



	GORDAN TUDOR	
1.	<i>Klišej Cliché</i>	08:02
	IVAN JOSIP SKENDER	
	<i>Sonata za gitaru Sonata for guitar</i>	
2.	I. <i>Andante, poco libero – Allegro</i>	08:26
3.	II. <i>Lento, libero e molto rubato</i>	05:55
4.	III. <i>Allegretto</i>	03:36
5.	IV. <i>Allegro molto vivace</i>	02:57
	ANTE KNEŠAUREK	
6.	<i>Sonare</i>	10:08
	IVANA KIŠ	
7.	<i>Big John Campbell's Last Song</i>	07:22
	Ukupno trajanje Total time	46:52

Zagrliti drvo – sabrane misli, kreativne zamisli i vjerodostojnih osjećaja. Klišej?

Upravo je to srž gitarskog izričaja u solističkom istupu glazbenika koji grli glazbalo plemenita drva, svirajući priče izmaštane upravo za njega, odjenuvši odijelo koje mu savršeno pristaje. *Suit that suits him*, mogli bismo se poigrati i doći do prave suite koja se može razabrati u kreaciji gitarista **Krešimira Bedeka** koji četiri djela pisana upravo za njega i njemu slaže u cjelinu CD-a.

Što bi (inače) povezalo saksofonista, dirigenta, orguljaša i glazbenu pedagoginju? Zagonetka je (ipak) vrlo jednostavna – četvero je to snažnih umjetničkih osobnosti koji svojim skladateljskim otiscima prepoznatljivo oblikuju i ova Bedeku posvećena djela.

Album objedinjen već spomenutim naslovom donosi skladbe našeg vremena koje gitari Krešimira Bedeka pružaju jedinstvene prilike osebujnih naracija jedne (sada gledajući, srednje) generacije hrvatskih skladatelja koji su rođeni u rasponu od četiri godine: najstariji je Ante Knešaurek (orguljaš i skladatelj) rođen u Zagrebu 1978., a godinu dana mlađa je Ivana Kiš iz Samobora koja živi i radi u Izraelu od 2008. U idućoj dekadi u Varaždinu je 1981. rođen Ivan Josip Skender (dirigent i skladatelj), kojem je sada Zagreb grad u kojem živi i djeluje, a 1982. je u Splitu rođen Gordan Tudor (saksofonist i skladatelj). Sada je slika pomalo jasnija i kada uvrstimo podatak da je gitarist Krešimir Bedek rođen 1981. (u Zagrebu) imamo uistinu generacijski istup.

Poveznica svih ovdje okupljenih djela jest činjenica da se radi o prvijencima za gitaru solo, bez obzira na prethodna iskustva ili neiskustva s gitarom ili gitarama u drugim prilikama te svakako (već spomenuti) pečat posvete upravo Krešimiru Bedeku, koji je i potaknuo skladatelje na pisanje.

Nastavljajući sjaj zagrebačke gitarističke škole odnosno ugled i vrsnoću gitarista odnjegovanih i školovanih na Muzičkoj akademiji Sveučilišta u Zagrebu (uz upravo obilježених 50 godina gitare na toj ustanovi), Krešimir Bedek sada je i sam profesor na toj akademiji gdje je diplomirao u klasi Darka Petrinjaka, a potom se usavršavao na poslijediplomskom studiju u klasi Zorana Dukića na Kraljevskom konzervatoriju u Den Haagu.

Međunarodna gitaristička natjecanja prilika su Bedeku bila za osvajanje nagrada, od Belgije, Nizozemske do Portugala i Španjolske, a bilježi i nagradu Tribine Darko Lukić, nagrade Koncertne dvorane Vatroslava Lisinskog te Godišnje nagrade Društva sveučilišnih nastavnika i drugih znanstvenika u Zagrebu mladim znanstvenicima i umjetnicima. Svirao je brojne recitale, ali je imao i nastupe i uz orkestre te različite komorne sastave, a uz spomenute zemlje u kojima je i osvajao nagrade, nastupao je i u Sloveniji, Austriji, Rusiji, Estoniji i Izraelu, te, dakako, u Hrvatskoj. Bilježi nastupe uz Simfonijski orkestar HRT-a, Hrvatski komorni orkestar, Varaždinski komorni orkestar, Katalonski komorni orkestar, Valonski komorni orkestar i češki Epoque orkestar.

Posebno je upamćen njegov koncert 20. listopada 2020. na kojem je tumačio odabrana djela hrvatskih skladatelja (Ivana Padovca, Miroslava Miletića i Gordana Tudora) te jedinstvenu suitu Ivane Kiš *Supertramp's Journal* za gitaru i video (najdulju skladbu za gitaru solo u hrvatskoj literaturi, koju je nakladnik Croatia Records 2021. objavio na CD/DVD izdanju), a upravo je za taj koncert nagrađen prestižnom nagradom Milka Trnina Hrvatskog društva glazbenih umjetnika za iznimne umjetničke dosege.

A energija koju Krešimir Bedek unosi u interpretacije „zagrljam” svoje gitare svakako je energija koju svaki skladatelj može poželjeti da njegovo djelo nosi u život. Tako je jedna skladba Gordana Tudora krenula u život 2012. godine uz gitaru Krešimira Bedeka. Bio je to Tudorov *Concertino cubistico* za neuobičajen sastav (gitaru, saksofon, violina, viola, violončelo i klavir), a prema Bedekovim riječima dojmilo ga se kada mu je „Gordan rekao da nije znao što napraviti s gitarom pa joj je dao glavnu ulogu”. Ubrzo je stigao poticaj skladatelju da napiše djelo za gitaru solo, a kasnije nastaju djela za komorne gitarske kombinacije – od okteta (*Bašamar*) do kvarteta (*Soundtracks*) te za saksofon, gitaru i elektroniku (*King City, California*). Naslov prvijencu za gitaru solo Gordan Tudor daje *Klišej*, a nakon prvotnog straha prema gitari kao solističkom instrumentu „o kojem tada nisam znao ništa ili vrlo malo”, Tudor u gitaristu Bedeku otkriva „još jednog fanatika izrazite posvećenosti glazbi”. I premda naslov samoironično upućuje na očekivane gitarističke sekvence, zapravo se Tudorova inventivnost otkriva kao briljantna vještina slaganja niza situacija kojima gradi zahuktali razvoj, da bi u jednom trenutku „prizvao klišej” smirenijeg narativa u kojem djelo završava.

Gordan Tudor (Split, 1982.) istaknuti je i nagrađivani glazbenik koji djeluje kao saksofonist, komorni glazbenik, improvizator, pedagog te istaknuti skladatelj. Njegov glazbeni habitus prihvaća različite žanrove kao ravnopravne i poticajne, a uspješni pedagoški rad oblikovao je međunarodnu klasu saksofona na Umjetničkoj akademiji u Splitu (UMAS). Kao saksofonist diplomu na Muzičkoj akademiji u Zagrebu (u klasi Dragana Sremca) upotpunjuje poslijediplomskim studijem na Konzervatoriju u Amsterdamu (u klasi Arna Bornkamp), ali i usavršavanjem na Mozarteumu u Salzburgu te na Konzervatoriju u Parizu, a uz brojne nagrade glazbeničkih kategorija, nagrade dobiva i kao skladatelj – osim nekoliko Porina, tu je i Nagrada Grada Čakovca Josip Štolcer Slavenski. Iako ponajviše sklada komornu glazbu, zapažen je njegov balet *Vodoinstalater* (MBZ 2009.) kao i koncertantno djelo *ARP koncert* za saksofon i orkestar, dok je uz važan pedagoški rad u Splitu i Novom Sadu svoje vrijeme i energiju bio uložio u festival Dani Nove glazbe u Splitu. Kao glazbenik djeluje u komornim sastavima: saksofonskom kvartetu Papandopulo, Triju GiG te duu s gitaristom Mislavom Režićem.

Poticaje za **Sonatu**, opsežnu i zahtjevnu te formalno strogu, Krešimir Bedek uputio je Ivanu Josipu Skenderu, s kojim je već surađivao u Suiti za gitaru i gudače iz 2013., u kojoj je čak jedan stavak (točnije *Uspavanku*) posvetio Bedekovu sinu Martinu. Povezanost glazbenika interpreti i skladatelja repetitivno je kucala molbom, da bi naposljetku podneblje, ali i zvukolik Paga otkucao ključne momente za nastanak *Sonate*. Prema Bedekovim riječima: „Za vrijeme jednog od naših druženja na Pagu, koje se poklopilo s održavanjem ljetnog karnevala kad

limena glazba neprestano svira Paško kolo, već umoran od poticanja rekao sam mu da barem napiše Varijacije na paško kolo i da ću biti sretan i s time. Kad je zagrizao udicu, nastavio sam inzistirati na formi, ali sonatnoj. Rezultat je četverostavačna Sonata čiji sam nastanak dugo čekao, ali i dočekao.”

Skladatelj i dirigent Ivan Josip Skender već je imao iskustva i pisanja za gitarski kvartet (*In contra*, za Zagrebački gitaristički kvartet), a sjeća se i terase na Pagu i ideje da se napiše sonata za solo gitaru. Sonata je nastajala polagano, a forma je bila Bedekova ideja za recital koji je održao u travnju 2024. slažući upravo gitarske sonate i bila je to prava prilika za praizvedbu konačne i pune Sonate, čiji je prvi stavak (pod naslovom Sonatni stavak za gitaru) bio predstavljen na Bedekovom koncertu u Dubrovniku, zapaženom nastupu na 74. Dubrovačkim ljetnim igrama 2023.

Kako svjedoči skladatelj Skender: “Proces skladanja bio je dugotrajan jer je Krešimir iznimno temeljit muzičar, jedan od najpedantnijih koje poznajem. Za svaki stavak, svaki takt i ideju davao je svoje sugestije i alternative, kako bi priroda instrumenta dolazila do izražaja, ali bez da zadire u skladateljsku misao... Ova Sonata mi je posebna jer je to zajednički trud dvojice prijatelja i muzičara, a potaknula me i da razmislim o još skladbi za gitaru i daljnjem istraživanju tog jedinstvenog glazbala...”

Korištenje folklornih elemenata uz zadanost sonatne forme dvije su odrednice kojima je Skender brižno upravljao oblikujući opsežnu skladbu.

I kako zaključuje kritika koncerta praizvedbe „vrijeme, (u)poznavanje interpretiranih kvaliteta glazbenika s kojim surađuje te odmak koji je dao potisak kreativnim idejama, omogućili su Skenderu uobličiti u konačnici djelo koje nije stihijski zgotovljeno ili kompromisno definirano, nego individualno, zaokruženo i zrelo” (Karolina Rugle). A tražite li spominjano Paško kolo, ono će se najjasnije zavrtjeti u trećem stavku, iako je u nekim sastojcima prisutno i u drugim stancima.

Najmlađi student kompozicije na Muzičkoj akademiji u Zagrebu bio je **Ivan Josip Skender** (Varaždin, 1981.) u klasi Željka Brkanovića, koji upisuje i usporedno studira dirigiranje u klasi Vjekoslava Šuteja, a nakon diploma se usavršava na brojnim seminarima i radionicama (Klausa Arpa, Bertranda de Billya, Zubina Mehte i drugih u dirigiranju te Michaela Jarella i Josefa Sopronija u kompoziciji) te završava poslijediplomski iz dirigiranja u Beču (Uroš Lajovic). Isprepliću se dvije karijere u Skenderovoj biografiji, a kao dirigent surađuje s brojnim i važnim ansamblima te orkestrima, među kojima najviše u Operi HNK (gdje je bio zaposlen od 2005. do 2014. kao zborovođa, potom jednu sezonu v.d. ravnatelj Opere, a do 2019. stalni dirigent Opere) ili uz Cantus Ansambl (s kojim surađuje od 2008., a stalni im je dirigent od 2012.). Uz umjetnički razvija i pedagoški rad pa je od 2009. uključen u rad na odsjeku za dirigiranje na Muzičkoj akademiji u Zagrebu, gdje je i danas zaposlen kao docent, a posvećen je i programskom radu Muzičkog biennala Zagreb, najprije kao član umjetničkog savjeta, a za izdanja 2025. i 2027. jedan je od trojice umjetničkih ravnatelja. Potpredsjednik je Hrvatskog društva skladatelja i od 2024. član suradnik HAZU. Skenderov skladateljski opus broji više od 120 djela za

raznovrsne sastave, a najzapaženija mu je opera za djecu *Šuma Striborova* (s 27 izvedbi) te orkestralna *Phantasmagoria* za koju je primio nagradu Stjepan Šulek, a neka od tonski zabilježenih skladbi nalaze se na njegovu autorskom nosaču zvuka (2021.). Za dirigentski rad na operi *Lennon* Ive Josipovića primio je nagradu Milka Trnina (2023.).

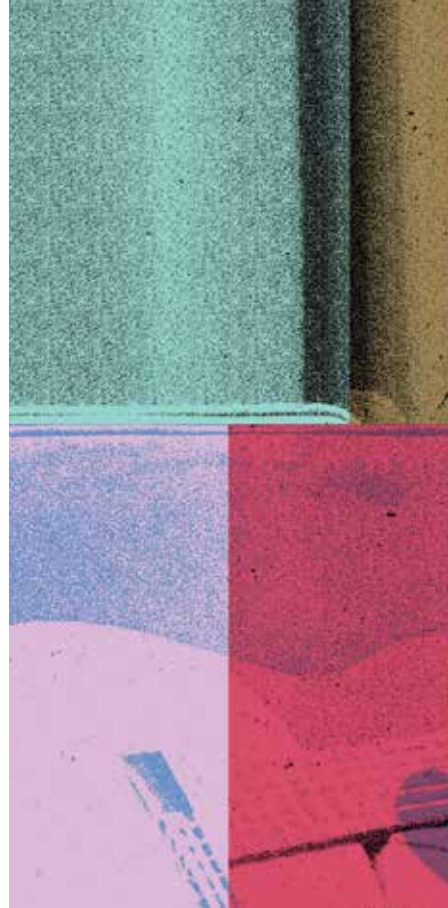
Najrecentnije djelo u nizu gitarskog kaleidoskopa, djelo koje svoj život počinje upravo na snimci koju donosi ovaj CD, jest jednostavnim imenom označeno „zvučanje” odnosno latinski (u glagolskom infinitivu) **Sonare**. A klasičar koji uvijek na tragovima latinističkih razmišljanja otvara i nove obzore jest orguljaš i skladatelj Ante Knešaurek. *Sonare* ubrzo postaje niz koji ima i svoje nastavke, najprije *Sonare 2* za orkestar, a zvučati se nudi tek kao prvo značenje, jer (kako pojašnjava Knešaurek) „tranzitivno znači *odjeknuti* ili *oglasiti se čime*”. Potom nastavlja: „Skladba je zamišljena kao veliki luk, odnosno poput vrlo elastične zvučne opne iz koje se probijaju situacije proizišle iz nukleusa intervala velike septime, a kojim se poigravam tijekom skladbe na način stilskih figura. Tako najprije budu apokopa, litota, anaklaza, elipsa, anadiploza i simploka, da bi pri kraju skladbe nastupio fugato u jednom sasvim novom gramatičkom i semantičkom obliku. Povremeni kratkotrajni proboji kvintakorda tek su razina korifejeva komentara, dok je fugato komentar u smislu velike anaklaze na razini cijeloga kora. Propitkujem intimne trenutke umjetnika prilikom procesa stvaranja, sve osjeća je koji se javljaju i s kojima se treba suočiti – od ushita do potištenosti, od sreće do ravnodušnosti i osjećaja bespomoćnosti.” Knešaurek je već pisao za gitaru, no u dvopjevu s oboom *O jednoj mladosti* za gitarista Istvána Röméra i oboista Zoltána Hornyanszskog, a svoj skladateljski

rad posvećuje različitim komornim sastavima, ali piše i zapažena koncertantna djela. Kako sam kaže, nakon zbarske skladbe *Utjeha* (2013.) koja je svojevrsni epitaf preminulom prijatelju i profesoru Ruždjaku, započinje graditi skladateljski ciklus u kojem svaka kompozicija iz tog životnog ciklusa opisuje neko stanje, raspoloženje, akciju ili komentar životnih situacija (*O jednom trenutku usamljenosti*, *O jednoj mladosti* ili *Lessor*) i na taj način on piše svoj glazbeni dnevnik.

Ante Knešaurek (Zagreb, 1978.) diplomirao je studije orgulja (u klasi Marija Penzara) i kompozicije (u klasi Marka Ruždjaka), a usavršavao se u orguljskoj interpretaciji i improvizaciji u Detmoldu (Norbert Düchtel) i Grazu (Gunter Rost). Improvizaciju uči i od Anđelke Klobučara, a u njegove učitelje ubrajaju se i Daniel Roth, Ludger Lohman, Almut Rössler i Michael Gaillit te nastavlja tradiciju hrvatskih skladatelja, orguljaša i improvizatora, što je zabilježeno i na posebnom nosaču zvuka improvizacija na umjetnička djela hrvatskih slikara (2018.). Kao orguljaš djeluje u Bazilici Srca Isusova od 1997., a bavi se i pedagoškim radom. Redovni je profesor na katedri za kompoziciju na Muzičkoj akademiji u Zagrebu, a predavao je na Institutu za crkvenu glazbu KBF-a u Zagrebu (2003. – 2011.). Višestruko je nagrađivan kao glazbenik orguljaš i skladatelj, a djela mu se izvode na važnim festivalima te ih sviraju ugledni ansambli i orkestri. Ističe se nagrada HAZU (2020.) za njegov Koncert za klavir i orkestar te nagrada Milka Trnina (2013.) i nagrada Grada Zagreba za integralnu izvedbu orguljskog Bachova opusa (zajedno s orguljašem Pavlom Mašićem, 2013.). Napisao je opsežni sveučilišni udžbenik iz harmonije koji je objavljen 2022.

Dugogodišnje prijateljstvo i glazbeničku suradnju Krešimir Bedek i Ivana Kiš započeli su još u doba kada su oboje živjeli i studirali poslijediplomske studije u Den Haagu u Nizozemskoj. Upravo je ondje i nastala te praižvedena skladba **Big John Campbell's Last Song**, prva koju je kao posvećenu dobio Bedek. Prva je ovo skladba za prepariranu gitaru u hrvatskoj literaturi, a uz uvodnu izravnu naraciju koja govori o izmišljenom ostarjelom i usamljenom rock gitaristu (koja se na koncertu recitira), nevjerojatan niz glazbenih i tehničko-vizualnih detalja može naslutiti poveznicu s blues gitaristom iz naslova, ali koji nipošto nije bio mišljen u nastanku skladbe.

„Krešo je svirao u nekim mojim ansamblima prije nego li me je zamolio da napišem kompoziciju za solo gitaru i tako je nastao *Big John*, moje prvo djelo za njega. U to vrijeme sam živjela sama, u izoliranom nizozemskom gradiću daleko od ikog poznatog. Krešo je dolazio i svirao mi dijelove kompozicije, to je tada bio jedan od mojih rijetkih kontakata s vanjskim svijetom i kao da se iz te samoće pojavio *Big John*. Od tada se puno toga promijenilo, živimo na različitim kontinentima, ali smo nastavili suradnju do danas”, pojašnjava Ivana Kiš koja je za gitaru i gitare (i različite kombinacije) napisala još nekoliko kompozicija, od kojih je svakako najpoznatija i već spomenuta *Supertramp's Journal*, za gitaru i video. Zvuk je u ovom prvijencu, pak, Ivana Kiš preparirala spajalicom za papir, jer joj se zvuk same gitare učinio tada, 2008. godine, prečistim pa se zajednički s Bedekom našlo rješenje i čini se idealnim upravo za ovu priču:



„Big John Campbell je stara i zaboravljena rock zvijezda.

Prije mnogo vremena izgubio je svoj karizmatični glas zbog kojeg su mlade djevojke vrištale i padale u nesvijest.

Njegovi dani slave su bili tako davno da nije siguran jesu li uopće postojali.

On sada stoji na tavanu stare zapuštene kuće koja je njegov dom.

Našao je svoju staru, davno izgubljenu gitaru i počinje svirati posljednju pjesmu na zamišljenom koncertu.

U pjesmi nije ostalo puno od rocka, ostala su samo sjećanja na dane slave. Sjećanja iskvarena tugom, frustracijom, samoćom i bijesom.”

Neopterećenost žanrovskim određenjima Ivani Kiš podarila je mogućnosti da grabi u širok bazen zvukova, a ekspresija preparirane gitare u rockerskom ritmu priča tužnu priču. Glazba kakvu Kiš piše glazba je kakvu ona voli slušati – a to znači da bez obzira na to što jest klasično obrazovana skladateljica, ona sebe ne doživljava kao skladateljicu klasične glazbe i zato (kaže) „postoji muzika koja je meni osobno bitna, lijepa, duboka, značajna i ona – koja to nije”. Gitarski zvuk u opusu Ivane Kiš ima posebno mjesto, od solističkih (*Big John Campbell's Last Song* iz 2008. i *A Day in the Life of Ada Blackjack* iz 2023.), do dvije gitare (*Choral for the End of Summer*, 2022.), do gitare u različitim poveznicama s drugim instrumentima (*Rosa's Way Home*, basetni klarinet i gitara iz 2009. i alt saksofon i gitara 2012. i *Tinged* za flautu i gitaru 2020., u verziji za violinu i gitaru 2023.) ili pak jedinstveno za gitaru i video (*Supertramps' Journal*, 2020.), i zanimljivo osmišljenom ansamblu koji čini glas, sopran blokflauta, klarinet, alt-saksofon, gitara, udaraljke, bas gitara i čembalo u skladbi *Weight we carry* iz 2012.

Ivana Kiš (Zagreb, 1979.) diplomirala je na Muzičkoj akademiji u Zagrebu u klasi Marka Ruždjaka, a potom se usavršavala na Kraljevskom konzervatoriju u Den Haagu uz profesore Louisa Andriessena, Giliusa van Bergeijka i Diderika Wagenaara. U Nizozemskoj počinje razvijati svoj narativni i teatarski pristup skladanju te osmišljavanju glazbe, surađujući s tamošnjim umjetnicima. Djela Ivane Kiš izvode brojni solisti i ansamblu među kojima i ASKO, Cantus Ansambl, Zagrebačka filharmonija i Simfonijski orkestar HRT-a, a na Muzičkom biennalu Zagreb uspješno se predstavlja baletom *Selfish Gene Machine* u HNK

(2017.), dok na idućem izdanju MBZ-a donosi zanimljivu multimedijalnu priču *Noćna vožnja* za udaraljkaše i video. Autorske albume joj objavljuje Croatia Redords (2021.) i Cantus (2022.), a premda živi i radi u Izraelu, gdje predaje teorijske predmete i kompoziciju na Umjetničkoj školi u Tel Avivu i na glazbenom konzervatoriju u Kiryat Onu, a prisutna je svojim djelima i u glazbenom životu Hrvatske. U svojim djelima Ivana Kiš redovito povezuje glazbu s dramom i/fili vizualnim elementima te istražuje emocionalnu ekspresivnost glazbe.

Četiri skladbe, četiri umjetničke i skladateljske osobnosti ovaj nosač zvuka oblikuju kao pogled na četiri strane svijeta, kao prolaz kroz četiri godišnja doba ili četiri osnovna vjetra u prirodi.

Inteligencija (sluha) kojom je umjetnik Krešimir Bedek potaknuo četiri skladateljska zamašnjaka na kreaciju, nadopunjuje se njegovom cizeliranom inteligencijom kreacije interpretacije – tumačenja svih priča i poruka, svih formalnih i formativnih sastojaka koji pružaju izvanredne prilike za prikaz raskoši tehničkih bravura i mogućnosti jedne gitare, ali i kreativnost umjetnika koji oblikovanjem svakog tona, svake sekvence te svakog luka gradi jedinstveni univerzum izmaštanih svjetova.

Iva Lovrec Štefanović

To embrace wood – collected thoughts, creative ideas, genuine feelings. A cliché?

Embracing an instrument fashioned out of noble tonewood is precisely the crux of the soloing guitarist's performance, laying out stories of his own imagination while wearing a suit which suits him perfectly. A *suit that suits him* and a proper suite to behold in the creative whole assembled for this compact disc by guitarist **Krešimir Bedek**, featuring four works written specifically for him.

What (otherwise) would connect a saxophonist, a conductor, an organist and a music pedagogue? The riddle is (nevertheless) very simple – presented here are four strong artistic personalities who recognisably shape these works dedicated to Bedek with their respective compositional imprints.

Bearing the already mentioned title, this album brings forth contemporary compositions which provide Krešimir Bedek's guitar with unique opportunities for peculiar narratives of a – now looking at it – middle generation of Croatian composers who were born within a span of four years: the oldest is Ante Knešaurek (organist and composer) born in Zagreb in 1978, Ivana Kiš from Samobor (who has been living and working in Israel since 2008) is a year younger. Ivan Josip Skender (conductor and composer) was born in the next decade (1981, to be precise) in Samobor and is currently living and working in Zagreb, and Gordan Tudor (saxophonist and composer) was born in Split in 1982. The generational moment is a bit clearer now, especially considering the fact that guitarist Krešimir Bedek was also born in 1981 in Zagreb.

All the works presented here are debuts for solo guitar, regardless of the composers' previous experience or lack thereof with writing for the instrument. Naturally, the aforementioned seal of dedication to Krešimir Bedek, who encouraged the composers to write, is also a common trait of all four pieces.

Continuing the brilliance of the Zagreb guitar school, i.e. the reputation and excellence of guitarists nurtured and educated at the Academy of Music in Zagreb (which freshly celebrated 50 years of guitar playing) Krešimir Bedek now himself works as a professor at his *alma mater*, where he graduated in the class of Darko Petrinjak, afterwards continuing his postgraduate studies with Zoran Dukić at the Royal Conservatory in The Hague.

International guitar competitions provided an opportunity for Bedek to win prizes from Belgium and the Netherlands to Portugal and Spain. He has also won the Darko Lukić Tribune award, the Vatroslav Lisinski Concert Hall award and the Annual Award of the Association of University Teachers and Other Scientists in Zagreb, proverbially awarded to young scientists and artists. He has held numerous recitals, also performing with orchestras and various chamber ensembles. In addition to the aforementioned countries where he has won awards, he has also performed in Slovenia, Austria, Russia, Estonia and Israel, and, of course, in his native Croatia. He has recorded performances with the Croatian Radiotelevision Symphony Orchestra, the Croatian Chamber Orchestra, the Varaždin Chamber Orchestra, the Catalan Chamber Orchestra, the Walloon Chamber Orchestra and the Czech Epoque Orchestra.

His concert on the 20th of October 2020, where he interpreted selected works by Croatian composers (Ivan Padovec, Miroslav Miletić and Gordan Tudor) and Ivana Kiš's unique suite *Supertramp's Journal* for guitar and video (the longest composition for solo guitar in Croatian literature, which was published by Croatia Records as a CD/DVD edition in 2021), is held in especially high regard. The said performance won Bedek the prestigious Milka Trnina Award of the Croatian Society of Music Artists for exceptional artistic achievements.

The energy which Krešimir Bedek's guitaristic "embrace" puts forth in his interpretations is certainly the energy that every composer wishes would breathe life into their work. This was precisely how one of Gordan Tudor's compositions came to be in 2012. It was Tudor's *Concertino cubistico* for an unusual ensemble (guitar, saxophone, violin, viola, cello and piano), and, according to Bedek, he was impressed when "Gordan told me that he didn't know what to do with the guitar, so he gave it the principal role". The composer was soon encouraged to pen pieces for solo guitar, for chamber guitar ensembles – be it an octet (*Bašamar*) or a quartet (*Soundtracks*) – and a composition for saxophone, guitar, and electronics (*King City, California*). Tudor's solo guitar debut is titled *Cliché*, with the composer noting that after an initial fear of the soloing instrument "about which I knew nothing or very little at the time", he was pleased to discover "a fellow fanatic with a strong dedication to music" in Bedek. Although the title self-ironically refers to commonly used musical vocabulary in the instrument's repertoire, Tudor's inventiveness reveals brilliance in assembling a series of situations with which he builds a heated development, only to suddenly "summon the cliché" of a calmer narrative in which the work ends.

Gordan Tudor (b. Split, 1982) is an esteemed and award-winning musician who works as a saxophonist, chamber musician, improviser, pedagogue and a prominent composer. His musical habitus views different musical genres as equal and stimulating, and his pedagogical work has successfully shaped the international saxophone class at the Academy of Arts in Split (UMAS). As a saxophonist, he graduated from the Academy of Music in Zagreb (in the class of Dragan Sremac) and completed his postgraduate studies at the Conservatory in Amsterdam (where he studied under Arno Bornkamp). He also attended classes at the Mozarteum in Salzburg and at the Conservatoire in Paris. In addition to receiving numerous awards as a player, he has also been acknowledged as a composer – apart from several Porin awards, he has won the Josip Stolcer Slavenski Award given by the City of Čakovec. Although he mostly composes chamber music, he is also known for the ballet *Vodoinstalater* (composed for the 2009 Music Biennale Zagreb) as well as the *ARP concerto for saxophone and orchestra*. Apart from his revered pedagogical work in Split and Novi Sad, he has invested much time and energy in working for the Days of New Music festival in Split. As a performing musician, he works in chamber ensembles: the Papandopulo Saxophone Quartet, Trio GIG, and a duo with guitarist Mislav Režić.

Krešimir Bedek inspired Ivan Josip Skender, with whom he had already collaborated for the *Suite for Guitar and Strings* from 2013 – in which the composer even dedicated one movement (more precisely, the Lullaby) to Bedek's son Martin – to write the *Sonata* for him, a demanding, formally strict and extensive work. The connection be-

tween the performing musician and the composer persistently upheld its request, eventually coming to fruition in the climate and soundscape of the island of Pag. According to Bedek's words: "During one of the many times we spent together on Pag, which coincided with the summer carnival when the brass band constantly plays the local *kolo*, and already tired of encouraging him, I told him to at least write *Variations on Paško kolo* and that I would be happy with that too. He took the bait, and I continued to insist on the form – a sonata, to be precise. The result is a four-movement Sonata, the creation of which I may have waited for a long time, but here it is."

Composer and conductor Ivan Josip Skender has already had experience writing for a guitar quartet (*In contra*, for the Zagreb Guitar Quartet). He also remembers the terrace anecdote from Pag and the idea to write a sonata for solo guitar. The Sonata was long in the making, the form being Bedek's idea for the recital he held in April 2024, which consisted exclusively of guitar sonatas, making it the perfect opportunity for the inaugural performance of the completed piece, whose first movement (under the title *Sonata Movement for Guitar*) had already been performed by Bedek in Dubrovnik at the 74th Dubrovnik Summer Festival in 2023.

As noted by the composer: "The compositional process was long-lasting because Krešimir is an extremely thorough musician, one of the most meticulous I know. For each movement, each measure and idea, he gave his suggestions and alternatives, so that the nature of the instrument would come to the forefront, however without encroaching

on the composer's thought... This Sonata is special to me because it is the joint effort of two friends and musicians, and has encouraged me to think about more compositions for the guitar and to further my research on this unique musical instrument..."

Along with the presupposed form of the sonata, the use of folkloric elements also provided a significant incentive diligently managed by Skender in shaping the voluminous piece. As concluded in the critique of the work's premiere, "the time and familiarity with the interpretive qualities of the musician he collaborated with, as well as the temporal distance which gave impetus to creative ideas have enabled Skender to ultimately shape a work not hastily composed or defined by compromise, but individual, rounded out and mature." (Karolina Rugle). And if you are looking for the aforementioned *Paško kolo*, it is "danced" most clearly in the third movement, although it sporadically permeates other movements as well.

Ivan Josip Skender (b. Varaždin, 1981) was the youngest student of composition at the Academy of Music in Zagreb, where he studied under Željko Brkanović while simultaneously studying conducting with Vjekoslav Šutej. After graduation, he honed his skills at numerous seminars and workshops (Klaus Arp, Bertrand de Billy, Zubin Mehta and others in conducting and Michael Jarell and Josef Soproni in composition), and also completed a postgraduate course in conducting in Vienna (Uroš Lajovic). Two careers are intertwined in Skender's biography, and as a conductor he cooperates with numerous and important ensembles and orchestras, most notably the Opera of the

Croatian National Theatre in Zagreb (where he was employed from 2005 to 2014 as a choirmaster, then Acting Director of the Opera for one season, and until 2019 Permanent Conductor of the Opera) and the Cantus Ensemble (with whom he has been working since 2008, and has been their permanent conductor since 2012).

In addition to artistic development, he is also noted for his pedagogical work; since 2009 he has been involved in the work of the conducting department at the Academy of Music in Zagreb, where he is still employed as an Assistant Professor, and has also been dedicated in curating the program for the Music Biennale Zagreb, first as a member of the artistic council, and for of the 2025 and 2027 editions as one of the three artistic directors. He is Vice President of the Croatian Society of Composers and since 2024 an associate member of the Croatian Academy of Sciences and Arts. Skender's compositional oeuvre includes more than 120 works for various ensembles, most notable being the children's opera *Šuma Striborova* (with 27 performances) and the orchestral work *Phantasmagoria*, for which he received the Stjepan Šulek award. Some of his work has been recorded and published on his first authorial record in 2021. For his conducting work on the opera *Lennon* by Ivo Josipović, he received the Milka Trnina award in 2023.

The most recent work in this guitar kaleidoscope is a work whose life begins precisely on this record, simply titled "to sound" (or, in its original Latin, *Sonare*), the classicist who always opens new horizons on the trail of Latinist thinking naturally being the organist and composer Ante Knešaurek. *Sonare* is soon to evolve into a series with its

own sequels (the first of which being *Sonare 2* for orchestra), and "to sound" is offered merely as a first meaning, because the verb (as Knešaurek explains) "transitively means 'to echo' or 'to herald by means of something'". He continues: "The composition is conceived as a large arch, that is, like a very elastic sound membrane through which the situations arising from the nucleus of the interval of the major seventh break through, and which I play with during the composition in the manner of stylistic devices. Thus, first there are apocope, litotes, anacalasis, ellipsis, anadiplosis and symprole, and at the end of the composition, the fugato appears in a completely new grammatical and semantic form. Occasional short bursts of the triad are merely at the level of a coryphean comment, while the fugato is a comment in the sense of a large anacalasis at the level of the whole chorus. I examine the intimate moments of the artist during the creation process, all the feelings which arise and demand to be faced – from elation to melancholy, from happiness to indifference and a feeling of helplessness." Knešaurek has already written for the guitar, but in a duet with an oboe titled *O jednoj mladosti* for guitarist István Römer and oboist Zoltán Hornyanszko, also dedicating his compositional work to various chamber ensembles, but also writing notable concert pieces. As he himself states, after the choral composition *Utjeha* (2013), written as an epitaph of sorts to his deceased friend and professor Ruždjak, he has started constructing a compositional cycle in which each piece is to reflect a state, mood, action or commentary on various situations in life (*O jednom trenutku usamljenosti*, *O jednoj mladosti* or *L'essor*), thus fashioning his own musical diary.

Ante Knešaurek (b. Zagreb, 1978) graduated in Organ (in the class of Marija Penzar) and Composition (in the class of Marko Ruždjak), specialising afterwards in organ interpretation and improvisation in Detmold (with Norbert Düchtel) and Graz (with Gunter Rost). He also learned improvisation from Anđelko Klobučar, and his teachers have also included Daniel Roth, Ludger Lohman, Almut Rössler and Michael Gaillit, thus carrying on the tradition of Croatian composers, organists and improvisers, which was also recorded for a special disc of improvisations on works of art by Croatian painters in 2018. He has been working as an organist in Zagreb's Basilica of the Sacred Heart of Jesus since 1997, and is also engaged in pedagogical work. He is a Full Professor at the Department of Composition at the Academy of Music in Zagreb, and has also taught at the Institute for Church Music of the Catholic Faculty of Theology in Zagreb (2003 – 2011). He has been awarded several times as both organist and composer, and his works have been performed at important festivals and played by renowned ensembles and orchestras. Standout awards include the Croatian Academy of Sciences and Arts award (2020) for his *Concerto for piano and orchestra*, as well as the Milka Trnina award (2013) and the City of Zagreb award for the integral performance of Bach's organ opus (together with the organist Pavao Mašić, 2013). He is the author of a comprehensive university textbook on harmony which was published in 2022.

Krešimir Bedek and Ivana Kiš's long-standing friendship and musical collaboration began when they both lived and studied as postgraduates in The Hague. It was also where the composition *Big John*

Campbell's Last Song was created and premiered – the first piece to be dedicated to Bedek himself. It is also the first composition for prepared guitar in Croatian literature, and with an opening direct narration about a fictional aging and lonely rock guitarist (which is recited at the concert), the incredible series of musical, technical and visual details may hint at a connection with the titular blues guitarist. This was, however by no means intended when the piece was created.

"Krešo had played in some of my ensembles before he asked me to write a composition for solo guitar, and that's how *Big John*, my first work for him, came to be. I was living alone at the time, in an isolated Dutch town far from anyone I knew. One of my rare contacts with the outside world at the time would be Krešo coming over and playing parts of the composition for me, and it was as if *Big John* appeared out of that solitude. A lot has changed since then, we live on different continents, but we have continued to collaborate to this day", explains Ivana Kiš, who wrote several other compositions for guitar and several guitars (as well as in combination with other instruments), the most famous of which being the already mentioned *Supertramp's Journal* for guitar and video. For this solo debut Ivana Kiš prepared the sound of the instrument with a paper clip, because the sound of the guitar itself seemed too pure to her at the time (in 2008), so a solution was found in cooperation with Bedek, making it an ideal match with the accompanying story:

"Big John Campbell is an old forgotten rock star.

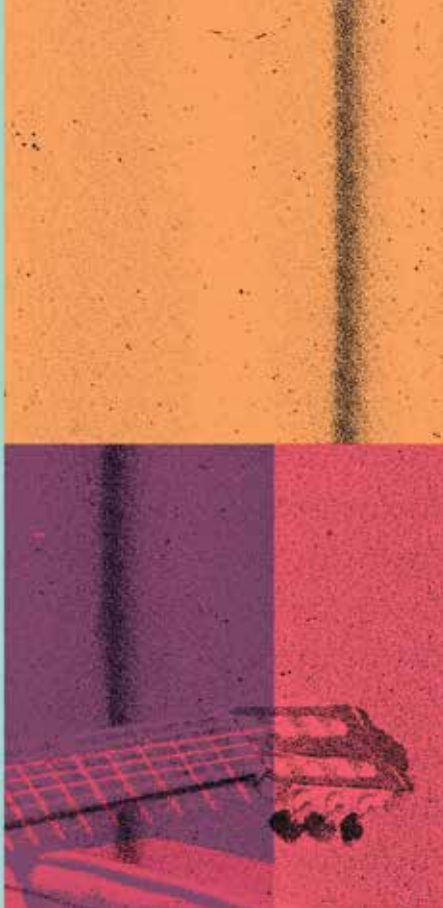
A long time ago he lost his charismatic voice that made young girls scream and faint.

His days of glory are so far away that he is not sure if they were real.

He is standing in the attic of an old ruined house that is now his home.

He found his long ago lost guitar and is playing the last song in imaginary concert.

In the song there's not much of rock left, just memories of glory distorted by sadness, frustration, loneliness and anger."



Unencumbered by constraints of genre, Ivana Kiš took the opportunity to dig into a wide pool of sounds, with the expression of a prepared guitar in the rock idiom telling a sad story. The kind of music Kiš writes is the kind of music she likes to listen to – which means that regardless of the fact that she is a classically educated composer, she does not see herself as a composer of classical music, which is why (by her own account) “there is music that is personally important to me; beautiful, deep, significant and then there is music – which is not”. The sound of the guitar holds a special place in Kiš’s oeuvre, ranging from solo pieces (*Big John Campbell’s Last Song* from 2008 and *A Day in the Life of Ada Blackjack* from 2023), through two guitars (*Choral for the End of Summer* from 2022), to combining the guitar with other instruments (*Rosa’s Way Home* for basset horn and guitar in 2009 and alto saxophone and guitar in 2012, and *Tinged* for flute and guitar in 2020, also in a version for violin and guitar in 2023), or uniquely for guitar and video (*Supertramps’ Journal* from 2020), not forgetting an interestingly conceived ensemble consisting of voice, soprano recorder, clarinet, alto saxophone, guitar, percussion, bass guitar and harpsichord in 2012’s *Weight we carry*.

Ivana Kiš (b. Zagreb 1979) graduated from the Academy of Music in Zagreb in the class of Marko Ruždjak before moving to study at the Royal Conservatory in The Hague with professors Louis Andriessen, Gilius van Bergeijk and Diderik Wagenaar. In the Netherlands, she began to develop a narrative and theatrical approach to composing and creating music, in collaboration with local artists. The works of Ivana Kiš have been performed by numerous soloists and ensembles,

including ASKO, the Cantus Ensemble, the Zagreb Philharmonic and the Croatian Radiotelevision Symphony Orchestra. In 2017 she successfully presented the ballet *Selfish Gene Machine* at the Croatian National Theatre (as part of the Music Biennale Zagreb), while the following edition of the festival saw her compose an interesting multimedia story *Noćna vožnja* for percussionists and video. Albums of her works have been published by Croatia Records (2021) and Cantus (2022), and although she lives and works in Israel – where she teaches theoretical subjects and composition at the Art School in Tel Aviv and at the music conservatory in Kiryat Ono – she is active in the musical life of Croatia through her compositional work. In her works, Ivana Kiš regularly seeks to connect music with drama and/or visual elements and explore the emotional expressiveness of music.

Four pieces, four artistic and compositional personalities shape this record as an overview of the four sides of the world, as a passage through the four seasons or the four basic natural winds.

The intelligence of (h)ear(ing) by means of which the artist Krešimir Bedek encouraged these four compositional cogwheels to create is complemented by the chiselled intelligence of his interpretation – the interpretation of all the stories and messages, all formal and formative ingredients which provide extraordinary opportunities to display the splendour of technical feats and the possibilities of a lone guitar, but also the creativity of the artist who builds a unique universe of imaginary worlds by shaping every tone, every sequence, and every arc.

Iva Lovrec Štefanović
Prijevod | Translation: Leo Beslać



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