



Warm greetings to all our Dramatic Friends!

Hemsbach. The musical program offered by the society for the promotion of culture was enriched this Spring by one of the first German concerts of the Hungarian opera singer, Rebeka Bobanj. At her guest performance in the town's former synagogue, the soprano singer was accompanied by pianist Juhee Choi.

Already after the first facts it became clear to the audience that with Rebeka Bobanj, a real artist was on stage, one who was blessed with a wonderful voice – coloratura soprano, which has easiness and clear intonation, up to the highest heights of the "Queen of the Night". Thanks to her enormous stage-presence and sense of the dramatic, the evening became an unforgettable adventure for everyone in attendance. But what about the highlights?

From the work of Giacomo Puccini, Rebeka Bobanj started with interpretations of three arias. From the opera „La Bohème" she entertained with pieces from the role of the death-sick Mimi, who describes her miserable destiny and broken dreams to Rodolfo, the failed poet, with the aria "Si, mi chiamano Mimi" (My name is Mimi). Then the "Signora Ascolta" from the opera „Turandot" transported the audience to distant China. In this aria the slave, Liu admits her love, and later proves her readiness to die for her beau.

From the opera „Sister Angelica", in the aria "Senza Mamma", finally a young woman, shamed with an unplanned child, is banished to a convent by her wealthy family, and begs for a sign of forgiveness for her impending suicide, which she later commits, after a relative informs her expressively and heartlessly, that her child had died two years earlier. This trio of arias are characteristic of Puccini's melody line, which, especially in the farewell and death sections, features a melancholic fading tone. How finely Bobanj mastered all the three.

From Mozart's "The Magic Flute" Bobanj performed the role of the Queen of the Night, who asks Prince Tamino in the aria "Zum Leiden bin ich auserkoren" to free her daughter, kidnapped by Sarastro and if he succeeds, she promise him the hand of her daughter. With the aria "É strano" from "La Traviata" by Giuseppe Verdi, Bobanj finally crossed over from dramatic passion to the warm soulful impulses of a woman. However, besides her operatic pieces, we also enjoyed some songs of Franz Liszt and church music interpretations, which

all highlighted her wide repertoire. Among these, first the song "Oh, quand je dors ..." from the second volume of Franz Liszt's song book (a melodic version of a Victor Hugo verse) should be highlighted. But Boban's performance of the church anthem „Amazing Grace” revealed all the facets of her exceptional skills.

In the Korean pianist, Juhee Choi, the singer has found an ideal accompanist for her varied program. Above and beyond Ms. Choi's soft play, the vocal performance of Bobanj is beautifully accentuated. We noticed this most agreeably during the so delicately subtle background playing for „Amazing Grace”. The audience gave the artists an ovation, the virtuosic performance universally cheered.