

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

**DUBROVNIK NA GLAZBENOJ HRIDI**  
*DUBROVNIK ON A ROCK OF MUSIC*

**ATRIJ KNEŽEVA DVORA**  
**RECTOR'S PALACE ATRIUM**  
**10. KOLOVOZA 2021. | 10 AUGUST 2021**  
**21:30 9.30 PM**

Solisti *Soloists*:

**LOVRO MERČEP** saksofon *saxophone*

**MARIJA GRAZIO** glasovir *piano*

**DUBRAVKA ŠEPAROVIĆ MUŠOVIĆ** mezzosopran *mezzo-soprano*

**TOMISLAV FAČINI** dirigent *Conductor*

**ORKESTAR ORCHESTRA:**

**MIRABAI WEISMEHL, TARA HORVAT** violina *violin*; **LIDIJA MARTINOVIĆ** viola

**VANDA ĐANIĆ** violončelo *cello*; **DENIS AJDUKOVIĆ** kontrabas *double bass*

**IVAN KUŠELJ** truba *trumpet*; **TONI KURSAR** rog *horn*; **MATIJA NOVAKOVIĆ** fagot *bassoon*

**ĐIVE KUŠELJ** flauta *flute*; **ANTONIO HALLER** oboa *oboe* /engleski rog *English horn*;

**STIJEPO MEDO** klarinet *clarinet*; **VERONIKA ČIKOVIĆ** harfa *harp*;

**STJEPAN VUGER** harmonika *accordion*; **KARMEN PERVITIĆ, FRAN KRSTO**

**ŠERCAR** udaraljke *percussion*

**CLAUDE DEBUSSY:**

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE / PRELUDIJ ZA POSLIJEPODNE JEDNOG  
FAUNA / PRELUDE TO THE AFTERNOON OF A FAUN, OBR. ARR. T. FAČINI

**JACQUES IBERT:**

CONCERTINO DA CAMERA / KOMORNI CONCERTINO  
*ALLEGRO CON MOTO*  
*LARGHETTO - ANIMATO MOLTO*

(LOVRO MERČEP, SAKSOFON *SAXOPHONE*)

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**FRANO ĐUROVIĆ:**

KONCERT ZA GLASOVIR / PIANO CONCERTO

(MARIJA GRAZIO, GLASOVIR *PIANO*)

**GUSTAV MAHLER:**

LIEDER EINES FAHRENDEN GESELLEN / PJESME PUTUJUĆEG DJETIĆA  
SONGS OF A WAYFARER, OBR. ARR. T. FAČINI

WENN MEIN SCHATZ HOCHZEIT MACHT / KADA ĆE SE MOJA DRAGA  
UDAVATI / WHEN MY LOVE HAS HER WEDDING-DAY

GING HEUT' MORGEN ÜBER'S FELD / IŠAO SAM JUTROS KROZ POLJE  
I WALKED ACROSS THE FIELDS THIS MORNING

ICH HAB' EIN GLÜHEND MESSER / IMAM UŽAREN BODEŽ  
I'VE A GLEAMING KNIFE

DIE ZWEI BLAUEN AUGEN VON MEINEM SCHATZ/ PLAVE OČI MOJE  
DRAGE / THE TWO BLUE EYES OF MY LOVE

(DUBRAVKA ŠEPAROVIĆ MUŠOVIĆ, MEZZOSPORAN *MEZZO-SOPRANO*)

**Dubrovnik na glazbenoj hridi** nastavak je programskoga koncepta koji pomoćnik intendantice Dubrovačkih ljetnih igara za glazbeni program i dirigent koncerta, Tomislav Fačini, opisuje ovako:

„Malo je serijala koji uspijevaju svakim nastavkom zadržati razinu, a kamoli nadmašiti prethodnu epizodu. Doduše, ova je konstatacija vezana uz epohu u kojoj je vodeći format ipak bio film, a ne TV serija: tako se sjećamo *Ralja* 1,2, i 3, *Sam u kući* 1-5, ali i nekih autora koji su u svom filmu imali ambicije dogurati do 365... Mi nemamo namjeru da neka od posljednjih epizoda *Hridi* izazove emocije koje bi pretvorile Grad u plamenu buktinju, ali nadamo se da će i ovo izdanje, zahvaljujući vrsnim glazbenicima koji će se predstaviti kao solisti i komorni glazbenici - ali i zbog repertoara, zapaliti pokoju iskru među našom publikom. Schönbergovo društvo za kućno muziciranje postavilo je prije stotinjak godina standarde obrada velikih djela za manje sastave pa smo tako lani čuli Mahlerove pjesme na tekst Friedricha Rückerta, a ove sam godine na tom tragu obradio *Pjesme putujućeg djetića* i *Poslijepodne jednog fauna*... te skladbe postoje u obradama navedenog Društva, no naš je sastav bogatiji, raznovrsniji i življih boja, pa su i ta dva aranžmana pisana baš za Igre i krojena za sastav i konkretne glazbenike koje slušate.“

**Claude Achille Debussy** (St. Germain-en-Laye, 1862. – Pariz, 1918.) studirao je na Pariškom konzervatoriju, na kojem su mu prigovarali što se ne pridržava pravila komponiranja (iako je 1885. svejedno osvojio cijenjenu francusku stipendiju *Prix de Rome*). Nakon francuskih utjecaja, otkrio je glazbu Palestrine, ruskih autora i kratko se oduševio Wagnerom, no poslije je rekao da je tada „prekrasan suton pogreškom zamijenio za zoru“. Debussy je također bio iznimno zainteresiran za glazbu drugih kultura, pri čemu je važnu ulogu odigrala Svjetska izložba u Parizu

1889., gdje je prvi put čuo indonezijski gamelan. Često je rabio nezapadne ljestvice, arhaične nizove, moduse, pentatoniku, cjelostepenu ljestvicu – bio je to utjecaj Istoka, ali i posljedica onodobnih harmonijskih postupaka, odnosno pomicanja prema „razbijanju“ tonaliteta. Za mnoge je skladbe bio inspiriran pjesništvom, koje je važno i za djelo s večerašnjeg programa, te je glazbu vezivao uz vizualne podražaje (ali odbijao titulu „impresionističkog“ skladatelja, kako ga danas najčešće opisuju). Napisao je inventivna kratka klavirska djela, pjesme, sonate, operu *Pelléas et Mélisande*, orkestralna djela:

### **Preludij za poslijepodne jednog fauna**

jedno je od najznačajnijih orkestralnih djela svojega doba. Debussy ga je pisao početkom 1890ih, inspiriran pjesmom *L'après-midi d'un faune* Stéphanea Mallarméa, koji je pak bio inspiriran slikom François Bouchera. U pjesmi, faun (satir) za sunčanog poslijepodneva svira i sanja o zavođenju nimfi. Djelo praizvedeno u Parizu 1894. iznenadilo je nestabilnim tonalitetom, promjenama mjere, novom „sintaksom“, teško prepoznatljivom formom i novim zvukovnim bojama, kao i raznolikim harmonizacijama glavne teme, čiju zamamnu kromatsku silaznost upoznajemo u solu flaute. Skladatelj i dirigent Pierre Boulez ocijenio je „Faunova flauta udahnula je novi život glazbenoj umjetnosti. S trona je svrgnut (...) sam koncept forme. Spremnik mladosti u toj partituri prkosi trošenju i iscrpljivanju.“ A premijerna publika djela kojim je „počela glazba 20. stoljeća“ (ponovno Boulez) za novo je, očito, imala sluha, jer odmah su zatražili da djelo čuju – ponovno.

**Jacques (François-Antoine) Ibert** (Pariz, 1890. – 1962.) zapamćen je po tehnički zahtjevnim i zanimljivim neoklasičnim djelima prštavih boja. Studirao je na Pariškome konzervatoriju, dobio

cijenjenu Rimsku nagradu 1919., a od 1937. do 1960. bio je ravnateljem Francuske akademije u Rimu. Uz instrumentalna djela za raznolike sastave, skladao je i 7 opera (a i glazbu za filmsku verziju *Macbetha* koju je režirao Orson Welles).

*Concertino da camera* već je naslovom, „koncertić“ za alt-saksofon i 11 instrumenata, u dva stavka, lirski, ali i obojen posuđivanjem iz *jazza* i *bluesa* i tehnički zahtjevan. Ibert ga je napisao 1935. i posvetio saksofonistu Sigurdu Rascheru. U prvome stavku, zakovitlanog početka, tijesno se isprepliću ansambl i solist koji je katkad čak i u pozadini. Larghetto je *bluesy* balada po kojoj saksofon „klizi“, a prekida je nervozni Animato i vodi prema kadenci i živahnoj završnici.

**Frano Đurović** (Dubrovnik, 1971.) diplomirao je kompoziciju na Muzičkoj akademiji u Zagrebu u klasi Frane Paraća. Osim orkestralnih i komornih skladbi, njegov opus odlikuje zanimanje za područja elektroničke i elektroakustičke glazbe te za prostor multimedijskog diskursa razvidne profiliranosti autorskog pogleda. Kako kaže, živost komunikacije glazbe artikulira otvorenošću prema drugim umjetničkim izrazima (elektronika, instalacije, glazba za kazališne predstave i dr.).

Dobitnik je niza nagrada, među kojim Nagrade rektora Sveučilišta u Zagrebu, Nagrade Međunarodne ljetne akademije Reichenau, nagrade „Josip Štolcer Slavenski“ (2005. i 2017.), nagrade Fonda „Stjepan Šulek“; bio je pobjednik Natječaja za MBZ-ovu *web* skladbu, dobitnik nagrada „Marul“ za scensku glazbu, Nagrade Pasijske baštine i nagrade „Boris Papandopulo“ za skladbu *Check Ignition And May God's Love Be With You*. Na Muzičkoj akademiji u Zagrebu je asistent od 2004., docent od 2007., izvanredni profesor od 2012., redoviti profesor od 2019. godine.

Od 2010. do 2013. godine bio je umjetnički voditelj Glazbene tribine u Opatiji, od 2012. do 2016. bio je umjetnički savjetnik Muzičkog biennala Zagreb. Od 2015. je član, a od 2018. predsjednik Upravnog odbora Glazbene nagrade „Porin“.

O **Koncertu za glasovir** i orkestar kaže: „Koncert je posvećen Mariji Grazio koja ga je i praižvela, uz Cantus Ansambl Classic [prošireni sastav ansambla Cantus] i dirigenta Berislava Šipušaa, na Osorskim glazbenim večerima 2010. godine. U skladbi se propituje višeslojnost odnosa glazbala i prostora, interpretata i skladatelja, tradicionalni i suvremeni način izražavanja.“

**Gustav Mahler** (Kališće, 1860. – Beč, 1911.) odrastao je u Jihlavi (Češka) i studirao glasovir, harmoniju i kompoziciju na Bečkome konzervatoriju. Bio je nagrađivan kao pijanist, zatim se koncentrirao na kompoziciju, a od 1880. godine više dirigira, radeći, između ostaloga, u kazalištima u Olomoucu, Budimpešti i Hamburgu. Nakon mnogo truda, pregovora, podrške Hanslicka i Brahmsa, ali i prihvatanja katolicizma, postao je dirigentom te zatim i ravnateljem Bečke opere. Bila je to iznimno važna funkcija, a kratko je bio i na čelu Bečke filharmonije. Njegov je način rada, koji je uključivao integrirane umjetničke projekte umjesto predstava kojima bi se forsiralo pjevačke zvijezde, bio kontroverzan, njegovi visoki umjetnički standardi nisu uvijek prihvaćani, a novinske su kritike katkad zbog bile osobno usmjerene i antisemitske. Poslije je dirigirao i u njujorškome Metropolitanu i ravnao Njujorškom filharmonijom. Osobni život obilježila mu je Alma Schindler, slikarica i glazbenica s kojom s vjenčao 1902., ali i smrt starije kćeri, 1907. godine. Uz dirigentske obveze tijekom godine, najčešće je skladao ljeti, napisavši 9 simfonija i početak desete, *Das Lied von*

*der Erde*, solopjesme... Mahler je skladao poštujući tradiciju i diveći se Beethovenu, Brahmsu, Wagneru, no istovremeno proširujući klasičnu formu, kao i tonalitetnost, do krajnjih granica. Polako je razvijao blokovsko razmišljanje u slaganju djela, jukstapoziciju raznolikih segmenata, a tonalitet u njegovom opusu ima manju strukturnu ulogu. Po tim je osobinama, kao i jedinstvenoj dubini izričaja, možda posljednji veliki simfoničar, čak posljednji "klasični" skladatelj – ali već okrenut novome – prije radikalnih rezova Schönberga i nasljednika.

Mahler je posebnu pozornost obraćao odabiru tekstovnih predložaka – onih pučkoga podrijetla, objavljenih u zbirci *Dječakov čarobni rog*, ali i pjesničkih predložaka, pjesama Friedricha Rückerta, kako ste mogli čuti na prošlogodišnjem *Dubrovniku na glazbenoj hridi*. No za mladenačko djelo ***Pjesme putujućeg djetića***, koje je pisao 1883. – 1885., a objavio 1897., tekstove je napisao sam, osim za prvu, koje je nastala prema jednoj od pjesama iz *Čudesnog roga*. Pjesme opisuju lutanje mladića koji je ostao bez voljene: „Geselle“ iz naslova može se odnositi i na šegrta koji je završio naukovanje, ali još nije majstor te putuje kako bi stekao radno iskustvo, a Mahlerov pjevajući alter ego putuje gonjen (i) nesretnom ljubavlju koju je doživio dok je bio dirigent u Kasselu. Mahler je „sebe“ uglazbio uz melodije pučkog tipa, ali rafiniranu instrumentaciju, suprotstavljanje bistrih trozvuka i oštrih disonanci, kao i pastoralnog ugođaja i sumornih misli putnika.

U prvoj pjesmi, *Wenn mein..* („Kada se udaje moje blago, tužan mi je dan...“), izmjenjuju se tempa, mijenjaju se mjere, jednostavna melodija slavenskog tipa „luta“ u tome promjenjivom krajoliku, tužni putnik i lijepa okolina suprotstavljeni su. Tema druge pjesme, *Ging heut' morgen* („Jutros sam prošao preko polja...“), poslije je postala temom Mahlerove 1. simfonije, a u njoj Mahler

kreira lijep ugođaj dok mladić razgovara s cvijećem i pticama. Možda ohrabren „prekrasnim svijetom“ iz teksta, na kraju se putnik (uz pratnju klarineta) ponada, ali si i odgovara: „hoće li za mene sada početi sreća? Ne, ona meni ne može cvasti.“

Nade nema u trećoj pjesmi, *Ich hab' ein..* („U prsima mi užareni nož / što u svaku radost i blaženstvo zareže“). Umjesto toga nastupaju bijes i očaj, uz uzlazna *arpeggia*; nakon prisjećanja na „plave oči“, u kojem zavlada jednostavniji zvuk s pokojom disonantnom „smetnjom“, snažni se „ispadi“ vraćaju pa se polako rasprše. Odlazak mladića objašnjava završna, oproštajna *Die zwei blauen Augen* („Dva oka plave moje drage u svijet su me poslala“), iz čije se koračnice, ali nježne, izdiže tema koja vrluda između dura i mola („društvo su mi pravile ljubav i tuga“). Dio te tematske građe rabio je u polaganome stavku 1. simfonije. U završnome dijelu pjesme, putnik usne pod schubertovskim *lindenbaumom* (lipom) i o tome pjeva „tada još nisam znao kako život boli i sve je ponovno bilo dobro“, a flauta i klarinet uzdišu s njim.



**Lovro Merčep** (Zagreb, 1990.), naobrazbu je stekao na Muzičkoj akademiji u Zagrebu i Konzervatorijima u Lyonu, Versaillesu i Amsterdamu. Tijekom studija bio je stipendist grada Samobora, Zaklade Adris i Francuske vlade, dobitnik Rektorove i Dekanove nagrade Sveučilišta u Zagrebu, Plakete grada Samobora te je jedan od dobitnika nagrade „Mladi glazbenik godine“ Zagrebačke filharmonije, za umjetnička postignuća u 2016. godini.

Kao solist i komorni glazbenik nastupao je na festivalima i koncertnim ciklusima u Hrvatskoj i inozemstvu, surađujući s perspektivnim hrvatskim glazbenicima od kojih se posebno ističu Aljoša Jurinić, Marin Maras, Krešimir Starčević, Srđan Bulat i Filip Merčep. Zapaženi su njegovi solistički nastupi uz Zagrebačku filharmoniju, Simfonijski orkestar HRT-a, Zagrebačke soliste, Simfonijski orkestar RTV Slovenije, Komorni gudački orkestar Slovenske filharmonije, Hrvatski komorni orkestar, Dubrovački simfonijski orkestar i Vokalni ansambl Antiphonus. Laureat je brojnih državnih i međunarodnih

natjecanja, među kojima se ističu 7. međunarodno saksofonističko natjecanje u Novoj Gorici, Europsko saksofonističko natjecanje u francuskom Gapu, 5. natjecanje mladih umjetnika „Papandopulo“ u Zagrebu i 1. međunarodno natjecanje saksofonista „Josip Nočta“ u Zagrebu.

Lovro Merčep osobitu pažnju posvećuje promicanju glazbenih djela hrvatskih skladatelja, predstavljajući ih kako u Hrvatskoj tako i u inozemstvu. Godine 2016. snimio je trajnu studijsku snimku *Sinfoniette* za alt saksofon, gudače i udaraljke Bruna Bjelinskog uz Simfonijski orkestar HRT-a pod ravnanjem skladateljevog sina Alana Bjelinskog. Na 66. dubrovačkim ljetnim igrama, kao solist prouzveo je Koncert za saksofon i gudački orkestar hrvatskog skladatelja Ivana Končića, dok je na 30. muzičkom biennalu Zagreb prouzveo Koncert za alt-saksofon i gudače Davorina Kempfa. Svoje kompozicije također su mu posvetili Gordan Tudor, Sara Glojnarčić i Ana Horvat. Član je kvarteta saksofona Ardemus s kojim je zabilježio niz uspješnih koncerata u Europi nastupajući u koncertnim dvoranama kao što su Royal Concertgebouw i Muziekgebouw u Amsterdamu, „Vatroslav Lisinski“ u Zagrebu, Konzerthaus u Berlinu, BOZAR u Bruxellesu. Kvartet Ardemus dobitnik je nagrade publike na natjecanju amsterdamskoga Grachtenfestivala 2016., a u rujnu iste godine kvartet je pobijedio na 13. međunarodnom natjecanju mladih glazbenih umjetnika „Ferdo Livadić“ u Samoboru. Lovro Merčep svira na proizvodima D'Addario Woodwinds.



**Marija Grazio** (Dubrovnik, 1965.) rođena je u obitelji glazbenika u kojoj je i napravila prve glazbene korake. Gradila je svoju umjetničku osobnost kroz mnoge vidove izričaja kao što su literarni, performativni i vizualni, a glazba je uvijek bila najvidljiviji habitus njezinog djelovanja. Mnogi eminentni pedagozi podučavali su je umjetnosti interpretacije - Konstantin Bogino, Marjan Mika, Vladimir Krpan i Dušan Trbojević, u čijoj klasi je i diplomirala. Svoje formalno školovanje zaokružila je poslijediplomskim studijem u klasi proslavljene pijanistice Dubravke Tomšić na Akademiji za glasbo u Ljubljani.

Uspješnost sudjelovanja u različitim komornim sastavima s kojima je koncertirala donijela joj je hrvatsku prestižnu nagradu glazbene kritike "Darko Lukić" u duu s violistom Markom Generom. Radoznalost za stilski širok repertoar od Haydna, Mozarta, Rahmanjinova, Saint Saënsa, Francka do Honeggera, Poulenca, Šostakoviča pokazala je u zavidnom broju solističkih nastupa uz razne orkestre i s mnogim dirigentima - Pavlom Dešpaljem, Antonom Nanutom, Alanom

Buribayevim, Ivanom Repušićem, Nicholasom Miltonom, Mladenom Tarbukom, Ivom Dražinićem, Franom Krasovcem, Tomislavom Fačinijem i drugima. Upravo interpretacijom Šostakovičeva prvog klavirskog koncerta biva nagrađena „Orlandom“ za najbolju glazbenu izvedbu na Dubrovačkim ljetnim igrama 2006. godine.

Njezin skladateljski opus broji djela za klavir, puhačke instrumente (fagot, klarinet, flautu, trubu), violončelo, glas, zbor i komorne sastave. Piše glazbu i za teatar. Osniva Glazbenu radionicu Sorgo 2001. godine i vodi je s pijanistom Aljošom Lečićem, sveobuhvatno promovirajući dubrovačku glazbenu baštinu u razdoblju od pretklasičke do modernog doba, stavljajući naglasak na suvremen glazbeni izričaj. Do danas, Glazbena radionica Sorgo organizirala je preko 80 koncerata i festivala, preispitujući različite pristupe i oblike performativne prakse.



Mezzosopranistica **Dubravka Šeparović Mušović** (Dubrovnik, 1970.) školovanje započinje u rodnome gradu i nastavlja u Zagrebu, gdje 1993. stječe diplomu na Arhitektonskom fakultetu. Studij solopjevanja na Muzičkoj akademiji diplomirala je 1998. i magistrirala 2000. godine. Već za studija, njezine interpretacije privukle su pažnju glazbene javnosti; na pjevačkom natjecanju u Karlovyim Varyima 1999. osvojila je drugu nagradu i posebnu nagradu Praške državne opere, gdje je već sljedeće godine debitirala u naslovnoj ulozi Bizetove



Carmen, dok se u Narodnom kazalištu u Brnu 2002. predstavila kao Amneris u Verdijevoj *Aidi*. Godine 2001. postala je članicom Opere Hrvatskog narodnog kazališta u Zagrebu, a 2016. stekla je status nacionalne prvakinje.

Brojne su uloge koje je ostvarila na matičnoj sceni: Elettra u Mozartovu *Idomeneu*, Amneris u *Aidi*, Princeza Eboli u *Don Carlosu*, Santuzza u Mascagnijevoj operi *Cavalleria rusticana*, Carmen, Adalgisa u Bellinijevoj *Normi*, Kundry i Ortrud u Wagnerovim djelima *Parsifal* i *Lohengrin*, Crkvenjarka u *Jenůfi* - neke su od njih. Stalno prisutna i na inozemnoj opernoj sceni (u Brnu, Pragu, Saarbrückenu, Wuppertalu, Trieru, Luxemburgu, Sankt Gallenu, Bonnu, Stuttgartu, Grazu, Beču, Münchenu...), neprestano se iskazuje u tumačenju velikih uloga talijanskog, njemačkog, francuskog i slavenskog repertoara. Pažnju posvećuje i ulogama hrvatske operne baštine, pa su na njezinu repertoaru i *Doma (Ero s onoga svijeta)* i *Jele (Ekvinocij)*. Godine 2003., na turneji Opere Narodnog kazališta iz Brna, predstavila se japanskoj publici kao Carmen i kao Amneris, a 2010. tumačila je ulogu Herodijade na prvoj kineskoj izvedbi Straussove *Salome*. Suraduje s uglednim dirigentima i redateljima te kolegama-pjevačima, među kojima su Paata Burchuladze, José Cura i Jonas Kaufmann. Jednako posvećena i koncertnom repertoaru, osobito njeguje opus Gustava Mahlera.

Na koncertnom podiju iskazala se u nizu velikih vokalno-instrumentalnih partitura kao što su *Missa solemnis* i *Deveta simfonija* L. van Beethovena, ciklus *Ljetne noći* H. Berlioza, *Rapsodija za alt* J. Brahmsa, *Verdijev Rekvijem*, *Schönbergove Pjesme iz Gurra*, *Wagnerove Pjesme Mathilde Wesendonck*. Dobitnica je niza nagrada, među kojima su nagrade „Orlando“ (2000. i 2013.), nagrada „Milka Trnina“, Plaketa Grada Zagreba, nagrada „Tito Strozzi“, Nagrada

Grada Zagreba. odlikovanje Danice Hrvatske sa likom Marka Marulića, nagrada „Najbolji Wagnerijanac“ i Nagrada Grada Dubrovnika (2018.). Dobitnica je nagrade „Marijana Radev“ HNK u Zagrebu, za najbolje operno umjetničko ostvarenje u sezoni 2020./2021., za ulogu Carmen u istoimenoj Bizetovoj operi i ulogu Orfeja u operi *Orfej i Euridika* Christoph Willibalda Glucka.



**Tomislav Fačini** (Zagreb, 1975.) studij dirigiranja u Zagrebu je završio 1996 godine, 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“. Redoviti 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. Šef-  
dirigent je Zbora HRT-a, od sezone  
2017./2018. Uz dirigiranje, bavi se  
aranžiranjem i skladanjem.

Osim čestih nastupa na Dubrovačkim  
ljetnim igrama, ravnao je i otvaranjem  
Igara 2003. i 2013. godine; od 2018. je  
pomoćnik za glazbeni program  
intendantice Dubrovačkih ljetnih igara.

*Dina Puhovski*

**Wenn mein Schatz Hochzeit macht**

Gustav Mahler

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein!  
Weine! wein'! Um meinen Schatz,  
Um meinen lieben Schatz!  
Blümlein blau! Blümlein blau!  
Verdorre nicht! Verdorre nicht!  
Vöglein süß! Vöglein süß!  
Du singst auf grüner Heide!  
„Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!“  
Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus!  
Des Abends, wenn ich schlafen geh',  
Denk' ich an mein Leid!  
An mein Leide!

**When my love has her wedding-day**

English Translation © Richard Stokes

When my love has her wedding-day,  
Her joyous wedding-day,  
I have my day of mourning!  
I go into my little room,  
My dark little room!  
I weep, weep! For my love,  
My dearest love!  
Blue little flower! Blue little flower!  
Do not wither, do not wither!  
Sweet little bird! Sweet little bird!  
Singing on the green heath!  
'Ah, how fair the world is!  
Jug-jug! Jug-jug!'  
Do not sing! Do not bloom!  
For spring is over!  
All singing now is done!  
At night, when I go to rest,  
I think of my sorrow!  
My sorrow!

**Kad će se moja draga udavati**

Hrvatski prijevod © Tomislav Fačini

Kad moje zlato slavi pir,  
radosni pir slavi,  
Za mene je to dan žalosti.  
Idem u svoju sobicu,  
mračnu sobicu!  
I plačem, plačem! Za mojim zlatom,  
mojim dragim zlatom!  
Potočnice, potočnice plava,  
ne sahni! ne sahni!  
Ptičice slatka, ptičice slatka,  
Pjevaš na zelenoj vrištini:  
„Ah, kako je svijet lijep!  
Cvrrk-cik! Cvrrk-cik!“  
Ne pjevaj. Ne cvjetaj!  
Uminulo je proljeće.  
Svakoj pjesmi sad je kraj.  
Uvečer, pred počinak,  
Mislim na svoje jade.  
Na svoje jade!

### **Ging heut' Morgen über's Feld**

Gustav Mahler

Ging heut' morgen über's Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
„Ei du! Gelt?  
Guten Morgen! Ei, Gelt? Du!  
Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!“  
Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
„Wird's nicht eine schöne Welt?  
Kling! Kling! Schönes Ding!  
Wie mir doch die Welt gefällt!  
Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles, alles, Ton und Farbe gewann!  
Im Sonnenschein!  
Blum' und Vogel, groß und klein!  
„Guten Tag! Guten Tag!  
Ist's nicht eine schöne Welt?  
Ei, du! Gelt? Schöne Welt!“  
Nun fängt auch mein Glück wohl an?  
Nein! Nein! Das ich mein',  
Mir nimmer, nimmer blühen kann!

### **I walked across the fields this morning**

English Translation © Richard Stokes

I walked across the fields this morning,  
Dew still hung on the grass,  
The merry finch said to me:  
'You there, hey –  
Good morning! Hey, you there!  
Isn't it a lovely world?  
Tweet! Tweet! Bright and sweet!  
O how I love the world!'   
And the harebell at the field's edge,  
Merrily and in good spirits,  
Ding-ding with its tiny bell  
Rang out its morning greeting:  
'Isn't it a lovely world?  
Ding-ding! Beautiful thing!  
O how I love the world!'   
And then in the gleaming sun  
The world at once began to sparkle;  
All things gained in tone and colour!  
In the sunshine!  
Flower and bird, great and small.  
'Good day! Good day!  
Isn't it a lovely world?  
Hey, you there?! A lovely world!'   
Will my happiness now begin?  
No! No! The happiness I mean  
Can never bloom for me!

### **Išao sam jutros kroz polje**

Hrvatski prijevod © Tomislav Fačini

Prođoh jutros preko polja,  
na travi još bješe rosa;  
prozbori mi vedro drozd:  
„Hej ti tamo!  
Dobro jutro! Hej!  
Zar nije lijep ovaj svijet?  
Cik, cin! Lijep i fin!  
Oh, što volim ovaj svijet!“  
Pa i zvončić mi u polju,  
svud zvoneć', dragi stvor,  
vedro šalje pozdrav svoj:  
„Din-don, lijepi zvon!  
Zar nije lijep ovaj svijet?  
Don-din, lijep i fin!  
Oh, što volim ovaj svijet!“  
I tada, pod sjajem sunca,  
cijeli svijet treperit stade;  
Sve zaigra u sto boja!  
Ispod sjajna sunca!  
Cvijet i ptica svake vrste!  
„Dobar dan! Dobar dan!  
Zar nije lijep ovaj svijet?  
Cik, cin! Lijep i fin!  
Hoće li sad i moja sreća zasjati?  
Ne, ne! To što snujem  
procvast' nikad neće.

**Ich hab' ein glühend Messer**

Gustav Mahler

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! O weh!  
Das schneid't so tief  
In jede Freud' und jede Lust,  
So tief! so tief!  
Es schneid't so weh und tief!  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh',  
Nimmer hält er Rast!  
Nicht bei Tag,  
Nicht bei Nacht, wenn ich schlief!  
O weh! O weh! O weh!  
Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen steh'n!  
O weh! O weh!  
Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde wehn! O weh! O weh!  
Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern Lachen,  
O weh! O weh!  
Ich wollt', ich läg' auf der schwarzen Bahr',  
Könnt' nimmer die Augen aufmachen!

**I've a gleaming knife**

English Translation © Richard Stokes

I've a gleaming knife,  
A knife in my breast,  
Alas! Alas!  
It cuts so deep  
Into every joy and every bliss,  
So deep, so deep!  
It cuts so sharp and deep!  
Ah, what a cruel guest it is!  
Never at peace,  
Never at rest!  
Neither by day  
Nor by night, when I'd sleep!  
Alas! Alas! Alas!  
When I look into the sky,  
I see two blue eyes!  
Alas! Alas!  
When I walk in the yellow field,  
I see from afar her golden hair  
Blowing in the wind! Alas! Alas!  
When I wake with a jolt from my dream  
And hear her silvery laugh,  
Alas! Alas!  
I wish I were lying on the black bier,  
And might never open my eyes again!

**Imam užaren bodež**

Hrvatski prijevod © Tomislav Fačini

Imam gorući nož,  
Nož u srcu!  
O jao! Jao!  
On reže preduboko,  
U svaku radost i sreću!  
Preduboko, preduboko!  
Reže bolno i duboko!  
Ah, kakav zao uljez!  
Nikad nema mira,  
nikad ne počiva!  
Ni po danu,  
ni po noći kada snivam!  
Oh jao, jao, jao!  
Kad pogledam u nebo,  
vidim dva plava oka.  
O jao!  
Kad idem zlatnim poljima,  
izdaleka vidim plave vlasi  
gdje ih svija vjetar! O jao!  
Kad se iz sna prenem,  
I čujem srebrn smijeh,  
O jao!  
Htio bih da sam na crnim nosilima  
I da mi se oči nikad više ne otvore!

**Die zwei blauen Augen von meinem Schatz**

Gustav Mahler

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt geschickt.  
Da muß' ich Abschied nehmen  
Vom allerliebsten Platz!  
O Augen blau, warum habt ihr mich  
angeblickt?  
Nun hab' ich ewig Leid und Grämen!  
Ich bin ausgegangen in stiller Nacht,  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt, Ade!  
Mein Gesell' war Lieb' und Leide!  
Auf der Straße stand ein Lindenbaum,  
Da hab' ich zum ersten Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten über mich geschneit,  
Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles!  
Lieb und Leid, und Welt und Traum!

**The two blue eyes of my love**

English Translation © Richard Stokes

The two blue eyes of my love  
Have sent me into the wide world.  
I had to bid farewell  
To the place I loved most!  
O blue eyes, why did you look on me?  
Grief and sorrow shall now be mine forever!  
I set out in the still night,  
Across the dark heath.  
No one bade me farewell, farewell!  
My companions were love and sorrow!  
A lime tree stood by the roadside,  
Where I first found peace in sleep!  
Under the lime tree  
Which snowed its blossom on me,  
I was not aware of how life hurts,  
And all, all was well once more!  
All! All!  
Love and sorrow, and world and dream!

**Plave oči moje drage**

Hrvatski prijevod © Tomislav Fačini

Dva plava oka moga zlata  
poslaše me u bijeli svijet.  
Moradoh se oprostiti od najdražeg mjesta!  
O plave oči, zašto ste me pogledale?  
Sad me čeka samo vječna bol i jad!  
Izađoh u tihu noć,  
preko tamne livade.  
Nitko mi ne reče zbogom!  
Zbogom!  
Suputnik mi ljubav i bol.  
Na putu stajaše lipa,  
pod njom po prvi put usnuh.  
Pod stablom lipe,  
što po meni prosu cvijeće,  
Zaboravih kako život boli  
i sve bijaše opet dobro.  
Sve!  
I ljubav, i bol, i svijet, i san.

*Dubrovnik on a Rock of Music* is a continuation of a programme concept which has been described as follows by the Dubrovnik Summer Festival's Assistant Director for music programme and the conductor of the concert, Tomislav Fačini: There aren't many series that successfully maintain their quality in each sequel, let alone outdo the previous one. This, however, holds true for the era when film, and not TV series, was the leading format: We still remember *Jaws* 1, 2, and 3, *Home Alone* 1–5, as well as some film directors with an ambition to keep filming until they reached number 365... It is not our intention to arouse such emotions with some of the final episodes of *Dubrovnik on a Rock of Music* to make Dubrovnik burst into flames, but we do hope that this edition of our concert series, thanks to accomplished musicians who will perform as soloists and chamber musicians, and the carefully selected programme, will spark a few flames in the audience. About a century ago, Schönberg's Society for Private Musical Performances set standards for arranging large-scale works for small ensembles; last year we heard Mahler's settings of Friedrich Rückert's texts and this year I arranged the *Songs of a Wayfarer* and *Prelude to the Afternoon of a Faun* in a similar manner. These works had already been arranged by the aforementioned Society, but our ensemble is richer, more versatile and colourful and the two arrangements were written specifically for the Dubrovnik Summer Festival and the ensemble and musicians you are about to hear.

**Claude Achille Debussy** (Saint-Germain-en-Laye, 1862 – Paris, 1918) studied at the Paris Conservatory, where he was criticised for not adhering to the rules of composing (he won the prestigious French *Prix de Rome* scholarship in 1885 despite that fact). After being influenced by French composers, he discovered

Palestrina, Russian composers and was shortly thrilled by Wagner, but later stated that he 'mistook a beautiful sunset for a dawn'. Debussy was also very interested in music of other cultures. The 1889 World Exhibition in Paris played an important part in this matter because it introduced him to Indonesian gamelan music. He often employed non-Western scales, archaic sequences, modes, the pentatonic and the whole-tone scale – he was influenced by the East, but also by contemporary harmonic procedures, i.e. tendencies towards 'breaking' tonality. Many of his works were inspired by poetry, such as the pieces on this evening's programme, and he connected music to visual stimuli (but refused to be considered 'impressionist' composer, as he is often described today). He wrote inventive short piano pieces, songs, sonatas, opera *Pelléas et Mélisande* and orchestral works:

**Prelude to the Afternoon of a Faun** is one of the most significant orchestral works of the period. Debussy composed it in the early 1890s inspired by the poem *L'après-midi d'un faune* by Stéphane Mallarmé, who was inspired by a painting by François Boucher. In the poem, a faun (satyr) is playing music on a sunny afternoon and dreaming of seducing nymphs. Premiered in Paris in 1894, it was a big surprise owing to its unstable tonality, changes of measure, new 'syntax', form that was difficult to determine and new tone colours, as well as varied harmonisation of the main theme, with appealing chromatic descent in the flute solo. Composer and conductor Pierre Boulez remarked, 'The flute of the Faun brought new breath to the art of music; what was overthrown (...) was the very concept of form itself. The reservoir of youth in that score defies depletion and exhaustion.' The audience at the premiere of the piece 'which marked the birth of the 20<sup>th</sup> century music' (Boulez's words) obviously liked what they had heard, since they called for an encore.

**Jacques (François-Antoine) Ibert** (Paris, 1890 – 1962) is a composer known for his technically demanding, interesting and colourful neoclassical works. He studied at the Paris Conservatory, won the prestigious Prix de Rome in 1919 and served as director of the French Academy in Rome from 1937 to 1960. Apart from instrumental works for various ensembles, he composed seven operas (and the film score for Orson Welles's *Macbeth*).

As its name implies, *Concertino da camera* is a 'small concerto' for alto saxophone and eleven instruments, composed in two movements, lyrical, but technically challenging and marked by elements borrowed from jazz and blues. Ibert wrote it in 1935 and dedicated it to saxophonist Sigurd Rascher. In the first movement the ensemble and soloist, who is at times in the background, are tightly intertwined. Larghetto is a bluesy ballad through which the saxophone 'glides', interrupted by a nervous Animato leading to a cadenza and a lively conclusion.

**Frano Đurović** (Dubrovnik, 1971) graduated in composition from the Zagreb Academy of Music under Frano Parać. In addition to orchestral and chamber pieces, his work is characterised by his interest in electronic and electroacoustic music and multimedia discourse with varied artistic perspectives. As he puts it, he articulates the liveliness of musical communication by remaining open to other artistic expressions (electronics, installations, music for theatre etc.).

He has won numerous awards, including the University of Zagreb Rector's Award, the Award of the International Summer Academy in Reichenau, the Josip Štolcer Slavenski Award (2005 and 2017), the Stjepan Šulek Foundation Award; he has also won the Music Biennale Zagreb web composition contest, Marul Awards in the category of theatre music, the Croatian Passion Heritage Award and the Boris Papandopulo Award for his composition

*Check Ignition And May God's Love Be With You*. He was appointed Teaching Assistant at the Zagreb Academy of Music in 2004, Assistant Professor in 2007, Associate Professor in 2012 and Full Professor in 2019. He was Artistic Director of the Opatija Music Panel from 2010 to 2013 and Artistic Consultant of the Music Biennale Zagreb from 2012 to 2016. He was appointed member of the steering committee of the Porin Music Award in 2015, and the president of the committee in 2018.

'The Concerto is dedicated to Marija Grazio, who premiered it with the Cantus Ensemble Classic [extended Cantus Ensemble] and conductor Berislav Šipuš at the Osor Musical Evenings in 2010. The piece explores the multi-layered nature of relationship between instruments and space, performers and composers, traditional and contemporary modes of expression,' Frano Đurović said about his **Piano Concerto**.

**Gustav Mahler** (Kaliště, 1860 – Vienna, 1911) grew up in Jihlava (Bohemia) and studied piano, harmony and composition at the Vienna Conservatory. He was an award-winning pianist who later focused composing, while from 1880 he became more active as conductor, working in theatres in Olomouc, Budapest and Hamburg among others. After a lot of effort, negotiations, support by Hanslick and Brahms and converting to Catholicism, he became the conductor and afterwards the director of the Vienna Opera. It was an exceptionally important position, and he also shortly served as director of the Vienna Philharmonic. His approach, which included integrated art projects instead of insisting on productions featuring celebrity singers, was controversial. His high artistic standards were not always accepted, and the newspaper reviews of his work were sometimes personal and antisemitic. Later he was engaged as conductor at the



Metropolitan Opera and the New York Philharmonic. His personal life was marked by his relationship with Alma Schindler, a painter and musician whom he married in 1902, but also by the death of their older daughter in 1907.

Due to his engagements as a conductor, he usually composed during summer; he wrote nine symphonies and the beginning of the tenth, *Das Lied von der Erde*, art songs... Mahler composed with regard for tradition, admiring Beethoven, Brahms and Wagner, but at the same time expanded the classical form and tonality to the limit. He gradually developed thinking in blocks when putting together his pieces, juxtaposing different segments, while tonality plays a minor structural role in his works. These characteristics, as well as his unique depth of expression, virtually make him the last great symphonist, maybe even the last 'classical' composer – although he embraced new developments in music – before the radical cuts of Schönberg and his successors.

Mahler paid special attention to the selection of texts for his works – traditional folk poems, published in the collection *The Boy's Magic Horn*, and poems by Friedrich Rückert, performed at the last-year's edition of *Dubrovnik on a Rock of Music*. But for the piece *Songs of a Wayfarer*, which he composed as a young man from 1883 to 1885 and published in 1897, he wrote the texts himself, except for the first one, based on one of the poems from *The Boy's Magic Horn*. The songs describe the wanderings of a young man who lost his beloved: 'Geselle' in the title can also refer to an apprentice who has completed his education, but is not yet a master of his craft so he is travelling to acquire work experience, while Mahler's singing alter ego's wayfaring is driven by, among other things, unrequited love he experienced while working as a conductor in Kassel. Mahler set 'himself' to music with

traditional-type melodies, but with refined instrumentation and juxtaposition of clear triads with sharp dissonances and pastoral atmosphere with sombre thoughts of the wayfarer.

In the first song, *Wenn mein...* ('When my love has her wedding day... I have my day of mourning'), tempos alternate, measures change, a simple melody of the Slavic type 'meanders' through this changing landscape, the sad wayfarer and beautiful scenery are counterposed. The theme of the second song, *Ging heut' morgen* ('I walked across the fields this morning...'), in which Mahler creates a lovely atmosphere while the young man talks to flowers and birds, later became the theme of his Symphony No. 1. Perhaps encouraged by the 'lovely world' from the text, in the end the wayfarer (accompanied by the clarinet) becomes hopeful, but also replies to himself, 'Will my happiness now begin? No! No! The happiness I mean can never bloom for me!'

There is no hope in the third song, *Ich hab' ein..* ('I've a gleaming knife in my breast / It cuts so deep into every joy and every bliss'). Rage and despair prevail, with ascending arpeggios; after reminiscing about 'blue eyes', where a simpler sound takes over with occasional dissonant 'interference', strong 'outbursts' return and then slowly dissipate. The young man's departure is explained in the final, farewell song *Die zwei blauen Augen* ('The two blue eyes of my love have sent me into the wide world'), from whose tender march arises the theme that wanders from major to minor and back ('My companions were love and sorrow'). Mahler used a part of the theme in the slow movement of his Symphony No. 1. In the final part of the song, the wayfarer falls asleep under a Schubertian *lindenbaum* (linden/lime tree) and sings how, in his dream, he 'was not aware how life hurts and all was well once more', while the flute and clarinet sigh with him.



**Lovro Merčep** (Zagreb, 1990) studied at the Zagreb Academy of Music and Conservatories in Lyon, Versailles and Amsterdam. During his studies he received scholarships from the City of Samobor, the Adris Foundation and the French Government, the Rector's and Dean's Awards of the University of Zagreb, the City of Samobor Plaque and was one of the recipients of the Zagreb Philharmonic Orchestra's Young Musician of the Year Award for his artistic accomplishments in 2016.

As a soloist and chamber musician, he has appeared at festivals and concert cycles in Croatia and abroad, collaborating with up-and-coming Croatian musicians such as Aljoša Jurinić, Marin Maras, Krešimir Starčević, Srđan Bulat and Filip Merčep. Some of his noted appearances were with the Zagreb Philharmonic Orchestra, the Croatian Radio and Television Symphony Orchestra, the Zagreb Soloists, the RTV Slovenia Symphony Orchestra, the Slovene Philharmonic String Chamber Orchestra, the Croatian Chamber Orchestra, the Dubrovnik Symphony

Orchestra and the Antiphonus Vocal Ensemble. He is a laureate of numerous national and international competitions, including the 7<sup>th</sup> International Saxophone Competition in Nova Gorica, the European Saxophone Competition in Gap, France, the 5<sup>th</sup> Papandopulo Young Musicians Competition in Zagreb and the 1<sup>st</sup> Josip Nočta International Saxophone Competition in Zagreb.

Lovro Merčep pays special attention to promoting the works of Croatian composers in Croatia and abroad. In 2016 he made a studio recording of Bruno Bjelinski's *Sinfonietta* for alto saxophone, strings and percussion with the Croatian Radio and Television Symphony Orchestra under the baton of the composer's son, Alan Bjelinski. As a soloist, he premiered the Concerto for saxophone and string orchestra by the Croatian composer Ivan Končić at the 66<sup>th</sup> Dubrovnik Summer Festival and Concerto for alto saxophone and strings by Davorin Kempf at the 30<sup>th</sup> Music Biennale Zagreb. Gordan Tudor, Sara Glojnarčić and Ana Horvat also composed for him. He is a member of the Ardemus Saxophone Quartet, which has had a number of successful concerts in European concert halls, including the Royal Concertgebouw and Muziekgebouw in Amsterdam, the Vatroslav Lisinski Hall in Zagreb, Konzerthaus Berlin and BOZAR Brussels. The Ardemus Quartet won the audience prize at the Grachtenfestival in Amsterdam in 2016, and in September the same year they won the 13<sup>th</sup> Ferdo Livadić International Young Musicians Competition in Samobor.

Lovro Merčep is a D'Addario Woodwinds Artist.



**Marija Grazio** (Dubrovnik, 1965) was born into a family of musicians, where she made her first steps in music. As an artist, she was formed through different modes of expression, literary, performative and visual, while music always remained her dominant field of work. She was taught the art of interpretation by numerous renowned educators – Konstantin Bogino, Marjan Mika, Vladimir Krpan and Dušan Trbojević, under whom she graduated. Her formal education was completed with postgraduate studies under the celebrated pianist Dubravka Tomšič at the Ljubljana Academy of Music.

Her successful performances in various chamber ensembles brought her the prestigious Darko Lukić Award awarded by the Croatian music critics, in duo with violist Marko Genero. As a soloist, she has a wide repertoire ranging from Haydn, Mozart, Rachmaninoff, Saint-Saëns and Franck to Honegger, Poulenc and Shostakovich, performed with numerous orchestras and conductors – Pavle Dešpalj, Anton Nanut, Alan Buribayev, Ivan Repušić, Nicholas Milton, Mladen Tarbuk, Ivo Dražinić, Frano Krasovac, Tomislav Fačini and others. In 2006 she received the Orlando Award for best music performance at the Dubrovnik Summer Festival for her interpretation of Shostakovich's Piano Concerto No. 1.

She has composed for piano, wind instruments (bassoon, clarinet, flute and trumpet), cello and solo voice, choral and chamber music, as well as music for theatre. In 2001 she founded the Sorgo Music Workshop, which she has led with

pianist Aljoša Lečić with the goal of promoting Dubrovnik's musical heritage from pre-classical to contemporary period, with an emphasis on contemporary music. Re-examining different approaches and forms of performance practice, the Sorgo Music Workshop has organised over eighty concerts and festivals.



Mezzo-soprano **Dubravka Šeparović Mušović** (Dubrovnik, 1970) was educated in her hometown Dubrovnik and Zagreb, where she graduated from the Faculty of Architecture in 1993. She completed her vocal studies at the Zagreb Academy of Music in 1998, where she also earned her master's degree in 2000. Her interpretations had already attracted attention during her studies; she won Second Prize in the International Singing Competition in Karlovy Vary in 1999 as well as the Special Prize of the Prague State Opera, where she debuted the following year in the title role in Bizet's *Carmen*. In 2002 she appeared as Amneris in Verdi's *Aida* at the National Theatre of Brno. In 2001 she became a member of the Opera of the Croatian National Theatre of Zagreb and in 2016 she acquired the status of the leading national opera singer.

Her numerous roles at the Croatian National Theatre of Zagreb include Elettra in Mozart's *Idomeneo*, Amneris in *Aida*, Princess Eboli in *Don Carlos*, Santuzza in Mascagni's *Cavalleria rusticana*, Carmen, Adalgisa in Bellini's *Norma*, Kundry and Ortrud in Wagner's *Parsifal* and *Lohengrin* and Kostelnička in *Jenůfa*. She

has regularly appeared internationally (in Brno, Prague, Saarbrücken, Wuppertal, Trier, Luxembourg, St Gallen, Bonn, Stuttgart, Graz, Vienna, Munich...), successfully interpreting major roles of Italian, German, French and Slavic opera. She is also dedicated to Croatian opera and her repertoire includes the roles of Doma (*Ero the Joker*) and Jele (*Equinox*). She appeared as Carmen and Amneris on tour with the National Theatre Opera of Brno in Japan in 2003, while in 2010 she sang the role of Herodias in the first performance of Strauss's *Salome* in China. She has collaborated with renowned conductors, directors and singers such as Paata Burchuladze, José Cura and Jonas Kaufmann. She is equally dedicated to concert repertoire, especially to the works of Gustav Mahler.

As concert singer, she took part in performances of a number of great vocal-instrumental works, such as Beethoven's *Missa Solemnis* and *Ninth Symphony*, Berlioz's *Les nuits d'été*, Brahms's *Alto Rhapsody*, Verdi's *Requiem*, Schönberg's *Gurre-Lieder* and Wagner's *Wesendonck-Lieder*. She has won numerous awards, including the Orlando Award (2000 and 2013), the Milka Trnina Award, the Plaque of the City of Zagreb, the Tito Strozzi Award, the Award of the City of Zagreb, the medal of the Croatian Order of *Danica hrvatska* bearing the effigy of Marko Marulić, the Best Wagnerian Singer Award in 2013 and the Award of the City of Dubrovnik (2018). She received the Marijana Radev Award of the Croatian National Theatre in Zagreb for best opera performance in the season 2020/21, for the title role in Bizet's *Carmen* and the role of Orfeo in Christoph Willibald Gluck's opera *Orfeo ed Eurdice*.



**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. Since the season 2017/18, he has served as Chief Conductor of the Croatian Radio and Television Choir. 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.

*Dina Puhovski*