



HRT HDS  
LIGATURA

BERSA – PEJAČEVIĆ  
ODRAZI  
MODERNE

REFLECTIONS OF THE MODERNA

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**Simfonijski orkestar Hrvatske radiotelevizije |**  
**Croatian Radiotelevision Symphony Orchestra**

**Ivan Repušić**, dirigent | conductor

**BERSA – PEJAČEVIĆ**

**ODRAZI  
MODERNE**

**REFLECTIONS OF THE MODERNA**

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— **BLAGOJE BERSA** (1873. – 1934.)

1. **Sunčana polja** za simfonijski orkestar | **Sunny Fields** for symphony orchestra — 15:34

— **DORA PEJAČEVIĆ** (1885. – 1923.)

**Simfonija u fis-molu**, op. 41 | **Symphony in F Sharp Minor**, Op. 41

2. *Andante maestoso* — 13:52
3. *Andante sostenuto* — 11:15
4. *Scherzo. Molto allegro* — 07:29
5. *Allegro appassionato* — 09:23

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Ukupno vrijeme | Total time — 57:41

Simfonijska pjesma *Sunčana polja* Blagoja Berse i *Simfonija* u fis-molu, op. 41 Dore Pejačević, skladbe koje se nalaze na ovom nosaču zvuka, danas u hrvatskoj kulturi imaju „zvjezdani“ status i nedvojbeno ih prepoznajemo kao remek-djela u korpusu nacionalne glazbe prve polovice 20. stoljeća. Njihova današnja recepcija kao vrhunskih ostvarenja orkestralne glazbe hrvatske glazbene moderne, međutim, ne govori baš ništa o uzbudljivim okolnostima nastanka i kompliciranoj sudbini koja ih je zadesila nakon odvajanja od „pupčane vrpce“ svojih stvaratelja, jer umjetnička djela, baš kao i ljudi, imaju svoje navlastite, sasvim posebne povijesti, usude i „životne putanje“.

**BLAGOJE BERSA** je u Beču 16. veljače 1917. u svoj dnevnik zapisao: „Ovih dana komponiram ‘Sunčano polje’ za moj ciklus ‘Moja domovina’. Skica je gotova.“ Riječ je, dakako, upravo o *nukleusu* simfonijske pjesme ***Sunčana polja***. Gotovo točno godinu dana kasnije, u dnevničkom zapisu od 2. veljače 1918., skladatelj navodi da je u svojem bečkom stanu prisutnim prijateljima na glasoviru svirao i *Sunčana polja*, a skladbu u dnevniku – kakve li koincidencije – ponovno spominje nakon godinu dana (4. veljače 1919.): „Odlučio marljivo raditi za se, počeo ispravljati ‘Sunčana polja’, to ću orkestrirati.“ Nekoliko dana kasnije Bersa piše da skladbu „ispravlja već 20 dana“, a 3. ožujka bilježi da je „orkestrira“. Vjerojatno nije bio tek puki slučaj da je Bersa svoja sunčana polja „sanjao“ i o njima maštao uvijek u veljači, kada je ledeni bečki vjetar fujkao gradskim ulicama i u skladateljevoj duši budio čežnju za predivnim, osunčanim krajolicima voljene Dalmacije. U autografu partiture *Sunčanih polja* stoji pak da je skladba završena u Zagrebu, 26. siječnja 1920.: praisveo ju je u Hrvatskom glazbenom zavodu 10. svibnja 1920. Filharmonijski orkestar kazališta (današnja Zagrebačka filharmonija) pod ravnanjem Milana Sachsa. No, kao i u

slučaju Dorine *Simfonije*, sudbina je htjela da rad na ovom remek-djelu potraje i da prođe kroz još jednu transformaciju. Budući da je čuveni češki dirigent Václav Talich u Pragu s Češkom filharmonijom prigodom Svesokolskog sleta u srpnju 1926. htio izvesti *Sunčana polja*, Bersa je u sačuvanom pismu velikom češkom glazbeniku napisao da je mu je u toj prilici „došla nesretna ideja da djelo preinstrumentira za [Talichov] veliki orkestar, jer je bio čuo da je za tu prigodu mnogo povećan“. Na Bersinu veliku žalost, prerada skladbe trajala je toliko dugo da Talichu nije uspio za izvedbu na vrijeme poslati novu partituru (novu verziju prema vlastoručnom zapisu završio je 22. listopada 1926.). No na našu veliku radost, Bersa – koji je na novoj verziji radio cijeli lipanj, dvadesetak dana rujna i velik dio listopada – je stvorio definitivnu verziju skladbe za koju je sâm zapisao da će „nakon što ju je ispravio, biti još većeg sjaja i poezije“. Kratki program djela koji je objavio u programskoj knjižici uz koncertnu izvedbu 1927. („Dalmacija. Ljeto. Veliko podnevno sunce. Seljaci na polju rade i pjevaju. – Podne je. Zvona zvone. Slavodobitna sunčana ‘Glorija’ [Trombe i Tromboni odozgo.] – Umorno pjevanje seljaka. Svladani legnu. Podnevni mir. Spokojna vedrina. Daleki zvuk pastirskih frula [dvojnica]“), Bersa je genijalno pretopio u glazbu i ozrcalio u veličanstvenoj tonskoj viziji. Fanfarni „zov sunčanih polja“ s početka skladbe i njegova blještava „podnevna“ apoteoza s dodatne četiri trube i četiri trombona „s galerije“ (*Più lento (Andante e sollene) (Mezzogiorno!)*, br. 19 u partituri), neke su od najmoćnijih, najljepših i najupečatljivijih zvučnih slika u čitavoj povijesti hrvatske glazbe!

Pomnijim proučavanjem i usporedbom podataka o skladanju *Sunčanih polja* i *Simfonije* upada u oči činjenica da su oba djela nastajala u isto vrijeme i imala dugotrajne „porođajne muke“: analiza sačuvanih rukopisa ***Simfonije***

**DORE PEJAČEVIĆ** otkriva nam skladateljčinu gotovo titansku borbu s djelom – na njemu je, s prekidima, radila možda i više od pet godina! Skladanje je započela, po svemu sudeći, u prvoj polovici 1916., a iz pisma prijateljici Rosi Lumbe Mladota od 22. srpnja 1920. doznajemo da u tom trenutku još uvijek „radi na posljednjem stavku Simfonije koji na nekim mjestima drugačije instrumentira, a posljednje taktove želi potpuno prekomponirati“. Dvije verzije *Simfonije*, koje su nastale kao rezultat niza strukturnih preinaka u formi, fakturi i orkestraciji djela tijekom godina, toliko se razlikuju da bismo čak mogli govoriti o *dvije različite simfonije* pa bi se prva verzija uvjetno mogla nazvati i *Nultom simfonijom* za razliku od druge verzije *Simfonije* koja se danas izvodi (Dora je počela pisati i *Drugu simfoniju*, od koje je sačuvano tek nekoliko stranica skica)! Bilo bi i više nego zanimljivo danas čuti i snimiti i prvu verziju ovog djela, jer je autograf (čistopis) gotovo u potpunosti sačuvan, izuzev otprilike dvadesetak stranica drugog stavka koje bi se moglo rekonstruirati. To ujedno znači i da je Dorina *Simfonija* na praizvedbi u Dresdenu 10. veljače 1920., kada je djelo po prvi put integralno izveo Dresdenski filharmonijski orkestar pod ravnanjem Edwina Lindnera (prva izvedba u Beču 25. siječnja 1918. obuhvaćala je tek drugi i treći stavak), izvedena u nekoj drugoj verziji od one „finalne“ i da Dora Pejačević tu finalnu verziju svojeg djela, zbog tragične, prerane smrti, u živom zvuku orkestra nikada nije čula! *Simfonija* je u izvedbi Budimpeštanskog simfonijskog orkestra pod ravnanjem Emila Ábrányija (ali opet nepotpuna, ovaj put bez zadnjeg stavka!) zazvučala i u Budimpešti 22. travnja 1923., kada je skladateljica bila već pokojna... Potresno je zamisliti scenu u kojoj su Dorina braća, sestra i roditelji, prisni prijatelji i svi oni koji su je voljeli te prisustvovali koncertu u Budimpešti, slušali duboko proživljenu,

dramatičnu, briljantno orkestriranu i silno intenzivnu glazbu *Simfonije*. Djelo je, dakako, izvedeno i u novije vrijeme, no uvijek uz skraćivanja, tj. izbacivanja (velikih) dijelova skladbe, uz ignorantsko i omalovažavajuće objašnjenje da je djelo – predugačko. Tek 12. svibnja 2002. godine *Simfoniju* Dore Pejačević po prvi put u povijesti, u cijelosti i bez ikakvih rezova, na koncertu je izveo, a putom i studijski snimio, upravo Simfonijski orkestar Hrvatske radiotelevizije pod ravnanjem Mladena Tarbuka. Iako se danas *Simfonija* Dore Pejačević koncertno izvodi te za radijske programe i na nosače zvuka snima gotovo na svim kontinentima, ovo je prva integralna snimka ovog djela u interpretaciji jednog hrvatskog orkestra!

Uz malo mašte, mogli bismo si predočiti scenu u kojoj se, u vreći nekog zagrebačkog trga ili ulice, možda u ljetnim mjesecima godine 1919. (kada se Bersa definitivno vraća iz Beča u Zagreb), kožna torba u kojoj se nalazi verzija rukopisa *Sunčanih polja* Blagoja Berse na trenutak dodiruje s koferom kojim Dora žuri u posjet nekom od svojih prijatelja, možda Hugu Mihaloviću, supružnicima Schulz ili Madi Drašković, a u kojem se nalazi prva verzija *Simfonije*. U našoj hipotetskoj slici, Blagoje Bersa i Dora Pejačević, dakako, prolaze jedno pored drugog ne primjećujući se. U stvarnosti, nema podataka da su se dvoje velikih hrvatskih glazbenika – skladateljica i skladatelj – ikada susreli ili upoznali.

Zanosna, opojna ljepota i arhetipska snaga zvučnih pejzaža Bersinih *Sunčanih polja*, kao i majstorska formalna arhitektura te profinjenost, vulkanska strastvenost i duboka proćućenost glazbene supstancije *Simfonije* Dore Pejačević – oba djela u vrhunskoj interpretaciji Ivana Repušića i Simfonijskog

orkestra Hrvatske radiotelevizije zalog su da ćemo ovaj nosač zvuka uvijek iznova i s oduševljenjem slušati te svakim novim slušanjem ovih briljantnih skladbi otkrivati nova, riječima nedohvatljiva i nedokučiva, transcendentalna prostranstva glazbe.

— Davor Merkaš



— **Ivan Repušić** (1978.), šef dirigent Orkestra Minhenskog radija, šef dirigent Orkestra državne kapele u Weimaru, prvi stalni gost dirigent Njemačke opere u Berlinu, jedan je od najznačajnijih hrvatskih dirigenata. Profesionalni rad u njemačkim kulturnim ustanovama počeo je na funkciji prvog dirigenta Državne opere Donje Saske u Hannoveru. Nakon debitantskog nastupa u Njemačkoj operi u Berlinu, imenovan je dirigentom te operne kuće u kojoj od 2014. godine djeluje kao prvi stalni gost dirigent. Bio je glavni glazbeni ravnatelj Državne opere u Hannoveru (2016. – 2019.). Kao šef dirigent Orkestra Minhenskog radija (MRO) od 2017. godine ravnao je nizom koncertantnih produkcija opera i orkestralnih djela. U suradnji s vodećim svjetskim solistima, MRO-om i Zborom Bavarskog radija snimio je dvadesetak nosača zvuka za BR-Klassik, Warner Classics, CPO, među kojima i djela hrvatskih skladatelja (*Ero s onoga svijeta* Jakova Gotovca, *Hrvatski glagoljaški rekviјem* Igora Kuljerića). Ravnao je brojnim uglednim orkestrima u Europi i šire: Orkestrom Njemačke opere u Berlinu, Simfonijskim orkestrom Berlinskog radija, Filharmonijskim orkestrom Sjevernonjemačkog radija u Hannoveru, Bečkim simfonijskim orkestrom, Simfonijskim orkestrom *Giuseppe Verdi* iz Milana, Orkestrom Nacionalnog kazališta u Mannheimu, Praškim simfonijskim orkestrom, Orkestrom Norveške nacionalne opere u Oslu, Briselskom filharmonijom, Tokijskom filharmonijom, Slovenskom, Panonskom i Zagrebačkom filharmonijom, Simfonijskim orkestrom HRT-a i dr. Redovito gostuje na europskim festivalima i glasovitim pozornicama (dvorana Berlinske filharmonije, bečki Musikverein, berlinski Konzerthaus, Festspielhaus u Baden-Badenu, minhenski Gasteig, Herkulesaal i Prinzregententheater, praška dvorana Smetana, dvorana Kultur und Kongresszentrums u Luzernu, festival Verdi u Parmi i dr.) te u

uglednim opernim kućama (Bavorska državna opera, Berlinska državna opera, Semperoper, Hamburška državna opera, Lajpciška opera, Komična opera u Berlinu, Aalto-Musiktheater Essen, Opernhaus Zürich itd.). Rado je viđen gost i na prestižnim pozornicama izvan Europe poput Novog nacionalnog kazališta u Tokiju. Dirigiranje je studirao na zagebačkoj Muzičkoj akademiji u klasama Igora Gjadrova i Vjekoslava Šuteja. Usavršavao se kod Jorme Panule, Gianluigija Gelmettija, Kazushija Onoa i Donalda Runniclesa. Profesionalnu karijeru počeo je u Hrvatskom narodnom kazalištu u Splitu (2002.), gdje je obnašao funkcije šefa dirigenta i ravnatelja Opere (2006. – 2009.). Bio je na čelu glazbenog programa Splitskoga ljeta (2006. – 2009.) i Dubrovačkih ljetnih igara (2010. – 2012.). Od 2005. je šef dirigent Zadarskog komornog orkestra. Kao pedagog, bio je izvanredni profesor na Umjetničkoj akademiji Sveučilišta u Splitu (2004. – 2016.). Za svoja postignuća nagrađen je brojnim visokim hrvatskim priznanjima. Od sezone 2025. / 2026. preuzima mjesto glavnog glazbenog ravnatelja Lajpciške opere.

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— **Simfonijski orkestar Hrvatske radiotelevizije** jedan je od najstarijih europskih radijskih orkestrara: izrastao je iz orkestra osnovanog 1929. godine pri tadašnjem Radio Zagrebu, samo šest godina nakon osnutka prvog europskog radijskog orkestra. Današnji naziv nosi od 1991. godine. U početku vezan isključivo za radijski program, od 1942. nastupa i javno, no izravni prijenosi koncerata i snimanja ostaju sastavni dio njegova djelovanja. Na čelu orkestra, kao šefovi dirigenti, bili su Pavle Dešpalj, Krešimir Šipuš,

Josef Daniel, Oskar Danon, Milan Horvat, Uroš Lajovic, Vladimir Kranjčević, Nikša Bareza i Enrico Dindo. Od sezone 2022./2023. šef dirigent je maestro Pascal Rophé. Jedinstvenom programskom orijentacijom, u čijem je središtu neprekidno izvođenje i poticanje nastanka djela hrvatskih autora, uz njegovanje standardnog, ali i manje poznatog repertoara, Simfonijski orkestar HRT-a profilirao se u jedno od ključnih izvođačkih tijela u Hrvatskoj. Redovito sudjeluje na festivalima i manifestacijama kao što su Muzički biennale Zagreb, Dubrovačke ljetne igre, Glazbene večeri u sv. Donatu, Zagreb Classic. Koncerti dugogodišnjih pretplatničkih ciklusa, na kojima ugošćuje vodeće hrvatske te inozemne dirigente i soliste, održavaju se u Koncertnoj dvorani Vatroslava Lisinskog u Zagrebu te se izravno prenose i emitiraju na Trećem programu Hrvatskoga radija i televizije. Velik broj audio i videosnimki pohranjuje se u arhivu HRT-a i dostupan je preko multimedijske platforme HRTi. Hvaljena i nagrađivana diskografska izdanja uključuju seriju Šefovi dirigenti Simfonijskog orkestra Hrvatske radiotelevizije, ključne hrvatske nacionalne opere *Ljubav i zloba* te *Porin* Vatroslava Lisinskog, *Nikola Šubić Zrinjski* Ivana pl. Zajca, kao i albume *Povijesni koncert 1916.: stoljeće poslije*, *Igor Kuljerić: Kanconijer* i *Boris Papandopulo: Slavosloviye*. Tome se pridružuju i izdanja u ediciji *Ligatura* (HRT i HDS/Cantus): *Srećko Bradić: autorski album* te *Frano Parać: Carmina Krležiana i Missa Maruliana*, dobitnik nagrade Porin za najbolju snimku klasične glazbe 2024. Simfonijski orkestar HRT-a dobitnik je nagrade *Judita* za nastup na 59. Splitskom ljetu 2013. Na 75. Dubrovačkim ljetnim igrama 2024. dodijeljen mu je *Grand Prix Orlando* kao priznanje za osobit doprinos ostvarenju cjelokupnog programa u jednoj ili više festivalskih godina. Također 2024. uručena mu je i nagrada *Nova ploča* Hrvatske diskografske udruge.





The symphonic poem *Sunny Fields* by Blagoje Bersa and the *Symphony* in F Sharp minor, Op. 41, by Dora Pejačević, are compositions featured on this album. Nowadays, these compositions are considered masterpieces in the corpus of national music of the first half of the 20th century, holding a prestigious position in Croatian culture. However, their current reception as top achievements of Croatian modern orchestral music does not tell us anything about the exciting circumstances of their creation and the complicated fate that befell them after being “severed from the umbilical cord” of their creators. Like people, works of art have their own special and unique backgrounds, destinies and “life paths.”

On February 16, 1917, **BLAGOJE BERSA** wrote in his diary in Vienna: “These days I am composing ‘Sunny Field’ for my cycle ‘My Homeland’ – The sketch is complete.” This is, of course, the nucleus of the symphonic poem ***Sunny Fields***. Almost exactly a year later, in a diary entry from February 2, 1918, the composer noted that he had played *Sunny Fields* on the piano for friends present in his Viennese apartment, and the piece is again mentioned in his diary a year later, on February 4, 1919: “I decided to work diligently for myself, started correcting ‘Sunny Fields,’ and I will orchestrate it.” A few days later, Bersa wrote that he had been “correcting it for 20 days,” and on March 3, he noted that he was “orchestrating” it. It probably was no mere accident that Bersa “dreamed” of his sunny fields and fantasized about them in February, when the icy Viennese wind howled through the streets, evoking in the composer’s soul a longing for the beautiful, sunny landscapes of his beloved Dalmatia. The autograph of the score of *Sunny Fields* states that the piece was completed in Zagreb on January 26, 1920. It was premiered at the

Croatian Music Institute on May 10, 1920, by the Philharmonic Orchestra of the Theatre (nowadays called Zagreb Philharmonic) conducted by Milan Sachs. However, as in the case of Dora's *Symphony*, fate decided that the work on this masterpiece would continue and undergo another "transformation." Since the renowned Czech conductor Václav Talich wanted to perform *Sunny Fields* in Prague with the Czech Philharmonic during the "Sokol Movement rally" in July 1926, Bersa, in a preserved letter to the great Czech musician, wrote that he had the "unfortunate idea of re-instrumenting the work for Talich's large orchestra because he had heard that the orchestra was significantly enlarged for the occasion". To Bersa's great disappointment, the reworking of the piece took so long that he was unable to send the new score to Talich in time for the performance (he finished the new version according to his own handwritten note on October 22, 1926). But to our great joy, Bersa, who had worked on the new version throughout June, about twenty days in September, and much of October, created the definitive version of the piece, for which he wrote that "after correcting it, it will be of greater brilliance and poetry". The brief program description of the piece published in the program booklet for the 1927 concert performance ("Dalmatia. Summer. The great midday sun. Peasants working and singing in the fields. – It is noon. The bells ring. The glorious sunny 'Gloria' [Trumpets and Trombones from above.] – The peasants singing wearily. Defeated, they lie down. The stillness of noon. Peaceful serenity. The distant sound of shepherds' flutes [double pipes]"), Bersa masterfully transposed into music and reflected in a magnificent tonal vision. The fanfare "call of the sunny fields" at the beginning of the composition and its brilliant "midday" apotheosis with the additional four

trumpets and four trombones “from the gallery” (*Più lento (Andante e solenne) (Mezzogiorno!*), no. 19 in the score), are among the most powerful, beautiful, and striking sound images in the entire history of Croatian music!

Upon closer study and comparison of the data on the composition of *Sunny Fields* and *the Symphony*, it becomes apparent that both pieces were created in the same period and went through lengthy “birth pangs.” An analysis of the surviving manuscripts of ***Symphony in F Sharp Minor, Op. 41*** by **DORA PEJAČEVIĆ** reveals the composer’s almost “titanic” struggle with the piece: she worked on it, with interruptions, for perhaps more than five years! She apparently started composing in the first half of 1916, and, from a letter to her friend Rosa Lumbe Mladota dated July 22, 1920, we learn that she was still “working on the final movement of the *Symphony*, instrumenting differently certain sections, wishing to completely recompose the last bars.” Two versions of the *Symphony*, resulting from a series of structural changes in form, texture, and orchestration over the years, differentiate to the extent that we might even speak of two different symphonies. The first version could be conditionally called *Symphony No. 0*, in contrast to the second version, which is performed today (Dora had also started composing a *Second Symphony*, of which only a few sketch pages remain!). It would be more than interesting today to hear and record the first version of this piece, as the autograph (the clean copy) is almost entirely preserved, except for about twenty pages of the second movement, which could be reconstructed. It also means that at the premiere of Dora’s *Symphony* in Dresden on February 10, 1920, when the Dresden Philharmonic Orchestra conducted by Edwin Lindner performed the piece in its entirety for the first time (the first performance in Vienna on January



25, 1918, included only the second and third movement), the *Symphony* was performed in a different version from the “final” one, and Dora Pejačević never heard that final version in “live sound” due to her tragic, premature death. On April 22, 1923, the Budapest Symphony Orchestra, conducted by Emil Ábrányi, presented the *Symphony* in Budapest, but it was performed without the final movement, and the composer was no longer alive. It is heartbreaking to imagine the scene in which Dora’s brothers, sister, parents, close friends – and all those who loved her and attended the concert in Budapest – were listening to the deeply felt, dramatic, brilliantly orchestrated, and intensely powerful music of the *Symphony*. The piece was, of course, performed in more recent times but always with cuts, that is, with large portions of the work omitted, with the dismissive explanation that it was “too long.” It was not until May 12, 2002, that Dora Pejačević’s *Symphony* was performed, and later recorded, in its entirety for the first time in history without any “cuts” at a concert by the Croatian Radiotelevision Symphony Orchestra conducted by Mladen Tarbuk. Although Dora Pejačević’s *Symphony* is now performed in concert and recorded for radio programs and sound recordings across almost all continents, this is the first complete recording of this work interpreted by a Croatian orchestra!

With a little imagination, we could envision a scene in which, among the bustle of Zagreb square or street, perhaps in the summer months of the year 1919 (when Bersa definitively returned from Vienna to Zagreb), a leather bag containing the manuscript version of Blagoje Bersa’s *Sunny Fields* for a brief moment touches a suitcase with which Dora hurries to visit one of her friends, perhaps Hugo Mihalović, the Schulz couple, or Madi Drašković, and inside it is

the first version of the *Symphony*. In our hypothetical scene, Blagoje Bersa and Dora Pejačević, of course, pass each other without noticing. In reality, there is no record that the two great Croatian musicians – the two composers– ever met or personally knew each other.

The charming, exhilarating beauty and archetypical power of the soundscapes in Bersa's *Sunny Fields*, as well as the masterful formal architecture, the refinement, volcanic passion, and profound sensitivity of the musical substance in Dora Pejačević's *Symphony* – both in the supreme interpretation of Ivan Repušić and the Croatian Radiotelevision Symphony Orchestra – guarantee that we will return to this record over and over again and that we will listen to it with great excitement, discovering with every new listening of these brilliant compositions, new, transcendental extents of music, which cannot be expressed in words.

— Davor Merkaš

— **Ivan Repušić** (1978), chief conductor of the Munich Radio Orchestra, chief conductor of the Staatskapelle Weimar, and the first permanent guest conductor of the *Deutsche Oper* in Berlin, is one of the most prominent Croatian conductors. He started his professional career in German cultural institutions as the first conductor of the Hanover State Opera in Lower Saxony. After his debut performance in *Deutsche Oper* in Berlin, he was appointed conductor of that opera house, where he has been the first permanent guest conductor since 2014. From 2016 to 2019 he served as the general music director of the Hanover State Opera. Since taking on the role of Chief Conductor of the Munich Radio Orchestra (MRO) in 2017, he has conducted numerous concert performances of operas and orchestral pieces. In collaboration with renowned soloists from around the world, the MRO, and the Bavarian Radio Choir, he has recorded around twenty albums for labels such as BR-Klassik, Warner Classics, and CPO, featuring works by Croatian composers (such as *Ero the Joker* by Jakov Gotovac and *Croatian Glagolitic Requiem* by Igor Kuljerić). He has conducted many prestigious orchestras across Europe and beyond, like the Orchestra of the *Deutsche Oper Berlin*, the Berlin Radio Symphony Orchestra, the NDR Philharmonic Orchestra in Hanover, the Vienna Symphony Orchestra, the *Giuseppe Verdi* Symphony Orchestra of Milan, the Orchestra of the National Theatre in Mannheim, the Prague Symphony Orchestra, the Norwegian National Opera Orchestra in Oslo, the Brussels Philharmonic, the Tokyo Philharmonic, the Slovenian Philharmonic, Pannonian Philharmonic, and Zagreb Philharmonic, the HRT Symphony Orchestra, and others. He regularly appears at European festivals and renowned venues (such as the Berlin Philharmonic Hall, the Vienna *Musikverein*, the *Konzerthaus* Berlin, *Festspielhaus* in Baden-

Baden, Munich's *Gasteig*, *Herkulesaal*, and *Prinzregententheater*, *Smetana Hall* in Prague, the concert hall of the *Kultur-und Kongresszentrum* in Luzern, the *Verdi Festival* in Parma, and others), as well as at prominent opera houses (the Bavarian State Opera, the Berlin State Opera, the Semperoper, the Hamburg State Opera, the Leipzig Opera, the *Komische Oper Berlin*, *Aalto-Musiktheater Essen*, *Opernhaus Zürich*, etc.). He is also regarded as a distinguished guest at prestigious stages outside of Europe, such as the New National Theatre in Tokyo. Repušić studied conducting at the Academy of Music in Zagreb in the class of Igor Gjadrov and Vjekoslav Šutej and furthered his education with Jorma Panula, Gianluigi Gelmetti, Kazushi Ono, and Donald Runnicles. His professional career began at the Croatian National Theatre in Split (2002), where he held the positions of Chief Conductor and Director of the Opera (2006–2009). He was the head of the music program of the Split Summer Festival (2006–2009) and the Dubrovnik Summer Festival (2010–2012). Since 2005, he has been the Chief Conductor of the Zadar Chamber Orchestra. As an educator, he was an Associate Professor at the Arts Academy of the University of Split (2004–2016). For his achievements, he has been awarded numerous high Croatian honors. From the 2025/2026 season he takes over the position of chief music director of the Leipzig Opera.



— **Croatian Radiotelevision (HRT) Symphony Orchestra** is one of the oldest European radio orchestras: it has grown out of the orchestra founded by the then Radio Zagreb in 1929, just six years after the foundation of the first European radio orchestra. Since 1991 the orchestra has been carrying its current name. Originally the orchestra was linked exclusively to the radio program and even though it began with public performances in 1942, live broadcasts and recordings remained the integral part of the orchestra's program and activities. Leading the orchestra as chief conductors were the renowned Pavle Dešpalj, Krešimir Šipuš, Josef Daniel, Oskar Danon, Milan Horvat, Uroš Lajovic, Vladimir Kranjčević, Nikša Bareza and Enrico Dindo. From the beginning of the 2022/2023 season, Pascal Rophé has been appointed as the chief conductor. Through its unique program agenda, which focused on the works of Croatian authors including standard and less known repertoire, both in terms of performance and active encouragement of their creation, the HRT Symphony Orchestra has become one of the most renowned ensembles in Croatia. The orchestra regularly participates in festivals and musical events such as Music Biennale Zagreb, Dubrovnik Summer Festival, Musical Evenings at St Donatus, Zagreb Classic. Concerts with years-long subscription cycles, which host leading Croatian and international conductors and soloists, are held at the Vatroslav Lisinski Concert Hall in Zagreb and are directly transmitted and broadcast on the Third Program of Croatian Radio and Television. A large number of audio and video recordings are stored in the Croatian Radiotelevision archives, which are available via the HRTi multimedia platform. Acclaimed and awarded discography releases include the series *Chief Conductors of the Croatian Radiotelevision Symphony Orchestra*, the key Croatian national operas *Love and*

*Malice*, and *Porin* by Vatroslav Lisinski, *Nikola Šubić Zrinjski* by Ivan pl. Zajc as well as the albums *Historic Concert 1916: a Century Later*, *Igor Kuljerić: Kanconijer* and *Boris Papandopulo: Slavoslovije*. This is joined by releases in the Ligatura edition (HRT and HDS/Cantus): *Srećko Bradić: author's album* and *Franjo Parać: Carmina Krlježiana and Missa Maruliana*, winner of the *Porin* award for the best recording of classical music 2024. The Symphony Orchestra of the Croatian Radiotelevision received the *Judita* Award for its performance at the 59th Split Summer Festival held in 2013. At the 75th Dubrovnik Summer Festival, the Orchestra received the *Grand Prix Orlando* as a recognition for the exceptional contribution in bringing the complete program to life in one or more festival seasons. In the year 2004, the Orchestra also received the *Nova ploča* award from the Croatian Discography Association.

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