

28. PageArtFestival®

1. - 17. 8. 2026.



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Raspored koncerata/
Concert schedule

PagArtFestival® 2026

August 1-17

————— **Lovro Pogorelić**, klavir/piano

1. 8. 21:00; Zborna crkva Marijinog uznesenja/St. Mary's Assumption Church, Pag

————— **Lee Hall: Žlica Steinberg/Spoonface Steinberg**

ŽabaTeatar; režija/direction: **Lawrence Kiiru** (Kenija/Hrvatska; Kenya/Croatia),
izvodi/performing: **Ana Pogorelić**

3. 8. 21:00; Stari Grad Pag, u slučaju kiše – Knežev dvor, Pag;
Old Town of Pag, in case of rain – Rector's Palace, Pag

otvorenje izložbe/opening of the exhibition:

————— **Portraits at a Festival, Elvis Šmit**

6. 8. 19:00; Crkva sv. Jurja/St. George's Church, Pag

————— **Eva Mach**, violina/violin & **Martina Jembrišak**, harmonika/accordion

6. 8. 21:00; I magazin Solane Pag/1st Saltworks Store Pag

————— **Jeremias Fliedl**, violončelo (Austrija)/cello (Austria)

9. 8. 21:00; Brod/Boat Festini, Pag; u slučaju kiše – naredni dan/in case of rain – the following day

————— **Paula Ćurić**, gitara/guitar

12. 8. 21:00; Stari Grad Pag/Old Town of Pag

————— **Antiphonus/Antiphonus Ensemble, Tea Kulaš**, orgulje/organ

17. 8. 21:00; Zborna crkva Marijinog uznesenja/St. Mary's Assumption Church, Pag

Umjetnost spire s duše prašinu svakodnevice.
/Art washes away from the soul the dust of everyday life.

Pablo Picasso



odabrao/selected by **Lovro Pogorelić**
umjetnički direktor/Artistic Director

foto/photo by Olaf Siebert

Lovro Pogorelić, klavir/piano

W. A. Mozart: Sonata za klavir br. 17 u B-duru/Piano Sonata No. 17 in B-flat Major, KV 570
L. van Beethoven: Sonata za klavir u C-duru, op. 2 br. 3/Piano Sonata in C Major, Op. 2 No. 3
F. Liszt: Sonata za klavir u h-molu/Piano Sonata in B Minor, S. 178

Lovro Pogorelić dobio je prvu poduku iz klavira od svog oca Ivana, akademskog muzičara. Od dvanaeste godine radi s ruskim pijanistom i pedagogom K. Boginom. Od sedamnaeste redovito koncertira širom svijeta. Solistički ili s orkestrom, ostvaruje pijanističke kreacije uvjerljive snage i nepobitne individualnosti, o čemu je zapisano: Stil Lovre Pogorelića precizan je i dobro školovan...

G. Norris, The Daily Telegraph, London, 1988.

Evo jedinstvenog umjetnika koji će, nesumnjivo, podijeliti mišljenja. Diskutabilan za neke. Fascinantan za druge. Zanimljiv, u svakom slučaju... A. Busser, Nice-Matin, 1992.

Klavirski talent iz kategorije velikana... On je genijalan u svom sviranju bez nepotrebnog uljepšavanja, ne nastojeći nikoga zavesti, čineći sve da uđe u dušu svakom tonu i udahne mu punu vrijednost. Nema površnosti ili lakih rješenja u njegovoj izvedbi, sve je predstavljeno jasno i snažno...

P. Woetmann, Berlinske Tidende, Kopenhagen, 1993.

Izgleda da Pogorelić ustrajno kreće uzbrdo... Neobično je i dirljivo iskustvo sresti tako velikog umjetnika.

J. Jacoby, Politiken, Kopenhagen, 2000.

Hrvatski klavirski lav... Pogorelić je pijanist s velikim P. Njegova tehnika je nadmoćna, a snaga medvjeda... U Slikama s izložbe kontraste daje toliko plastično i snažno da možemo gotovo dotaknuti djecu u Tuileriesu, osjetiti napad Bydla, doživjeti orgiju boja u Limogesu, čuti huk u Katakombama, a Velika vrata Kijeva postala su veća i moćnija nego što smo čuli ikada prije. Je li ikome nedostajala Ravelova orkestracija? Ne, interpretacija Lovre Pogorelića je dovoljna... Prokofjev (7. sonata) ostaje vjeran sebi u sva tri stavka... U trećem je potpuno nadvladao uznemireni tempo, snažno, ali s osjećajem, svirajući tako da svi ostaju bez daha. To je bilo nadmoćno! H. Krarup, Dagbladet, Danska, 2003.

Pijanist Lovro Pogorelić pronašao je kako investirati u nezaobilaznost slavenske glazbe snažnim, raskošnim vlastitim stilom... Koncertni veteran svirao je preplavljenom publici... C. Porter, Washington Post, 2003.

Jasno je da se radi o pijanistu izvjesne reputacije sa zadivljujućim muzičkim argumentima...

J. Hamada, The Record Geijutsu Disc Review, Japan 2006

U toj muževnoj perspektivi Sonata u h-molu osvanjuje vjerodostojnije od posljednjih prenemaganja s Dalekog Istoka. Isto tako, Dolina Obermann se ne valja u sublimnosti te na mračan način iznosi snažne stvari...

O. Bellamy, Le monde de la musique, Pariz, 2006.

Briljantni Lovro Pogorelić u SC-u... svirajući lirske, duboko introvertne, melankolične, nabijene emocijama, kompozicije iz serije Godine hodočašća na kojima je pokazao virtuoznu sposobnost postizanja pijanizma od kojih je publika zanijemila. B92 Beograd, Tanjug, autor nepotpisan, 2011.

Lovri Pogoreliću u Hrvatskoj, a i izvan nje, nije potrebno pokazivanje i/ili dokazivanje: ovaj ingeniozni umjetnik od formata posjeduje zavidnu nutarnju puninu koju sa sobom donose zrele godine, a koje su u sretnom suglasju sa superiornom tehničkom spremom. Kao ni njegov životopis, niti tehničku spremu Lovre Pogorelića nije potrebno opisivati – ona se podrazumijeva. Njegov položaj na našem sve razgranatijem pijanističkom obzorju ne može ugroziti niti jedan novi, blistavi talent. Prije bi se reklo da je Lovro Pogorelić jedna od referentnih točki suvremenog hrvatskog pijanizma. Takvog je umjetnika užitak slušati, bez obzira kojem se repertoaru okreće: Brahmsu, Lisztu, Chopinu ili, kako na ovom koncertu, ruskim autorima...

H. Novak Penga, KLASIKA.hr, 2017.

Glavni dio koncerta bile su, međutim, Lisztove Transcendentalne etide... Nema sumnje da takva djela zahtijevaju pijaniste kolosalne klavirske tehnike i sposobnosti da sve poveže. Time je Pogorelić u potpunosti vladao. I dok smo uživali u tako rijetkoj prilici da steknemo jedinstveni uvod u jedno od najpoznatijih djela klavirske literature, u mislima nam nikako nije mogao izbjeći izraz „klavirski lav“. To nipošto nije bilo čudno jer je i u rječnicima „klavirski lav“ opisan kao „virtuozan, pijanist koji svira snažno“.

C. Røllum-Larsen, Roskilde Avis, Danska, 2021.

Lovro Pogorelić predaje klavir kao redoviti profesor na Muzičkoj u Zagrebu.

Snimio je prvi muzički DVD (za Denon) i nekoliko CD albuma za francuske kuće Lyrinx i Intrada.

Lovro Pogorelich received his first piano lesson from his father Ivan, a classically trained musician. At the age of twelve he began studying with the Russian pianist and pedagogue K. Bogino. By the age of 17, he has already begun performing on the world stage. Whether solo or with orchestra, Pogorelich's performances are characterized by a unique pianistic expression, marked by convincing strength and undeniable individuality, about which the following is written:

Lovro Pogorelich's style is precise and well trained...

G. Norris, Daily Telegraph, London, 1988

A truly unique artist who will, undoubtedly, divide opinions. Questionable for some. Fascinating for others. In any case, interesting... A. Busser, Nice-Matin, 1992

A Piano Talent from the Master Category... He is genuine in his playing without unnecessary embellishment, not trying to mislead anyone, doing everything to enter the soul of every tone and to inhale it the full value. There are no superficialities or easy solutions in his performing; everything is presented clearly and strongly...

P. Woetmann, Berlingske Tidende, Copenhagen, 1993

It seems that Pogorelich persistently plays uphill... It is an unusual and moving experience to meet such a great musician... J. Jacoby, Politiken, Copenhagen, 2000

Croatian Piano Lion... Pogorelich is a pianist with the capital P. His technique is overwhelming and his strength is bear-like... In "Pictures at an Exhibition" his contrasts are so plastic and powerful that we can almost touch children in Tuileries, feel Bydlo's attack, experience the orgy of colours at the Market-place at Limoges, hear rumble in Catacombs, and enlarge and empower the Great Gate of Kiev more than heard ever before. Did anybody miss Ravel's orchestration? No, Lovro Pogorelich's interpretation is sufficient. Prokofiev (The 7th Sonata) remains faithful to himself in all three movements... In the third one he dominantly mastered restless tempo, vigorously but with strong feeling..., leaving everybody breathless while playing. That was overwhelming! H. Krarup, Dagblader, Denmark, 2003

Pianist Lovro Pogorelich has discovered how to invest the brooding inevitability of Slavic music with the blustery style of his own... already a veteran concert artist, Pogorelich played an all-Slavic program for an overflow audience...

C. Porter, Washington Post, 2003

It is clear that this is a pianist of a considerable reputation with impressive musical arguments.

J. Hamada, The Record Geijutsu Disc Review, Japan, 2006

In this manly perspective, the Sonata in H minor appears more credible than the most recent affectation from the Far East. Also, the Obermann Valley does not wallow in the sublime, so that powerful things are expressed in a dark manner...

O. Bellamy, Le monde de la musique, Paris, 2006

Brilliant Lovro Pogorelich at SC... by playing lyrical, deeply introverted, melancholic, emotionally charged pieces from the Years of Pilgrimage, thus showing the virtuosic ability of achieving pianism that left the audience speechless.

B92 Belgrade, Tanjug, Serbia, unknown author, 2011

Lovro Pogorelich does not need to show and/or prove himself in Croatia or abroad: this ingenious and outstanding artist possesses an enviable inner fullness rendered by mature years, which is in a blissful harmony with a superior technical mastery. His biography, as well as his technical mastery, does not need to be described – it is implicit. His position on our increasingly expanding artistic horizon cannot be threatened by any new, sparkling talent. It can be assumed that he is one of the reference points of modern Croatian pianism. It is a pleasure to listen to such an artist, regardless of his choice of repertoire: Brahms, Liszt, Chopin or, as in this concert, Russian composers.

H. Novak Penga, KLASIKA.hr, Croatia, 2017

Liszt's Transcendental Etudes were, however, central part of the concert... There is no doubt that such works require a pianist of colossal piano technique and the ability to connect it all. Pogorelich was in complete control of that. And while we enjoyed such a rare opportunity to gain a unique introduction to one of the most famous works of piano literature, the term "piano lion" could not escape our minds. This was by no means strange because the "piano lion" is described in dictionaries as "a virtuoso, a pianist who plays fiercely".

C. Røllum-Larsen, Roskilde Avis, Denmark, 2021.

Lovro Pogorelich teaches piano as a full professor at the Academy of Music, University of Zagreb.

He has recorded the first music DVD (for Denon) and several CDs for the French labels Lyrinx and Intrada.

Lee Hall: Žlica/Spoonface Steinberg

ŽabaTeatar

prijevod/translation: **Ana Pogorelić & Marijana Javornik Čubrić**

režija/direction: **Lawrence Kiiru**

izvodi/performing: **Ana Pogorelić**

scenografija, pokret i kostim/set design, movement and costume: **Ana Pogorelić**

svjetlo i zvuk/light & sound: **Tonči Tičić**

autor slike/original artwork: **Danko Friščić**



foto/photo by Strahinja Niškić

Ana Pogorelić s pet godina započela je učiti balet u Školi za klasični balet u Zagrebu. Od 2010. do 2013. pohađala je Baletnu akademiju Boljšoj teatra u Moskvi. Po povratku u Zagreb završila je završni razred baletne škole i muzički razred Škole za primijenjenu umjetnost u Zagrebu. Završila je i (osnovnu) Glazbenu školu Vatroslava Lisinskog u Zagrebu kao klaviristica, s brojnim nastupima.

Kao balerina sudjelovala je u izvedbama baleta Labuđe jezero i Giselle te nastupala solistički u ulozi Balerine u drami Luđakinja iz Chaillota Hrvatskog narodnog kazališta u Zagrebu, u Vinkovačkom kazalištu Joza Ivakić (projekt Večer zvuka i pokreta; solo i u duetu s A. Nabijulinom, prvakom Baleta HNK u Zagrebu), te na Gala-plesnim večerima plesne scene Treps u Zagrebu. Kao glumica nastupila je u TV seriji Državni službenik (Telekom Srbija, 2020.) te u predstavama Apsurd Zeneka (ANFI Teatar Kraljevo), Osam žena (Narodno pozorište Beograd i Beogradski ljetni festival 2022. i 2024.), Svila (u Teatru ITD u Zagrebu, na PagArtFestivalu i Zadar Organ Festivalu, Kazalištu Joza Ivakić u Vinkovcima te u Slatini), Iluzije (Češka beseda Zagreb, PagArtFestival).

Prevela je i adaptirala predstavu Delirij u dvoje (Češka beseda, Muzej Grada Zagreba, Mala scena, KUC Travno, Zagreb; PagArtFestival, Teatar Vuk, Beograd, Daruvar, Križevci, Pregrada, Novalja, Osijek, Beli Manastir, Kolan, Đakovo, Ankarani) te Duodramu T. Williamsa (Mala scena, KUC Travno i KunstTeatar, Zagreb; PagArtFestival, Teatar Vuk, Beograd, Narodno pozorište Sombor). Za obje predstave izradila je prijevod te režiju, scenografiju, pokret i vizual zajedno s glumcem Lukom Šatarom, s kojim igra u obje, sve za ŽabaTeatar.



foto/photo by Željko Koprolčec

Predstava Iluzije obnovljena je prošle godine i izvedena u Klubu kazališta Komedija u Zagrebu, na PagArtFestivalu, u Belom Manastiru i Institutu za umetničku igru u Beogradu. Predstava Žlica Steinberg premijerno je izvedena u travnju o.g. u Centru kulture Ribnjak u Zagrebu, a zatim u Gradskoj knjižnici Pag, u Poveljani, Križevcima i Pragu.

Ana Pogorelić diplomirala je glumu na Akademiji umetnosti u Beogradu.

Ana Pogorelić started studying ballet at the age of five at the School of Classical Ballet in Zagreb. From 2010 to 2013, she attended the Moscow's Bolshoi Ballet Academy. Upon returning to Zagreb, she completed the graduation class of the ballet school and the music class of the School of Applied Arts in Zagreb. She also graduated from the primary Vatroslav Lisinski Music School in Zagreb as a pianist, with numerous performances.

As a ballerina, she participated in the performances of the ballets Swan Lake and Giselle and performed as a soloist in the role of Ballerina in the play The Madwoman of Chaillot by the Croatian National Theatre in Zagreb, at the Vinkovci Theatre Joza Ivakić (project Evening of Sound and Movement; solo and duet with A. Nabijulin, Ballet HNK in Zagreb champion) and at the Gala Dance Evenings of the Treps dance scene in Zagreb.

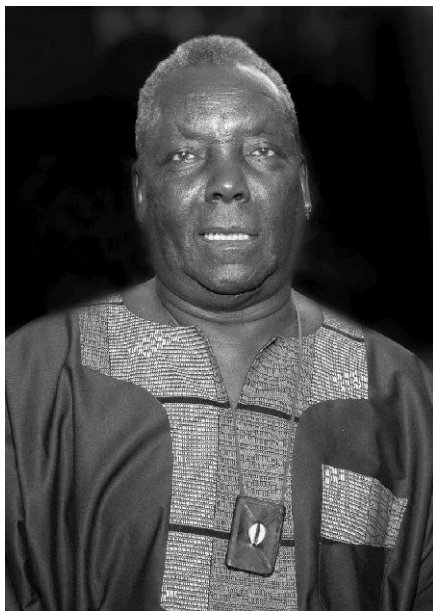
She has appeared in the TV series Civil Servant (Telekom Serbia, 2020) and acted in the plays Absurd Zeneka (ANFI Teatar Kraljevo), Eight Women (National Theatre Belgrade and Belgrade Summer Festival 2022 and 2024), Silk (Teatar

ITD Zagreb, PagArtFestival, Zadar Organ Festival, Theatre Joza Ivakić Vinkovci and Slatina), and Illusions (Czech Beseda in Zagreb, PagArtFestival).

She translated and adapted the play Delirium for Two (Czech Beseda, Museum of the City of Zagreb, Mala Scena, KUC Travno in Zagreb, PagArtFestival, Teatar Vuk in Belgrade, Daruvar, Križevci, Pregrada, Novalja, Osijek, Beli Manastir, Kolan, Đakovo). She also adapted The Two-Character Play by T. Williams (Mala Scena, KUC Travno and KunstTeatar, Zagreb, Teatar Vuk in Belgrade, Sombor National Theatre). She translated both plays and collaborated with actor Luka Šatara, who also stars in the performances, to create the direction, scenography, choreography and visual elements, all under the banner of ŽabaTeatar.

The play Illusions was adapted last year and performed at Comedy Theatre Club in Zagreb, at PagArtFestival, in Beli Manastir and Belgrade Dance Institute. The play Spoonface Steinberg premiered in April this year at the Ribnjak Cultural Centre in Zagreb, followed by performances at the Pag Town Library, and in Poveljana, Križevci and Prague.

Ana Pogorelić graduated in Acting from the Academy of Arts in Belgrade.



foto/photo by: Deyan Barić

Lawrence Kiiru rođen je u mjestu Gitie, Muranga u Keniji. Nakon obrazovanja u Keniji, studirao je i diplomirao režiju na Akademiji dramske umjetnosti u Zagrebu. Ima veliko iskustvo kao redatelj u kazalištima, na filmu i televiziji. Režirao je brojne lutkarske predstave: Ružno pače i Zid od brašna za Kazalište lutaka Split; Afrička bajka i Ružno pače za Kazalište lutaka Zagreb; Pustolovine jednog lavića i Sabor ptica za Gradsko kazalište lutaka Rijeka; Brončani kotlić, Božićni roščić, papčić i zvončić za Kazalište lutaka Osijek; Zid od brašna za Kazalište lutaka, Mostar. Predstava Sabor ptica prikazana je i nagrađena na šestom Međunarodnom festivalu kazališta lutaka u Teheranu. U Nairobiju (Kenija) u Kenijskom nacionalnom teatru, bio je koredatelj na velikoj predstavi Cesta (W. Soyinka), a sam je režirao vrlo uspješnu predstavu Sluškinje (J. Genet). U Hrvatskoj je nadalje uspješno režirao brojne predstave: Sizwe Bansi je mrtav A. Fugarda (Teatar &TD, Zagreb), Ponoćna igra D. Jelačića Bužimskog i Elizabeta D. Foa (Hrvatsko narodno kazalište Varaždin), Kvartet R. Harwooda i nagrađenu Piaf P. Gamsa za Kazalište Komedijska Zagreb, Kralj umire E. Ionesca (Hrvatsko narodno kazalište Zagreb, Scena Habunek), Na čijoj strani R. Harwooda (Kazalište Marina Držića Dubrovnik), Klitemnestra M. Matkovića (Lazareti, Dubrovnik), Šampionski nokturno M. Nole i Okrutno i nježno M. Crimpa (Istarsko narodno kazalište Pula), S ljubavlju, Janis (mjuzikl R. Mylera, Kazalište Komedijska Zagreb).

Također se bavio glumom pa je tako odigrao uloge u predstavama Kristofor Kolumbo i Aretej (Dubrovačke ljetne igre), Nisam ja Rappaport (Teatar u gostima), Grička vještica (Kazališna družina Histrioni), Proslava (HNK u Zagrebu, scena Habunek) te Black/White is my Colour s Vilimom Matulom prema motivima drame Crnci J. Geneta. Napisao je mnogobrojne scenarije i radio kao asistent režije na nekoliko filmova.

Lawrence Kiiru was born in Gitie, Muranga, Kenya. After his initial education in Kenya, he moved to Zagreb, where he studied and graduated in Directing from the Academy of Dramatic Art. He has extensive experience as a director in theatre, film and television.

He has directed numerous puppet plays, including The Ugly Duckling and The Flour Wall for the Split Puppet Theatre; An African Tale and The Ugly Duckling for the Zagreb Puppet Theatre; Adventures of a Little Lion and The Conference of the Birds for the Rijeka Puppet Theatre; The Bronze Kettle and The Christmas Antler, Slipper, and Bluebell for the Osijek Puppet Theatre; and The Flour Wall for the Mostar Puppet Theatre. His production of The Conference of the Birds was showcased and awarded at the 6th International Puppet Theatre Festival in Tehran.

At the Kenya National Theatre in Nairobi, he co-directed the major production The Road (W. Soyinka) and directed a highly successful staging of The Maids (J. Genet). In Croatia, his extensive directing credits include: Sizwe Bansi Is Dead by A. Fugard (Teatar &TD, Zagreb), The Midnight Game by D. Jelačić Bužimski and Elizabeth by D. Fo (Croatian National Theatre in Varaždin), Quartet by R. Harwood and the award-winning Piaf by P. Gams (Comedy Theatre, Zagreb), The King Dies by E. Ionesco (Croatian National Theatre in Zagreb, Habunek Stage), Taking Sides by R. Harwood (Marin Držić Theatre, Dubrovnik), Clytemnestra by M. Matković (Lazareti, Dubrovnik), Champion's Nocturne by M. Nola and Cruel and Tender by M. Crimp (Istrian National Theatre, Pula), and the musical Love, Janis by R. Myler (Comedy Theatre, Zagreb).

In addition to directing, he is an accomplished actor, with roles in productions such as Christopher Columbus and Aretaeus (Dubrovnik Summer Festival), I'm Not Rappaport (Guest Theatre), The Witch of Grič (Histrion Theatre Troupe), The Celebration (HNK Zagreb, Habunek Stage), and Black/White is my Colour with Vilim Matula, based on J. Genet's The Blacks. He has authored numerous screenplays and served as an assistant director on several films.

Portraits at a Festival, Elvis Šmit



autoportret/self-portrait

Elvis Šmit (1977.) interes za vizualne umjetnosti razvija već u osnovnoj školi. Svoj osobni fotografski aparat kupuje krajem prošlog stoljeća i od tada gotovo svakodnevno fotografira. U ljeto 2006. u sklopu Paškog kulturnog ljeta ima svoju prvu samostalnu izložbu kojoj je tema bila Grad Pag. Redovito izlaže na skupnim izložbama u zemlji i inozemstvu. Realizirao je još dvije samostalne izložbe s lokalnom tematikom. Nakon što je usavršio portretiranje grada proširio je opus. Suradivao u projektima modne fotografije, fotografirao za dnevne novine i časopise. Član je Foto kluba Pag od osnutka, a u posljednjem desetljeću i njegov predsjednik te redovito priprema izložbe kluba kao i vizualni identitet istih. Fotografija ga je odvela i u svijet knjiga te je fotografirao i grafički priredio niz knjiških izdanja, od slikovnica u seriji legendi o Pagu Gradske knjižnice Pag preko zbirke stihova do knjiga o paškoj robinji i karnevalu. Godine 2025. postaje i profesionalni fotograf kao član Hrvatskog novinarskog društva. S PagArtFestivalom surađuje od 2019. godine. Rezultat te suradnje je ova izložba, uz dvadesetu obljetnicu prve samostalne izložbe.

Elvis Šmit (1977) developed an interest in visual arts as early as elementary school. He bought his first personal camera at the end of the last century and has been taking photographs almost every day since. In the summer of 2006, as part of the Pag Cultural Summer, he held his first solo exhibition dedicated to the town of Pag. He regularly participates in group exhibitions both at home and abroad. He has realized two more solo exhibitions with local themes. After mastering the art of urban portraiture, he expanded his opus. He has collaborated on fashion photography projects and worked as a photographer for daily newspapers and magazines. A member of the Pag Photo Club since its inception, he has also served as its president for the last decade, regularly organizing the club's exhibitions and designing their visual identity. Photography also led him into the world of publishing; he has photographed and graphically prepared numerous book editions, ranging from children's picture books in the Pag legends series by the Pag Town Library, to poetry collections and books on the Pag Slave Girl and the Pag Carnival. In 2025, he became a professional photographer as a member of the Croatian Journalists' Association. He has been collaborating with the PagArtFestival since 2019. The result of this collaboration is the current exhibition, marking the twentieth anniversary of his first solo exhibition.

Eva Mach, violina/violin & **Martina Jembrišak**, harmonika/accordion

M. Ravel: Moja majka guska/Mother Goose, M.60

Tzigane, M. 76

F. Kreisler: Preludij i allegro u stilu Pugnani/Praeludium and Allegro in the style of Pugnani, IFK 25

Tri stara bečka plesa/Three Old Viennese Dances

klavirske dionice obradila za harmoniku/accordion arrangements based on the piano parts by Martina Jembrišak

D. Bobić: Kreisleriana



foto/photo by: Jan Iveta

Eva Mach (1993.) hrvatska je violinistica “snažnog temperamenta i muzikalnosti, čije sviranje karakterizira veliki dinamički raspon i potpuna predanost glazbi“ (Sedam dana glazbe, A. Bobinsky). Tijekom školovanja i studija osvojila je mnoštvo nagrada na državnim i međunarodnim violinističkim natjecanjima, među kojima se ističu Prva nagrada na Međunarodnom natjecanju Premio Citta di Padova u Italiji te specijalna nagrada D'Addario na Međunarodnom glazbenom natjecanju Malta.

Prvu poduku iz violine prima u glazbenoj školi Rudolf Matz u Zagrebu te na redovitim privatnim satovima kod A. Sešeka u Ljubljani. S 12 godina, Eva započinje intenzivnu suradnju s T. Petchenyjem, kod kojeg zatim nastavlja studij na Muzičkoj akademiji u Zagrebu i kod kojeg je magistrirala 2015. godine. Eva se također usavršavala na brojnim majstorskim tečajevima violinističkih pedagoga kao što su: A. Korniszewsky (Belgija), S. Milenkovich (Italija), C. Altenburger (Austrija), I. Petrushevski (Velika Britanija), V. Smailović Huart (Francuska), R. Szreder (Nizozemska), D. Schwarzborg (Austrija), S. Accardo (Italija), V. Gluzman (Amerika) te A. Kandinsky (Austrija). Uz to je sudjelovala i u projektima Orkestra mladih Euphony i Mediterranee i Komornog orkestra Bavorske filharmonije, pod vodstvom istaknutih svjetskih dirigenata kao što su G. Nosedo i A. Altinoglu. 2018. godine Eva je uspješno završila i svoj drugi magisterij na Leopold Mozart akademiji u Augsburgu (Njemačka) u klasi P. Munteanua, a cijelu sezonu 2017./18. svirala je kao član orkestra Rajnske filharmonije (Koblenz, Njemačka) u dionici prvih violina. U jesen 2018. Eva je upisala još jedno usavršavanje, ovaj put na akademiji Schola Cantorum u Parizu u klasi V. S. Huart, a 2020. je tamo uspješno položila i primila Diplomu virtuoziteta, uz posebne pohvale cijelog žirija. U veljači 2019. položila je audiciju za zamjenika koncertnog majstora orkestra Hrvatskog narodnog kazališta u Zagrebu, gdje je svirala naredne tri godine. Od 2022. Eva se u potpunosti okrenula solističkom koncertiranju te sviranju u raznim komornim ansamblima, kako u Hrvatskoj tako i u inozemstvu. Uz to je i stalni član Cantus ansambla za modernu glazbu, a redovito održava seminare i radionice za mlade violiniste. Od 2024. Evi je priznat službeni status slobodnog umjetnika. Iste godine, uz potporu Grada Zagreba, uspješno je pokrenula novi koncertni ciklus pod nazivom Klasika na Mach.

28. PagArtFestival[®]

1. - 17. 8. 2026.

Croatian violinist **Eva Mach** (1993) was described as *"a violinist with a strong temperament and musicality, whose playing characterizes a wide dynamic range and complete dedication to music"*. (Seven Days of Music, A. Bobinsky)

Throughout her education, she has won numerous awards at national and international violin competitions, including the First Prize at the International Music Competition Premio Città di Padova (Italy) and a special D'Addario Prize at the Malta International Music Competition. Eva received her first violin lessons at the Rudolf Matz Music School in Zagreb and through private instructions with A. Sešek in Ljubljana. When she was 12, Eva began an intensive collaboration with the T. Petcheny, with whom she continued her studies at the Academy of Music, University of Zagreb, where she earned her master's degree in 2015. Eva has also participated in numerous masterclasses of renowned violin pedagogues such as A. Korniszewsky (Belgium), S. Milenkovich (Italy), C. Altenburger (Austria), I. Petrushevski (UK), V. Smailovic Huart (France), R. Szreder (Netherlands), D. Schwarzberg (Austria), S. Accardo (Italy), V. Gluzman (USA) and A. Kandinsky (Austria). In addition to that, she has participated in international projects: Euphony Youth Orchestra, Mediterranean Youth Orchestra, and Chamber Orchestra of the Bavarian Philharmonic under the direction of prominent world conductors such as G. Nosedá and A. Altinoglu. In 2018, Eva successfully completed her second master's degree at the Leopold Mozart Academy in Augsburg (Germany) under the guidance of P. Munteanu. That same season (2017/18), she played as a member of the Rhenish Philharmonic Orchestra (Koblenz, Germany) in the first violin section. In the fall of 2018, Eva enrolled at the prestigious Schola Cantorum in Paris to continue her postgraduate studies with V. S. Huart. Upon completion, Eva received the Diplôme de virtuosité with

special accolades from the jury. During her studies in Paris, she became the deputy concertmaster of the Croatian National Theatre in Zagreb, where she worked for the next three years. Since 2022, Eva has been performing as a soloist and a member of various chamber ensembles throughout Croatia and abroad. She is also a permanent member of the Cantus ensemble for contemporary music and regularly holds masterclasses and workshops for young musicians. With the support of the City of Zagreb, Eva successfully initiated the concert series titled Mach Classic and since the beginning of 2024, she has been granted official status as an independent artist.

28. PagArtFestival®

1. - 17. 8. 2026.



foto/photo by: Duško Miljanić

Martina Jembrišak (1995.) hrvatska je harmonikašica prepoznata po „preciznosti, posvećenosti detaljima, velikoj glazbenoj osobnosti i smislu za glazbeni izričaj” (Cantus). Najveće priznanje ostvarila je u 2020. godini kada joj je dodijeljena nagrada Hrvatske glazbene mladeži Ivo Vuljević za najistaknutije umjetničko ostvarenje. Njen repertoar obuhvaća djela od baroka do avangarde, kao i projekte tango, orkestralne i komorne glazbe. Proširila je suvremeni harmonikaški repertoar kroz širok raspon novih projekata, te je praižvela više od 60 djela koja su posebno za nju napisali skladatelji iz Europe, Azije, Australije i Južne Amerike.

Nastupala je diljem svijeta na pozornicama poput CSO Ada Ankara (Turska), Teatar Louletano (Portugal), Teatar opere i baleta Ajni (Tadžikistan), u Portugalskom kulturnom centru u Praia Grande (Brazil), koncertnim dvoranama Visoke glazbene škole u Detmoldu (Njemačka), Ukrajinskog društva skladatelja u Kijevu, Hotela Hyatt Regency Tashkent (Uzbekistan), Kulturnog centra Oekolampad u Baselu (Švicarska), RTV-e Slovenije, kao i u Hrvatskoj - Arena Zagreb, KD Vatroslava Lisinskog, HNK Split, Hrvatski Dom Split, te na festivalima poput Ljubljana Festival, Dubrovačke ljetne igre, Tirana VoxBaroque Festival (Albanija), Festival Chopin Piano u Prištini (Kosovo), Festival suvremene glazbe u Hong Kongu, Carniarmonie, Nei Suoni Dei Luoghi i Mittel fest (Italija), Akordeono (Litva) i drugi. Njezine interpretacije predstavljene su na Hrvatskom Radiju, Hrvatskoj radioteleviziji, Slovenskoj radioteleviziji te radiju WHUP Amerika. Ostvarila je više od 40 nagrada na međunarodnim natjecanjima u Hrvatskoj, Njemačkoj, Sloveniji, Bosni i Hercegovini, Češkoj, Austriji, Italiji, Slovačkoj, Poljskoj i Litvi.

U 2014. i 2015. godini nagrađena je priznanjem Dekana i Rektora Muzičke akademije i Sveučilišta Jurja Dobrile u Puli za izvrsna postignuća na natjecanjima i koncertima u Hrvatskoj i inozemstvu.

Završila je Postdiplomski studij harmonike na Visokoj glazbenoj školi u Detmoldu (Njemačka), Poslijediplomski studij glazbenog menadžmenta i Magistarski studij harmonike na Glazbenom sveučilištu Fryderyka Chopina u Varšavi (Poljska), Preddiplomski studij harmonike na Muzičkoj akademiji u Puli te diplomu za Producenta i audio inženjera na Akademiji za glazbenu produkciju u Zagrebu. Usavršavala se je na seminarima kod Sir S. Rattlea, K. Eastwooda, N. Wintera, B. Kerresa, M. Minklera, R. Townsenda, N. Slobodyreve, L. Dzierżanowskog i drugih.

Zajedno s flautisticom Andreom Jelavić, kao Duo Artina, snimila je album Male priče (Aquarius Records, 2021.). Sudjelovala je u izdanju albuma „25 godina gudačkog kvarteta Rucner“ (Croatia Records, 2023.), a ostvarila je i solistički album Echoes of Croatia: Accordion Adventure.

Croatian accordionist and bandoneonist **Martina Jembrišak** (1995) has been described by Cantus magazine as an artist of “devotion to detail, great musical personality, and a strong sense of musical expression.” In 2020, she received Croatia's highest national recognition for young musicians — the Ivo Vuljević Prize — awarded to the most outstanding emerging artist of the year. Her repertoire ranges from Baroque to avant-garde music, tango, orchestral works, and chamber music. She has premiered more than 60 original compositions written for her by composers from Europe, Asia, Australia, and South America.

As a soloist, she has performed with numerous ensembles and orchestras, including the Dubrovnik Symphony Orchestra, RTV Slovenia Symphony Orchestra, Zagreb Soloists, Croatian Radio Television Symphony Orchestra, Basel Youth Symphony Orchestra, and the Fryderyk Chopin University Orchestra.

Her international performance career includes appearances at major festivals such as the Music Biennale Zagreb, Dubrovnik Summer Festival, Festival Ljubljana, Hong Kong Contemporary Music Festival, Chopin Piano Fest Prishtina, Vox Baroque Festival Tirana, Carniarmonie, Baškent Türkiye Culture Route Festivals Ankara, Traslasierra Ethno Argentina

Tour and Akordeono Festivalis Vilnius, among others. She has performed in concert halls across Europe, Asia, Latin America and Africa, including the Vatroslav Lisinski Concert Hall (Zagreb), Croatian National Theatres in Split and Šibenik, CSO Ada Ankara, CAC Makumira (Tanzania), Kaunas State Philharmonic, Konzerthaus Detmold, Altes Rathaus and Yamaha Concert Hall (Vienna), Teatro Louletano (Portugal), Ritz-Carlton Kuala Lumpur, Arena Zagreb, and the Radio Television Slovenia Concert Hall.

Martina holds a Konzertexamen in Accordion Performance from the Hochschule für Musik Detmold (Germany), where she studied with M. Frąckiewicz, a Master of Music degree from the Fryderyk Chopin University of Music in Warsaw (under Prof. K. Baran) and a Bachelor of Music from the Music Academy in Pula. In addition, she completed postgraduate studies in Music Management from Warsaw and earned a diploma in Audio Production and Engineering from the Academy of Music Production in Zagreb.

She has recorded the album Little Stories with flutist Andrea Jelavić as Duo Atina (Aquarius Records, 2021), contributed to the compilation 25 Years of the String Quartet Rucner (Croatia Records, 2023), and released her solo album Echoes of Croatia: Accordion Adventure.



foto/photo by: Miroslav Šlafhauzer

Jeremias Fliedl, violončelo/cello

H. W. Henze: Serenada za violončelo solo/Serenade for Solo Cello

J. S. Bach: Prva suita za violončelo solo u G-duru/

Suite for Solo Cello No. 1 in G major, BWV 1007

Z. Kodály: Sonata za violončelo solo/Sonata for Solo Cello, Op. 8



foto/photo by: Julia Wesely

„On je glazbenik koji zna kako natjerati violončelo da zapjeva, koji u potpunosti uživa u melodijskim linijama glazbe i daje im vremena da se razviju.“ – Holger Sambale, Klassik Heute (11. ožujka 2024.)

Jeremias Fliedl jedan je od vodećih austrijskih violončelista. Nastupao je na uglednim festivalima i u poznatim koncertnim dvoranama, među kojima su Salzburški festival, Mozartov tjedan u Salzburgu, Schubertiade Hohenems, Festival Mecklenburg-Vorpommern, Koruško ljeto, Südtirol Festival Merano, Festival Ljubljana, CLASSIX Kempten, Musiktage Mondsee, Vevey Spring Classic Festival, Međunarodni festival komorne glazbe Utrecht, Grachtenfestival Amsterdam, Viotti Festival, Lake District Summer Music Festival, Salzkammergut Festwochen Gmunden, Festival Sankt Gallen, Musikverein u Beču, Konzerthaus u Beču, Centar za likovne umjetnosti u Bruxellesu, Konzerthaus Dortmund, Elbphilharmonie i Laeiszhalle u Hamburgu.

Kao solist nastupao je s orkestrima kao što su Orchestre National de Lyon, Brussels Philharmonic, Orchestra Sinfonica di Milano, Bremenska filharmonija, Državni simfonijski orkestar Soluna, Orchestra della Toscana, Bečki komorni orkestar, Danski komorni orkestar, Kraljevski komorni orkestar Valonije, Württemberski komorni orkestar Heilbronn, Münchenski komorni orkestar, Salzburg Orchestra Soloists, Zagrebački solisti, Zagrebački komorni orkestar, Beethoven Philharmonie, Matrix Orchestra, Changsha Symphony Orchestra, Koruški simfonijski orkestar, Austrian-Korean Philharmonic Orchestra, Filharmonijski orkestar Olsztyn i Kaunas City Symphony Orchestra.

Surađivao je s dirigentima kao što su Stéphane Denève, Ádám Fischer, Thomas Gugges, Martin Haselböck, Thomas Sanderling, Case Scaglione i Emmanuel Tjeknavorian, a u sezoni 2026./27. nastupit će s Dawidom Runtzom (Simfonijski orkestar Filharmonije u Szczecinu) i Retom Bierijem (Südwestdeutsches Kammerorchester Pforzheim).

Nastupao je s umjetnicima među kojima su Petrit Çeku, Veronika Eberle, Karen Gomyo, Ariane Haering, Ziyu He, Gerold Huber, Maximilian Kromer, Matthew Lipman, Gerhard Marschner, Callum McLachlan, Nikola Meeuwssen, Nils Mönkemeyer, Daniel Müller-Schott, Benedict Mitterbauer, Julian Rachlin, Timothy Ridout, Linus Roth, Benjamin Schmid, Simply Quartet, Emmanuel Tjeknavorian, Kiron Atom Tellian, Dimitry Udovichenko i Dominik Wagner.

Godine 2024. objavio je svoj debitantski album TRANSFORMATION, koji je naišao na iznimno pozitivan odjek kritike: „raskošna gozba zvukova violončela” (BBC Music Magazine), „briljantno” (Die Presse), „tehnički briljantno i sa zadivljujućom glazbenom zrelošću” (Concerti), „očaravajuće” (Salzburger Nachrichten), „izražaj pun duše, prekrasan legato” (Klassik Heute). Album je snimljen s Württemberskim komornim orkestrom Heilbronn pod ravnanjem Emmanuela Tjeknavoriana, a objavila ga je diskografska kuća Berlin Classics.

Rođen 1999. godine u Klagenfurtu, glazbeni razvoj Jeremiasa Fliedla obilježilo je školovanje kod Heinricha Schiffa, čiji je bio posljednji student na Sveučilištu za glazbu i izvedbene umjetnosti u Beču, nakon početnog obrazovanja kod Igora Mitrovića. Diplomski studij završio je u klasi Clemensa Hagena na Sveučilištu Mozarteum u Salzburgu, a magistarski studij u klasi Juliana Steckela na Visokoj školi za glazbu i kazalište u Münchenu. Važne umjetničke poticaje dobio je od Daniela Müllera-Schotta i Michaela Sanderlinga. Dobitnik je nagrada na natjecanjima Liezen Competition, Svirél Competition i Antonio Janigro Competition te je prvi austrijski violončelist koji je proglašen laureatom Natjecanja kraljice Elizabete.

Od 2022. godine Jeremias Fliedl svira na violončelu „ex Gendron, Lord Speyer“, koje je 1693. izradio Antonio Stradivari i koje mu je dano na privatnu posudbu.

"He is someone who knows how to make the cello sing, who fully savours the melodic lines of the music and gives them time to unfold." - Holger Sambale, Klassik Heute (11.03.2024)

Jeremias Fliedl is one of Austria's leading cellists. He has performed at renowned festivals and venues, including the Salzburg Festival, the Mozart Week Salzburg, the Schubertiade Hohenems, the Mecklenburg-Vorpommern Festival, the Carinthian Summer, the Südtirol Festival Merano, Festival Ljubljana, CLASSIX Kempten, the Musiktage Mondsee, the Vevey Spring Classic Festival, the International Chamber Music Festival Utrecht, the Grachtenfestival Amsterdam, the Viotti Festival, the Lake District Summer Music Festival, the Salzkammergut Festwochen Gmunden, the Festival Sankt Gallen, the Vienna Musikverein, the Vienna Konzerthaus, the Centre for Fine Arts Brussels, the Konzerthaus Dortmund, the Elbphilharmonie and the Laeiszhalle Hamburg.

As a soloist he has performed with orchestras such as the Orchestre National de Lyon, Brussels Philharmonic, Orchestra Sinfonica di Milano, Bremen Philharmonic, Thessaloniki State Symphony Orchestra, Orchestra della Toscana, Vienna Chamber Orchestra, Danish Chamber Orchestra, Royal Chamber Orchestra of Wallonia, Württemberg Chamber Orchestra Heilbronn, Munich Chamber Orchestra, Salzburg Orchestra Soloists, Zagreb Soloists, Zagreb Chamber Orchestra, Beethoven Philharmonie, Matrix Orchestra, Changsha Symphony Orchestra, Carinthian Symphony Orchestra, Austrian-Korean Philharmonic Orchestra, Olsztyn Philharmonic Orchestra and Kaunas City Symphony Orchestra.

He has worked with conductors such as Stéphane Denève, Ádám Fischer, Thomas Guggeis, Martin Haselböck, Thomas Sanderling, Case Scaglione, Emmanuel Tjeknavorian and will

appear with Dawid Runtz (Szczecin Philharmonic Symphony Orchestra) and Reto Bieri (Südwestdeutsches Kammerorchester Pforzheim) in the 2026/27 season.

He has appeared with artists including Petrit Çeku, Veronika Eberle, Karen Gomyo, Ariane Haering, Ziyu He, Gerold Huber, Maximilian Kromer, Matthew Lipman, Gerhard Marschner, Callum McLachlan, Nikola Meeuwssen, Nils Mönkemeyer, Daniel Müller-Schott, Benedict Mitterbauer, Julian Rachlin, Timothy Ridout, Linus Roth, Benjamin Schmid, the Simply Quartet, Emmanuel Tjeknavorian, Kiron Atom Tellian, Dmitry Udovichenko and Dominik Wagner among others.

In 2024, he released his debut album "TRANSFORMATION", which was highly acclaimed by critics: "a sumptuous feast of cello timbres" (BBC Music Magazine), "brilliant" (Die Presse), "technically brilliant and with astonishing musical maturity" (Concerti), "captivating" (Salzburger Nachrichten), "soulful expression, marvellous legato" (Klassik Heute). The album was recorded with the Württemberg Chamber Orchestra Heilbronn under Emmanuel Tjeknavorian and was released by the label Berlin Classics.

Born in Klagenfurt in 1999, Jeremias Fliedl's musical development was significantly influenced by Heinrich Schiff as his last student at the University of Music and Performing Arts Vienna after his initial training with Igor Mitrovic. He completed his bachelor's degree with Clemens Hagen at the University Mozarteum Salzburg and his master's degree with Julian Steckel at the University of Music and Theatre Munich. He received important artistic input from Daniel Müller-Schott and Michael Sanderling. He has won prizes at the Liezen Competition, the Svirél Competition, the Antonio Janigro Competition and is the first Austrian cellist to be awarded as a laureate at the Queen Elisabeth Competition.

Since 2022, Jeremias Fliedl has been playing the "ex Gendron, Lord Speyer", a cello made by Antonio Stradivari in 1693, which is privately loaned to him.

Paula Čurić, gitara/guitar

**J. S. Bach: Ciaccona iz Druge partite za violinu solo/
Ciaccona from Partita for Violin Solo, BWV 1004**

transkripcija za gitaru/transcribed for guitar by Valter Dešpalj

E. López-Chávarri: Sonata I, revizija/revised by Paula Čurić

A. Barrios: Mazurka Apasionada

B. Šipuš: Una Fantasia... quasi una sequenza

D. Aguado: Fandango variado, op. 16



foto/photo by: Magda Galić

Paula Čurić diplomirala je gitaru u klasi proslavljenog gitarista i pedagoga D. Petrinjaka na Muzičkoj akademiji Sveučilišta u Zagrebu, nakon čega je upisala poslijediplomski studij gitare na Kraljevskom konzervatoriju u Den Haagu, u klasi također svjetski priznatog gitarista i pedagoga Z. Dukića.

Tijekom studija profilirala se kao jedna od najistaknutijih mladih hrvatskih gitaristica svoje generacije. Na jednoglasni prijedlog svih profesora gitare Muzičke akademije, Zaklada

Lončarić dodijelila joj je nagradu za najbolju studenticu gitare u akademskoj godini 2024./2025. te je održala recital na Muzičkoj akademiji. Nastupala je u Maloj koncertnoj dvorani Vatroslava Lisinskog u organizaciji Hrvatske glazbene mladeži, kao dobitnica tri Rektorove nagrade Sveučilišta u Zagrebu te Dekanove nagrade za individualni uspjeh tijekom studija, i održala je recital u Koncertnoj dvorani Ive Tijardovića u Splitu, kao jedna od laureata ciklusa mladih glazbenika Jakov Gotovac u Splitu 2025. Nastupala je na Youngmasters festivalu u Samoboru kao članica gitarskog kvarteta Ravvivando te na Bistričkom zvukoliku u Mariji Bistrici kao članica gitarskog dua.

Srednju glazbenu školu Josip Hatze završila je u klasi profesora M. Brčića, a kroz osnovno i srednjoškolsko obrazovanje osvojila je više od 20 međunarodnih i državnih prvih nagrada među kojima se ističu: prva mjesta na međunarodnim natjecanjima Daleki akordi (21., 22. i 23. izdanje natjecanja; Sarajevo International Guitar Festival Competition 2018., II kategorija; 1. mjesto u II. kategoriji te 2. mjesto u III. kategoriji na Europskom natjecanju klasične gitare Enrico Mercatali (2014. i 2018.), kao i 1. mjesto u IV. kategoriji u disciplini solfeggio na Međunarodnom natjecanju mladih glazbenika Sonus u Križevcima 2021. Među postignućima tijekom akademskog obrazovanja na Muzičkoj akademiji u Zagrebu ističu se prva mjesta i prve nagrade na Državnim natjecanjima Hrvatskog društva glazbenih i plesnih pedagoga 2023. i 2025. godine u disciplini gitara te prva nagrada na Državnom natjecanju komornih sastava 2024. godine. Dobitnica je Oskara znanja za akademske godine 2022./2023. i 2024./2025. te nagrade Splitski Pupoljak za mlade perspektivne učenike grada Splita 2020.

Paula Ćurić graduated in guitar from the Academy of Music, University of Zagreb, in the class of the acclaimed guitarist and pedagogue D. Petrinjak. Following her graduation, she enrolled in postgraduate guitar studies at the Royal Conservatoire of The Hague, in the class of the internationally renowned guitarist and pedagogue Z. Dukić.

During her studies, she established herself as one of the most prominent young Croatian guitarists of her generation. Upon the unanimous nomination of all guitar professors at the Academy of Music, she was awarded the Lončarić Foundation Prize for the best guitar student of the 2024/2025 academic year. As part of this recognitions, she also performed a solo recital at the Academy of Music. She has performed in the Small Hall of the Vatroslav Lisinski Concert Hall, in a programme organized by the Croatian Youth Music, as a recipient of three Rector's Awards from the University of Zagreb and the Dean's Award for individual achievement. She also gave a recital at the Ivo Tijardović Concert Hall in Split as one of the laureates of the Jakov Gotovac Young Musicians Cycle in 2025. In addition, she has performed at the Youngmasters Festival in Samobor as a member of the Ravvivando Guitar Quartet, and at the Bistrički Zvukolik in Marija Bistrica as part of a guitar duo.

She completed her secondary education at the Josip Hatze Music School under M. Brčić. Throughout her primary and secondary education, she won more than 20 first prizes at international and national competitions, including multiple first places at the Distant Accords (21st, 22nd, and 23rd editions), the Sarajevo International Guitar Festival Competition 2018 (Category II), 1st place in Category II and 2nd place in Category III at the Enrico Mercatali European

Classical Guitar Competition (2014 and 2018) and the 1st place in Category IV in the solfeggio at the International Competition for Young Musicians Sonus in Križevci in 2021.

Her achievements during her studies at the Zagreb Academy of Music include first prizes at national competitions organized by the Croatian Association of Music and Dance Teachers in 2023 and 2025 (guitar discipline), and a first prize at the National Chamber Music Competition in 2024. She is a recipient of the Oscar of Knowledge for the 2022/2023 and 2024/2025 academic years, and the Split Bud Award for promising young students from the City of Split in 2020.

28. PagArtFestival®

1.-17. 8. 2026.

Antiphonus/Antiphonus Ensemble, Tea Kulaš, orgulje/organ

J. S. Bach: Preludij i fuga u C-duru/Prelude and Fugue in C Major, BWV 547

J. S. Bach: Jesu, meine Freude, BWV 227

A. Vidaković: Fantazija i fuga u f-molu/Fantasy and Fugue in F Minor

G. Allegri: Miserere mei, Deus, izbor/selection

A. Pärt: Pari intervallo

J. Cage: Experiences No. 2

A. Pärt: My Heart's in the Highlands

P. Vasks: Fruits of Silence



foto/photo by: Vedran Kocelj

Od osnutka 2008. godine, **Antiphonus** daje sve od sebe da osvoji i oduševi svoju publiku, na svim hrvatskim festivalima, u brojnim gradovima i inozemstvu, dovitljivim koncertnim programima u rasponu od srednjeg vijeka do suvremenih autora. Madrigali, moteti, opere, pastore, organumi, oratoriji, gregorijanka i svi mogući žanrovi luk su kojim Antiphonus, poput muzikalnog Amora, odapinje strelice u srca svoje publike.

Antiphonus se osluškuje i diše u komornom duhu i kada se radi o složenim vokalno-instrumentalnim kombinacijama, a put njegova razvoja oblikovale su Muka po Ivanu Johanna Sebastiana Bacha, Prikazanje duše i tijela Emilia de' Cavalieria, Didona i Enej Henryja Purcella, Lametacije i Suze svetog Petra Orlanda di Lassa, gotovo sve knjige madrigala i Vespere Claudija Monteverdija, responsoriji Carla Gesualda da Venose, François Couperina i Cavalierija, Bachovi moteti, scenski oratorij Opći potop Michelangela Falvettija, njemački vokalno-instrumentalni barok, obilje suvremenih djela, niz hrvatskih praiizvedbi i djela naručenih za Antiphonus. Nema svečanosti rane ili suvremene hrvatske glazbe bez Antiphonusa; za Biennale je uprizorio i opernu produkciju, a hrvatsku glazbu predstavljao u inozemstvu na turnejama po Njemačkoj, Finskoj, Sloveniji, Srbiji i Francuskoj.

Antiphonus je nastupao na ključnim kulturnim događajima vezanim za noviju političku povijest, kao što su svečanost ulaska Hrvatske u Europsku uniju, inauguracija hrvatskog predsjedanja EU u Bruxellesu, otvaranje Muzeja Apoksiomena u Malom Lošnju i proslava osnivanja Sveučilišta u Zadru. Višekratno je nastupio na Dubrovačkim

ljetnim igrama, vraćao se dragim prijateljima i publici Osorskih glazbenih večeri, korčulanskog festivala Korkyra Baroque, koncertnoj sezoni u Zadru, Slavonskom Brodu i Splitu, gdje je osvojio i Nagradu Judita Splitskog ljeta 2018. godine.

Među glazbenicima s kojima surađuje su K. Stražanac, D. Sinkovsky, P. Mašić, E. Karamazov, K. Špicer, P. Čeku, D. Detoni, L. Pianca, M. Leskovar, V. Peljhan, P. Zajcev, J. Niković i K. Eyck, kao i tvorci čudesnih instrumenata; viola organista - S. Zubrzycki i yaybahara - G. Şem.

Lijep izbor rane hrvatske glazbe ansambl je objavio na diskografskom izdanju NE LE TUE BRAZE / U TVOJE RUKE glazba hrvatskog seicenta (Lumaudis, 2018.).

I na kraju - Antiphonus već petnaest godina iznenađuje publiku pikantnim i promišljenim programima u ciklusu Triade za koji je nagrađen Nagradom Milka Trnina Hrvatskog društva glazbenih umjetnika za 2015., ostajući i dalje vjeran premisi iz prve rečenice ovog teksta.

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Since its founding in 2008, **Antiphonus Ensemble** has been dedicated to captivating and enchanting audiences at all major Croatian festivals, in numerous cities, and abroad, with imaginative concert programs spanning from the Middle Ages to contemporary composers. Madrigals, motets, operas, pastorals, organa, oratorios, Gregorian chant, and every possible genre are the bow with which Antiphonus—like a musical Cupid—shoots arrows into the hearts of its listeners.

Antiphonus listens and breathes in a chamber spirit, even when performing complex vocal-instrumental combinations. Its developmental path has been shaped by J. S. Bach's St John Passion, Emilio de' Cavalieri's *Rappresentatione di Anima, et di Corpo*, Henry Purcell's *Dido and Aeneas*, Orlando di Lasso's *Lamentations and Lagrime di San Pietro*, nearly all books of madrigals and the *Vespers* by Claudio Monteverdi, the *responsories* by Carlo Gesualdo da Venosa, François Couperin, and Cavalieri, Bach's motets, Michelangelo Falvetti's scenic oratorio *Il Diluvio Universale*, German vocal-instrumental Baroque, an abundance of contemporary works, and a series of Croatian premieres and works commissioned specifically for the ensemble. No celebration of early or contemporary Croatian music is complete without Antiphonus; for the Music Biennale Zagreb, they staged an opera production, and they have represented Croatian music abroad on tours across Germany, Finland, Slovenia, Serbia, and France.

Antiphonus has performed at pivotal cultural events tied to recent political history, such as the ceremony marking Croatia's entry into the European Union, the official launch of

the Croatian Presidency of the EU in Brussels, the opening of the Museum of Apoxyomenos in Mali Lošinj, and the anniversary of the founding of the University of Zadar. The ensemble has repeatedly appeared at the Dubrovnik Summer Festival and returns to dear friends and audiences at the Osor Musical Evenings, the Korkyra Baroque Festival on Korčula, and concert seasons in Zadar, Slavonski Brod, and Split, where it won the Judita Award at the Split Summer Festival in 2018.

Among the musicians the ensemble collaborates with are K. Stražanac, D. Sinkovsky, P. Mašić, E. Karamazov, K. Špicer, P. Čeku, D. Detoni, L. Pianca, M. Leskovar, V. Peljhan, P. Zajcev, J. Niković, and K. Eyck, as well as creators of extraordinary instruments: the viola organista (S. Zubrzycki) and the yaybahar (G. Şem).

A beautiful selection of early Croatian music was released on their discographic edition *NE LE TUE BRAZE / IN THINE HANDS: Music of the Croatian Seicento* (Lumaudis, 2018).

Finally, for fifteen years, Antiphonus has been surprising audiences with intriguing and thoughtfully curated programs in its Triade cycle, for which it was honoured with the Milka Trnina Award by the Croatian Association of Musical Artists in 2015—remaining, as always, faithful to the premise from the very first sentence of this text.



foto/photo by Hristos Tolis

Tea Kulaš (Zadar, 1994.) orguljašica je i muzikologinja s magistarskim diplomama Muzičke akademije u Zagrebu. Orgulje je magistrirala u klasi Lj. Očić, pod čijim je mentorstvom osvojila prve nagrade na regionalnim i državnim natjecanjima. Koncertno muziciranje nastavila je usavršavati na Umjetničkom sveučilištu u Grazu u klasi G. Rosta, nakon stipendiranog Erasmus boravka 2016. i 2017. Dvije godine zaredom nagrađivana je na natjecanju Martha Debelli u Grazu. Aktivno je sudjelovala na seminarima interpretacije orguljaške glazbe uvaženih pedagoga kao što su H. Fagius, M. Schmeding, T. Ospital, R. Prieto Ramirez, K. Volostnov, T. Sevšek Šramel, N. J. Laube, S.-Y. Lee, W. Reisinger, H. Fairs i drugi. Završila je i Školu primijenjenih umjetnosti u Zadru, smjer grafički dizajn, a bavi se i plesom.

Redovito koncertira diljem Hrvatske i u inozemstvu te surađuje sa zborovima, orkestrima i različitim ansamblima. Bilježi brojna sudjelovanja na domaćim i stranim festivalima poput: Varaždinske barokne večeri, Glazbene večeri u sv. Donatu, PagArtFestival, Ars organi Sisciae, Anabasis, Orgulje sv. Marka, Orguljaški festival Petar Nakić, Organum, Klasika na Košljunu, Viške glazbene večeri, Panona Organo (Hrvatska), Zvučni adventski kalendar, Štajersko orguljaško proljeće i Festival mladih Zelena gitara Graz (Austrija), Orgelets (Norveška), Dani orgulja Trnava (Slovačka), Međunarodni orguljaški festival Ano i Mykonos Art Festival (Grčka), TimOrgelFest (Rumunjska), Ljetni orguljaški festival Herford (Njemačka), Orguljaške večeri i Veličanstveni zvuci (Njemačka) i dr.

Za svoj doprinos umjetnosti i kulturi 2024. godine primila je javno priznanje i nagradu Grb Grada Zadra.

Tea Kulaš (Zadar, 1994) is an organist and musicologist with master's degrees from the Academy of Music, University of Zagreb. She earned her master's degree in organ performance in the class of Lj. Očić, under whose mentorship she won first prizes at regional and national competitions. Further artistic training brought her to the University of Music and Performing Arts Graz, where she studied with G. Rost following Erasmus scholarships in 2016 and 2017. A two-time prize winner of the Martha Debelli Competition in Graz, she has also participated in masterclasses with distinguished organists and pedagogues including H. Fagius, M. Schmeding, T. Ospital, R. Prieto Ramirez, K. Volostnov, T. Sevšek Šramel, N. J. Laube, S.-Y. Lee, W. Reisinger and H. Fairs. Alongside her musical education, she graduated in Graphic Design from the School of Applied Arts and Design in Zadar and is also active in dance.

Regularly appearing in Croatia and abroad, she collaborates with choirs, orchestras, and a wide variety of vocal and instrumental ensembles. Her festival appearances include Varaždin Baroque Evenings, Music Evenings at St Donatus, PagArtFestival, Ars Organi Sisciae, Anabasis, St Mark's Organ Concerts, the Petar Nakić Organ Festival, Organum, Klasika na Košljunu, Panona Organo, Orgelets, Trnava Organ Days, the Ano International Organ Festival, Mykonos Art Festival, TimOrgelFest, the Herford Organ Summer among others.

In 2024, she received the City of Zadar Coat of Arms Award for her outstanding contribution to the arts and culture.

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