rhein, 1906 – Zagreb, 1991) grew up in an artistic family (his mother was the renowned opera singer Maja Strozzi). He earned his degree in composition from the Zagreb Academy of Music under Blagoje Bersa and studied conducting in Vienna under Dirk Fock, at the recommendation of Igor Stravinsky. He was also a pianist and performed all over Europe. He wrote over 450 works, including operas, ballets, chamber music, piano pieces, sacred music and theatre and film scores, known for their inventiveness and humour. Musicologist Davor Merkaš, expert on Papandopulo's work, points out that the 'astonishing range of his work left a deep

and ubiquitous mark not only on Croatian music, but also, I dare say, on the 20th century music in general’.

‘In my modest opinion, the *Croatian Mass* was composed in a specific way in terms of its idea and musical concept and it will contribute at least to some extent to the corpus of our vocal, and especially our sacred music,’ Boris Papandopulo wrote on the occasion of the premiere of his *Croatian Mass* in 1942. Finished in 1939, it was commissioned by the members of the Kolo Vocal Society, who wanted a mass in Croatian language. He wrote the mass for soloists and choir a cappella: ‘With this, my intention was primarily to facilitate and simplify the performance requirements, especially since the society will embark on a concert tour across Croatian towns, and not all of them have an orchestra or a decent organ. On the other hand, I wanted to emphasize once more that the Croatian choral music is mostly performed a cappella. Our people sing without instrumental accompaniment, and it is a well-known fact that this kind of singing is typically Croatian.’

Musicologist Erika Krpan wrote: ‘In *Croatian Mass* Papandopulo applies his craftsmanship with taste and measure, using sudden, unusual and harsh modulations and constant changes of metre, but significantly more moderately than he did only two years earlier in his *Passion of Our Lord Jesus Christ*. (...) With a strong, wide gesture, this time nearly devoid of introspection, he arranges vocal lines within the dynamic relationships that lack only a stage to make the movements appear as what they essentially are: the scenes in which a human being sings about one’s doubts, fear, hope and love.’

Dina Puhovski