

27. PageArtFestival[®]

1. - 20. 8. 2025.



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Raspored koncerata/
Concert schedule

PagArtFestival® 2025

August 1-20

Lovro Pogorelić, klavir/piano

1. 8. 21h; Stari Grad Pag/Old Town of Pag

Ivan Viripajev: Iluzije/Ivan Vyrpaev: Illusions

ŽabaTeatar; izvode/playing:

Ana Pogorelić, Andrej Jemcov, Katarina Ranković (Srbija/Serbia)

4. 8. 21h; Stari Grad Pag, u slučaju kiše – Dom kulture Pag;
Old Town of Pag, in case of rain – Culture House Pag

Krešimir Bedek, gitara/guitar

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

Elena Denisova, (Rusija/Austrija; Russia/Austria), violina/violin

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

PagArtFestival predstavlja mladog glazbenika/PagArtFestival presents a young musician:

Dane Franolić, marimba i mali bubanj/snare drum

17. 8. 21h; I magazin Solane Pag/1st Saltworks Store Pag

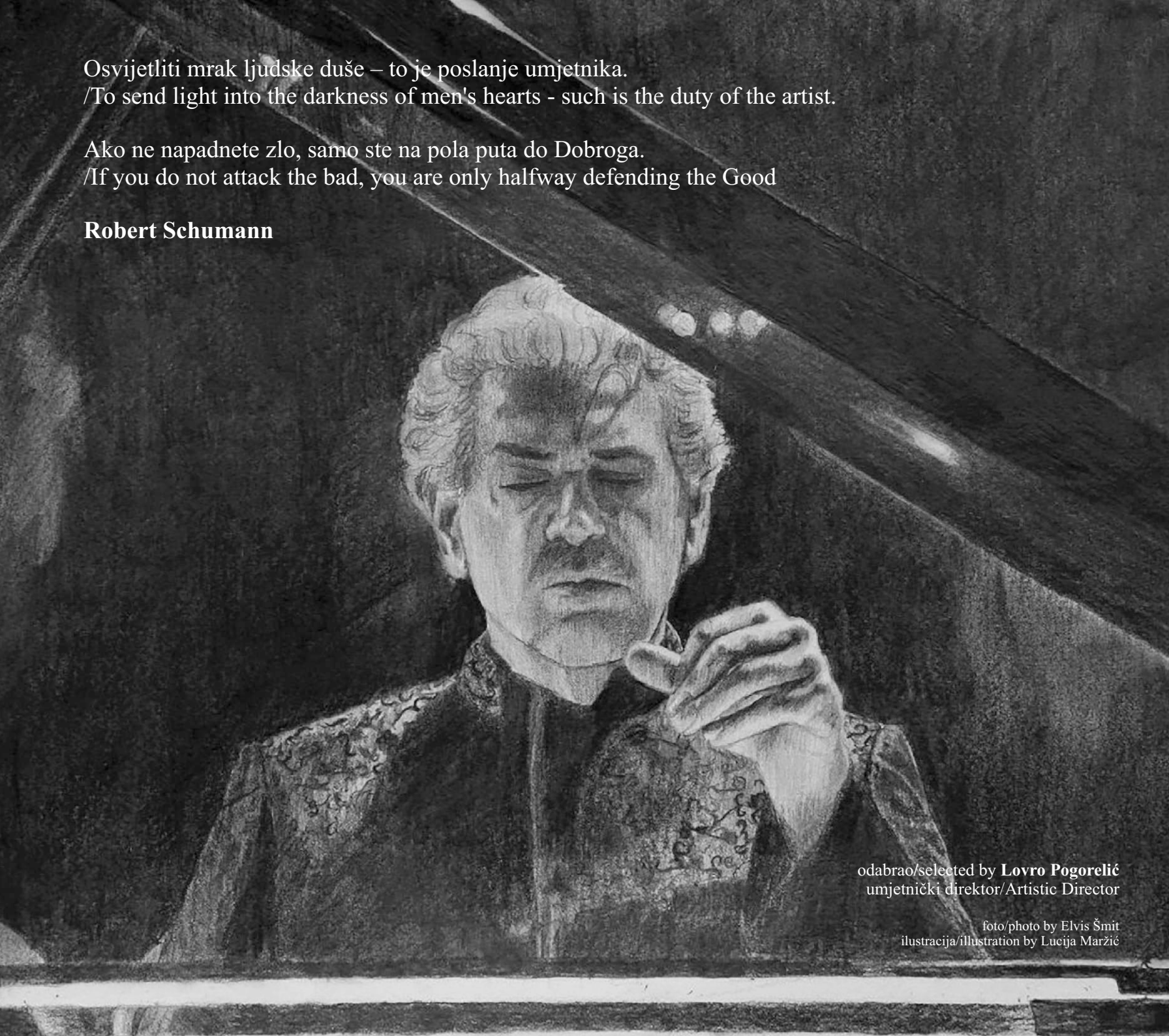
Ana Pogorelić, naracija/narration, **Tea Kulaš**, orgulje/organ

20. 8. 21h; crkva Marijinog Uznesenja/St. Mary's Assumption Church, Pag

Osvijetliti mrak ljudske duše – to je poslanje umjetnika.
/To send light into the darkness of men's hearts - such is the duty of the artist.

Ako ne napadnete zlo, samo ste na pola puta do Dobroga.
/If you do not attack the bad, you are only halfway defending the Good

Robert Schumann



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

foto/photo by Elvis Šmit
ilustracija/illustration by Lucija Maržić

Lovro Pogorelić, klavir/piano

R. Schumann: Fantazija/Fantasy, Op. 17

Toccata, Op. 7

Simfonijske etide/Symphonic Etudes, Op. 13

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 precizanje i dobro školovan...

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

Evo jedinstvenog umjetnika koji će, nesumnjivo, podijeliti mišljenja. Diskutabilan za neke. Fascinantniji 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 virtuosnu sposobnost postizanja pijanizma od kojih je publika zanijemila. B92 Beograd, Tanjug, autor nepotpisan, 2011.

Lovro 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 obzoru 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 „virtuosan, pijanist koji svira snažno“.

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

Lovro Pogorelić predaje klavir kao redoviti profesor pri Muzičkoj u Zagrebu i gostujući na Akademiji Perosi, Biella, Italija.

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, Dagbladet, 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 Zagreb Music Academy and as a guest professor at the Perosy Academy, Biella, Italy.

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

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I. Viripajev: Iluzije/I. Vyrypaev: Illusions

ŽabaTeatar

izvode/performing: **Ana Pogorelić, Andrej Jemcov, Katarina Ranković**

prijevod i adaptacija/translation and adaptation: **Ana Pogorelić**

režija, scenografija i pokret: **izvođački tim**/direction, scenography and movement: **performance team**

glazba/music: **Katarina Ranković**

šminka/makeup: **Dino Baksa**

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

kostimi i vizual/costumes and visual: **Nina i Ana Pogorelić**



foto/photo by Strahinja Niškić



foto/photo by Željko Koprolčec

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 i Beli Manastir) te Duodramu T. Williamsa (Mala scena, KUC Travno i KunstTeatar, Zagreb; PagArtFestival, Teatar Vuk, Beograd, Narodno pozorište Sombor). Za obje predstave izradila je režiju, scenografiju, pokret i vizual zajedno s glumcem Lukom Šatarom, s kojim igra u obje, sve za ŽabaTeatar.

Predstava Iluzije obnovljena je ove godine i izvedena u Klubu kazališta Komedija u Zagrebu.

Diplomirala je glumu na Akademiji umjetnosti 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). She also adapted The Two-Character Play by T. Williams (Mala Scena, KUC Travno and KunstTeatar, Zagreb, Teatar Vuk in Belgrade, Sombor National Theatre,). For both plays, she 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 this year and performed at Comedy Theatre Club in Zagreb.

She graduated with a degree in Acting from the Academy of Arts in Belgrade.

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Andrej Jemcov završio je glumu na Akademiji umjetnosti u Beogradu. Glumi u Predstavi Hamleta u selu Mrduša Donja (Teatar Vuk Beograd) te u Velikoj drami i Hasanaginici (Narodno pozorište u Beogradu).

Ostvario je uloge u srpskim serijama: Zaprati me (RTS, uloga: Viktor), Ubice mog oca 5 (Film Danas, uloga: Andrej), Dinastija (Emotion Production, uloga: Stefan Kadić), Vera (GFC Production, uloga: Leonid), Aviondžije (Hype Production, uloga: Bogdan), Pevačica 2, Film danas, uloga: Bolničar) i Azbuka našeg života (Contrast studios, uloga: Darkov drug).

Andrej Jemcov graduated in Acting from the Academy of Arts in Belgrade. He has appeared in theatre productions such as acting Hamlet in the Village of Mrduša Donja at Vuk Theater Belgrade, also in the Great Drama and Hasanaginica at the National Theatre in Belgrade.

On television, he has played various roles in Serbian series including Viktor in Follow Me (RTS), Andrej in My Father's Murderers 5 (Film Danas), Stefan Kadić in Dynasty (Emotion Production), Leonid in Vera (GFC Production), Bogdan in The Aviators (Hype Production), a hospitalist in The Signer 2 (Film Danas), and Darko's friend in The Alphabet of Our Life (Contrast Studios).



foto/photo by Alex Sceliano

Katarina Ranković (Beograd, 1990.) diplomirala je klavir na Fakultetu muzičke umjetnosti u Beogradu 2014. godine. Magistarski studij performansa završila je kao stipendist G12Hub centra za umjetnost i tehnologiju u Beogradu. Doktorirala je na Akademiji umjetnosti u Novom Sadu u klasi G. Markovića, audiovizualnom performativnom predstavom Amplituda.

Dobitnica je mnogobrojnih državnih i međunarodnih nagrada iz područja pijanizma i komorne muzike, među kojima su Republičko natjecanje pijanista u Srbiji i međunarodno natjecanje Gradus ad Parnassum za klavir i komornu muziku.

Aktivno se bavi stvaranjem autorske muzike. Komponirala je muziku za film Čistač (režija P. Rafailović, 2014.), predstave Radnice u gladovanju (režija O. Lozica, Zagrebačko kazalište mladih, 2017.) Sjećanje šume (Kazalište Gavella, Zagreb, 2018.), Savršeni stranci (Slovensko narodno kazalište Maribor, 2019.) i Avijatičari (Teatar ITD, Zagreb, 2021.) u režiji T. Damjanović, potom Ja sam ptica, ja sam sve (režija K. Orlandić, Teatar Vuk Karadžić, Beograd, 2019.) i koreografsku minijaturu Osiromašeni (režija J. Knežević, Narodno pozorište, Beograd, 2020.).

Bila je izvođač i autor muzike u diplomskim performansima studenata platforme G12Hub te u predstavama Svila i Iluzije Umjetničke organizacije Lovro&Nina.

Svoj diplomski performans Healing održala je 2016. u galeriji Haos u Beogradu, te slijede muzičko-scenski performansi kojih je idejni tvorac i izvođač - ZYCLUS (Muzej suvremene umjetnosti, Novi Sad, 2017.) i Motion (Muzej nauke i tehnike, Beograd, 2018.).

Aktivno radi kao autor, izvođač i asistent na dizajnu zvuka i muzike u domaćim i stranim produkcijama predstava, filmova i performansa.

Bila je polaznik i član ECC Performance Art platforme za umjetnike iz cijelog svijeta (2021.).

Katarina Ranković (Belgrade, 1990) graduated in piano from the Faculty of Music in Belgrade in 2014. She completed her master's degree in performance as a scholarship holder of the G12Hub Art and Technology Platform in Belgrade and earned her PhD from the Art Academy Novi Sad, under the guidance of G. Marković, with the audio-visual performance Amplitude.

She has won numerous national and international awards in both pianism and chamber music, including the Republic Competition of Pianists in Serbia and the international competition Gradus ad Parnassum for piano and chamber music.

Katarina is also an active composer of original music. She has composed for a variety of productions, including the film Cleaner (directed by P. Rafailović, 2014), the play Starving Workers (directed by O. Lozica, Zagreb Youth Theatre, 2017), Memory of the Forest (Gavella Theatre, Zagreb, 2018), Perfect Strangers (Slovene National Theatre Maribor, 2019) and Aviators (ITD Theatre, Zagreb, 2021 directed by T. Damjanović). Her work also includes music for I Am a Bird, I Am Everything (directed by K. Orlandić, Vuk Karadžić Theatre, Belgrade, 2019) and the choreographic miniature Impoverished (directed by J. Knežević, National Theatre, Belgrade, 2020).

She has been both a performer and composer for the graduation performances of students from the G12Hub platform and for the plays Silk and Illusions of the Artistic Association Lovro&Nina.

Her graduation performance, Healing, took place in 2016 at the Gallery Chaos in Belgrade, followed by musical and stage performances created and conceived by ZYCLUS (Museum of Contemporary Art, Novi Sad, 2017) and Motion (2018, Museum of Science and Technology, Belgrade, 2018).

Katarina is actively involved as an author, performer and assistant in sound and music design in domestic and foreign productions of plays, films and performances.

In 2021, she was a student and member of the ECC Performance Art platform for artists from around the world.

Krešimir Bedek, gitara/guitar

H. Villa-Lobos: Pet preludija/Five Preludes

M. Ponce: Sonatina Meridional

F. Tárrega: Capricho árabe

Recuerdos de la Alhambra

L. Legnani: Fantazija/Fantasy, Op. 19

**I. J. Skender: Sonata za gitaru/
Sonata for Guitar**

Krešimir Bedek (Zagreb, 1981.) diplomirao je gitaru u klasi Darka Petrinjaka na Muzičkoj akademiji u Zagrebu. Poslijediplomski studij završio je na Kraljevskom konzervatoriju u Den Haagu u klasi Zorana Dukića. Osvajao je nagrade na međunarodnim gitarističkim natjecanjima u Belgiji, Nizozemskoj, Portugalu i Španjolskoj, a dobitnik je i nagrade na Tribini „Darko Lukić“, nagrade Koncertne dvorane Vatroslava Lisinskog te Godišnje nagrade Društva sveučilišnih nastavnika i drugih znanstvenika u Zagrebu mladim znanstvenicima i umjetnicima. Nastupao je u Hrvatskoj, Nizozemskoj, Belgiji, Španjolskoj, Portugalu, Sloveniji, Austriji, Rusiji, Estoniji i Izraelu, svirajući recitale, uz orkestre i u različitim komornim sastavima. Posebnu pažnju pridaje promicanju novih i rijetko izvođenih skladbi, a hrvatski skladatelji Ivan Josip Skender, Ante Knešaurek, Gordan Tudor i Ivana Kiš posvetili su mu svoja djela. Za koncert na kojem je izvodio djela isključivo hrvatskih skladatelja, među ostalima i četrdesetminutnu suitu Ivane Kiš - Supertramp's journal za gitaru i video, Hrvatsko društvo glazbenih umjetnika 2021. godine dodjeljuje mu najviše strukovno priznanje - Nagradu „Milka Trnina“ za iznimne umjetničke dosege. Zaposlen je kao izvanredni profesor na Muzičkoj akademiji u Zagrebu.



foto/photo by Borko Gunjača

Krešimir Bedek (Zagreb, 1981) graduated from the Zagreb Academy of Music under the guidance of Darko Petrinjak and later completed his studies with Zoran Dukić at the Royal Conservatoire in The Hague. He has won numerous awards at international guitar competitions in Belgium, the Netherlands, Portugal and Spain, as well as the Darko Lukić Award, the Vatroslav Lisinski Concert Hall Award and the Zagreb University Teachers Association Annual Award for young scientists and artists. Krešimir has performed as a soloist, with orchestras and in various chamber music ensembles across Croatia, the Netherlands, Belgium, Spain, Portugal, Slovenia, Austria, Russia, Estonia and Israel. He is particularly dedicated to promoting new and rarely performed works, with Croatian composers Ivan Josip Skender, Ante Knešaurek, Gordan Tudor and Ivana Kiš, composing pieces for him. In 2021, he was honoured with the prestigious Milka Trnina Award from the Croatian Society of Music Artists for his exceptional artistic achievement, following a concert in which he performed works by Croatian composers, including the forty-minute suite Supertramp's Journal by Ivana Kiš, a guitar and video composition. Krešimir Bedek is currently an associate professor of guitar at the Academy of Music, University of Zagreb.

Elena Denisova, violina/violin

**J. S. Bach: Sonata u g-molu/
Sonata in G Minor, BWV 1001**

**E. Ysaÿe: Sonata u d-molu/
Sonata in D Minor, Op. 27/3**

**J. S. Bach: Partita u d-molu/
Partita in D Minor, BWV 1004**

Elena Denisova pripada krugu glazbenika suvremene ruske violinističke elite. Širom svijeta, medije i publiku oduševljava svojom zreloom, krajnje osobnom interpretacijom, ali i izvanrednom virtuožnošću. Diplomirala je na Konzervatoriju Čajkovski u Moskvi, u klasi prof. V. Klimova, a poslijediplomski studij završava kod prof. O. Kagana. Pobjednica je međunarodnih natjecanja (Concertino u Pragu i Međunarodnog violinističkog natjecanja u Zagrebu). Nastupala je u mnogim europskim zemljama, Kini, Japanu, Kanadi i Sjedinjenim Američkim Državama. Bilježi nastupe kao solistica Moskovske nacionalne filharmonije s M. Majskim, A. Kornienkom i Londonskim kraljevskim filharmonijskim orkestrom, Moskovskom filharmonijom, Filharmonijskim orkestrima Georgea Enescua, Sofije, Kijeva, Slovačke, Zagreba, Mozarteum orkestrom iz Salzburga i mnogim drugima.

Povrh uspjeha kojeg doživljava izvedbama, također je i osnivačica komornog orkestra Collegium Musicum Carinthia, Moskovskog nacionalnog kvarteta te Ansambla Gustav, koji je i organizator WoertherSee Classic Festivala i festivala Classic EtCetera.

Elena Denisova živi glazbu. Ona je progresivna umjetnica koja uživa uspjeh ne samo zbog virtuoznosti nego i zbog ljepote glazbenih djela. Povjerena su joj mnoga moderna djela jer ih izvodi s istom logikom i osjećajem kao kada izvodi Brahmsa, Vivaldija ili Beethovena. Lakoća kojom svladava svaki izazov, njena izražajnost, perfekcija kojom prilagođava svaki ton, poznavanje stila, samo su neka od obilježja ove umjetnice.



foto/photo by Nadi

Elena Denisova is recognized as a member of the contemporary Russian violin elite. Her mature and highly personal interpretations, combined with extraordinary virtuosity, consistently captivate both the media and audiences worldwide. She graduated from the Tchaikovsky Conservatory in Moscow, studying under Prof. V. Klimov, and later completed her postgraduate studies with Prof. O. Kagan. Elena is a prize-winner of several international competitions, including the Concertino in Prague and the International Violin Competition in Zagreb. Elena has performed in numerous European countries, as well as in China, Japan, Canada, and the United States. She has appeared as a soloist with renowned ensembles such as the Moscow National Philharmonic Orchestra, led by M. Maysky and A. Kornienko, the Royal Philharmonic Orchestra of London, the Moscow Philharmonic, the George Enescu Philharmonic Orchestra, and the Sofia, Kiev, Slovak, and Zagreb Philharmonic Orchestras. Additionally, she has performed with the Mozarteum Orchestra in Salzburg, among many others.

Beyond her performance career, Elena is the founder of several prestigious ensembles, including the chamber orchestra Collegium Musicum Carinthia, the Moscow National Quartet, and the Gustav Ensemble. She is also the organizer of the WoertherSee Classic Festival and the Classic EtCetera festival.

Elena Denisova lives and breathes music. A progressive artist, she is celebrated not only for her virtuosity but also for the beauty and depth of her musical expressions. She is often entrusted with performing contemporary works, which she interprets with the same insight and emotional depth as she does the compositions of Brahms, Vivaldi, or Beethoven. Her effortless ability to navigate every musical challenge, her expressive phrasing, and her impeccable attention to tone and style are just a few of the qualities that define her artistry.

Dane Franolić, marimba, mali bubanj/snare drum

**J. S. Bach: Treća suita za violončelo solo u C-duru, odabir/
Cello Suite No. 3 in C Major, BWV 1009, selection**

Á. Måsson: Prím

C. Z. Marján: Niflheim

P. Cheung: Etida u e-molu/Etude in E Minor

**W. A. Mozart/S. M. Spina: Fantazija u d-molu/
Fantasy in D Minor, K 397**

I. Kuljerić Bilić: Arion

A. Gerassimez: Asventuras

J. Schwantner: Brzine/Velocities

Dane Franolić (Zagreb, 2004.) student je treće godine udaraljki na Muzičkoj akademiji u Zagrebu. Mentori su mu su mu prof. I. Lešnik i asistent L. Camacho Montealegre. Usavršavao se i s brojnim drugim poznatim solistima i profesorima poput prof. Ivane Kuljerić, Piusa Cheunga, Eriko Daimo, Nancy Zeltsman i dr. Sudjeluje na međunarodnim natjecanjima i seminarima te nastupa na koncertima. U godini 2023. osvojio je šest nagrada; prve nagrade na Percute Competition Catarroja u Valenciji (Španjolska) i na Međunarodnom natjecanju udaraljkaških instrumenata „Stevan Strunjašević“ u Beogradu. Drugonagrađeni bio je u Austriji na Međunarodnom udaraljkaškom natjecanju u Halleinu. U Italiji na Filadelfia Festivalu u Tropei je pobijedio i osvojio prvu nagradu u kategoriji marimbe i prvu apsolutnu nagradu u kategoriji malog bubnja. U Tropei je održao svoj prvi solistički nastup izvan Hrvatske. Pretprošle godine mu je dodijeljena Yamaha stipendija, a kao stipendist sudjelovao je i na Yamahinom kongresu u Hamburgu. Ove je godine već drugi put zaredom dobio stipendiju Sveučilišta u Zagrebu.

Nastupao je na IPEW festivalu u Bjelovaru, na Muzičkom Biennalu u Zagrebu, na ciklusu koncerata mladih glazbenika u Koncertnoj dvorani Vatroslava Lisinskog, na Muzičkoj akademiji u Zagrebu, festivalu Večeri udaraljkaša Križevci te na dva koncerta na Filadelfia Festivalu u Italiji.

Kao predstavnik Muzičke akademije u Zagrebu svirao je na UniART Festivalu. Prošlog ljeta održao je svoju prvu solističku turneju, s dvanaest koncerata po jadranskoj obali, od Novalje, preko Makarske, Brača i Visa, pa sve do Lastova, a godinu je završio koncertom na Silvestrovo u Svetim Srcima u Puli.

U posljednjih nekoliko godina svirao je i s brojnim sastavima, orkestrima i glazbenicima raznih stilova; sastav ASMANGU, violončelist Stjepan Hauser, talijanski sastav Il Volo u Koncertnoj dvorani Vatroslava Lisinskog te Orkestar mladih glazbenika u Berlinu.



foto/photo by Alan Kralj

Dane Franolić (Zagreb, 2004) is a third-year percussion student at the Academy of Music in Zagreb, where he is mentored by Prof. I. Lešnik and Assistant L. Camacho Montealegre. He has also trained with renowned soloists and professors, including Prof. Ivana Kuljerić, Pius Cheung, Eriko Daimo, Nancy Zeltsman, and others. Dane actively participates in international competitions and seminars and performs in concerts. In 2023, he won six awards, including first prizes at the Percute Competition Catarroja in Valencia (Spain) and the International Percussion Competition Stevan Strunjašević in Belgrade. He was the runner-up at the International Percussion Competition in Hallein, Austria. At the Filadelfia Festival in Tropea, Italy, he secured first place in the marimba category and the first absolute prize in the snare drum category. He also held his first solo performance outside of Croatia in Tropea. The year before last, he was awarded a Yamaha scholarship, and as a recipient, he participated in the Yamaha Congress in Hamburg. This year, he received a scholarship from the University of Zagreb for the second consecutive year.

Dane has performed at various prestigious events, including the IPEW festival in Bjelovar, the Music Biennale in Zagreb, and the Young Musicians Concert Cycle at the Vatroslav Lisinski Concert Hall. He has also performed at the Academy of Music in Zagreb, the Križevci Percussionists' Evenings festival, and the Filadelfia Festival in Italy.

As a representative of the Academy of Music in Zagreb, he performed at the UniART Festival. Last summer, he embarked on his first solo tour, performing twelve concerts along the Adriatic coast, from Novalja to Makarska, Brač, Vis, and Lastovo, concluding with a New Year's Eve concert at Sacred Hearts Museum in Pula.

In recent years, Dane has collaborated with various bands, orchestras, and musicians from diverse genres, including the ASMANGU band, cellist Stjepan Hauser, the Italian band Il Volo at the Vatroslav Lisinski Concert Hall, and the Young Musicians Orchestra in Berlin.

Ana Pogorelić, naracija/narration

Tea Kulaš, orgulje/organ

odabrana djela starih hrvatskih majstora orgulja/

selected works by old Croatian organ masters

R. Strauss: Enoch Arden, Op. 38, TrV 181



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 uvažениh 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.

Nastupala je kao solistica sa Zadarskim komornim orkestrom, zborom HRT-a i Orkestrom mladih glazbenika.

Redovito koncertira diljem Hrvatske i u inozemstvu te bilježi brojna sudjelovanja na domaćim i stranim festivalima: 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).

Godine 2024. godini dobila je nagradu i javno priznanje Grb Grada Zadra za doprinos umjetnosti i kulturi.

Tea Kulaš (Zadar, 1994) is an organist and musicologist with a master's degree from the Music Academy in 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. Tea continued refining her mastery of the organ, studying under G. Rost at the University of Music and Performing Arts Graz, after receiving an Erasmus scholarship in 2016 and 2017. She was a prize-winner at the Martha Debelli Competition in Graz for two consecutive years. Tea has actively participated in organ music interpretation seminars led by renowned musicians such as 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. Her diverse artistic interests, curiosity, and openness led her to study graphic design at the School of Applied Art and Design in Zadar, where she completed her studies. Additionally, she has trained in contemporary dance.

Tea has performed as a soloist with the Zadar Chamber Orchestra, the Croatian Radiotelevision Choir and the Croatian Youth String Orchestra.

She regularly performs both in Croatia and internationally and has participated in numerous domestic and international festivals, including the Varaždin Baroque Evenings, Music Evenings at St. Donatus, Ars Organi Sisciae, Anabasis, St. Mark's Organ Concerts, PagArtFestival, Petar Nakić Organ Festival, Organum, Košljun Classical Music, Zagreb Music Spring and Panona Organo (Croatia), Sounding Advent Calendar, Green Guitar Youth Festival Graz and Organ Spring Styria (Austria), Orgelets (Norway), Trnava Organ Days (Slovakia), Ano International Organ Festival and Mykonos Art Festival (Greece), TimOrgelFest (Romania), Herford Organ Summer and Organ soirées and Majestic Sounds (Germany) and Fano Organ Festival (Italy).

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

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gradonačelniku Paga – gospodinu Stipi Žuniću/Mayor of Pag – Mr. Stipe Žunić

gospođi Vesni Karavanić, direktorici Turističke zajednice Grada Paga/

Mrs. Vesna Karavanić, director of the Pag Tourist Board

posebno zahvaljujemo/special thanks to:

gospodinu Elvisu Šmitu na fotografijama i snimkama/Mr. Elvis Šmit for photos and recordings

građanima i turistima otoka Paga na odazivu/

citizens and visitors of the Island of Pag for attending the performances

naročito zahvaljujemo/very special thanks to:

pokojnom gospodinu Josipu Vičeviću na inicijativi i Društvu Pažana i prijatelja grada Paga u Zagrebu
na pokretanju Festivala/

late Mr. Josip Vičević for his initiative, and the Zagreb-based Association of Residents and Friends
of Pag for launching the Festival,

svim ljudima dobre volje koji su na bilo koji način pomogli u realizaciji naših programa/

all the people of good will who have contributed in any way to the realization of our programs

produkcija, marketing, organizacija i odnosi s javnošću/

production, marketing, organization and public relations: Nina Pogorelić

pomoćnice/assistants: Lucija Paunović, Tea Kulaš, Ana Pogorelić

grafička priprema/prepress: Ivica Rađa - Ars Charta

prijevod i lektura/translation and proofreading: Iva Špoljar Šarić

crteži na ovitcima/cover and back page art drawings: Lucija Maržić

zadržavamo pravo promjene programa/we reserve the right to modify the program

Umjetnička organizacija/Artistic Association “Lovro&Nina”, Zagreb, Mesnička 24, HR

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