

Serbian bass-baritone Sreten Manojlović pursued voice studies with Sebastian Vittucci at the University of Music and Performing Arts in Vienna, subsequently seeking additional guidance from Carol Blaickner-Mayo.

Early into his vocal education, he became associated with the Belgrade Baroque Academy and the New Belgrade Opera, led by Marijana Mijanović and Predrag Gosta. Working with them, he explored and developed a deep interest in 17th and 18th century music and debuted on the stage as Zoroastro in Händel's *Orlando*. From this collaboration came many further operatic and concert opportunities. He interpreted such roles as Polypheme in Handel's *Acis and Galatea*, Caronte and Plutone in Monteverdi's *L'Orfeo*, and performed as a soloist in Mozart's *Requiem in d-minor* and Handel's *Messiah*. Further guidance came through Christoph Ulrich Meier, under whose musical direction he portrayed the parts of Leone and Toante in Händel's *Tamerlano* and *Oreste*, Conte Almaviva in Mozart's *Le nozze di Figaro*, as well as Enrico in an Austrian Theatre Prize nominated production of Haydn's *L'isola disabitata*. With Tomislav Facini he collaborated on many projects of sacred repertoire, most notably Jesus and the bass arias in J. S. Bach's *St. John's Passion*.

The Summer of 2019 brought his first major breakthroughs. Within the walls of Royaumont, he took on the part of Polypheme in Händel's *Acis and Galatea*, conducted by Robert Howarth and staged by Claus Guth. Under the artistic guidance of William Christie, Paul Agnew and Sophie Daneman, he took part in the *Jardin des voix* of *Les arts florissants*, interpreting the role of Nardo in Mozart's *La finta giardiniera* on various stages across France and Europe. Shortly thereafter, he reprised the role of Nardo as part of the Vienna Philharmonic Summer Academy.

In December 2019, he debuted at Theater an der Wien with the role of Dudarz in Moniuszko's *Halka*, performing alongside such artists as Piotr Beczala, Corinne Winters and Tomasz Konieczny. Later that month, he gave his first Christmas Oratorio at the Kolarac Concert Hall in Belgrade with the Ratio Television Orchestra of Serbia, conducted by Bojan Sudjić.

Alongside Kateryna Sokolova, he is the co-founder of *Wiry Concord*, a platform dedicated to performing and educating artists on early music. Their first projects included the organisation of several mastercourses for Christoph Ulrich Meier and Marijana Mijanović in Vienna. They continue with an independent production of Telemann's *Pimpinone* in Belgrade.

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