

Antonio Janigro

14-20/09

2024

8.
Međunarodno
violončelističko
natjecanje
Antonio Janigro

8th
Antonio Janigro
International Cello
Competition

GU Elly Bašić
KD Vatroslava Lisinskog
Zagreb

Organizator

Umjetnička organizacija Cristoforium
Platform for culture

Partneri

Koncertna dvorana Vatroslava
Lisinskog
Zagrebačka filharmonija
Glazbeno učilište Elly Bašić

Natjecanje podupiru

Grad Zagreb
Ministarstvo kulture i medija
Republike Hrvatske

Organizer

Artistic organization Cristoforium
Platform for culture

Partners

The Vatroslav Lisinski Concert Hall
The Zagreb Philharmonic
The Elly Bašić Music School

With the Support of

The City of Zagreb
The Ministry of Culture and Media of
the Republic of Croatia

**8. MEĐUNARODNO
VIOLONČELISTIČKO
NATJECANJE**

ANTONIO JANIGRO

**8th ANTONIO JANIGRO
INTERNATIONAL CELLO
COMPETITION**

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**GU ELLY BAŠIĆ, KD
VATROSLAVA LISINSKOG
ZAGREB**

8. MEĐUNARODNO VIOLONČELISTIČKO NATJECANJE ANTONIO JANIGRO

Prepoznajući značaj i veličinu ostavštine Antonija Janigra, Koncertna direkcija Zagreb je sredinom 1990-ih objeručke prihvatila inicijativu prof. Dobrile Berković-Magdalenić o održavanju ugledne i cijenjene manifestacije koja bi nastavila širom svijeta pronositi njegove dosege.

Prvo Međunarodno violončelističko natjecanje *Antonio Janigro* održano je u veljači 1996. u Zagrebu uz podršku Ministarstva kulture Republike Hrvatske, tadašnjeg Ministarstva znanosti i tehnologije Republike Hrvatske i Gradskog ureda za kulturu grada Zagreba. Zamišljeno da okuplja natjecatelje do 33 godine starosti i održava se svake četiri godine, tijekom vremena afirmiralo se kao jedno od najuglednijih svjetskih violončelističkih natjecanja. Velik interes te uspjesi mladih hrvatskih i inozemnih violončelista trajan su poticaj za dalje. Natjecanje sadrži i pedagoški aspekt, primjerice nastup Ansambla 100 violončelista, koji okuplja violončeliste raznih uzrasta, pa i oni najmlađi učenici imaju priliku zasvirati na velikoj pozornici pred publikom sa svojim profesorima i uglednim međunarodnim glazbenicima na koncertu otvorenja 14. rujna.

Jedan od principa organizacije je promjenljivi ocjenjivački sud u kojega se redovito pozivaju renomirani violončelisti iz cijeloga svijeta, s tim da je barem jedan među njima bivši student Janigrovih glasovitih klasa. Do sada su to bili Antonio Meneses, Michael Flaksman, Gustavo Tavares, Giovanni Sollima, Julius Berger, Enrico Dindo, a ove godine Thomas Demenga kao predsjednik žirija. Također, važno mjesto pripada hrvatskim članovima žirija, uglednim violončelistima i violončelističkim pedagogima, među kojima su do sada bili Valter Dešpalj, Andrej Petrač, Nikola Ružević, Dobrila Berković-Magdalenić i Monika Leskovar. Ove godine ponovno je u žiriju Nikola Ružević.

Uz Thomasa Demengu (Švicarska) i Nikolu Ruževića (Hrvatska/SAD), ovogodišnji žiri čine: Hans Jørgen Jensen (Danska/SAD), Martti Rousi (Finska) te Meehae Ryo (Južna Koreja).

Između više od 100 prijavljenih kandidata, žiri je u prvome krugu na temelju audiovizualnih snimki odabrao 25 natjecatelja koji odlaze u drugi krug, u kojemu će uživo nastupiti u Zagrebu, u Glazbenom učilištu *Elly Bašić* i uz pratnju korepetitora. Finale će biti održano tijekom dvije koncertne večeri, 19. i 20. rujna, s nastupom šest finalista uz Zagrebačku filharmoniju pod ravnanjem maestra Dawida Runtza u Velikoj dvorani Vatroslava Lisinskog. Svi koncerti su besplatni i otvoreni za javnost.

THE 8th ANTONIO JANIGRO INTERNATIONAL CELLO COMPETITION

Zagreb Concert Management endorsed Professor Dobrila Berković-Magdalenić's proposal to hold a prestigious and acclaimed event that would continue to promote Antonio Janigro's achievements around the world after recognizing the value and significance of his legacy.

In February 1996, Zagreb hosted the first Antonio Janigro International Cello Competition with the support of the Ministry of Culture of the Republic of Croatia, the then Ministry of Science and Technology of the Republic of Croatia, and the City Office for Culture of the City of Zagreb. Originally intended as a competition for cellists under the age of 33 that would take place every four years, it has since grown into one of the most prestigious cello competitions in the world. The great interest and success of young Croatian and foreign cellists provide sufficient motivation to continue holding it. The competition also has an educational element, as seen in the performance of the 100 Cellist Ensemble, featuring cellists of different ages, with even the youngest students having the opportunity to perform on the concert stage in front of an audience, alongside their teachers and internationally acclaimed musicians, at the opening concert on 14 September.

One of the organization's tenets is the inclusion of a rotating jury of prominent cellists invited from around the world, with at least one of them having been a former student of Janigro's prestigious classes. Antonio Meneses, Michael Flaksman, Gustavo Tavares, Giovanni Sollima, Julius Berger, Enrico Dindo are among the jury members who have been invited so far, and this year it is presided by Thomas Demenga. Croatian jury members play an important role too. They are all accomplished cellists and cello teachers, such as Valter Dešpalj, Andrej Petrač, Nikola Ružević, Dobrila Berković-Magdalenić and Monika Leskovar. Nikola Ružević will be on the jury again this year.

In addition to Thomas Demenga (Switzerland) and Nikola Ružević (Croatia/US), this year's jury includes Hans Jørgen Jensen (Denmark/US), Martti Rousi (Finland), and Meehae Ryo (South Korea).

After reviewing audio-visual recordings from over 100 applicants during the first round, the jury chose 25 contestants. They will proceed to the second round and perform live in Zagreb at the Elly Bašić Music School, accompanied by a répétiteur. The finale will take place on two concert nights, on 19 and 20 September, when the six finalists will be performing with the Zagreb Philharmonic led by Maestro Dawid Runtz at the Grand Hall of the Vatroslav Lisinski. Concerts are open to the public and free for all.



JANIGRO – NASLJEĐE

Da je Antonio Janigro bio samo violončelist, bez obzira na razmjere karijere, uspjeh i ugled što ih je ostvario kao međunarodno slavni reproduktivni umjetnik, njegovo bi ime danas značilo nešto tek u uskom krugu audiofila. Kao istaknuti protagonist industrije koja je u njegovo vrijeme bila u punom zamahu, ostavio je iza sebe bogatu diskografsku kolekciju koja uživa zanimanje i ugled među poklonicima arhivskih snimki. Na temelju nje se može u velikoj mjeri doživjeti sviračko majstorstvo ovog nesvakidašnjeg interpreta. Elegancija, profinjenost, odmjerjenost, prirodnost glazbenog tijeka, tehnička perfekcija, tonska ujednačenost, samozatajnost izvođača u korist glazbe koja se stavlja u prvi plan – kvalitete su Janigrove zadivljujuće umjetnosti koju u zagrljaju s vinilnim šumom čuvaju stare ploče. Izvor neizmjernog estetskog užitka, one su i više nego dovoljan dokaz svrhovitosti jedne umjetničke egzistencije. Snimke Bachovih *Suita za violončelo solo*, Boccherinijevog *Koncerta za violončelo* ili Straussovog *Don Quixotea* dragocjeno su svjedočanstvo velike solističke karijere, no riječ je tek o dijelu nesagledivog kulturnog kapitala koji nam je u nasljeđe ostavio Janigro.

Nema nikakve sumnje da bi Janigro razvio svoje mnoge talente i ostvario ambicije koje su nadmašivale karijeru solista i da mu je biografija izgledala drukčije, no činjenica je da je upravo u Zagrebu posijano sjeme pedagoške i dirigentske djelatnosti zbog kojih je njegova ostavština bogata kao što jest. Smjer migracija u njegovom je slučaju bio obrnut od uobičajenog smjera kretanja velikih glazbenih talenata koji su u želji za međunarodnom afirmacijom odlazili iz naše sredine u inozemna glazbena središta. Janigro se igrom slučaja i spletom okolnosti, koje su se pokazale sretne koliko za njega toliko i za hrvatsku glazbu, iz rodnog Milana, odnosno iz Pariza u kojemu je studirao, doselio u Zagreb i u njemu proživio 26 godina. Prve koncerte, izuzmemo li Italiju i Francusku, Janigro je održao upravo u Zagrebu zahvaljujući posredovanju jednog našeg pijanista kojega je poznao sa studija. Tim je prvim nastupima preko noći postao miljenik zagrebačke publike što je sasvim sigurno pridonijelo odluci da mu grad u kojem se zatekao u osvit Drugog svjetskog rata postane životna baza. Imao je samo 21 godinu i gotovo nikakvo profesionalno iskustvo, no Zagreb ga je prigrlio i stavio mu na raspolaganje postojeće prostore za djelovanje, a neke je, nove, i izmislio upravo s mišlju na njega.

U Glazbenoj školi *Beethoven* koju je osnovala Elly Bašić i na Muzičkoj akademiji u Zagrebu, Janigro je napravio prve korake kao profesor. Tih se ratnih godina kao nikad prije ni poslije intenzivno i studiozno bavio usavršavanjem violončelističke tehnike i metodom poduke sviranja ovog instrumenta pri čemu su mu od neizmjerne pomoći bili stariji kolege, profesori Vaclav Huml i Rudolf Matz. Sam je govorio da je za pedagoški rad potrebno dvoje: dobar pedagog i talentiran student. Solidnu polovicu tog para istesao je sam u mladenačkim zagrebačkim godinama, a onda

je ona poput magneta privlačila talentirane studente u klase koje je u kasnijem razdoblju osnovao u Düsseldorfu, Stuttgartu i Salzburgu. U njima je odgojio neka od najjačih solističkih imena današnjice, čak dva pobjednika Natjecanja Čajkovski u Moskvi: Antonija Meneses i Maria Brunella te pedagoge koji njegovo nasljeđe prenose s koljena na koljeno u razredima raspršenima od Augsburga, Salzburga, Mannheima, preko Berna, Basela, Lugana do Siene i Rima. Nezabilježena je takva koncentracija divovskih umjetničkih figura proizašlih iz jedne klase od kojih većina svog profesora nikada nije čula odsvirati ni jedan jedini ton.

Treći aspekt Janigrova umjetničkog djelovanja neodvojiv od koncertantnog i pedagoškog je dirigiranje za koje je poticaj također dobio upravo u Zagrebu i zahvaljujući kojem mu se ispunio san da se ostvari kao potpuni glazbenik. Inicijativa je kao što je dobro poznato, došla u okviru Radio Zagreba, današnje Hrvatske radiotelevizije, od tadašnjeg urednika, producenta i violista Stjepana Aranjoša uz svesrdnu podršku direktora Muzičkog odjela Radio-Zagreba Ive Vuljevića. Godine 1953. osnovani su Zagrebački solisti na čelu s umjetničkim voditeljem i dirigentom Antoniom Janigrom. Iz današnje perspektive djeluje nestvarno, no činjenice su neoborive i potkrepljuju legendarni status ovog ansambla na početku svog djelovanja. Cijelu prvu godinu posvetili su isključivo tehničkim vježbama, ugađanju jednog po jednog instrumenta, dionice po dionice, potom pokusima. Nov i nepoznat ansambl koji nitko još nije čuo, na temelju povjerenja u umjetnički autoritet čovjeka koji ga vodi, dobio je na slijepo ugovor za turneju u Austriji. Pokrenuta je time nezaustavljiva mašinerija, niz nepomučenih uspjeha čija je bilanca u 14 Janigrovih godina sa Solistima sljedeća: oko 1000 održanih koncerata, više od 50 europskih i 7 američkih turneja, jedan posjet Japanu i jedan Australiji, više od 30 gramofonskih ploča. Pune dvorane, oduševljena publika, panegirici kritičara, ponovni pozivi organizatora prate „senzaciju iz Zagreba“ na svakom mjestu. Janigro je sažeto objasnio tajnu uspjeha: ona je sadržana u tehničkoj perfekciji u kombinaciji s repertoarnom politikom koja se temelji na manje poznatim skladbama glazbene baštine i novim djelima eminentnih suvremenih autora. Upravo je repertoar bio taj koji je činio razliku u odnosu na već postojeće, proslavljene ansamble te vrste koji su prije Zagrebačkih solista osnovani u Italiji i Njemačkoj, i koji je, po svoj prilici, bio zamašnjak uspjeha.

Meteorski sjaj kojemu se nije nazirao kraj, blistava suradnja Janigra i Solista prekinuta je naglo i nepovratno 1968. zbog sraza i nepomirljivog raskoraka između umjetničkih stremljenja glazbenika i korporativnih ciljeva institucije u sklopu koje su djelovali, nečega što nam nije nepoznato ni danas. Maestro nije mogao dobiti jamstvo da će imati stabilnu postavu ansambla s redovnim mjesečnim primanjima, niti je postojao način da se uskladi intenzivna koncertna aktivnost s traženom količinom snimljene glazbe. Bio je to početak kraja koji je otvorio vrata pobuni dijela ansambla protiv dirigenta koji je ansambl stvorio, a zbog koje on nije više nikad nastupio u Zagrebu.

Bez obzira na nesretan završetak, kad se podvuče crta pod poglavlje „Zagrebački solisti i Janigro“, ono što je proizašlo i ostalo iza njega, od povijesne je važnosti za našu, ali i svjetsku kulturu. U to nasljeđe ubraja se Janigrova dirigentska karijera s većim orkestrima u okviru Radio Zagreba koja se nastavila i na međunarodnom planu i dovela ga, između ostalog, za dirigentski pult Berlinske filharmonije. Tu su brojna nova djela hrvatskih autora koja su nastala na narudžbu Radio Zagreba i koja su prouzročila radijski ansambl pod Janigrovim ravnanjem: među njima je Šulekov *3. klasični koncert*, Radičin *Koncert za komorni orkestar*, čak 13 skladbi Milka Kelemena od kojih su njegove *Koncertantne improvizacije* Solisti i Janigro izveli više od 300 puta... Tu je, nadalje, čitav niz kanonskih izvedbi (do danas nenadmašenih) snimljenih i pohranjenih u fonoteci Hrvatskog radija te na nosačima zvuka, svirački dotjeranih, stilskih pogodnih, svježih i relevantnih do današnjih dana. Tu je, naposljetku, sam ansambl Zagrebačkih solista koji djeluje i danas.

No, daleko iznad svih materijalnih tragova protežnosti Janigrova djela stotinu godina poslije njegova rođenja, čini se dubljim, važnijim i dalekosežnijim ono nešto neuhvatljivo što je ostalo za njim. Mogli bismo to opisati kao osjećaj samopouzdanja koji je donio ovoj sredini otkrivši joj kakve je visine sposobna dosegnuti vlastitim umjetničkim snagama, a koje ostaju kao ideal, uzor i cilj svakoj novoj generaciji glazbenika.

Ivana Kocelj

JANIGRO — LEGACY

Antonio Janigro's name would only be known to a handful of audiophiles today if he were only a cellist, despite his extensive career, success, and reputation as an internationally acclaimed interpreter. His vast discography collection, which arouses great interest and is highly regarded among the fans of archived recordings, is a testament to his prominent role in an industry that was at its peak during his lifetime. The interpretative mastery of this exceptional interpreter can be largely experienced through these recordings. Elegant, refined, moderate, natural music flow, technical perfection, tonal consistency, unassuming nature of the interpreter in favor of the music that is in the foreground—these are the features of Janigro's amazing art, which are preserved on the old vinyl records. They are a source of immense aesthetic pleasure, but also demonstrate the purpose of an artistic existence. The recordings of Bach's *Suites for Cello Solo*, Boccherini's *Cello Concerto* or Strauss' *Don Quixote* are valuable proof of a remarkable soloist career, but they are only a fragment of the incomparable cultural treasures that Janigro left behind.

Even if circumstances had been different, Janigro would have undoubtedly developed his many talents and pursued goals that transcended a soloist career, but the fact remains that Zagreb was the place where he planted the seeds of his educational and conducting activities, which is why his legacy is so rich. The migration direction in his case was opposite to the typical direction of movement of great musical talents who left this area for foreign musical centers in search of international acclaim. Janigro's move from his hometown Milan, that is from Paris, where he studied, to Zagreb, where he spent 26 years of his life, was an incredibly fortunate twist of fate for both him and Croatian music. Janigro held his first concerts, aside from those in Italy and France, in Zagreb thanks to the help of one of our pianists whom he met through his studies. These first performances made him a favorite of the Zagreb audience overnight, which must have been a major factor in his decision to settle in this city at the dawn of World War II. Although he was only 21 years old and had little professional experience, Zagreb welcomed him and provided him with available venues for his activities, even creating new ones with him in mind.

Janigro took his first steps as a teacher at the Beethoven School of Music founded by Elly Bašić and at the Music Academy in Zagreb. During those war years, he worked tirelessly and diligently like never before or since to master the cello technique and the method of teaching how to play this instrument with the huge help of senior colleagues, Professors Vaclav Huml and Rudolf Matz. He often said that teaching requires a good teacher and a talented student. He accomplished the first as a youth man in Zagreb, which subsequently attracted talented students like a magnet to the classes he later established in Düsseldorf, Stuttgart, and Salzburg. He taught some of the best known soloists of today in these classes, even two winners of the Tchaikovsky Competition in Moscow, Antonio Meneses and Mario Brunello, as well as pedagogues who continue to pass down his legacy from generation to generation through classes they teach in Augsburg, Salzburg, Mannheim, Bern, Basel, Lugano, Siena, Rome, etc. Such a conglomeration of colossal artistic figures arising from a single class, with most of them never hearing their professor play a single note, is unprecedented.

The third aspect of Janigro's artistic activity, inseparable from his concert and pedagogical activities, is conducting. This activity, which also has roots in Zagreb, has helped him achieve his dream of becoming a full-fledged musician. It is a well-known fact that the incentive came from Radio Zagreb (modern-day Croatian Radiotelevision) and its then editor, producer, and violist, Stjepan Aranjoš, and that Radio Zagreb's Music Department director, Ivo Vuljević, embraced the proposal. The Zagreb Soloists were thus established in 1953, with Antonio Janigro as its artistic director and conductor. The facts are indisputable and further reinforced by the legendary status of this ensemble at its inception, even if it seems unbelievable from our current perspective. The entire first year was devoted solely to technical exercises, tuning one instrument at a time, section by section, and then

rehearsals. The belief in the artistic superiority of the man leading it was the sole reason why a new and unknown ensemble that no one had heard yet had received a contract for a tour in Austria, sight unseen. An unstoppable phenomenon was thus born, resulting in a series of unadulterated successes that totaled around 1,000 concerts, more than 50 European and 7 American tours, 1 visit to Japan and 1 to Australia, and more than 30 records in 14 years that Janigro spent with the Soloists. Packed halls, an elated audience, accolades from critics, and repeated invitations to the 'sensation from Zagreb' by the organizers. Janigro succinctly explained the key to success: technical perfection and a repertoire that includes lesser-known pieces of musical heritage and new works by acclaimed contemporary authors. It is likely that the Zagreb Soloists' success was due to their distinct repertoire, which was the main distinguishing feature between them and the renowned ensembles of this type established in Italy and Germany before them.

The tremendous and continuous success and fantastic collaboration between Janigro and the Soloists came to an abrupt and irreversible end in 1968 because of the irreconcilable and conflicting differences between the musicians' artistic aspirations and the corporate goals of the institution they worked within, which is still a common occurrence today. The Maestro was not guaranteed a stable line-up and a regular monthly income, nor was there a way to balance intensive concert activity with the required volume of recorded music. It was the beginning of the end, inciting the rebellion of part of the ensemble against the conductor who created it, which caused him to never perform in Zagreb again.

However, despite its unfortunate end, the partnership between the Zagreb Soloists and Janigro produced something of historical value for both our culture and world culture. This legacy also encompasses Janigro's conducting of larger orchestras within Radio Zagreb and abroad, which ultimately led him, among other things, to the conductor's desk of the Berlin Philharmonic. Numerous new works by Croatian authors were commissioned by Radio Zagreb and premiered by radio ensembles led by Janigro, including Šulek's *Classical Concerto No. 3*, Radica's *Concerto for Chamber Orchestra*, as many as 13 compositions by Milko Kelemen (the Soloists and Janigro performed his *Concertante Improvisations* more than 300 times) and many more. A great number of canonical performances (unsurpassed to this day), which are refined, sensational, fresh, and relevant to this day, have been recorded and stored in the Record Library of Croatian Radio, or can be found on soundtracks. Moreover, the Zagreb Soloists ensemble is still in existence.

Even a century after Janigro's birth, what is more profound, important, and far-reaching than the physical evidence of the extent of his activities is that elusive element—we could describe it as self-confidence that he brought to this environment by revealing the heights it can achieve with its own artistic strength and it remains a benchmark, example, and objective for every new generation of musicians.

Ivana Kocelj

RASPORED I PROGRAM NATJECANJA

14/09 Subota

**Predvorje Velike dvorane
KD Vatroslava Lisinskog, 18 sati**
Otvaranje Natjecanja i predstavljanje
ocjenjivačkog suda i kandidata 2.
kruga Natjecanja
Otvaranje izložbe
Valter Dešpalj: Čista radost

**Velika dvorana KD Vatroslava
Lisinskog, 19:30 sati**
Koncert *In memoriam Valter Dešpalj*
Ansambel violončela *Antonio Janigro*
Thomas Demenga, violončelo
Ansambel 100 violončelista

15/09 Nedjelja

**Glazbeno učilište Elly Bašić
9–20 sati**
Drugi krug

16/09 Ponedjeljak

**Glazbeno učilište Elly Bašić
9–16 sati**
Drugi krug

17/09 Utorak

**Glazbeno učilište Elly Bašić
9–16 sati**
Drugi krug
Korepetitori: Ana Granik, Nadia
Varga Modrić, Domagoj Guščić

19/09 Četvrtak

**Velika dvorana KD Vatroslava
Lisinskog, 19:30 sati**
Finale
Završni koncert finalista, 1. dio
3 finalista (1–3)
Zagrebačka filharmonija
Dawid Runtz, dirigent

20/09 Petak

**Velika dvorana KD Vatroslava
Lisinskog, 19:30 sati**
Finale
Završni koncert finalista, 2. dio
3 finalista (4–6)
Zagrebačka filharmonija
Dawid Runtz, dirigent
Proglašenje rezultata i dodjela
nagrada

COMPETITION PROGRAM AND TIMELINE

14/09 Saturday

The foyer of the Grand Hall of Vatroslav Lisinski Concert Hall, 6 pm

The opening of the competition and the presentation of the jury and candidates for the second round of the competition

The opening of the exhibition *Valter Dešpalj: Pure joy*

The Grand Hall of Vatroslav Lisinski Concert Hall, 7:30 pm

Concert *In memoriam Valter Dešpalj*

The Antonio Janigro Cello Ensemble

Thomas Demenga, cello

The 100 Cellist Ensemble

15/09 Sunday

The Elly Bašić Music School

9 am–8 pm

Second Round

16/09 Monday

The Elly Bašić Music School

9 am–4 pm

Second Round

17/09 Tuesday

The Elly Bašić Music School

9 am–4 pm

Second Round

Repetiteurs: Ana Granik, Nadia

Varga Modrić, Domagoj Guščić

19/09 Thursday

The Grand Hall of Vatroslav Lisinski Concert Hall, 7:30 pm

Finale

The final concert of the finalists, Part 1

3 finalists (1-3)

Zagreb Philharmonic

Dawid Runtz, conductor

20/09 Friday

The Grand Hall of Vatroslav Lisinski Concert Hall, 7:30 pm

Finale

The final concert of the finalists, Part 2

3 finalists (4-6)

Zagreb Philharmonic

Dawid Runtz, conductor

The competition results and the awards ceremony.

NAGRADE

Novčana nagrada organizatora pobjedniku natjecanja
Novčana nagrada obitelji Janigro pobjedniku natjecanja
Nagrada tvrtke Thomastik finalistima i natjecateljima 2. kruga

Koncert sa Zagrebačkom filharmonijom
Koncert sa Simfonijskim orkestrom Savaria
Koncert sa Simfonijskim orkestrom HRT-a
Koncert s Riječkom filharmonijom
Koncert s Dubrovačkim simfonijskim orkestrom
Koncert s Varaždinskim komornim orkestrom
Koncert s Hrvatskim komornim orkestrom
Koncert sa Zagrebačkim solistima u sezoni UO Cristoforium
Koncert sa Zagrebačkim kvartetom u ciklusu Glazbena Rijeka UO Cristoforium
Koncert sa Zadarskim komornim orkestrom
Koncert s Orkestrom mladih glazbenika
Koncert na festivalu Večeri na Griču
Koncert na festivalu Samoborska glazbena jesen
Koncert u sezoni Hrvatskog doma Split

PRIZES

Financial prize to the winner of the competition from the organizers
Financial prize to the winner of the competition from the Janigro family
Prize to the finalists and second round contestants from Thomastik GmbH

A concert with the Zagreb Philharmonic
A concert with the Savaria Symphony Orchestra
A concert with the Symphony Orchestra of Croatian Radiotelevision
A concert with the Rijeka Philharmonic
A concert with the Dubrovnik Symphony Orchestra
A concert with the Varaždin Chamber Orchestra
A concert with the Croatian Chamber Orchestra
A concert with the Zagreb Soloists during its season, organized by the Artistic organization Cristoforium
A concert with the Zagreb Quartet during the Musical Rijeka series, organized by the Artistic organization Cristoforium
A concert with the Zadar Chamber Orchestra
A concert with the Young Musicians Orchestra
A concert at the Grič Evenings Festival
A concert at the Samobor Music Autumn Festival
A concert during the season at the Croatian Home Hall in Split

ZADANE SKLADBE

Drugi krug

Duo sonata po izboru, najranije od razdoblja L. van Beethovena

Frédéric Chopin – Emanuel Feuermann: *Introduction et Polonaise Brillante*, op. 3

Bohuslav Martinů: *Varijacije na Rossinijevu temu*, H. 290

Franz Schubert – Gregor Pjatigorski: *Introdukcija, varijacije i finale*, D. 968a

Finale

Antonín Dvořák: *Koncert za violončelo i orkestar u h-molu*, op. 104

Edward Elgar: *Koncert za violončelo i orkestar u e-molu*, op. 85

Sergej Prokofiev: *Sinfonia concertante*, op. 125

Robert Schumann: *Koncert za violončelo i orkestar u a-molu*, op. 129

Dmitrij Šostakovič: *Koncert za violončelo i orkestar br. 1 u Es-duru*, op. 107

Petar Iljič Čajkovski: *Varijacije na rokoko temu*, op. 33

MANDATORY COMPOSITIONS

Second Round

Duo sonata of choice, not before the L. van Beethoven period

Frédéric Chopin – Emanuel Feuermann: *Introduction et Polonaise Brillante*, Op. 3

Bohuslav Martinů: *Variations on a theme of Rossini*, H. 290

Franz Schubert – Gregor Piatigorsky: *Introduction, Variations and Finale*, D. 968a

Finale

Antonín Dvořák: *Concerto for Cello and Orchestra in B minor*, Op. 104

Edward Elgar: *Concerto for Cello and Orchestra in E minor*, Op. 85

Sergei Prokofiev: *Sinfonia concertante*, Op. 125

Robert Schumann: *Concerto for Cello and Orchestra in A minor*, Op. 129

Dmitri Shostakovich: *Concerto for Cello and Orchestra No. 1 in E flat major*, Op. 107

Pyotr Ilyich Tchaikovsky: *Variations on a Rococo Theme*, Op. 33

MEĐUNARODNI OCJENJIVAČKI SUD

Thomas Demenga, Švicarska, predsjednik

Hans Jørgen Jensen, Danska/SAD

Martti Rousi, Finska

Nikola Ružević, Hrvatska/SAD

Meehae Ryo, Južna Koreja

Thomas Demenga, rođen u Bernu, Švicarska, studirao je kod Waltera Grimmera, Antonia Janigra, Leonarda Rosea i Mstislava Rostropoviča. Važan utjecaj na njegov izričaj u komornoj glazbi imali su Claus Adam, Felix Galimir i Robert Mann na Juilliard School u New Yorku. Kao međunarodno priznati solist, skladatelj i pedagog, ubraja se među najistaknutije violončeliste i glazbenike našeg vremena. Nastupao je na svim važnim svjetskim festivalima i u glazbenim centrima te održao brojne koncerte s kolegama glazbenicima kao što su Heinz Holliger, Gidon Kremer, Thomas Larcher, Hansheinz Schneeberger, Tabea Zimmermann i Paul Meyer. Kao solist nastupao je s istaknutim orkestrima među kojima su Berlinski, Bernski i Bostonski simfonijski orkestar, L'Orchestre de la Suisse Romande, Simfonijski orkestar ORF-a iz Beča, Orkestar Tonhalle iz Züricha, Ciriški komorni orkestar, Camerata Bern, Komorni orkestri Basel i Lausanne, Orkestar Romanske Švicarske, Simfonijski orkestar WDR-a. Radio je s dirigentima kao što su Moshe Atzmon, Myung-Whun Chung, Charles Dutoit, Claus Peter Flor, Howard Griffiths, Heinz Holliger, Armin Jordan, Okko Kamu, Mstislav Rostropovič, Dennis Russell Davies, Wolfgang Sawallisch, Sándor Végh, Mario Venzago i Hiroshi Wakasugi. Intenzivno suočavanje s različitim povijesnim razdobljima, stilovima interpretacije i skladanja, te improvizacija i nova glazba, važni su aspekti njegova umjetničkog rada. Razvio je jedinstveni izričaj kao skladatelj i interpret glazbe 20. i 21. stoljeća. Predaje na Hochschule für Musik u Baselu. Bio je rezidencijalni umjetnik Festivala u Davosu čiji potom bio i umjetnički direktor, te *artiste étoile* Festivala u Luzernu. Za etiketu ECM zabilježio je impresivan i nagrađivani diskografski opus.

Hans Jørgen Jensen profesor je violončela na Glazbenoj školi Bienen Sveučilišta Northwestern u Illinoisu, SAD. Dobitnik je brojnih priznanja i nagrada, uključujući Artist Teacher Award Američke udruge gudačkih pedagoga (ASTA), nagradu Predsjedničkog programa stipendista Ministarstva obrazovanja SAD-a, te Nagradu danske glazbene kritike u Kopenhagenu, jednu od najprestižnijih danskih nagrada. Nastupao kao solist u SAD-u, Kanadi, Europi i Japanu, i održavao majstorske tečajeve svijeta. Mnogi od njegovih učenika dobitnici su prvih nagrada na brojnim nacionalnim i međunarodnim natjecanjima, te članovi vodećih američkih orkestrara i glazbenih škola. Predaje i na Školi Glenn Gould u Torontu i Meadowmount

School of Music u Westportu, New York. Objavio je sljedeće knjige: *Fun in Thumb Position*, *The Galamian Scale System for Cello*, *te CelloMind*, *ViolinMind* i *Practice Mind* (izdavač Ovation Press). Studirao je na Kraljevskoj danskoj glazbenoj akademiji u klasi Asgera Lunda Christiansena i na Školi Juilliard s Leonardom Roseom i Channingom Robbinsom.

Martti Rousi jedan je od vodećih violončelista svoje generacije. Jednako je uspješan i kao međunarodni solist i pedagog. Godine 1986. osvojio je srebrnu medalju na 8. Natjecanju *Čajkovski* u Moskvi. Od tada je nastupao s vodećim skandinavskim i europskim orkestrima kao što su radijski simfonijski orkestri iz Helsinkija, Stockholma i Osla, Kopenhagenska filharmonija, CBSO Birmingham, Marijinski orkestar, Moskovski simfonijski orkestar, Poljski i Mađarski nacionalni orkestri, Državna filharmonija Rheinland-Pfaltz, Šangajska i Johannesburška filharmonija. Među dirigentima s kojima je radio su: Esa-Pekka Salonen, Valerij Gergijev, Okko Kamu, Osmo Vänskä, Sakari Oramo, Olli Mustonen, Ari Rasilainen, Leif Segerstam, Emmanuel Krivine, Bernhard Klee, Joseph Swensen i Muhai Tang. Kao komornom glazbeniku partneri su mu bili Leonidas Kavakos, Peter Nagy, Olli Mustonen, Kathryn Stott, Henri Sigfridsson, Laura Mikkola, Massimo Somenzi i Juhani Lagerspetz. Gost je vodećih festivala komorne glazbe diljem svijeta. Bio je umjetnički direktor festivala u Turkuu od 1993. do 2009. kada su na njemu gostovali umjetnici poput Svjatoslava Richtera, Yehudija Menuhina, Vladimira Aškenazija, Valerija Gergijeva i Langa Langa. Uz SIBAFEST u Helsinkiju, cikluse *Sibelius* u Hämeenlinni te *Suvisoitt* u Sysmi, od 2019. predvodi *Cellofest* u Helsinkiju. Član je žirija velikih međunarodnih natjecanja kao što su *Čajkovski* u Moskvi, *Vittorio Gui* u Firenci, Međunarodno natjecanje dua u Lyonu, *Alice and Eleonore Schoenfeld*, *Classic Strings* u Beču, i dr. Njegovi najvažniji učitelji bili su Arto Noras, Janos Starker, Natalia Gutman, Valter Dešpalj i William Pleeth. Od 1995. je profesor violončela na Akademiji *Sibelius* u Helsinkiju. Kao profesor gostuje na Šangajskom glazbenom konzervatoriju te drži majstorske tečajeve na vodećim svjetskim akademijama i festivalima. Njegova diskografija uključuje solističke i komorne snimke za etikete Ondine i Finlandia.

Nikola Ružević prvu je poduku iz violončela dobio u rodnom Zagrebu kod prof. Dobrile Berković-Magdalenić. Kao šesnaestogodišnjak, zahvaljujući stipendiji, otišao je u SAD na usavršavanje kod Michaela Flaksmana i Eleonore Schoenfeld. Diplomirao je na Sveučilištu Južne Kalifornije u Los Angelesu 1992. Za vrijeme studija osvojio je niz nagrada te pohađao majstorske tečajeve uglednih pedagoga, među kojima Antonija Janigra, Valtera, Dešpalja, te Kvarteta Bartók. Kao solist i komorni glazbenik nastupao je u dvoranama kao što su Concertgebouw u Amsterdamu, Musikverein u Beču, Suntory Hall u Tokiju, Disney Hall u Los Angelesu. Suradivao je s dirigentima kao što su Zubin Mehta, Valerij Gergijev, Milan Horvat te je nastupao sa Simfonijskim orkestrom Praškog radija, Baden-Badenskom filharmonijom, Zagrebačkom filharmonijom, Zagrebačkim solistima, gudačkim

kvartetima Bartók, Emerson i Viotti, Zagrebačkim gudačkim kvartetom, te Apple Hill Chamber Players. Član je žirija brojnih međunarodnih natjecanja uključujući *Alice and Eleonore Schoenfeld*, *Mozart*, *Antonio Janigro*, *Rudolf Matz*, *Alpe-Adria*, *Eismann* i Natjecanje gudača Republike Hrvatske. Kao pedagog, predavao je na Sveučilištu Južne Kalifornije u Los Angelesu, Sveučilištu Texas u Arlingtonu, na Muzičkoj akademiji Sveučilišta u Zagrebu. Održava majstorske tečajeve na nekim od najprestižnijih glazbenih institucija: Moskovski državni konzervatorij *P. I. Čajkovski*, Glazbena škola Toho Gakuen, Koncertna udruga Yamaha Ginza, Sveučilište Južne Kalifornije, Grandmaster Orchestral Music Society Hong Kong. Predaje i na Apple Hill Chamber Music Festivalu, Ljetnoj školi Uzmah na Hvaru, Texas Cello Academy and Festival, Accent Music Festivalu, TCU CelloFestu. Izvanredni je profesor violončela i komorne glazbe na Sveučilištu North Texas.

Meehae Ryo ubraja se među najpriznatije violončelistice u Republici Koreji. Neki od njezinih vrhunaca uključuju suradnje s pijanisticom Marthom Argerich i violinistom Shlomom Mintzom. Violončelo je počela učiti u dobi od šest godina. Pobjedila je na svim državnim natjecanjima. Sa 16 godina krenula je u Školu Julliard u New Yorku, a zatim završila studij na Sveučilištu Michigan. Nastupala je s brojnim orkestrima, među kojima su Berlinska filharmonija, Nürnberški simfonijski orkestar, Simfonijski orkestar Praškog radija, Simfonijski orkestar Slovačkog radija, Izraelska filharmonija, Hongkonška filharmonija, Malteška filharmonija, Seulska filharmonija, Korejski nacionalni simfonijski orkestar, Filharmonija Bucheon, Simfonijski orkestar Daegu, Wonju filharmonija, i dr. S njima je svirala u nekim od najpoznatijih koncertnih dvorana svijeta. Godine 2013. objavila je album za Deutsche Grammophon s koncertima za violončelo Camillea Saint-Saënsa i Edwarda Elgara. Izdala je i dva albuma za Sony Entertainment sa Simfonijskim orkestrom Praškog radija pod ravnanjem Vladimíra Váleka, te s Cosmopolitan Triom. Članica je žirija međunarodnih natjecanja. Trenutačno živi u Beču, gdje održava više od trideset solističkih koncerata godišnje. Umjetnička je direktorica IMK-a (Internationale Music- und Kulturförderung).

INTERNATIONAL JURY

Thomas Demenga, Switzerland, President

Hans Jørgen Jensen, Denmark/US

Martti Rousi, Finland

Nikola Ružević, Croatia/US

Meehae Ryo, South Korea

Thomas Demenga (born in Bern, Switzerland) studied under Walter Grimmer, Antonio Janigro, Leonard Rose, and Mstislav Rostropovich. Claus Adam, Felix Galimir, and Robert Mann at the Juilliard School in New York had an important influence on his chamber expression. This internationally acclaimed soloist, composer, and teacher is among the most prominent cellists and musicians of our time. He has played at all major festivals and music venues worldwide, and has held numerous concerts with fellow musicians such as Heinz Holliger, Gidon Kremer, Thomas Larcher, Hansheinz Schneeberger, Tabea Zimmermann, and Paul Meyer. He has appeared as a soloist with well-known orchestras such as the Berlin, Bern and Boston Symphony Orchestras, L'Orchestre de la Suisse Romande, ORF Symphony Orchestra from Vienna, Tonhalle Orchestra from Zurich, Zurich Chamber Orchestra, Camerata Bern, Basel and Lausanne Chamber Orchestras, Orchestre de la Suisse Romande, WDR Symphony Orchestra. He has collaborated with conductors such as Moshe Atzmon, Myung-Whun Chung, Charles Dutoit, Claus Peter Flor, Howard Griffiths, Heinz Holliger, Armin Jordan, Okko Kamu, Mstislav Rostropovich, Dennis Russell Davies, Wolfgang Sawallisch, Sándor Végh, Mario Venza-go, and Hiroshi Wakasugi. In his artistic work, he focuses on different historical periods, interpretation and composition styles, as well as improvisation and new music. He developed a unique expression as a composer and interpreter of 20th and 21st century music. He teaches at the Basel Academy of Music. He was the resident artist at the Festival in Davos, and later also its artistic director, as well as the *artiste étoile* of the Lucerne Festival. He recorded impressive and award-winning albums for ECM.

Hans Jørgen Jensen is a professor of cello at the Bienen School of Music at Northwestern University in Illinois, US. He received numerous recognitions and awards, including the Artist Teacher Award of the American String Teachers Association (ASTA), the U.S. Presidential Scholars Program Award from the US Department of Education, and the Danish Critics Award in Copenhagen, which is one of the most prestigious Danish awards. He performed as a soloist in the US, Canada, Europe and Japan, and held master classes around the world. Many of his students have won numerous national and international competitions, and are now members of

leading American orchestras and schools of music. He also teaches at the Glenn Gould School in Toronto and the Meadowmount School of Music in Westport, New York. He is the author of *Fun in Thumb Position*, *The Galamian Scale System for Cello*, *CelloMind*, *ViolinMind* and *Practice Mind* (published by Ovation Press). He studied at the Royal Danish Academy of Music in the class of Asger Lund Christiansen and at the Juilliard School under Leonard Rose and Channing Robbins.

Martti Rousi is one of the leading cellists of his generation. He is a successful international soloist and pedagogue. In 1986, he won the silver medal at the 8th Tchaikovsky Competition in Moscow. He has been performing with leading Scandinavian and European orchestras ever since, such as the Helsinki, Stockholm, and Oslo Radio Symphony Orchestras, Copenhagen Philharmonic, CBSO Birmingham, Mariinsky Orchestra, Moscow Symphony Orchestra, Polish and Hungarian National Orchestras, Staatsphilharmonie Rheinland-Pfalz, Shanghai and Johannesburg Philharmonic Orchestras. He collaborated with conductors such as Esa-Pekka Salonen, Valery Gergiev, Okko Kamu, Osmo Vänskä, Sakari Oramo, Olli Mustonen, Ari Rasilainen, Leif Segerstam, Emmanuel Krivine, Bernhard Klee, Joseph Swensen, and Muhai Tang. As a chamber musician, his partners were Leonidas Kavakos, Peter Nagy, Olli Mustonen, Kathryn Stott, Henri Sigfridsson, Laura Mikkola, Massimo Somenzi, and Juhani Lagerspetz. He is a guest at leading chamber music festivals around the world. He was the artistic director of the Turku Music Festival from 1993 to 2009. During that period, the festival hosted artists such as Sviatoslav Richter, Yehudi Menuhin, Vladimir Ashkenazi, Valery Gergiev, and Lang Lang. In addition to the SIBAFEST in Helsinki, the Sibelius series in Hämeenlinna and the Suvisoitt in Sysma, he has also been at the helm of the Cellofest in Helsinki since 2019. He is on the juries for major international competitions, such as the *Tchaikovsky* in Moscow, *Vittorio Gui* in Florence, International Duo Competition in Lyon, Alice and Eleonore Schoenfeld, Classic Strings in Vienna, etc. His most important teachers included Arto Noras, Janos Starker, Natalia Gutman, Valter Dešpalj, and William Pleeth. He has been a cello professor at the Sibelius Academy in Helsinki since 1995. In addition to being a guest professor at the Shanghai Conservatory of Music, he also holds master classes at the world's leading academies and festivals. His discography includes solo and chamber recordings for Ondine and Finlandia.

Nikola Ružević received his first cello lessons in his hometown of Zagreb under Professor Dobrila Berković-Magdalenić. At the age of sixteen, he was able to study under Michael Flaksman and Eleonora Schoenfeld in the US thanks to a scholarship. He graduated from the University of Southern California in Los Angeles in 1992. During his studies, he won a number of awards and attended master classes by renowned teachers such as Antonio Janigro, Valter, Dešpalj, and the Bartók Quartet. An active soloist and chamber musician, he has performed in world-renowned halls such as the Concertgebouw in Amsterdam, Musikverein in Vienna,

Suntory Hall in Tokyo, Disney Hall in Los Angeles and others. He has, among others, collaborated with conductors such as Zubin Mehta, Valery Gergiev, Milan Horvat and has performed with the Prague Radio Symphony Orchestra, Baden-Baden Philharmonic, Zagreb Philharmonic, Zagreb Soloists, Bartók, Emerson and Vio-tti String Quartets, Zagreb String Quartet, and Apple Hill Chamber Players. As a jury member, he has judged numerous international competitions including the *Alice and Eleonore Schoenfeld*, *Mozart*, *Antonio Janigro*, *Rudolf Matz*, *Alpe-Adria*, *Eismann*, and the String Competition of the Republic of Croatia. He has held teaching positions at the University of Southern California in Los Angeles, University of Texas at Arlington, and Music Academy of the University of Zagreb. He has held master classes at some of the most prestigious music programs: Moscow P. I. Tchaikovsky Conservatory, Toho Gakuen School of Music, Yamaha Ginza Concert Association, University of Southern California, Grandmaster Orchestral Music Society Hong Kong. He has also been invited to teach at Apple Hill Chamber Music Festival, Upbeat Hvar International Summer School, Texas Cello Academy and Festival, Accent Music Festival, TCU CelloFest and others. Presently, he is associate professor of cello and chamber music at the University of North Texas.

Meehae Ryo is one of the most acclaimed cellists in the Republic of Korea. Her career highlights include collaborations with pianist Martha Argerich and violinist Shlomo Mintz. She began studying the cello at the age of six. She won all the state competitions. She enrolled at the Julliard School in New York at the age of 16, and then completed her studies at the University of Michigan. She has performed with numerous orchestras, including the Berlin Philharmonic, the Nuremberg Symphony Orchestra, Prague Radio Symphony Orchestra, Slovak Radio Symphony Orchestra, Israel Philharmonic, Hong Kong Philharmonic, Malta Philharmonic, Seoul Philharmonic, Korean National Symphony Orchestra, Bucheon Philharmonic, Daegu Symphony Orchestra, Wonju Philharmonic, etc. at some of the most renowned concert venues in the world. In 2013, she released an album for Deutsche Grammophon with cello concertos by Camille Saint-Saëns and Edward Elgar. She also released two albums for Sony Entertainment with the Prague Radio Symphony Orchestra conducted by Vladimír Válek, and with the Cosmopolitan Trio. She is on juries for international competitions. Presently, she lives in Vienna, where she holds over thirty solo concerts a year. She is the artistic director of IMK (Internationale Music- und Kulturförderung).

NATJECATELJI DRUGOG KRUGA

Matthias Balzat, Novi Zeland

Roman Cazal, Francuska

Danbi Cha, Južna Koreja

Yihan Cho, Južna Koreja

Hideaki Fujiwara, Japan

Jorge Gimenez Cerdo, Španjolska

Alejandro Gomez-Pareja, Španjolska

William Harris, Ujedinjeno kraljevstvo

Caterina Isaia, Italija

Ian Jang, Južna Koreja

Nagyom Jang, Južna Koreja

Hyein Kim, Južna Koreja

Jung A Kim, Južna Koreja

Jeri Lee, Južna Koreja

Danbin Lee, Južna Koreja

Jungyoon Lee, Južna Koreja

Vesper Park, Njemačka

Ari Peraza-Webb, SAD

Jonathan Reuveni, Švicarska/

Njemačka

Hans Schröck, Njemačka

Till Schuler, Njemačka

Rachel Siu, Australija

Alejandro Viana Herrerros, Španjolska

Wanxuan Wu, Kina

Ziyang Zhao, Kina

Matthias Balzat (19. 04. 1999., Novi Zeland) diplomirao je na novozelandskom Sveučilištu Waikato u klasi prof. Jamesa Tennanta. Magistrirao je na Visokoj školi za glazbu *Robert Schumann* u Düsseldorfu u klasi Petera Wispelweya kod kojega trenutačno pohađa program poslijediplomske koncertne izobrazbe (*Konzertexamen*). Gostujući je violončelist Filharmonije iz Aucklanda i Novozelandskog simfonijskog orkestra, te član Trija Argyle. Pobjednik je natjecanja *Royal Over-Seas League* u Velikoj Britaniji u kategoriji gudača 2021.

Roman Cazal (23. 12. 1994., Francuska) diplomirao je na Nacionalnom konzervatoriju za glazbu i ples u Parizu u klasi prof. Raphaëla Pidouxa. Trenutačno pohađa magisterij na Visokoj školi za glazbu *Hanns Eisler* u Berlinu u klasi prof. Claudija Bohorqueza. Član je Trija Cazal, te je gostujući violončelist Nacionalnog orkestra iz Cannesa, Simfonijskog orkestra iz Milana, Nacionalnog orkestra Bordeaux i Kvar-teta Ébène. Pobjednik je Međunarodnog natjecanja *Gustav Mahler* u Češkoj 2022.

Danbi Cha (29. 12. 1999., Južna Koreja) diplomirala je na Nacionalnom umjetničkom sveučilištu u Južnoj Koreji u klasi prof. Kanghoa Leeja. Pobjednica je Natjecanja *JoongAng* u Južnoj Koreji 2021.

Yihan Cho (27. 10. 2005., Južna Koreja) studira na Korejskom nacionalnom umjetničkom sveučilištu u klasi prof. Kanghoa Leeja i Tsuyoshija Tsutsumija. Godine 2023. osvojio je drugu nagradu na 72. Natjecanju *EHWA & KyungHyang* i prvu nagradu 7. Natjecanju mladih *Donga* u Južnoj Koreji.

Hideaki Fujiwara (10. 07. 1994., Japan) diplomirao je na Tokijskom umjetničkom sveučilištu u klasi prof. Nobuko Yamazaki i Kenjija Nakagija. Poslijediplomski studij završio je na Umjetničkom sveučilištu u Berlinu kod prof. Danjula Ishizake kod kojega trenutačno pohađa program poslijediplomske koncertne izobrazbe (*Konzertexamen*). Pohađa i magisterij na Visokoj školi za glazbu *Hanns Eisler* u klasi prof. Jonathana Anera. Nastupao je uz Berlinski radijski simfonijski orkestar, te je gostujući violončelist Ansambla Kanazawa, Simfonijskog orkestra Metropolitan iz Tokija, Simfonijskog orkestra Yomiuri Nippon i Simfonijskog orkestra NHK. Dobitnik je treće i posebne nagrade na 18. Međunarodnom natjecanju iz komorne glazbe u Lyonu 2023. (s klavirskim triom).

Jorge Giménez Cerdó (24. 08. 2001., Španjolska) stekao je diplome na Glazbenom konzervatoriju Baleara u Španjolskoj u klasi prof. Emanuela Bleusa i na Institutu Peabody u Baltimoreu u klasi prof. Amita Peleda. Poslijediplomski studij (magisterij) završio je na Kraljevskom konzervatoriju u Bruxellesu u klasi prof. Jeroena Reulinga. Trenutačno pohađa program *artist diploma* na Glazbenoj kapeli kraljice Elizabete u Belgiji kao rezidencijalni umjetnik u klasi prof. Garyja Hoffmana i Jeroena Reulinga. Nastupao je uz Simfonijski orkestar Baleara, ansamble Academia 1830, Mount Vernon Virtuosi i dr. Dobitnik je drugih nagrada na Međunarodnom natjecanju *Gustav Mahler* u Češkoj 2021. i Natjecanju *Park Na* u SAD-u 2021.

Alejandro Gomez-Pareja (17. 01. 2002., Španjolska) student je na Visokoj školi za glazbu kraljice Sofije u Madridu u klasi prof. Jensa Petera Maintza kod kojega je završio i preddiplomski studij. Nastupao je u komornim i orkestralnim ansamblima Visoke škole za glazbu kraljice Sofije, u orkestru Dreamers, te uz Zapadnonjemački komorni orkestar iz Pforzheima, Nacionalni orkestar iz Caena, Simfonijski orkestar Barcelone i Katalonije, Komorni orkestar Andrés Segovia. Dobitnik je druge nagrade na Međunarodnom natjecanju *Elizabeth Loker* 2024. u SAD-u.

William Harris (23. 09. 2000., Velika Britanija) diplomirao je na Clare College u Cambridgeu, a trenutačno pohađa magisterij na Školi za glazbu Eastman u Rochesteru (New York, SAD) u klasi prof. Stevena Doanea i Rosemary Elliott. Pobjednik je natjecanja *International Artists* 2024. i *Clara Schumann* 2023. u SAD-u, te dobitnik druge nagrade na *Eastman Concerto Competition* 2023.

Caterina Isaia (23. 10. 2002., Italija) školovala se na Školi *Yehudi Menuhin* u Velikoj Britaniji u klasi prof. Matthijsa Broersme. Trenutačno studira na Visokoj školi za glazbu *Franz Liszt* u Weimaru u klasi prof. Wolfganga Emanuela Schmidta. Članica je ansambla LGT Young Soloists, te je nastupala uz Luksemburšku filharmoniju (solo) i Orkestar Škole *Yehudi Menuhin* (vođa violončela). Pobjednica je natjecanja *Jan Vychytil* u Češkoj i *Rudolf Barshai* u Rusiji 2020.

Ian Jang (15. 01. 2008., Južna Koreja) završila je Školu Yewon u Seulu. Trenutačno se školuje kod prof. Junran Lee. Drugoplasirana je na natjecanju *Segye Ilbo* i pobjednica natjecanja *Music Journal 2023*. Pobjednica je i natjecanja Umjetničkih škola u Seulu 2024.

Nagyeom Jang (7. 04. 2001., Južna Koreja) diplomirala je na Školi *Juilliard* u New Yorku u klasi prof. Joela Krosnicka i Clare Minhye Kim kod kojih pohađa i magisterij. Članica je Trija Amara i Orkestra *Juilliard* (vođa violončela), a nastupala je i uz Filharmoniju Baden-Badenu (solo) te u Kvartetu mladih glazbenika Festivala Lake Champlain. Laureat je međunarodnog natjecanja *Cheaspeake* (komorna glazba) u SAD-u te dobitnica nagrade *G. Henle Verlag Urtext 2024*.

Heyin Kim (17. 01. 1999., Južna Koreja) diplomirao je na Sveučilištu Waikato na Novom Zelandu u klasi prof. Jamesa Tennanta. Trenutačno pohađa program *artist diploma* na Korejskom nacionalnom umjetničkom sveučilištu u klasi prof. Kanghoa Leeja i Tsuyoshija Tsutsumija. Redoviti je gost Filharmonije iz Aucklanda. Pobjednik je Međunarodnog natjecanja *Gisborne* na Novom Zelandu 2020. i Novozelandskog nacionalnog natjecanja *Michael Hill 2022*.

Jung A Kim (30. 06. 2011., Južna Koreja) školuje se na Korejskom nacionalnom institutu za nadarene u umjetnosti u klasi prof. Kanghoa Leeja i Noll Park. Nastupala je uz Simfonijski orkestar KBS i u komornim sastavima. Pobjednica je međunarodnih natjecanja *David Popper* u Mađarskoj 2021., *Dotzauer* u Njemačkoj 2022., te *Čajkovski za mlade glazbenike* u Rusiji 2023.

Danbin Lee (4. 01. 2003., Južna Koreja) školovala se na Korejskom nacionalnom institutu za nadarene u umjetnosti te diplomirala na Korejskom nacionalnom umjetničkom sveučilištu u klasi prof. Kanghoa Leeja i Tsuyoshija Tsutsumija. Trenutačno studira (magisterij) na Visokoj školi za glazbu *Hanns Eisler* u Berlinu u klasi prof. Troelsa Svanea. Nastupala je sa Simfonijskim orkestrom Torrevieja, Dresdenskim sveučilišnim simfonijskim orkestrom, na Komornom festivalu Visoke škole *Hanns Eisler*, festivalu *Mostly Cello* u Seulu i dr. Laureat je međunarodnih natjecanja za mlade violončeliste *Dotzauer* u Njemačkoj 2022. i *Antonio Janigro (junior) 2020*. u Hrvatskoj (prve nagrade).

Jeri Lee (6. 10. 2009., Južna Koreja) školuje se na Školi Yewon te Korejskom nacionalnom institutu za nadarene u umjetnosti u klasi prof. Kanghoa Leeja. Nastupa kao članica ansambla *Young Virtuosi* i Klavirskog trija Lee. Dobitnica je prvih nagrada na natjecanjima *Ysaye (junior)* u Belgiji i na *London Concert Competition 2022*.

Jungyoon Lee (16. 06. 2000., Južna Koreja) diplomirala je na Korejskom nacionalnom umjetničkom sveučilištu u klasi prof. Kanghoa Leeja, te nastavila studij (magisterij) na Visokoj školi za glazbu u Lübecku u klasi prof. Troelsa Svanea. Nastupala je na komornom festivalu *Encore*, u programu Kuhmo Young Artists te u sklopu programa KNUA-a. Osvojila je *Grand Prix* na natjecanju *The Music Association of Korea* 2023. te drugu nagradu na Natjecanju *David Popper* u Mađarskoj 2021.

Vesper Park (13. 08. 1999., Njemačka) diplomirala je na Korejskom nacionalnom umjetničkom sveučilištu u klasi prof. Tsuyoshija Tsutsumija, te nastavila studij (magisterij) na Visokoj školi za glazbu u Lübecku u klasi prof. Troelsa Svanea. Solistički je nastupala u Seulu, Busanu, Torontu, Berlinu, Vladivostoku, a komorno u Seulu, SAD-u i dr. Dobitnica je druge nagrade na Natjecanju *Grunewald* u Njemačkoj 2024., te posebnih nagrada na natjecanjima *Hačaturjan* u Armeniji i *Brahms* u Austriji 2022.

Ari Peraza-Webb (1. 09. 2005., Sjedinjene Američke Države) studira na Školi *Juilliard* u New Yorku u klasi prof. Richarda Aarona. Pobjednik je *Cincinnati Symphony Youth Orchestra Concerto Competition* 2023.

Jonathan Reuveni (14. 09. 1997., Švicarska/Njemačka) diplomirao je na Visokoj školi za glazbu u Münchenu u klasi prof. Maximiliana Hornunga, a sada pohađa magisterij na Visokoj umjetničkoj školi u Zürichu u klasi prof. Thomasa Grossenbachera. Redovito gostuje u Orkestru Tonhalle u Zürichu. Dobitnik je posebne nagrade na Međunarodnom natjecanju u komornoj glazbi u Lyonu 2023.

Hans Schröck (14. 08. 2000., Njemačka) diplomirao je na Visokoj školi za glazbu u Karlsruheu u klasi prof. Martina Ostertaga. Magisterij pohađa na Akademiji *Sibelius* u Helsinkiju u klasi prof. Marttija Rousija. Kao član dionice violončela surađuje s Helsinškom filharmonijom, Filharmonijom Turku, te orkestrima Tapiola Sinfonietta i Kymi-Sinfonietta. Pobjednik je natjecanja *Cittá di Treviso* i *Brescia* u Italiji 2022.

Till Schuler (4. 05. 2000., Njemačka) diplomirao je na Visokoj školi za glazbu i kazalište u Hamburgu u klasi prof. Sebastiana Klingera. Komornu glazbu je magistrirao na Visokoj školi za glazbu i kazalište u Münchenu u klasi prof. Dirka Mommertza, a magisterij violončela pohađa u klasi Jean-Guihen Queyrasa u Freiburgu. Surađuje sa Simfonijskim orkestrom Bavarskoga radija. Nastupao je solistički s ansamblom *Particles*, Orkestrom *TonART* iz Heidelberga, Dubrovačkim simfonijskim orkestrom, Filharmonijom Baden-Badena. Dobitnik je *Berenberg Kulturpreis* za klavirski trio (Njemačka, 2023.) te *Walbush Preis* Njemačke glazbene mladeži, također za klavirski trio (Njemačka, 2022.). Pobjednik je natjecanja *Antonio Janigro* (junior) 2020.

Rachel Siu (30. 12. 1997., Australija) diplomirala je i magistrirala violončelo na Školi *Juilliard* u New Yorku u klasi prof. Joela Krosnicka. Predaje na Glazbenom konzervatoriju u Sydneyju te redovito nastupa u dionici violončela Sydneyjskog simfonijskog orkestra i u Orkestru Opera Australia (zamjenica vođe). Dobitnica je prve nagrade na *Stockport International Young Musicians Competition 2022.* u Velikoj Britaniji.

Alejandro Viana Herreros (5. 04. 1996., Španjolska) školovao se na Visokoj školi za glazbu kraljice Sofije u Madridu u klasi prof. Ivana Monighettija. Usavršavao se u klasi Gautiera Capuçonu u Francuskoj uz potporu Zaklade *Louis Vuitton*, a trenutačno pohađa magisterij na Visokoj školi *Hans Eissler* u Berlinu u klasi prof. Claudiusa Poppa. Član je Staatskapelle Berlin. Kao solist nastupio je uz Komorni orkestar Andrés Segovia, Zagrebačke soliste, Simfonijski orkestar Liepaja, Orkestar IUVENTUS, Filharmoniju Malaga i dr. Dobitnik je prve nagrade na natjecanju *Debut Elbphilharmonie 2020.* u Njemačkoj.

Wanxuan Wu (14. 11. 2002., Kina) studira na Glazbenom konzervatoriju u Šangaju u klasama prof. Jiwua Lija i Jiana Wangu. Dobitnica je treće nagrade na natjecanju *Anton Rubinstein 2022.* u Njemačkoj

Ziyang Zhao (10. 12. 2008., Kina) učenica je srednje škole Glazbenog konzervatorija u Šangaju u klasama prof. Jiwua Lija i Jiana Wangu. Solistički je nastupala uz simfonijske orkestre Shanxi i Nanning. Pobjednica je Međunarodnog natjecanja za mlade *Ars Classica 2024.* u Italiji te natjecanja *Gustav Mahler 2023.* u Češkoj.

SECOND ROUND COMPETITORS

Matthias Balzat, New Zealand

Roman Cazal, France

Danbi Cha, South Korea

Yihan Cho, South Korea

Hideaki Fujiwara, Japan

Jorge Gimenez Cerdo, Spain

Alejandro Gomez-Pareja, Spain

William Harris, United Kingdom

Caterina Isaia, Italy

Ian Jang, South Korea

Nagyom Jang, South Korea

Hyein Kim, South Korea

Jung A Kim, South Korea

Jeri Lee, South Korea

Danbin Lee, South Korea

Jungyoon Lee, South Korea

Vesper Park, Germany

Ari Peraza-Webb, United States

Jonathan Reuveni, Switzerland/
Germany

Hans Schröck, Germany

Till Schuler, Germany

Rachel Siu, Australia

Alejandro Viana Herrerros, Spain

Wanxuan Wu, China

Ziyang Zhao, China

Matthias Balzat (19 April 1999, New Zealand) graduated from the University of Waikato (New Zealand) in the class of Professor James Tennant. He received his master's degree from the Robert Schumann Conservatory in Düsseldorf in the class of Pieter Wispelwey, where he is currently enrolled in the postgraduate concert performance program (*Konzertexamen*). He is a guest cellist of the Auckland Philharmonic and the New Zealand Symphony Orchestra, and a member of the Argyle Trio. He won the Royal Over-Seas League in Great Britain for strings in 2021.

Roman Cazal (23 December 1994, France) graduated from the National Conservatory of Music and Dance in Paris in the class of Professor Raphaël Pidoux. Presently, he is pursuing a master's degree at the Hanns Eisler School of Music in Berlin in the class of Professor Claudio Bohorquez. He is a member of the Trio Cazal, and is a guest cellist of the Cannes National Orchestra, Milan Symphony Orchestra, Bordeaux National Orchestra, and Ébène Quartet. He won the Gustav Mahler International Competition in Czechia in 2022.

Danbi Cha (29 December 1999, South Korea) graduated from the National University of Arts in South Korea in the class of Professor Kangho Lee. She won the JoongAng Competition in South Korea in 2021.

Yihan Cho (27 October 2005, South Korea) studies at the National University of Arts in South Korea in the class of Professors Kangho Lee and Tsuyoshi Tsutsumi. In 2023, he won the second prize at the 72nd EHWA & KyungHyang Competition and the first prize at the 7th Dong Competition for Young Musicians in South Korea.

Hideaki Fujiwara (10 July 1994, Japan) graduated from the Tokyo University of the Arts in the class of Professor Nobuko Yamazaki and Kenji Nakagi. He completed his postgraduate studies at the University of the Arts in Berlin under Professor Danjulo Ishizaka, and is now enrolled in the postgraduate concert performance program (*Konzertexamen*) in his class. He is currently pursuing a master's degree at the Hanns Eisler School of Music in Berlin in the class of Professor Jonathan Aner. He has performed with the Berlin Radio Symphony Orchestra, and is a guest cellist of the Kanazawa Ensemble, Tokyo Metropolitan Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, and NHK Symphony Orchestra. He won the third and special prize at the 18th Lyon International Chamber Music Competition in 2023 (with piano trio).

Jorge Giménez Cerdó (24 August 2001, Spain) graduated from the Music and Dance Conservatoire of the Balearic Islands (Spain) in the class of Professor Emmanuel Bleus and from the Peabody Institute in Baltimore in the class of Professor Amit Peled. He earned a master's degree from the Royal Conservatory of Brussels in the class of Professor Jeroen Reuling. He is currently enrolled in the artist diploma program at the Queen Elisabeth Music Chapel in Belgium as a resident artist in the class of Professors Gary Hoffman and Jeroen Reuling. He has performed with the Symphony Orchestra of the Balearic Islands, Academia 1830, Mount Vernon Virtuosi and other ensembles. He won the second prizes at the Gustav Mahler International Competition in Czechia in 2021 and the Park Na Competition in the US in 2021.

Alejandro Gomez-Pareja (17 January 2002, Spain) studies at the Reina Sofia School of Music in Madrid in the class of Professor Jens Peter Maintz, in whose class he also finished his pregraduate studies. He performed in the chamber and orchestral ensembles of the Reina Sofia School of Music, in the Dreamers orchestra, the South-west German Chamber Orchestra Pforzheim, Caen National Orchestra, Barcelona Symphony Orchestra, National Orchestra of Catalonia, and Andrés Segovia Chamber Orchestra. He won the second prize at the Elizabeth Loker International Competition in the US in 2024.

William Harris (23 September 2000, United Kingdom) graduated from Clare College in Cambridge, and is currently pursuing a master's degree at the Eastman School of Music in Rochester (New York, US) in the class of Professors Steven Doane and Rosemary Elliott. He won the International Artists Competition (US) in 2024 and the Clara Schumann Competition (US) in 2023, as well as the second prize at the Eastman Concerto Competition in 2023.

Caterina Isaia (23 October 2002, Italy) graduated from the Yehudi Menuhin School in England in the class of Professor Matthijs Broersma. She is currently studying

at the University of Music Franz Liszt Weimar in the class of Professor Wolfgang Emanuel Schmidt. She is a member of the LGT Young Soloists ensemble, and has performed with the Luxembourg Philharmonic (solo) and the Yehudi Menuhin School Orchestra (principal cello). She won the Jan Vychtyl Competition in Czechia and the Rudolf Barshai Competition in Russia in 2020.

Ian Jang (15 January 2008, South Korea) graduated from the Yewon School in Seoul. She is currently studying under Professor Junran Lee. She won the second prize at the Segye Ilbo Competition and the first prize at the Music Journal competition in 2023. She also won the Art Schools Competition in Seoul in 2024.

Nagyom Jang (7 April 2001, South Korea) graduated from the Juilliard School in New York in the class of Professors Joel Krosnick and Clara Minhye Kim, and she is also pursuing a master's degree there. She is a member of the Trio Amaro and the Juilliard Orchestra (principal cello), and has performed with the Baden-Baden Philharmonic (solo) and the Young Musicians Quartet of the Lake Champlain Chamber Music Festival. She won the Chesapeake International Competition (chamber music) in the US and the Henle Urtext Prize in 2024.

Hyein Kim (17 January 1999, South Korea) graduated from the University of Waikato (New Zealand) in the class of Professor James Tennant. He is currently enrolled in the artist diploma program at the National University of Arts in South Korea in the class of Professors Kangho Lee and Tsuyoshi Tsutsumi. He regularly performs with the Auckland Philharmonic. He won the Gisborne International Competition in New Zealand in 2020 and the Michael Hill National Competition in New Zealand in 2022.

Jung A Kim (30 June 2011, South Korea) studies at the Korea National Institute for the Gifted in Arts in the class of Professors Kangho Lee and Noll Park. She has performed with the KBS Symphony Orchestra and in chamber ensembles. She won the David Popper International Competition in Hungary in 2021, Dotzauer Competition in Germany in 2022, and the Tchaikovsky for Young Musicians in Russia in 2023.

Danbin Lee (4 January 2003, South Korea) graduated from the Korea National Institute for the Gifted in Arts and the National University of Arts in the class of Professors Kangho Lee and Tsuyoshi Tsutsumi. She is currently pursuing a master's degree at the Hanns Eisler School of Music in Berlin in the class of Professor Troels Svane. She has performed with the Torre Vieja Symphony Orchestra, Dresden University Symphony Orchestra, at the Chamber Festival of the Hanns Eisler School of Music, the Mostly Cello Festival in Seoul, etc. She won the International Dotzauer Competition for Young Cellists in Germany in 2022 and the Antonio Janigro (junior) in Croatia in 2020.

Jeri Lee (6 October 2009, South Korea) studies at the Yewon School and the Korean National Institute for the Gifted in Arts in the class of Professor Kangho Lee. She is a member of the Young Virtuosi ensemble and the Lee Piano Trio. She won the Ysaye Competition (junior) in Belgium and the London Concert Competition in 2022.

Jungyoon Lee (16 June 2000, South Korea) graduated from the National University of Arts in South Korea in the class of Professor Kangho Lee, and pursued a master's degree at the Lübeck Academy of Music in the class of Professor Troels Svane. She performed at the Encore Chamber Festival, as part of the Kuhmo Young Artists program and the KNUA program. She won the Grand Prix at the Music Association of Korea Competition in 2023 and the second prize at the David Popper Competition in Hungary in 2021.

Vesper Park (13 August 1999, Germany) graduated from the National University of Arts in South Korea in the class of Professor Tsuyoshi Tsutsumi, and pursued a master's degree at the Lübeck Academy of Music in the class of Professor Troels Svane. She performed as a soloist in Seoul, Busan, Toronto, Berlin, Vladivostok, and as a chamber musician in Seoul, the US, etc. She won the second prize at the Grunewald Competition in Germany in 2024, and special awards at the Khachaturian Competition in Armenia and the Brahms Competition in Austria in 2022.

Ari Peraza-Webb (1 September 2005, US) studies at the Juilliard School in New York in the class of Professor Richard Aaron. He won the 2023 Cincinnati Symphony Youth Orchestra Concerto Competition.

Jonathan Reuveni (14 September 1997, Switzerland/Germany) graduated from the University of Music and Performing Arts Munich in the class of Professor Maximilian Hornung, and is currently pursuing a master's degree at the Zurich University of the Arts in the class of Professor Thomas Grossenbacher. He regularly performs with the Tonhalle Orchestra Zurich. He won a special award at the Lyon International Chamber Music Competition in 2023.

Hans Schröck (14 August 2000, Germany) graduated from the University of Music Karlsruhe in the class of Professor Martin Ostertag. He is pursuing a master's degree at the Sibelius Academy in Helsinki in the class of Professor Martti Rousi. As a member of the cello section, he has performed with the Helsinki Philharmonic, Turku Philharmonic, and Tapiola Sinfonietta and Kymi-Sinfonietta. He won the Città di Treviso and Brescia Competitions in Italy in 2022.

Till Schuler (4 May 2000, Germany) graduated from the University of Music and Theatre Hamburg in the class of Professor Sebastian Klinger. He also received a master's degree in chamber music in the class of Professor Dirk Mommertz

from the University of Music and Theatre Munich, and he is currently pursuing a master's degree in cello in the class of Jean-Guihen Queyras in Freiburg. He has performed with the Bavarian Radio Symphony Orchestra. He has performed as a soloist with the Particles Ensemble, TonART Orchestra from Heidelberg, Dubrovnik Symphony Orchestra, and Baden-Baden Philharmonic. He won the Berenberg Kulturpreis Award for piano trio (Germany, 2023) and the Wallbusch-Preis from Jeunesses Musicales Deutschland, also for piano trio (Germany, 2022). He is the winner of the Antonio Janigro Competition (junior) in 2020.

Rachel Siu (30 December 1997, Australia) graduated and received her master's degree in cello from the Juilliard School in New York in the class of Professor Joel Krosnick. She teaches at the Sydney Conservatorium of Music and regularly performs in the cello section of the Sydney Symphony Orchestra and in the Opera Australia Orchestra (deputy leader). She won the first prize at the Stockport International Young Musicians Competition in United Kingdom in 2022.

Alejandro Viana Herreros (5 April 1996, Spain) studied at the Reina Sofía School of Music in Madrid in the class of Professor Ivan Monighetti. He studied under Gautier Capuçon in France thanks to the support of the Louis Vuitton Foundation, and he is currently pursuing a master's degree at the Hans Eissler School of Music in Berlin in the class of Professor Claudius Popp. He is a member of the Staatskapelle Berlin. As a soloist, he has performed with the Andrés Segovia Chamber Orchestra, Zagreb Soloists, Liepāja Symphony Orchestra, IUVENTUS Orchestra, Malaga Philharmonic and others. He won the first prize at the Debut Elbphilharmonie Competition in Germany in 2020.

Wanxuan Wu (14 November 2002, China) studies at the Shanghai Conservatory of Music in the classes of Professors Jiwu Li and Jian Wang. She won the third prize at the Anton Rubinstein Competition in Germany in 2022.

Ziyang Zhao (10 December 2008, China) studies at the Shanghai Conservatory of Music's high school in the classes of Professors Jiwu Li and Jian Wang. She performed as a soloist with the Shanxi and Nanning Symphony Orchestras. She won the Ars Classica International Youth Competition in Italy in 2024 and the Gustav Mahler Competition in Czechia in 2023.

ZAGREBAČKA FILHARMONIJA

Zagrebačka filharmonija orkestar je s više od 150 godina tradicije vrhunskog muziciranja u Zagrebu i Hrvatskoj. Promicatelj je glazbene umjetnosti diljem Hrvatske i kulturni veleposlanik Hrvatske u svijetu. Zaštitni je znak grada u kojem djeluje. Daleke 1871. koncertnim izvedbama simfonijske glazbe počinje profesionalna orkestralna aktivnost u Zagrebu. Taj se trenutak u povijesti glazbe smatra i začetkom Orkestra, koji je 1920. dobio naziv Zagrebačka filharmonija. Njezinu povijest pisali su šefovi dirigenti: Friedrich Zaun, Milan Horvat, Lovro von Matačić, Mladen Bašić, Pavle Dešpalj, Kazushi Ōno, Pavel Kogan, Alexander Rahbari, Vjekoslav Šutej i David Danzmayr. Mnogi proslavljeni dirigenti nastupali su sa Zagrebačkom filharmonijom: Leopold Stokowski, Paul Kletzki, sir Malcolm Sargent, Kurt Sanderling, Carlo Zecchi, Jean Martinon, Milan Sachs, Krešimir Baranović, Boris Papandopulo, Stjepan Šulek, Milko Kelemen, Igor Stravinski, Krzysztof Penderecki. U bližoj prošlosti s Orkestrom su surađivali Dmitrij Kitajenko, Lorin Maazel, Leopold Hager, Valerij Gergijev, sir Neville Marriner. Gostovali su i veliki solisti: Yehudi Menuhin, Antonio Janigro, Mstislav Rostropovič, Leonid Kogan, Luciano Pavarotti, Ivo Pogorelić, Montserrat Caballe, Alexander Rudin, David Garrett, Julian Rachlin, Shlomo Mintz, Mischa Maisky. Zagrebačka filharmonija nastupala je u gotovo svim zemljama Europe, u Rusiji, SAD-u, Meksiku, Japanu, Omanu, Kini, Argentini i Kuvajtu. Redoviti je sudionik Dubrovačkih ljetnih igara i Muzičkog biennala Zagreb. Orkestar aktivno potiče hrvatsko glazbeno stvaralaštvo izvodeći, praizvodeći i snimajući djela hrvatskih autora, te brine o mladim talentiranim glazbenicima (nagrada za Mladog glazbenika godine). Bogatu i nagrađivanu diskografiju Orkestra objavljuje cijenjeni hrvatski i svjetski izdavači (Virgin Classics, Deutsche Grammophon, Naxos, Parma Recordings, Oehms classics). Zagrebačka filharmonija dobitnik je Nagrade grada Zagreba, visokog javnog priznanja za izvanredne zasluge u promicanju glazbe i kulture (2017., 2018.). Pod vodstvom šefa dirigenta Dawida Runtza, Zagrebačka filharmonija nastavlja uspješnu koncertnu djelatnost.

Dawid Runtz je šef dirigent Zagrebačke filharmonije od siječnja 2021., a od 2017. glavni dirigent Poljske kraljevske opere. Od tada mu neprestano raste međunarodni ugled. Debitantski dirigentski nastup imao je 2016. godine uz Varšavsku filharmoniju, nakon diplome na Glazbenom sveučilištu *Frédéric Chopin* u klasi maestra Antonija Wita. U međuvremenu je kao gostujući dirigent nastupao s većinom najuglednijih poljskih orkestara i stekao reputaciju jednoga od najkarizmatičnijih dirigenata novijega naraštaja. Gostovao je u Japanu s Pacifičkim festivalskim orkestrom i Litvi s Varšavskim simfonijskim orkestrom u povodu stote obljetnice neovisnosti Republike Poljske. Ravnao je Varšavskom filharmonijom, Nacionalnim simfonijskim orkestrom Poljskoga radija, orkestrima Giovanile Luigi

Cherubini i Akademije Ludwig van Beethoven, Krakovskim simfonijskim orkestrom, Orkestrom Poljskoga radija, Poljskim simfonijskim orkestrom mladih glazbenika Sinfonia Iuventus. Kao operni dirigent debitirao je 2015. godine izvedbom opere *Orfej* Dariusza Przybylskog u Varšavskoj komornoj operi. Iste je godine počeo trogodišnju suradnju s Nacionalnom operom Velikoga varšavskog kazališta (Teatr Wielki). Pohađao je Talijansku opernu akademiju Riccarda Mutija 2016. i majstorski tečaj Kraljevskog orkestra Concertgebouwa 2017. pod mentorstvom Danielea Gattija. Sudjelovao je na seminaru dirigiranja u Tanglewoodu i radio s Bostonskim simfonijskim orkestrom (2018.). Osvojio je treću nagradu i nagradu publike na 1. Međunarodnom natjecanju dirigenata u Hong Kongu 2018. Dobitnik je brojnih poljskih dirigentskih nagrada i stipendija, a bio je i pomoćni dirigent maestra Varšavske filharmonije Jaceku Kaspszyku tijekom sezone 2017./2018. Predaje na Glazbenom sveučilištu *Frédéric Chopin* u Varšavi, gdje je stekao doktorat glazbene umjetnosti na području dirigiranja. Dobitnik je nagrade *Orlando* na 73. Dubrovačkim ljetnim igrama.

KOREPETITORI

Ana Granik glazbenu naobrazbu počela je u Glazbenoj školi Vatroslava Lisinskog u Zagrebu u klasi Vere Prokić. Sa dvanaest godina odlazi na Glazbenu akademiju *Franz Liszt* u Budimpešti u klasu za posebno nadarenu djecu (prof. Zsuzsa Esztó) gdje upisuje i redovan studij u klasi Laszla Baranyija. Usavršavala se na majstorskim tečajevima kod Rudolfa Kehrerera i Eugena Indjica. Dobitnica je niza nagrada na međunarodnim natjecanjima. Snimila je više nosača zvuka za mađarski Hungaroton. Odmah po završetku studija dobiva radno mjesto na Konzervatoriju *Béla Bartók* u Budimpešti, a od 2018. godine stalno je zaposlena kao korepetitor na Akademiji *Franz Liszt* u Budimpešti. Kao solistica, komorna glazbenica i pratitelj istaknutih umjetnika nastupa diljem svijeta. Dobitnica je brojnih nagrada za najboljeg korepetitora na državnim i međunarodnim natjecanjima, među kojima je i nagrada za najboljeg pijanista na Međunarodnom natjecanju *Čajkovski* u Rusiji 2019. Stalna je korepetitorica na različitim međunarodnim natjecanjima (*Antonio Janigro* u Hrvatskoj, *Bartók International Violin Competition* u Mađarskoj) kao i na majstorskim tečajevima (*Uzmah/Upbeat*).

Nadia Varga Modrić počela je učiti klavir kao petogodišnjakinja, najprije kod majke, a onda u klasi Ivane Hercezi i Jelice Kuzmin. Laureatkinja je državnih natjecanja HDGPP, međunarodnog natjecanja *Etide i skale*, natjecanja komornih sastava u

klavirskom duu, te finalistica natjecanja EPTA, 1999. godine. Studij klavira magistrirala je na Sveučilištu za glazbu i izvedbene umjetnosti u Grazu u klasi Eika Straba. Usavršavala se kod istaknutih klavirskih pedagoga i pedagoga za komornu glazbu: Jurice Murajija, Lászla Baranyija, Erike Frieser, Michaela Geesa, Chia Chou, Stacey Bartsch. Kao solistica, korepetitorica i komorna glazbenica, nastupala je diljem Hrvatske i inozemstva (Austrija, Mađarska, Italija, Njemačka, Slovačka, Lihtenštajn, Švicarska...). Radila je kao službeni korepetitor na majstorskim tečajevima Rudolfa Leopolda (Austrija), Gerharda Mantela (Njemačka) i Valtera Dešpajla (Hrvatska), te bila službeni korepetitor natjecanja *Rudolf Matz*, *Papandopulo* i *Antonio Janigro*. Snimala je za HRT i ORF. Bila je stipendistica zaklade *Musik und Jugend*. Nastupala je uz Simfonijski orkestar HRT-a i Hrvatski komorni orkestar. U duetu sa Zitom Draušnik nastupila je na Osorskim glazbenim večerima, festivalu *Sommets Musicaux de Gstaad* u Ženevi, Rapskim glazbenim večerima. Duo je dobitnik nagrade *Darko Lukić* i nagrade Koncertne dvorane Vatroslava Lisinskog u sezoni 2010./2011. Zaposlena je na Muzičkoj akademiji u Zagrebu kao umjetnička suradnica.

Domagoj Guščić diplomirao je klavir na Muzičkoj akademiji u Zagrebu i usavršavao se u klasi Đure Tikvice. Kao solist nastupao je diljem Hrvatske te u brojnim europskim zemljama, Rusiji i SAD-u. Posljednjih godina aktivan je osobito kao komorni i orkestralni pijanist, te suradnik niza uglednih hrvatskih i inozemnih umjetnika. Član je Trija Max, Trija Op. 1 i ansambla OKTOS. Kao orkestralni pijanist redovito surađuje sa Simfonijskim orkestrom HRT-a i Zagrebačkom filharmonijom. Kao solist nastupao je uz Zagrebačku filharmoniju, Simfonijski orkestar Muzičke akademije, Zagrebački omladinski komorni orkestar. Ostvario je zapažene komorne suradnje i nastupe na festivalima kao što su *Nei suoni dei luoghi* u Italiji, *Hugo Staehle* u Njemačkoj, *Vareš Classic* (s ansamblom WISE), Dubrovnik u pozno ljeto, *Musica Maxima*, *MAG* te *Fermata* na Korčuli. Zaposlen je na Muzičkoj akademiji u Zagrebu kao umjetnički suradnik od 2012. godine.

THE ZAGREB PHILHARMONIC ORCHESTRA

The Zagreb Philharmonic Orchestra has been performing high-quality music in Zagreb and Croatia for 150 years. It promotes music in Croatia and acts as a cultural ambassador for the country globally. In addition, it is a trademark of the city it is based in. Concert performances of symphonic music in 1871 were the beginning of professional orchestral activities in Zagreb. The Orchestra, which became the Zagreb Philharmonic in 1920, was established at that moment in music history. Its chief conductors were Friedrich Zaun, Milan Horvat, Lovro von Matačić, Mladen Bašić, Pavle Dešpalj, Kazushi Ōno, Pavel Kogan, Alexander Rahbari, Vjekoslav Šutej and David Danzmayr. The Zagreb Philharmonic has had many notable conductors perform with them, such as Leopold Stokowski, Paul Kletzki, Sir Malcolm Sargent, Kurt Sanderling, Carlo Zecchi, Jean Martinon, Milan Sachs, Krešimir Baranović, Boris Papandopulo, Stjepan Šulek, Milko Kelemen, Igor Stravinsky, Krzysztof Penderecki. In recent years, the Orchestra has collaborated with Dmitry Kitajenko, Lorin Maazel, Leopold Hager, Valery Gergiev, Sir Neville Marriner. Some of the most notable soloists, including Yehudi Menuhin and Antonio Janigro, Mstislav Rostropovich, Leonid Kogan, Luciano Pavarotti, Ivo Pogorelić, Montserrat Caballe, Alexander Rudin, David Garrett, Julian Rachlin, Shlomo Mintz, Mischa Maisky, were among its guests. The Zagreb Philharmonic has performed in almost all European countries, Russia, the US, Mexico, Japan, Oman, China, Argentina, and Kuwait. It is a regular participant in both the Dubrovnik Summer Festival and the Music Biennale Zagreb. The Orchestra is committed to promoting Croatian musical works through performing, premiering, and recording works by Croatian authors, as well as providing support to young talented musicians through an annual award for the best young musician. The Orchestra's extensive and award-winning discography is released by leading Croatian and international record labels (Virgin Classics, Deutsche Grammophon, Naxos, Parma Recordings, Oehms Classics). For its outstanding contribution to the promotion of music and culture, the Zagreb Philharmonic was honored with the City of Zagreb Award in 2017 and 2018. The Zagreb Philharmonic is continuing its successful concert activities under the leadership of its chief conductor, Dawid Runtz.

Dawid Runtz has been the chief conductor of the Zagreb Philharmonic since January 2021, and the chief conductor of the Polish Royal Opera since 2017. His international reputation has steadily grown ever since. After graduating from the Frédéric Chopin University of Music in the class of Maestro Antoni Wit, he made his debut as conductor of the Warsaw Philharmonic in 2016. Over the years, he has guest conducted the majority of the most prestigious Polish orchestras and is widely regarded as one of the most charismatic conductors of the new generation.

He participated in the centenary celebration of the Republic of Poland's independence by touring Japan with the Pacific Festival Orchestra and Lithuania with the Warsaw Symphony Orchestra. He conducted the Warsaw Philharmonic, Polish National Radio Symphony Orchestra, Giovanile Luigi Cherubini and Ludwig van Beethoven Academy Orchestras, Krakow Symphony Orchestra, Polish Radio Orchestra, Polish Sinfonia Iuventus Youth Orchestra. He began his opera conducting career in 2015 with the performance of *Orpheus* by Dariusz Przybylski at the Warsaw Chamber Opera. That same year, he began a three-year collaboration with the National Opera of the Grand Theatre in Warsaw (Teatr Wielki). In 2016, he attended Riccardo Muti's Italian Opera Academy and in 2017, he attended the master class at the Royal Concertgebouw Orchestra under Daniele Gatti. In 2018, he took part in a conducting workshop at Tanglewood and collaborated with the Boston Symphony Orchestra. He was awarded both the audience prize and third place in the 1st Hong Kong International Conducting Competition in 2018. He received numerous Polish awards and scholarships for his conducting, and served as an assistant conductor to Jacek Kaspszyk, the Maestro of the Warsaw Philharmonic, during the 2017-2018 season. He holds a teaching position at the Frédéric Chopin University of Music in Warsaw, from which he earned a PhD. He was recognized with the Orlando award during the 73rd Dubrovnik Summer Festival.

RÉPÉTITEURS

Ana Granik began her music education at the Vatroslav Lisinski School of Music in Zagreb in the class of Vera Prokić. At the age of 12, she enrolled at the Franz Liszt Academy of Music in Budapest in the class for gifted children (Professor Zsuzsanna Esztó), and later also studied in the class of Laszlo Baranyi. She attended master classes under Rudolf Kehrer and Eugen Indjic. She has won a number of awards in international competitions. She recorded several albums for Hungaroton (Hungary). After completing her studies, she obtained a position at the Béla Bartók Conservatory in Budapest, and she has been employed as a répétiteur at the Franz Liszt Academy in Budapest since 2018. Her career as a soloist, chamber musician, and répétiteur of renowned artists has taken her all over the world. She won numerous awards for the best répétiteur in national and international competitions, including the award for the best pianist at the International Tchaikovsky Competition in Russia 2019. She is a regular répétiteur at various international competitions (Antonio Janigro in Croatia, Bartók International Violin Competition in Hungary) as well as at master classes (Uzmah/Upbeat).

Nadia Varga Modrić started learning the piano at the age of five, first with her mother, and then in the class of Ivana Hercezi and Jelica Kuzmin. She is the winner of the National HDGPP Competition, the International Études and Scales Competition, the chamber composition competition for piano duo, and the finalist of the EPTA Competition in 1999. She received her master's degree in piano from the University of Music and Performing Arts in Graz in the class of Eike Straub. She trained with distinguished piano and chamber music teachers, among them Jurica Murai, László Baranyi, Eike Frieser, Michael Gees, Chia Chou, Stacey Bartsch. As a soloist, répétiteur and chamber musician, she has appeared in Croatia and abroad (Austria, Hungary, Italy, Germany, Slovakia, Liechtenstein, Switzerland etc.). She worked as an official répétiteur in the master classes of Rudolf Leopold (Austria), Gerhard Mantel (Germany) and Valter Dešpalj (Croatia), and was the official répétiteur of the Rudolf Matz, Papandopulo and Antonio Janigro competitions. She recorded for HRT and ORF. She was awarded a scholarship by the Musik und Jugend Foundation. She has performed with the Symphony Orchestra of Croatian Radiotelevision and the Croatian Chamber Orchestra. In a duo with Zita Draušnik, she performed at the Osor Musical Evenings, the Sommets Musicaux de Gstaad Festival in Geneva, and the Rab Musical Evenings. The duo won the Darko Lukić Award and the Vatroslav Lisinski Concert Hall Award in the 2010/2011 season. She works as an artistic associate at the Music Academy in Zagreb.

Domagoj Guščić graduated in piano from the Music Academy in Zagreb and studied under Đuro Tikvica. As a soloist, he has performed throughout Croatia and various European countries, as well as in Russia and the US. Recently, he has been very active as a chamber and orchestral pianist, and has partnered with a number of well-known Croatian and foreign artists. He is a member of the Max Trio, Op. 1 Trio and the OKTOS Ensemble. As an orchestral pianist, he regularly collaborates with the Symphony Orchestra of Croatian Radiotelevision and the Zagreb Philharmonic. As a soloist, he has performed with the Zagreb Philharmonic, Symphony Orchestra of the Music Academy Zagreb, and Zagreb Youth Chamber Orchestra. He has achieved notable chamber collaborations and performances at festivals such as the Nei suoni dei luoghi in Italy, Hugo Staehle in Germany, Vareš Classic (with the WISE ensemble), Dubrovnik in late summer, Musica Maxima, MAG and Fermata on the Island of Korčula. Since 2012, he has been employed as an artistic associate at the Music Academy in Zagreb.

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