

Martin Kajzar, executive and artistic director of the ISMF

He graduated as an operatic singer (tenor – spinto) at the Faculty of Fine Arts of the Ostrava University in the class of Mgr. art. Alexandr Vovk, ArtD. He has performed with the Janáček Philharmonic (Italian conductor Nicola Giuliani), Bohuslav Martinů Philharmony (dir. Stanislav Vavřínek) and Czech Ensemble Baroque (dir. Roman Válek). He also appeared at the Janáčkův Máj, Janáčkovy Hukvaldy, Saint Wenceslas music festival (dir. Paolo Gatto) festivals, among others. He has had concerts in Poland (Gala Concert of the Opera Festival Bydgoszcz, Gala Concert of the Opera Wroclawski etc.) as well as other countries (Germany, Austria, Sardinia, Turkey, Portugal, Ukraine). He has also sung in the Silesian Theatre in Opava. He was the scholarship holder of the Bayreuther Festspiele in 2016. He took part in many masterclasses with renowned teachers and singers: prof. Claudia Visca – Universität für Musik und darstellende Kunst, Wien; Daniel Weeks – University of Louisville, USA; Karel Drgáč – opera director (MET New York); prof. Vlasta Huděcová – VŠMU, Bratislava; Siegfried Jerusalem – Bayreuther Festspiele and others. To name a few of his roles: Jeník – The Bartered Bride (B. Smetana), The Prince – Rusalka (A. Dvořák), Rinuccio – Gianni Schicchi (G. Puccini), Bartolo, Antonio – Le nozze di Figaro (W. A. Mozart), Sykoš – The Comedy on the Bridge, The Bandit – The Voice of the Forest (B. Martinů). Song cycles of: F. Schubert, J. Turina, A. Dvořák and of others. Sacred music: A. Dvořák – Mass in D major (Lužany), J. J. Ryba – Czech Christmas Mass, F. Mendelssohn – Psalm 42 etc. He is finishing his doctorate at the Department of Music of the Pedagogical Faculty at the Ostrava University, teaching theoretical subjects such as Aural Analysis, Intonation, History of the Opera, Song Arrangement and first and foremost the Voice Coaching and Professionalism of the future pedagogues. He also is a guest teacher at the Faculty of High Arts of the Ostrava University. His duties include also those of a teacher at the ZUŠ Ostrava-Poruba music school. He writes reviews of operatic performances for significant musical periodicals. His research is focused on music history topics connected with Richard Wagner, and the area of voice coaching and performance. He has taken part twice as a member of the jury of the Otkretaya Evropa international competition in Moscow. He plays the viola in the Friš folklore band. He cooperates with the Stanislavsky Theatre in Moscow as a consultant.