



CANTUS



Program 25. Muzičkog biennala  
podupiru Ministarstvo kulture Republike  
Hrvatske, Grad Zagreb - Gradski ured za  
obrazovanje, kulturu i šport te veleposlan-  
stva i kulturni centri zemalja - prijatelja,  
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The programme of the 25<sup>th</sup> Music Bien-  
nale Zagreb has been prepared with sup-  
port of the Ministry of Culture of the  
Republic of Croatia and the City of Zagreb  
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snimio / photo by Demirel Pašalić

Dobrodošli na 25. Muzički Biennale Zagreb, festival koji ove godine, između ostaloga, propituje i kompleksne suodnose umjetnosti i politike!

Welcome to the 25<sup>th</sup> Music Biennale Zagreb, a festival that will try, among other things, to question the complex correlations between arts and politics!

Berislav Šipuš, umjetnički ravnatelj  
MBZ-a / Artistic Director of the MBZ

day

month



utorak / tuesday

**21** | **4** |



17:00, Mimara

**Ansambl Gaida/ Gaida Ensemble**

Robertas Šervenikas, dirigent / conductor

19:30, Kazalište Trešnja / Trešnja Theatre

**Jury Everhartz: *Circus / Cirkus*, opera**

Tekst i režija / Text and direction: Kristine Tornquist

22:00, &TD

**Ansambl Intégrales / Intégrales Ensemble**

23:00, MM

**Dada Jihad**



day | month | hour  
21 | 4 | 19:30 utorak / tuesday  
dan | mjesec | sat

austrijski kulturni forum<sup>mg</sup>

**kapsch** >>>  
always one step ahead

WIEN  
KULTUR

19:30, Kazalište Trešnja / Trešnja Theatre  
**Jury Everhartz: *Circus / Cirkus*, opera**  
Tekst i režija / Text and direction: Kristine  
Tornquist

Orkestar Hrvatske vojske / Croatian Army Orchestra;  
Anna Sushon, dirigentica / conductor

produkcija / production: Sirene Operntheater Wien

Glazba / Music: Jury Everhartz  
Tekst i režija / Text and Direction: Kristine Tornquist  
Dirigentica / Conductor: Anna Sushon  
Orkestar uvježbao / The Orchestra Trained by: Tomislav Fačini  
Scena / Set Design: Kristine Tornquist, Jakob Scheid  
Kostimi / Costumes: Andrea Költringer  
Režiser obnove predstave / Direction of the Resumption: Rainer Vierlinger

Artistica na žici, Tigrica / High Wire Artist, Tigress:  
Annette Schön Müller

Olga, Dama s bradom, Majmun / Olga, the Bearded Lady, Monkey:  
Maida Karišik

Klaun Bruno, Slon / Bruno the Clown, Elephant:  
Günther Strahlegger

Krotitelj životinja Rodolfo, Medvjed / Animal Tamer Rodolfo, Bear:  
Michael C. Havlicek

Ravnatelj Cirkusa / Circus Director:  
Dieter Kschwendt-Michel

Malo Samopouzdanje / Little Confidence:  
Nina Maria Plangg

Asistentice i inspicijentice / Assistants and stage managers:

Sabine Maringer, Esther Christina Lienbacher

Korepetitorica / Accompanist:

Chin-Wen Yang

Koreografija tanga / Tango choreography:

Raffael Ramirez, Elena Larina

Maska / Make-Up: Beate Lentsch-Bayerl

Korzet za letenje / Flying corset: Markus Kuscher

Šeširi / Hats: Natalia Kukelka

Producentica / Producer: Maria Haneder-Kulterer

Autori i izvođači žele zahvaliti /

The Authors and the performers wish to thank:

Veleposlanici / the Ambassador Dr. Claudia Rochel-Laurich

Ravnatelju Austrijskoga kulturnog Foruma /

the Director of the Austrian Culture Forum Christian J. Ebner

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*Annette Schönmüller, Dieter Kschwendt-Michel, Maida Karišik, Foto (C) Andreas Friess*



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Dok se u različitim umjetnostima, prvenstveno likovnoj i književnosti, nametnuo ideal napuštanja metafizičkog ideala, umjetnosti poput performansa, kazališta ili glazbe podložne su patosu egzistencije. Jedan od mojih radnih uvjeta jest, međutim, lakoća stvaranja. Naravno da i komponiranje mora ispunjavati kriterije umjetničkog djela: mora govoriti samo za sebe, mora se držati svojih vlastitih pravila i naći ona koja će uopće biti prihvatljiva. Najveća radost u izradi partiture za mene nije potraga za jedinstvenim zvukom, koncentracija na nutrinu kako bih došao do vanjštine. Naravno da to jest prekrasno iskustvo, ali je isto tako na sjeveru hladno. Ja sam radije u toploj sobi i ne trebam tišinu i samoću kako bih čuo samoga sebe. Tako nastaje želja za nepokretnom i pretjeranom perfekcijom, a to je strah od praznine. Ja želim drugu, jednostavniju vrstu radosti, veselja muziciranja. Bio sam presretan što sam doživio sjajnu praiizvedbu *Cirkusa* u bečkom Jugendstiltheateru. Gotovo nigdje u partituri nije bilo uputa o izvedbi i oznaka dinamike. Usprkos tome sviralo se precizno i srčano, glazbenicima se notni tekst činio razumljiv. To sam želio postići. Središte mojih zvučnih predodžbi jest ljudski glas. Moj je cilj proniknuti u njega i granice i rubove njegove otpornosti. Ekspresivnost svake druge boje zvuka proizlazi u konačnici iz tog polazišta. Formu shvaćam kao preduvjet mogućnosti komunikacije i razumijevanja - dvostruko mi je važna jer me namjerni afektivni utjecaj na slušatelja ne zanima. Temeljnih principa melodije, harmonije, ritma spreman sam se odreći tek kad su iscrpljeni. Nisam u potrazi za neizrecivim, naprotiv, zahvalan sam na već izrečenom na koje se rado nastavljam. Ne želim novi jezik. Važno mi je da unutar nekog jezika imam što reći. A ako krene posebno

While in different art forms, primarily literature and visual arts, an idea of leaving the metaphysical ideal behind was imposed, other art forms such as performance, theatre or music are subjects to the pathos of existence.

One of my working conditions however, is the lightness of creation. Composing of course needs to fulfil the criteria of a work of art: it needs to speak for itself, it needs to abide by its own rules and eventually find the rules it finds acceptable. The greatest joy that comes from creating a score for me is not in the search for that unique sound, nor concentrating on the inside in order to surface on the outside. Such experience is by all means beautiful, but North is also very cold. I rather prefer to be in a warm room not aching for silence or solitude in order to be able to hear myself. This is how a desire for immovable and exaggerated perfection is created, identifying with the fear of emptiness. I want this other, simpler type of joy, the joy of making music. I was overjoyed for having experienced an excellent premiere of *Circus* in Vienna *Jugendstiltheater*. The score contained almost none of the playing directions or tempo markings. Despite of that the music was played heartily and precisely, and the musicians made it seem like the music written was completely intelligible. This is what I tried to achieve. The centre of my sound images is the human voice. My goal is to penetrate into it and its boundaries and edges of its resilience. The expressiveness of every other colour of sound eventually comes from that very starting point. I see the form as a precondition to the possibility of communication and understanding - I find it double important because I do not care about the intended, affective impact it has on the listener.



dobro, čak i s humorom. Čovjek se mora izložiti shvatljivosti. Dobro je biti provjerljiv. Prostor glazbe je utopija. Ona se međutim događa samo u uprizorenju - jezik je poveznica ovoga ovdje i onoga tamo. To je uvjet za to da ne postoji jaz između umjetnosti i života. Umjetnost je dio života, jedan od najljepših, "nutarnje cvjetanje" (Schwertsik). Ali ne život sam. I ne zamjena za njega. [Jury Everhartz]

I am ready to give up on the basic principles of melody, harmony, rhythm only when they are completely used-up. I don't search for the unutterable, on the contrary, I am grateful for the uttered and I gladly complement it. I don't want to create a new language, and I don't have the need for a language substitute. Every living language can be expanded and gives space for experimenting. For me it is important to have something to say within each language. And if it serves me particularly well, I even do it with humor. A man must be exposed to comprehensibility. It's good to be able to be authenticated.

The space of the music is a utopia. But it only occurs in the staging - language is the link between this here and that over there. It is a precondition for not having a gap between art and life. Art is a part of life, one of its most beautiful parts, «inner blossoming» (Schwertsik). But it's not life. Nor its substitute.

[Jury Everhartz]



*Maida Karišik, Günther Strahlegger, Foto (C) Andreas Friess*

### Čovjek ili životinja?

Četiri artista - prava čovjeka - koji svoje točke žele izvesti maksimalno dobro i profitabilno, četiri životinje - takoreći čovjeka - koje sjede u svojim psihičkim kavezima, stoje između dva principa između kojih život treba donijeti odluku: između pesimizma koji vodi u cinizam i opravdava brutalnost kao nešto logično, i optimizma koji protiv toga može upotrijebiti samo snagu nade i strpljenja. Odnosno, između direktora cirkusa koji sve pozove u cirkusku arenu i potjera u borbu, gdje će po životinjskom principu odmah biti raskomadani, i male vjere koja djeluje doduše nemoćno, ali ipak magično: ona se ne da prepiliti, ona je, i to je njena malena pobjeda, mimo svake logike neuništiva nada u bolji svijet. A to je jedan od principa života.

Tako direktora cirkusa primjerice nalazimo u centrima moći, kapitalizma i konzumerizma, u kojima se ljudske slabosti iskorištavaju za manipulaciju čovjekom, dok se s druge strane mala vjera neograničeno pojavljuje u dječjim sobama, knjigama, umjetničkim djelima, među malim junacima svakodnevice, u ljubavnim pričama i neprofitnim organizacijama - među ljudima koji se poput Voltaireova *Candidea* jednostavno ne mogu ili ne žele naviknuti na zloću i glupost svijeta i koji grozote koje im se događaju ne uvježbavaju i ne oponašaju. Danas se općenito smatraju glupima oni koji se nisu pametno prilagodili tempu i tržišnim uvjetima u cirkuskoj areni. U neka se druga vremena upravo to smatralo bitkom ljudskosti - biti pametniji, obazriviji i sabraniji od životinjskog instinkta od kojega smo potekli.

[Kristine Tornquist]

### Human or animal?

Four artists - veritable humans - who want to perform their acts as skilfully and as profitably as they possibly can, and four animals - almost humans - who sit in their psychological cages, are positioned between two principles between which we must choose in life: pessimism that leads into cynicism and justifies brutality as something logical, and optimism that can use only the power of hope and patience to fight such attitudes. In other words, the choice is between a circus director that calls everyone into the circus arena and forces them into a fight which, according to the animal principle, will see them immediately dismembered, and a tiny faith that appears weak, but is also magical: it cannot be sawn in half, it is, and in this lies its small victory, an indestructible hope in a better world that opposes all logic. And that too is one of the principles of living.

The circus director is thus found in the centres of power, capitalism and consumerism, where human weaknesses are used to manipulate people, whereas the tiny faith appears without limitation in children's rooms, books, works of art, among little heroes of everyday living, in love stories and non-profit organizations, among people who, like Voltaire's *Candide*, simply cannot and will not get used to the meanness and stupidity of the world, and who do not plan and copy the horrible things that happen to them. Generally speaking, the idiots of the modern day are those who have not been smart enough to adapt to the tempo and the market conditions of the circus arena. In other times, it was precisely such an attitude that was considered the essence of humaneness - being smarter, more considerate and more thoughtful than the animal instinct that we originated from. [Kristine Tornquist]

# Jury Everhartz

**Jury Everhartz** (Berlin, 1971.) nakon završetka Isusovačke gimnazije studira teologiju, filozofiju i muzikologiju te privatno orgulje kod Lothara Knappea i Martina Ludwiga i kompoziciju kod Günthera Gerlacha. Zborovoda je i dirigent, studira crkvenu glazbu. Od 1992. radi u Beču kao kompozitor, orguljaš i dirigent. Godine 1998. osniva Operno kazalište Sirene s Kristine Tornquist, s kojom je od 2003. u braku. Otada se prvenstveno bavi glazbenim kazalištem. Neki od njihovih projekata bili su *Ohne Fortschritt keine Fische* (*Bez napretka nema riba*), *Der automatische Teufel* (*Automatski vrag*), *Feist*, krimiopera *Der Kommissar* (*Inspektor*), komična opera *Krokodil*, *Cirkus* i *Das verzehrte Lichtlein* (*Iscrpljeno svjetlašce*). Skladao je brojne manje, prije svega komorne skladbe, a posljednja, *Haydn-Trio*, izvedena je u Gradišću na festivalu posvećenom Haydnu.

**Jury Everhartz** (Berlin, 1971) finished a Jesuit grammar school and started with his studies in theology, philosophy and musicology, at the same time attending private classes with Lothar Knappe and Martin Ludwig for organ, and composition with Günther Gerlach. As a choir conductor and conductor in general he studied sacral music. From 1992 he worked in Vienna as a composer, organist and conductor. In 1998 together with Kristine Tornquist he founded opera theatre *Mermaids*. He and Kristine married in 2003. Since the foundation of the theatre he was mainly preoccupied with musical theatre. Some of their projects include *Ohne Fortschritt keine Fische* (*There is no Progress without Fish*), *Der automatische Teufel* (*Automatic Devil*), *Feist*, crime-opera *Der Kommissar* (*The Inspector*), comical opera *Crocodile*, *Circus* and *Das verzehrte Lichtlein* (*Exhausted Little Light*). He composed various smaller but predominantly chamber pieces out of which the last one *Haydn-Trio* was performed at the festival in Burgenland dedicated to Haydn.

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# Kristine Tornquist

**Kristine Tornquist** (Graz, 1965.) studirala je kemiju, školovala se za zlatara te studirala kiparstvo (na Sveučilištu za primijenjenu umjetnost kod Rona Arada) u Beču. Otada se slobodno kreće između likovne umjetnosti, kazališta i tekstova. Velika pokretačka snaga i potreba za suradnjom s drugim umjetnicima doveli su do nastanka umjetničke skupine *31. Mai*, umjetničkog dvojca Burkert/Tornquist, do osnutka *Theater am Sofa* (*Kazalište na kauču*) i Opernog kazališta Sirene s Juryjem Everhartzom. Kristine Tornquist i Jury Everhartz zajedno su skladali odnosno producirali 22 opere i kratke opere.

**Kristine Tornquist** (Graz, 1965) finished practical education for jewellers, and studied chemistry and sculpture (at the *University for Fine Arts* with Ron Arad) in Vienna. Ever since that time she has been positioning herself freely between visual arts, theatre and texts. Her impetus and need for cooperation with other artist have led her to the founding of art group *31. Mai*, artistic duo Burkert/Tornquist, *Theater am Sofa* (*Theatre on the Sofa*) and *Opera theatre Mermaids* with Jury Everhartz. Kristine Tornquist and Jury Everhartz together composed and produced 22 operas and short operas.

# Anna Sushon

**Anna Sushon** rođena je u Rusiji, studirala je klavir i povijest glazbe na Liceju za glazbu u Novosibirsku. Godine 1991. emigrirala je u Izrael i tamo 1995. završila studij dirigiranja na Jerusalem Rubin Academy of Music and Dance. Od 1996. živi u Beču, gdje je nastavila studij glazbe na tamošnjem Sveučilištu za glazbu i izvedbene umjetnosti. Anna Sushon radila je među ostalim kao korepetitorica u bečkim opernim kućama - Bečkoj državnoj operi, Bečkoj komornoj operi, Theater an der Wien - kao i na festivalu posvećenom Mozartu u Schönbrunn, Festivalu *Klangbogen* u Beču, festivalu u Retzu te Festivalu *Wiener Festwochen*. Nastupala je kao korepetitorica lieda, a kao dirigentica ravnala je izvedbama koncerata u SAD-u i Izraelu te izvedbama opera u Beču, Erfurtu, Salzburgu i Stockholmu. Od 1998. radi kao glavna korepetitorica u Neue Oper u Beču.

**Anna Sushon** was born in Russia; she studied piano and history of music at the *Musical Licej* (boarding school) in Novosibirsk. In 1991 she emigrated to Israel where she graduated from the *Jerusalem Rubin Academy of Music and Dance* in 1995. Since 1996 she has been living in Vienna where she continued music studies at the Vienna University for Music and Performing Arts. Anna Sushon worked also as a an accompanist in Vienna's opera houses such as *Vienna State Opera*, *Vienna Chamber Opera*, *Theater an der Wien* - and a festival dedicated to Mozart in *Schönbrunn*, *Klangbogen* festival in Vienna, festival in Retz, and *Wiener Festwochen* festival. She performed as a *lied* accompanist and she conducted concerts performed throughout the USA and Israel. She conducted operas in Vienna, Erfurt, Salzburg and Stockholm. Since 1998 she has been working as the main accompanist in the *Neue Oper* in Vienna.

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# Rainer Vierlinger

**Rainer Vierlinger** (Haslach, 1967.) živi u Beču od 1985. godine. Studirao je biologiju te radio na projektima za zaštitu okoliša. Prva iskustva u kazalištu stekao je u školi, a od 2000. godine njegovi dotadašnji hobiji, kazalište i glazba, postaju mu zanimanje. Bio je asistent Hansa Gratzera (režija, dramaturgija i produkcija). Od 2005. radi kao slobodnjak, između ostalog kao asistent Svena E. Bechtolfa, Achima Freyera, Philippa i Nikolausa Harnoncourta, Martina Kušēja, Nikolausa Lehnhoffa i Stefana Ruzowitzkyja. Dosada je samostalno režirao sljedeća djela: *Dreck* (R. Schneider), *Girardi* (S. Wolf) i *Der graue Engel* (*Sivi anđeo*). (M. Rinke)

**Rainer Vierlinger** (Haslach, 1967) has been living in Vienna since 1985. He studied biology and worked on nature preservation projects. His first theatre experiences come from the time he went to school, which he later on extended onto theatre and music as hobbies which in 2000 became a full-time profession. He worked as an assistant to Hans Gratzler (direction, dramaturgy and production). His freelance career has among other things, included being an assistant to Sven E. Bechtolf, Achim Freyer, Philipp & Nikolaus Harnoncourt, Martin Kušej, Nikolaus Lehnhoff and Stefan Ruzowitzkyj. His independent directing works include: *Dreck* (R. Schneider), *Girardi* (S. Wolf) und *Der graue Engel* (*Grey Angel*) (M. Rinke).

# Jakob Scheid

**Jakob Scheid** (Beč, 1966.) studirao je dizajn na Visokoj školi za primijenjenu umjetnost u Beču. Suosnivač je Ateljea za eksperimentalni dizajn *Produktgestaltung* u bečkom kulturnom centru *WUK*. Predavao je na odsjeku za dizajn i odsjeku za tehnički odgoj Sveučilišta za primijenjenu umjetnost u Beču. Živi i radi kao slobodni umjetnik, scenograf i dizajner u Beču.

**Jakob Scheid** (Beč, 1966) studied design at the *Academy for Fine Arts* in Vienna. He is a co-founder of the Atelier for experimental design *Produktgestaltung* in Vienna's culture centre *WUK*. He was a lecturer at the Department for design and Department for technical education at the *University for Fine Arts* in Vienna. He lives and works as a freelance artist, set designer and designer in Vienna.

# Andrea Költringer

**Andrea Költringer** studirala je na Visokoj školi za glazbu i umjetnost - Mozarteum u Salzburgu. Radila je kostime i opremu za Pokrajinsko kazalište Salzburg, Pokrajinsko kazalište Linz, Ujedinjene pozornice Graz, Volkstheater Beč i druga kazališta. Izrađivala je opremu za opere za Visoku glazbenu školu München, Scenu Salzburg i Operno kazalište Sirene. Na slobodnoj sceni radila je s grupama *L.U.S. Theater* i *ortszeit*. Godine 2008. sa skupinom *new space company* dobila je Nagradu *Nestoy* za komad *Koma*. Bavi se i organizacijom umjetničkih projekata.

**Andrea Költringer** studied at the Academy for Music and Arts *Mozarteum* in Salzburg. She designed costumes and outfits for *Salzburg Regional Theatre*, *Linz Regional Theatre*, *United Stages Graz*, *Volkstheater Vienna* and other theatres. She designed outfits for operas performed at the Academy of Music in *München*, *Salzburg Scene* and *Opera Theatre Mermaids*. As a freelance she cooperated with groups such as *L.U.S. Theater*, *ortszeit*. In 2008 together with the group *new space company* she received a *Nestoy* award for the play *Coma*. She is active in the organization of artistic projects.



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# Maida Karišik

**Maida Karišik** rođena je u Sarajevu, a na Konzervatoriju u Beču završila je studij solo pjevanja. Bila je angažirana u Bečkoj komornoj operi, u Volksoper i Neue Oper u Beču, kao i u kazalištima u Winterthuru, Bratislavi i Sevilji. Koncertno je, između ostalog, nastupala u bečkom Musikverein i Auditoriju Angelico u San Franciscu, kao i na istanbulskom *Music Festivalu* i Festivalu *Sarajevska zima*. Njezin repertoar obuhvaća uloge iz djela Mozarta, Rossinija, Verdija, Straussa, Brittena i Berga, ali i bečke operete, kao i mnogobrojne uloge iz suvremenog repertoara. Od 2008. solistica je u Južnotirinskoj državnoj operi.

**Maida Karišik** was born in Sarajevo and graduated in solo singing from *Vienna Conservatory*. She worked in *Vienna Chamber Opera*, *Volksoper* and *Vienna Neue Oper*, and in theatres in Winterthur, Bratislava and Seville. She performed concerts at the *Vienna Musikverein* and *Angelico Auditorium* in San Francisco, and at the *Music Festival* in Istanbul and *Sarajevo Winter festival*. Her repertoire includes compositions by Mozart, Rossini, Verdi, Strauss, Britten and Berg, and Vienna's operettas as well as many roles from the contemporary repertoire. She has been working as a soloist at the Southern Carinthia Opera since 2008.

# Annette Schönmüller

**Annette Schönmüller** završila je Bečko sveučilište za glazbu i izvedbene umjetnosti (orgulje, dirigiranje), a pjevanje je diplomirala kod Colleen Rae Holmes u Opernom studiju u Nürnbergu. Sudjelovala je u brojnim praiizvedbama te pjevala u Minhenskoj filharmoniji, Nizozemskom festivalu komorne opere, u Neue Oper u Beču, na *Donaufestivalu* u Donjoj Austriji i drugdje. Radila je s Leonardom Prinsloom, Carlosom Wagnerom, Leom Krischkeom, Karoline Gruber i mnogima drugima. U prosincu 2008. uspješno je nastupila u Beču u monoperi *Medij* za glas solo autora Petera Maxwella Daviesa.

**Annette Schönmüller** graduated from Vienna University for Music and performing Arts (organ, conducting), and she studied singing with Colleen Rae Holmes in Opera studio in Nürnberg. She participated in numerous premieres and sang in Munich philharmonic, Festival of Chamber opera in Netherlands, in Neue Oper in Vienna, at *Donaufestival* in Austria and elsewhere. She worked with Leonardo Prinslo, Carlos Wagner, Leo Krischke, Karoline Gruber and many others. In December of 2008 she successfully performed in Vienna in the monopera by Peter Maxwell Davies, *Medium* for solo voice.

# Günther Strahlegger

Nakon mature u Trgovačkoj akademiji, **Günther Strahlegger** započeo je svoje pjevačko obrazovanje na Pokrajinskom konzervatoriju u Tirolu, a završio ga je na Glazbenom sveučilištu u Beču kod profesora Waltera Moorea i profesorice Anna-Marije Rott. Potom je pohađao i razne majstorske tečajeve. Već mnogo godina Günther Strahlegger surađuje s Opernim kazalištem Sirene. Prve kontakte s glazbom 20. stoljeća omogućila mu je Neue Oper iz Beča. Večeri posvećene liedu i koncerti diljem Europe nadopunjavaju njegov umjetnički rad, pri čemu je težište na klasičnom oratorijskom repertoaru kao i šlagerima s početka 20. stoljeća.

After graduating from the Trade Academy, **Günther Strahlegger** started with his education in singing at the *Regional Conservatory* in Tyrol finishing it at the *University of Music* in Vienna in the class of professors Walter Moore and Anna-Marija Rott. He continued with his education by attending various master classes. Günther Strahlegger has had a long-standing cooperation with the *Opera Theatre Mermaids*. His first contacts with music of the 20<sup>th</sup> century came from the Vienna *Neue Oper*. Evenings dedicated to *lied* and concerts all around Europe make up his artistic engagement in which the main focus lies within the classical oratorio repertoire and pop songs from the beginning of the 20<sup>th</sup> century.

# Michael C. Havlicek

**Michael C. Havlicek** diplomirao je na Konzervatoriju grada Beča 2004. u ulozi Don Giovannija. Učitelji su mu bili Wicus Slabbert i Edith Lienbacher. Koncerti i večeri posvećene liedu odveli su ga u Južnu Afriku, Argentinu, Njemačku i u SAD. Debitirao je kao Guglielmo u Mozartovoj operi *Così fan tutte*, a daljnji su ga angažmani odveli u Gradsko kazalište Baden i u Hannover. Godine 2008. debitirao je u Bečkoj komornoj operi te na festivalu u St. Margarethenu.

**Michael C. Havlicek** graduated from Vienna Conservatory in 2004 with the role of Don Giovanni. His teachers were Wicus Slabbert and Edith Lienbacher. Evenings dedicated to *lied* and many concerts led him to South Africa, Argentine, Germany and the USA. He had his debut performance as Guglielmo in Mozart's opera *Così fan tutte*, and further arrangements brought him to Baden City Theatre and Hannover. In 2008 he had his debut at the Vienna Chamber Opera and St. Margarethen festival.

day	month	hour	
21	4	19:30	utorak / tuesday
dan	mjesec	sat	

# Nina Maria Plangg

**Nina Maria Plangg** studirala je solo pjevanje na Konzervatoriju u Beču i Privatnom sveučilištu Linz kod Andreasa Lebede te radila s Birgit Steinberger i Carol Byers. Ostvarila je uloge Pamine (*Čarobna frula*), Anne (*Život razvratnika*), Ane Frank (*Dnevnik Ane Frank*), Arsene (*Ciganski barun*), Almirene (*Rinaldo*). Sudjelovala je u produkciji opera i opereta, između ostalog, na festivalu u Gmündenu i u Državnoj opereti Dresden te kao koncertna pjevačica nastupala, među ostalim, i pod ravnanjem Manfreda Honecka.

**Nina Maria Plangg** studied solo singing at the *Vienna Conservatory* and *Private University Linz* with Andreas Lebed, she worked Birgit Steinberger and Carol Byers. She performed in roles such as Pamina (*Magic Flute*), Anne (*Life of a Debauchee*), Anne Frank (*Anne Frank's Diary*), Arsena (*The Gypsy Barron*), Almirena (*Rinaldo*).

She participated in operas and operettas, among others, and at the festival in Gmünden, *Dresden State Operreta*, and as a concert singer she also performed with conductor Manfred Honeck.

# Dieter Kschwendt-Michel

**Dieter Kschwendt-Michel** završio je studij povijesti i političkih znanosti na Sveučilištu u Beču, potom radeći kao novinar. Istovremeno je privatno učio pjevanje kod Constantina Zaharija i Wicusa Slabberta. Debitirao je kao 2. oficir u Candideu Leonarda Bernsteina u produkciji Neue Oper iz Beča. Bio je angažiran i gostovao je, među ostalim, u Volksoper i Neue Oper u Beču, u Gradskom kazalištu Baden, Kazalištima u Regensburgu, Ulmu, Sarajevu, Sevilji, San Franciscu, kao i na mnogobrojnim festivalima. Već se neko vrijeme sve više posvećuje suvremenoj glazbi. Kao solist sudjelovao je u brojnim praznvedbama (npr. u austrijskoj praznvedbi *Le balcona* Petera Eötvösa) te pjevao pod ravnanjem dirigenata poput Petera Keuschniga i Thomasa Hengelbrocka.

**Dieter Kschwendt-Michel** graduated history and political sciences at the Vienna University and pursued a career as a journalist. At the same time he was taking private classes in singing with Constantin Zahario and Wicus Slabbert. He made his debut as a 2<sup>nd</sup> officer in *Candid* by Leonard Bernsteina in Vienna Neue Oper production. He was engaged and was a guest at the Volksoper and Neue Oper in Vienna among others, in Baden City Theatre, in theatres in Regensburg, Ulm, Sarajevo, Seville, San Francisco, and numerous festivals. For a while now his main dedication is with contemporary music. As a soloist he participated in numerous premieres (e.g. in the Austrian premiere of *Le balcon* by Peter Eötvös) and sang under conductors such as Peter Keuschnig and Thomas Hengelbrock.

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# Maria Haneder-Kulterer

Voditeljica produkcije **Maria Haneder-Kulterer** studirala je katoličku teologiju u Beču te završila kraći studij za odnose s javnošću na Institutu za publicistiku u Beču. Bila je zadužena za PR i vođenje ureda za Theater gruppe 80. Godine 2006. osnovala je svoju agenciju za kulturni menadžment (Haneder-Kulterer culture & management) s kojom trenutno ima stalni angažman za Operno kazalište Sirene (voditeljica produkcije, marketing, PR), THEATER TANTO (menadžment turneja), teatro (voditeljica produkcije, marketing i tisak) i za festival *multikids* (školski marketing).

Producer **Maria Haneder-Kulterer** (Waldviertel) studied catholic theology in Vienna and graduated from a short course in public relations at the Institute for Publicity in Vienna. She was in charge of P.R. and office management for Theater gruppe 80. In 2006 she founded her own agency for cultural management (Haneder-Kulterer culture & management) with which she currently has a permanent engagement with Opera Theatre Mermaids (as a production, marketing and P.R. leader), THEATER TANTO (touring management), teatro (production marketing and press leader) and *multikids* festival (marketing in schools).

# Orkestar Hrvatske vojske

**Orkestar Hrvatske vojske**, punim imenom **Simfonijski puhački orkestar Oružanih snaga Republike Hrvatske** osnovan je 1991. godine. Od 2008. godine orkestar djeluje u sastavu Orkestrara OSRH zajedno s Orkestrom HRM i Klapom HRM Sv. Juraj. Trenutačno pod umjetničkim vodstvom šefa-dirigenta Tomislava Fačinija, orkestar nastavlja intenzivnu aktivnost na protokolarnim i ostalim zadaćama u okviru Oružanih snaga RH, a postupno jača i koncertnu djelatnost. Najčešće izvodi originalne skladbe za puhače, hrvatske premijere, djela suvremenih skladatelja i praižvedbe hrvatskih autora. U sklopu orkestra djeluje i niz komornih sastava. Uz prvog šefa-dirigenta Mladena Tarbuka (do 2000. godine) i stalne goste-dirigente Dragana Sremca i Tomislava Uhljika, orkestrom su ravnali mnogi uvaženi dirigenti te uz njega gostovali vrhunski solisti. Redovno nastupa na glazbenim festivalima, a pored brojnih snimki za Hrvatsku Radio-televiziju, SPO je snimao i za diskografsku kuću *Honey Rock*. Orkestar je veoma uspješno nastupao i na mnogobrojnim međunarodnim festivalima vojnih orkestrara, gdje je svojim koreografiranim nastupima redovito izazivao oduševljenje publike.

**Croatian Army Orchestra**, or the **Symphonic Orchestra of the OSRH** was founded in 1991. Since 2008 the Orchestra is performing within the *OSRH Orchestras* together with *HRM Orchestra* and a harmony-singing group *HRM "St. George"*. The orchestra is currently being led by its chief-conductor - Tomislav Fačini, the Orchestra is active within protocol and other related tasks of the Croatian Armed Forces, and is constantly working on enhancement of its concert activities as well. It often plays original compositions for brass and wind ensemble, Croatian premieres of international works, compositions by contemporary pieces and first performances of works by Croatian composers. Several chamber ensembles are also active within the Orchestra. Orchestra's first chief-conductor was Mladen Tarbuk, who worked in the Orchestra until 2000, but Orchestra welcomed many guest-conductors such as Dragan Sremac and Tomislav Uhljak, was conducted by many distinguished conductors and featured many acknowledged soloists. The Orchestra regularly performs at music and, along with numerous recordings made for the Croatian RadioTelevision, the Orchestra also made recordings for the *Honey Rock* record company. They have also had successful performances at international festivals of military orchestras where they always woo audiences with their choreographed performances.