

ISPOVIDI

The background of the page is a dark, textured surface. It features numerous out-of-focus, bright yellow and white circular spots, resembling bokeh or light reflecting off a rough surface. Diagonal streaks of a lighter, grainy texture run across the image, adding a sense of movement and depth.

VLADO SUNKO
ISPOVIDI | CONFESSIONS

Skladbe za violončelo i klavir
Compositions for Cello and Piano

1.	Elegija br. 1 Elegy No. 1	4:10
2.	Elegija br. 2 Elegy No. 2	4:26
3.	Lamento br. 2 Lament No. 2	4:56
4.	Ispovid prva Confession No. 1	3:43
5.	Ispovid druga Confession No. 2	2:35
6.	Ispovid treća Confession No. 3	3:55
7.	Ispovid četvrta Confession No. 4	6:41
8.	Ispovid peta Confession No. 5	5:26
9.	Ispovid šesta Confession No. 6	5:36
10.	Ispovid sedma Confession No. 7	5:16
	Ukupno trajanje Total time	47:44

VID VELJAK
violončelo | cello

TONČI TRANFIĆ
klavir | piano

Moje glazbeno putovanje odvijalo se na dva kolosijeka: rock i popularna glazba na jednom i tzv. klasična glazba na drugom. Oduvijek sam bio otvoren za glazbu koja proizlazi iz tradicije i koja predstavlja kontinuitet u traženju drugačijih ili suvremenijih pristupa. Možda će nekome moje skladbe zvučati poznato, kao da je ih je već negdje čuo, ali to je samo potvrda povijesnog kontinuiteta zbog naših mnogih reinkarnacija. Ne mogu za sebe reći da sam prihvatio neki određeni glazbeni sustav kojega bih se pridržavao pri skladanju. Prije bih rekao da je svaka moja skladba pokušaj da se iskaže neizrecivo pa je samim tim svako djelo novi početak. Mnogi skladatelji, glazbeni pravci i žanrovi utjecali su na moje poimanje umjetnosti i obogaćivali su moju spoznaju. Glavno pitanje je, gdje sam u tome svemu ja? Na to pitanje pokušao sam odgovoriti svakom novom skladbom ne bih li shvatio tko sam zapravo.

VLADO SUNKO

Shvativši da tajna glazbe nema jedinstvene formule i da se u svakoj od tisuća njezinih rašomonskih maglica krije po jedna, nejasna varijanta moguće istine, **Vlado Sunko** u bespućima tonskih sklopova propituje vlastitost, istražuje i izražava sebe, ispovijedajući glazbom dio svoje najdublje intime. Stoga su glazbene emocije i ideje njegov polazišni stvarateljski poticaj, bile one opipljivo konkretne, gestične, jasno asocijativne ili pak apstraktno neuhvatljive. U dosljednosti svoje estetike kontemplativnoga preoblikovanja doživljenoga, Sunkova glazba raspršuje čestice koloritnog mediteranskog svijeta i odvažne melo–ritamske vitalnosti, kreirajući struju zvuka što se unutar sebe obnavlja i oslobađa glazbeni prostor od suvišnih detalja. Negdje na liniji između prijemčivoga izraza i rafinirano izrađene fakture, skladatelj glazbenu građu (kojega god podrijetla bila) tretira s jednakim respektom, ne zatvarajući se ničemu što nadahnjuje njegove glazbene zamisli. Spoj arhaičnoga i modernoga, život različitih glazbenih žanrova koji gdje kad zasebno, a gdje kad zajedno nastoje korespondirati, motivi i teme različitih stilskih i estetičkih usmjerenja (od pentatonike i egzotičnih evokacija na glazbu starih istočnih civilizacija, preko folkloru, jazzu, rocka do avangarde) odlikuju Sunkovu skladateljsku gestiku obilježenu neposrednošću izričaja te izvornošću i svježinom glazbenih ideja i vizija. Vođen vlastitom imaginacijom i sviješću

o novim glazbeno–formalnim i sintaktičkim mogućnostima, on oblikuje djela produbljeno kreativna, različita u duhu i značenju, čas ekstrovertirana i raspojasana, čas elegična i tugaljiva, čas misteriozna i sanjiva, ali uvijek obzirna prema čistoći i preglednosti izraza.

Na kontinuumu prividno oprečnih stvarnosti *staro – novo* i/ili *kontinuitet – promjene*, Sunko je veliki dio svojeg opusa posvetio zbornskoj i komornoj glazbi pronalazeći oporište u tradicionalnoj zvučnosti koju vješto i smisleno redizajnira uporabom suvremenih skladateljskih tehnika. Bilo da je riječ o folkloru i pučkome nasljeđu (kantata *Zlato Gospine milosti* – Sinj, *Alkestida* – Poljica, *Fantazija na sakralnu temu* – Imotski, *Rapsodija rustica* – Dugopolje) koje razrađuje i stilizira uzdižući narodni govor i melos do najrafiniranije umjetnosti ili je pak riječ o naslanjanju na tisućljetnu riznicu gregorijanskih intonacija i impostacija u pojedinim njegovim zbornskim skladbama, skladatelj osluškuje i razmišlja o iskustvima stoljećâ koja govore glazbom. Mnoge reminiscencije na glazbeno–povijesne mijene naći će svoje mjesto u njegovu postmodernističkom glazbenom jeziku koji odiše sinkronicitetom modalitnog, tonalitnog i atonalitnog te združuje naizgled udaljene skladateljsko–tehničke postupke (fauxbourdonsku tehniku i kvartne akorde, citatne parafraze i elemente prokomponiranosti u različitim registarskim kombinacija-

ma, melodije širokoga daha i aforistički izraz, klasične metro–ritamske obrasce i polimetriku mješovitih ritmova, pjev i *sprechgesang*...). Naročito, međutim, u domeni komornoga opusa, vidljive su njegove autentične i pronicljive evokacije na mnoge epohe komornoga muziciranja – od mozartovski plesne humornosti, preko romantičarski bolne melankoličnosti do svjetlucava preplitanja impresionističkih arabeska i ekspresionistički oslobođenoga, ali uznemirenoga krika protiv ustaljenosti i monotonije. Sve to posvema ga okupira (ne kao puka skladateljska faza, već kao svojevrsan trajni poziv), da bi u konačnici *staro* posredovao ne samo kao *novo*, već upravo kao *neprolazno*.

Deset instrumentalnih minijatura za violončelo i klavir koje se nalaze na ovome nosaču zvuka svojevrsne su „pjesme bez riječi“, zapravo intimističke *Ispovidi* Sunkova umjetničkog i ljudskog sazrijevanja. Sklonost prema kraćim glazbenim oblicima u kojima otkriva svoju introvertnu skladateljsku prirodu iskazuje on i u mnogim vokalnim skladbama (*Šest duhovnih skladbi* na stihove Enesa Kiševića, *Ho'oponopono molitva* za mješoviti zbor, solo pjesme na tekstove Hölderlina, Schillera, Goethea i Joycea), no duboko intiman razgovor sa samim sobom, prema skladateljevim riječima, „najtransparentniji je upravo u području tzv. apsolutne glazbe u kojoj bi riječi na izvjestan način ometale

izravni metafizički doživljaj“. Središnja ideja i emocija svih skladbi jest ljubav u najširem smislu i opsegu – ljubav i poštovanje prema Bogu, ženi, prijateljstvu, univerzumu, svim bićima i stvarima, svim duhovnim vrijednostima, baš onim nevidljivima i nedodirljivima bez kojih naši životi ne bi imali smisla. Svojim posebnim senzibilitetom za neprekidno pretapanje stvarnoga u nestvarno, slogom koji kipi od zanimljiva ritma i obojenih harmonija, melodijama lirske ugodajnosti i širokoga daha, Sunko dijeli svoj pogled na svijet i umjetnost kao široko prostrr desen kojemu sitne, ali djelotvorne izmjene fakture te uporan rad na razradi parametara (dinamike, agogike, artikulacije, boje) daju uvijek novi izgled. U pogledu formalnoga oblikovanja, skladbe nastaju mozaično od razlučivih elemenata koji se u vremenskom tijeku prelijevaju jedan u drugi tvoreći cjelinu forme na način sličan imaginarnoj predodžbi prostorne tvorevine u kojoj su svi njezini elementi istodobno prisutni. Za tumača svojih glazbeno–poetskih zamisli (koje su za skladatelja često važnije od samih konstrukcijskih načela), Sunko izabire violončelo – instrument toplog, baršunastog zvuka koji „na najbolji način odražava govor duše“. Njegov se registar poklapa s registrom muškoga glasa koji je zapravo glas skladatelja – govor njegove duše. U raznim tonskim i zvučnim krajobraz

i prigušeno. Ne robujući shematizacijama, skladatelj instrumente tretira na vokalno–deskriptivan način, u široku rasponu njihovih artikulacijskih, registarskih, dinamičkih i agogičkih mogućnosti. Oni zapravo postaju zvučnim tumačem sadržaja kojim rezonira skladateljevo „intimno obraćanje Bogu u raznim životnim situacijama kroz dugi period“.

Dvije *Elegije* prve su Sunkove skladbe za violončelo i klavir, nastale 1990. na poticaj Vladimira Lukasa, skladateljeva prijatelja, profesora violončela u splitskoj glazbenoj školi, a za potrebe učenika njegove klase. Po karakteru bi se mogle nazvati tragičnom i lirskom elegijom. Formom jednostavne skladbe, zavodljive u svojoj lirici, kantileni i u slobodi harmonije, u njima kao da se koncentrirala sva osjećajnost i uzvišenost do kojih se uspio uzdići ljudski duh. Slična obilježja nosi i *Lamento br. 2* skladen 2020. u vrijeme kada su, sasvim neočekivano, nevidljiva bića usporila život i svijet, bitno izmijenivši navike i način života ljudi u vrtlozima neizvjesne i tjeskobne pandemijske svakodnevce. Skladba intenzivnog naboja i lucidne skladateljske imaginacije isprva zamišljena za violinu i klavir, a 2023. transkribirana za violončelo i klavir donosi savršeno oblikovanu formalnu cjelinu s majstorski ostvarenom gradacijom i smirenjem u melankolično ekspresivnoj meditaciji violončela koja uokviruje djelo. Ciklus *Ispovidi* za violončelo i klavir Sunko

je započeo skladati 2003. kada su nastale *Ispovid prva* i *druga*, a 2005. pridružuje im *Ispovid treću*. Skladatelj je tada zapisao: „Riječ je o komornom cikličnom djelu u nastajanju za koje ne znam hoće li i kada će biti završeno; broj ispovidi nije određen upravo kao ni njihov redoslijed izvođenja pa će interpret imati potpunu slobodu pri odabiru i slagalju stavaka.“ Premda u formalnom smislu skladbe doista nisu strogo određene, Prva i Treća ispovid predstavljaju dvodijelnu formu pjesme s proširenjima, dok je Druga dominantno fragmentarnoga karaktera. Harmonijski jezik im je modalan, osvježen pitkim disonantnim akordičkim sklopovima. *Ispovid prva* kontemplativna je, introspektivna skladba koja nas vodi u tajnovite prostore snatrenja, refleksije i samoće. *Ispovid druga* kompleksna je polimetrična skladba, svojevrsni *hommage* sjajnom britanskom bandu *Supertramp*, puna razbijenih linija i nesvakidašnjih rješenja, s karakterističnom pregnantnošću ritma i aforističnošću izraza. *Ispovid treća* pred slušatelje podastire lirsku ugodnost s bogato nijansiranim razlijevanjem osebnih melodijsko–harmonijskih idioma. Strastvena i prelijepa u svojoj jednostavnosti, belkantiističkoj liniji i prozračnoj harmonizaciji, jedna je od najizvođenijih Sunkovih skladbi za violončelo i klavir. Šest godina nakon *Ispovidi treće*, skladatelj nastavlja s oblikovanjem ciklusa: godine 2011. nastaje *Ispovid četvrta* u kojoj se neoimpresionistička narativnost mijesha

s elementima rudimentarnog, poglavito u pogledu uporabe sinkopiranog ritma s jasnim aluzijama na stilistiku jazza i rocka. *Ispovid peta* (2018.) potaknuta je čulnim impresijama ožalošćenoga skladatelja zbog prerane smrti kolege i prijatelja, muzikologa Miljenka Grgića. Koristeći melodiju kao veliko tonsko klatno, Sunko stvara glazbu punu melankolije i lirsko–eteričnih atmosfera. Romantičarski široka, sjetna, duboko iskrena, gotovo plačna melodija violončela izvija se nad klavirskim akordičkim sklopovima koji poput satnog mehanizma s pravilnim izmjenama simuliraju otkucanje srca što se postupno gube i nestaju u vječnosti. *Ispovid šesta* (2022.) donosi „prihvatanje“, pridavanje osobnoga smisla netom proživljenim traumatičnim iskustvima. Upravo stoga, naizgled miran dijaloški tijek instrumenata nalazi svoj slijed u lucidnoj pretvorbi rasnih jazz–elemenata koji su, kako piše Gide, „posljednji čovjekov krik što vodi do samog središta zvuka“. Promjene u doživljavanju i shvaćanju stvarnosti dovele su skladatelja do pomirenja sa svijetom, odnosno sa samim sobom. Na podlozi romantičarskoga kolorita, *Ispovid sedma* (2023.) iskazuje pomirenje i zahvalnost sjedinjujući u sebi na jedinstven način vrhunski emocionalni koncentrat i enormnu snagu i izravnost izraza. Solistički narativ violončela prepun je dramskoga naboja dominirajući nad filigranskom čipkom reduciranoga klavirskog zvuka i njegova prebiranja po tišini.

Mada djelo nije prvobitno zamišljeno kao zaokružena cjelina od sedam ulančanih stavaka, skladateljevo „pomirenje s vlastitošću“ ipak je označilo njegov kraj. Ciklus je zapravo svojevrsna glazbena autobiografija, posveta ljubavi, dnevnik uskovitlanih slika i događaja koji nam razotkrivaju snažnu i samosvojnu ljudsku i umjetničku osobnost skladatelja. U glazbenom smislu, riječ je o oblicima koji su u osnovi tradicionalni, upravo kao i glazbeni jezik izrazito ekspresivne melodike i bogate harmonijske fakture (od modusnog prizvuka do kvartnih harmonija s utjecajima rocka i jazza). Metar je raznolik (od jednostavnih do složenih mjera), a upotreba ležećih, pedalnih tonova relativno česta. Riječju, pred slušateljima je ciklus minijatura koje pojedinačno i u cjelini zrcale unutarnje jedinstvo i ljepotu uz zanosni kaleidoskop skladateljevih emocija: usamljenost (*Ispovid prva*), uznemirenost i strah (*Ispovid druga*), zaljubljenost (*Ispovid treća*), sumnja (*Ispovid četvrta*), tuga (*Ispovid peta*), prihvatanje (*Ispovid šesta*), pomirenje i zahvalnost (*Ispovid sedma*).

Podvrgnute snazi vrsnih interpretacija, kakve su nam podarili violončelist Vid Veljak i pijanist Tonči Tranfić, one će svekolikom autorskom rukopisu osigurati novu dimenziju i dugo trajanje, a učenicima, studentima i mladim glazbenim profesionalcima omogućit će pristup izvanrednim izvedbama i nadahnuti ih u osmišljavanju

vlastitih interpretacija. Osim, dakle, umjetničkoga doprinosa, vrijednost i značaj ovog nosača zvuka ogleda se i u onom pedagoškom jer objedinjuje jednostavačne skladbe za violončelo i klavir (inače insuficijentne u domaćoj produkciji) različitih tehničkih i interpretacijskih zahtjeva, od jednostavnih do virtuoznih. Mnoge skladbe već su zaživjele u repertoaru mladih violončelista (na koncertima i natjecanjima u zemlji i inozemstvu), a rado ih se uvrštava i u programe maturalnih i/ili diplomskih recitala kao obvezne skladbe hrvatskoga autora. Tiskano izdanje Sunkovih *Skladbi za violončelo* (izdavač: Umjetnička akademija Sveučilišta u Splitu, 2020.) omogućilo je lakšu dostupnost skladbi, a snimke izvedbi na ovom CD albumu logična su nadgradnja i slijed koji zaokružuje cjelinu, pružajući važnu mogućnost da se publici u uzornim i poetičnim interpretacijama predstave neka od djela hrvatskog skladatelja i izvan naših granica. Zaželjeti je svima koji će pronositi sadržaj predstavljenih skladbi i u budućnosti, da u suglasju s autorom ispovijedaju dimenzije duhovnoga, da osjete, dožive, privole i spoznaju skladateljeve poruke u vjeri da je iskustvo onostranoga kroz glazbu i umjetnost još snažnije i potentnije, za svagda izazovno i nadahnjujuće.

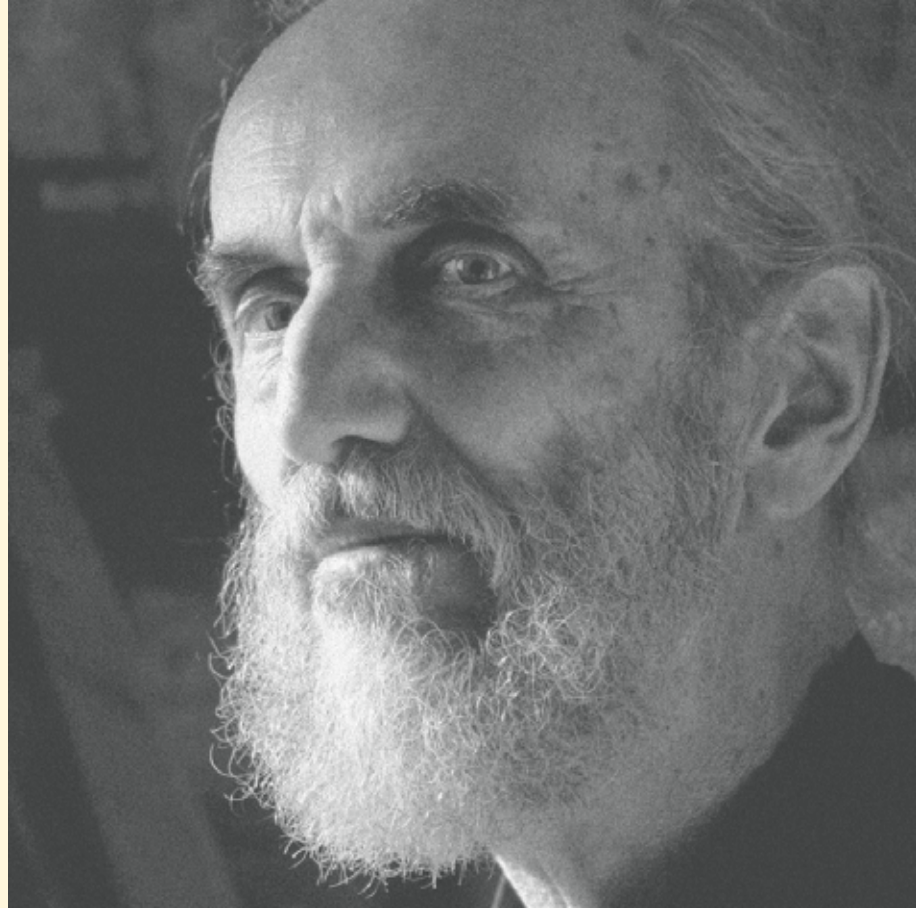
IVANA TOMIĆ FERIĆ

Sunkove skladbe za violončelo i klavir djela su iznimne ljepote i poetičnosti, dnevnički skladateljske intime, ali i dragocjen dio hrvatskog violončelističkog repertoara i obrazovanja. Njihov izražajni i tehnički karakter jednako je primjenjiv na sve etape profesionalnog sazrijevanja, pružajući čelistima priliku da kroz njegovu glazbu otkriju vlastiti glas i umjetničku autentičnost. Sunkova glazba, osim umjetničke, nosi i duboku duhovnu komponentu. Svatko se može poistovjetiti s emocijama koje djela pronose, a kroz tu povezanost glazba postaje most prema nečem univerzalnom, nečemu većem od nas samih. Iznimna mi je čast što sam mogao ostvariti vlastitu redakciju ovih djela i snimiti nosač zvuka zajedno s pijanistom Tončijem Tranfićem. Time ne samo da odajemo priznanje skladatelju, već potvrđujemo trajnu vrijednost njegove glazbe – glazbe koja pripada svima nama.

VID VELJAK

Hrvatski skladatelj, glazbeni pedagog, dirigent i zborovođa, profesor na Umjetničkoj akademiji Sveučilišta u Splitu, **Vlado Sunko (Split, 1954.)** diplomirao je u klasi profesora Stanka Horvata na Odsjeku za kompoziciju i glazbenu teoriju na Muzičkoj akademiji Sveučilišta u Zagrebu. Od 1982. do 1992. predaje glazbeno-teorijske predmete u splitskoj Srednjoj glazbenoj školi Josip Hatze, nakon čega preuzima kolegije iz područja glazbene teorije i zorskoga dirigiranja na Umjetničkoj akademiji Sveučilišta u Splitu. S mješovitim zborom Akademije dobitnik je niza nagrada za izrazito uspješne izvedbe na domaćim festivalima i smotrama zorske glazbe. Od 1988. dirigent je muškog Gradskog pjevačkog zbora Brodosplit, s kojim je održao gotovo četiri stotine cjelovečernih koncerata i preko stotinu kraćih nastupa te natjecateljskih koncerata u Hrvatskoj i u svijetu. S izvedbama najdragocjenijih skladbi iz riznice hrvatske i europske zborne glazbene ostavštine, Brodosplit je pod Sunkovim vodstvom obišao većinu europskih zemalja te dio Amerike i Azije. Visoke izvoditeljske domete zbora potvrdio je izvanrednim izvedbama *Requiem*a Luigija Cherubinja, *Muke Gospodina našega Isukrsta* Borisa Papandopula, *Uskrsnuća* Ljube Stipišića Delmate te vlastite skladbe *Missa Classic-Pop-Folk*. Dugački popis priznanja i nagrada neiscrpni je izvor podataka o uspjesima kojima su Brodosplitovci ime svojega grada i svoje domovine pronosili svijetom.

Sunkov skladateljski opus sadrži oko dvije stotine skladbi i stotinjak obrada. U središtu njegovih stvaralačkih interesa je zorska i komorna glazba te glazba za mandolinske orkestre. Vrlo raznolika po broju (dua, trija, kvarteti, kvinteti i veći komorni sastavi) i vrsti uključenih instrumenata (flauta, saksofon, klarinet, mandolina, gitara, klavir, gudači i udaraljke), komorna glazba Vlade Sunka pokazala se područjem u kojem je ostvario svoje najviše skladateljske dosege. U njoj se ogledaju sve karakteristike skladateljeve glazbene fizionomije: melodijska invencija (mediteranskoga prizvuka, nerijetko s referencijama na folklor), bogatstvo ritmike i metrike te harmonijski izričaj na razmeđu tonalitetnosti i proširenoga tonaliteta s karakterističnim pomacima nesrodnih akorada koji zamagljuje čvrstoću funkcionalnih odnosa. Svojom atraktivnošću izdavaju se *Un feme et un home* za flautu i alt saksofon, *Beauty and the Beast* za klavir, violončelo i mandolinu, *Toccata* za gitaristički kvartet, *Varijacije na dalmatinsku temu* za mandolinistički kvartet, dok su *Postojanja* za klavirski kvintet, *Gudački kvartet* i *Rapsodija rustica* za flautu, obou, klarinet, alt saksofon, glasovir, gudače i udaraljke kompleksnija trostavačna djela. Za svoj skladateljski rad Sunko je stekao brojna priznanja i nagrade.



Objavio je četiri notna izdanja: tri zbornika vlastitih skladbi (*Skladbe za ženske, muške i mješovite zborove, Skladbe za violončelo* i skladbe za mandolinske komorne sastave i orkestre pod naslovom *Capriccio cromatico*) te ciklus od šest duhovnih skladbi za mješoviti zbor *Svjetlost je tvoja sjena* na stihove Enesa Kiševića. Objavio je četrnaest nosača zvuka (deset s Gradskim zborom Brodosplit, dva sa zborom Umjetničke akademije Sveučilišta u Splitu i dva s mandolinskim orkestrom Sanctus Domnio). Ovo je njegov drugi nosač zvuka s vlastitim skladbama koje pripadaju području komorne glazbe.

Za uspješan reproduktivni i stvaralački rad dodijeljena mu je Nagrada Grada Splita tri puta (2000., 2012. i 2017.). Dobitnik je Nagrade Splitsko-dalmatinske županije (2017.), Plakete za doprinos razvoju Sveučilišta u Splitu (2006.), Plakete Umjetničke akademije Sveučilišta u Splitu (2023.), Plakete Hrvatske udruge zborovođa za izvanredne uspjehe u promidžbi hrvatske zbarske glazbe u svijetu i strukovni naziv *Magister chori* (2009.). Odlikovan je Redom Danice hrvatske s likom Marka Marulića (2013.). Dobitnik je Nagrade Slobodne Dalmacije za životno djelo (2023.).

Vid Veljak (Rijeka, 1996.) istaknuo se na hrvatskoj i međunarodnoj sceni kao jedan od najmlađih i najdarovitijih violončelista na polju komorne glazbe, ali i kao solist usmjeren na izvedbu suvremene i eksperimentalne glazbe. Violončelo je počeo učiti s tri godine kod Tatjane Skljarenko, a ubrzo potom i kod Maura Šestana u Rijeci. Njegov je talent vrlo rano uočio istaknuti violončelist i pedagog Valter Dešpalj te ga pozvao u svoju klasu na Muzičkoj akademiji u Zagrebu, gdje je s 14 godina uspješno položio prijemni ispit i diplomirao 2017. godine. Od 2012. do 2015. paralelno je studirao na Međunarodnoj glazbenoj akademiji Kneževine Liechtenstein u klasi Jensa Petera Maintza i Valtera Dešpalja. Od 2016. do 2018. studirao je u klasi Romaina Gariouda u Parizu. Pohadao je majstorske tečajeve eminentnih violončelista kao što su, među ostalima, Monika Leskovar, Giovanni Sollima, Enrico Bronzi, Laszlo Fenyő, Miklós Perényi, Gustavo Tavares, Enrico Bronzi, Michael Flaxman, Xenia Janković. Pobijedio je na brojnim natjecanjima, uključujući Međunarodno natjecanje Antonio Janigro u Poreču i Daleki akordi u Splitu. Nastupao je kao solist sa Stuttgartskim komornim orkestrom, Zagrebačkim solistima, Riječkim komornim orkestrom, Simfonijskim orkestrom Hrvatske radiotelevizije, Zagrebačkom filharmonijom, Dubrovačkim simfonijskim orkestrom, Filharmonijom Bohuslav Martinů, Cantus Ansamblom. Koncertirao je u Italiji, Sloveniji, Austriji, Liechtensteinu, Francuskoj,

Njemačkoj, Švicarskoj, Švedskoj, Portugalu i Narodnoj Republici Kini. Osnivač je i član Riječkog klavirskog trija, uz pijanista Filipa Faka i violonistu Krunoslava Marića. Član je međunarodnog ansambla za suvremenu glazbu Synchronos. Osim usavršavanja kanonskog repertoara, tijekom studija orijentirao se i na izvođenje suvremene glazbe za violončelo, izvodeći brojne hrvatske skladatelje, od kojih su mu mnogi posvetili svoja djela (koncert za violončelo i komorni orkestar *Asterion* Tomislava Olivera i koncert za violončelo i simfonijski orkestar Davora Bobića). Jedan je od osnivača NAE kolektiva koji okuplja vrsne mlade glazbenike (Filip Merčep, Tomislav Oliver, Branimir Norac, Ana Kovačić i dr.) i multimedijalne umjetnike (Tin Dožić, Goran Nježić) u želji za promoviranjem suvremene elektroakustične glazbe i multimedije. Istaknuo se solističkim recitalima izvodeći neka od najkompleksnijih djela za violončelo s elektroničkom na Glazbenoj tribini u Opatiji 2018. te na Muzičkom biennalu Zagreb 2021. Vođa je sekcije violončela u Dubrovačkom simfonijskom orkestru (od ožujka 2019. do 2022. godine) s kojim redovito koncertira kao solist. Od 2019. pokrenuo je projekt *Resonance(s)* posvećen snimanju djela za violončelo solo (i elektroničku) hrvatskih skladatelja, čiji je cilj promovirati skladbe 20. i 21. stoljeća te potaknuti stvaranje novih djela. S ovim projektom objavio je dva albuma. U 2022. album *Resonance(s) II* osvojio je diskografsku nagradu Porin. Od lipnja 2022. odabran je za člana ansambla Zagrebački solisti,

a u rujnu iste godine dobiva poziciju vođe dionice violončela u orkestru Hrvatskog narodnog kazališta u Zagrebu. U studenom 2022. svira na turneji ansambla u sklopu međunarodne Hans Zender akademije pod mentorstvom članova Ensemble Modern. Od 2022. djeluje kao docent violončela na Umjetničkoj akademiji u Splitu.

Tonči Tranfić (Split, 1987.) osnovno i srednjoškolsko glazbeno obrazovanje završio je u klasi profesorice Najde Čapalije u Glazbenoj školi Josip Hatze u Splitu. Godine 2004. upisuje Muzičku akademiju u Zagrebu u klasi profesora Đorda Stanettija, gdje 2009. diplomira s odličnim uspjehom. Tijekom školovanja nastupao je na brojnim koncertima te ostvario visoke rezultate na preko dvadeset natjecanja u kategorijama klavir, klavirski duo i solfeggio. Najistaknutiji rezultati su 1. nagrade na državnim natjecanjima 1999. i 2001. godine te 1. nagrada na međunarodnom natjecanju Zlatko Grgošević 2000. Svoje glazbeno obrazovanje usavršava na brojnim seminarima kod priznatih svjetskih pedagoga, kao što su, među ostalima, Arbo Valdma, Đuro Tikvica i Vladimir Krpan. Godine 2009. započinje se kao profesor klavira u Glazbenoj školi Josip Hatze u Splitu te kao umjetnički suradnik–korepetitor na Umjetničkoj akademiji u Splitu. Godine 2015. na Festivalu gudača u Sremskoj Mitrovici (Srbija) osvaja nagradu za najboljeg klavirskog suradnika festivala. Iste godine nastupa kao solist uz

pratnju orkestra HNK-a Split u ciklusu novogodišnjih koncerata izvođeci *Rapsodiju u plavom* Georgea Gershwina. Godine 2017. priključuje se sastavu Adriaphonics s kojim izvodi glazbu francuskog skladatelja, pijanista i aranžera Claudea Bollinga te snima nosač zvuka *Bolling in Split*. Paralelno djeluje kao umjetnički voditelj istaknutih klapa (klapa Cambi, klapa Luše, klapa Elektrodalmacija), sudjeluje u projektima umjetničke organizacije za suvremenu glazbu Arthesis te aktivno širi glazbene horizonte surađujući s brojnim estradnim umjetnicima poput Massima, Harija Rončevića, Vanne, Meri Cetinić itd. Ističe se u radu s djecom u sklopu glazbeno–pedagoških programa Hrvatskog doma Split kroz radionice namijenjene približavanju klasične glazbe osnovnoškolskome uzrastu te u radu s gudačkim odsjekom Glazbene škole Josip Hatze Split s kojim kao korepetitor osvaja brojne nagrade i priznanja na regionalnim, državnim i međunarodnim natjecanjima. Godine 2023. sudjeluje kao glumac i pijanist u predstavi *Karneval životinja* u režiji Siniše Novkovića, izvođeci glazbu iz istoimene suite Camillea Saint–Saënsa. Godine 2024. snima nosač zvuka s violončelistom Vidom Veljkom sa skladbama splitskog skladatelja Vlade Sunka. Godine 2025. sudjeluje u programu Bokun festivala – festivala nijemog filma i drugih osjetila kao izvođač i kompozitor glazbe za kratkometražni crtani film *Mickey Mouse*.

My musical journey has always trodden two parallel paths: rock and popular music on one side and so-called classical music on the other. I have always been open to music which stems from tradition and represents continuity in the search for different or more contemporary approaches. Some of my compositions may sound familiar – as if they have been heard somewhere before – but this is only a confirmation of historical continuity due to our many reincarnations. I cannot say for myself that I have accepted a specific musical system which I would adhere to when composing. I would rather say that each of my compositions is an attempt to express the ineffable, each work therefore representing a new beginning. Many composers, musical movements and genres have influenced my understanding of art, as well as enriched my knowledge. The main question remains: where am I in all of this? It is with each new composition I seek the answer, in order to fathom who I really am.

VLADO SUNKO

Realising that the secret of music has no unique formula and that each of its thousands of Rashomon-like nebulae hides but a single, opaque variant of a possible truth, Vlado Sunko questions his own identity in the vastness of tonal systems, exploring and expressing his own self, confessing a part of his deepest intimacy through music. Therefore, musical emotions and ideas are his starting creative impulse, be they tangibly concrete, gestural, clearly associative or abstractly elusive. Consistent in its aesthetics of contemplative transformation of the experienced, Sunko's music disperses particles of the colourful Mediterranean world and bold melodic and rhythmic vitality, creating a stream of sound which renews itself within itself and liberates the musical space from superfluous details. Somewhere on the threshold between accessible expression and refined texture, the composer treats musical material (of whatever origin) with equal respect, not closing himself off to anything which may inspire his musical ideas. The combination of the archaic and modern, the coexistence of different musical genres which – sometimes separately, sometimes together – strive to correspond, motifs and themes of different stylistic and aesthetic orientations (from pentatonic and exotic evocations, the music of ancient Eastern civilisations, through folklore, jazz, rock to the avant-garde) characterise Sunko's composi-

tional gestures as marked by the immediacy of expression, as well as the originality and freshness of musical ideas and vision. Guided by his own imagination and awareness of novel formal and syntactic musical possibilities, he creates works that are deeply creative, though different in spirit and meaning; sometimes extroverted and dissolute, sometimes elegiac and mournful, sometimes mysterious and dreamy, but always considerate with regard to the purity and clarity of expression.

Along the continuum of seemingly contradictory realities of 'old versus new' and/or 'continuity versus change', Sunko has dedicated a large part of his oeuvre to choral and chamber music, finding his foothold in traditional sonority, which he skilfully and meaningfully redesigns by utilising contemporary compositional techniques. Be it folklore and folk heritage (e.g. the cantatas *Zlato Gospine milosti* – Sinj, *Alkestida* – Poljica, *Fantazija na sakralnu temu* – Imotski, *Rapsodija rustica* – Dugopolje) which he elaborates on and stylises by elevating folk speech and melody towards the most refined art, or purely a matter of relying on the millennial treasury of Gregorian intonations and impositions in some of his choral compositions, the composer listens to and reflects on the experiences of entire centuries speaking through music. Many reminiscences of changes in musical history will find their place in his

postmodernist musical language, which excludes the synchronicity of modality, tonality and atonality and unites seemingly distant compositional procedures (e.g. fauxbourdon technique and quartal harmony, quoted paraphrases and elements of through-composed material combined across different registers, broad-breathed melodies and aphoristic expression, classical metric/rhythmic patterns and polymetric treatment of mixed rhythms, singing and *sprechgesang* etc). However, his authentic and insightful evocations of the many eras of chamber music are especially visible in his repertoire for small ensembles – from Mozart-like dance humour, through the painful melancholy of Romanticism to the glittering intertwining of impressionistic arabesques and the expressionistically liberated, but disturbed cry against stability and monotony. All of this preoccupies the composer entirely (not as a mere authorial phase, but as a kind of permanent calling), who himself ultimately seeks not only to ascertain the *old* as *new*, but as *imperishable*.

The ten instrumental miniatures for cello and piano featured on this disc serve as a collection of 'songs without words', more precisely as intimate *Confessions* of Sunko's artistic and human maturation. The composer's penchant for shorter musical forms in which he reveals his introverted authorial nature is expressed in numerous vocal com-

positions (e.g. *Šest duhovnih skladbi*, written to the poems of Enes Kišević, *Ho'oponopono molitva* for mixed choir, songs written to the texts of Hölderlin, Schiller, Goethe and Joyce), but the deepest intimate conversation with oneself is, according to the composer, "most transparent precisely in the area of so-called absolute music where words would in a certain way hinder direct metaphysical experience". The overarching idea and emotion embedded in each of the compositions is love in its broadest sense and scope – love and respect for God, women, friendship, the universe, all beings and things, all things spiritual, namely those invisible and untouchable values without which our lives would have no meaning. Using his exquisite sensibility for the continuous merging of the real into the unreal, as well as a tonal language bursting with interesting rhythm, colourful harmony, complemented by melodies of lyrical atmosphere and deep breath, Sunko shares his view of the world and art as a widely spread embroidered pattern upon which small but effective changes in texture and persistent work on the development of its constituent parameters (such as dynamics, agogics, articulation, colour) always offer a fresh look. In terms of musical form, the compositions are crafted as a mosaic of distinguishable elements that flow into each other over time, thus arriving at their final juncture in a way similar to some fanciful image of a spatial

creation in which all its elements are simultaneously present. To be the carrier of these musical and poetic ideas (which are often more important for the composer than the principles of compositional construction themselves), Sunko chooses the cello – an instrument endowed with a warm, velvety sound which “best reflects the speech of the soul”. Its register coincides with the tessitura of the male voice, which actually reflects the voice of the composer – the speech of his soul. In various tonal and sonic landscapes, the piano joins this speech, sometimes in contrast, sometimes playful and mischievous, and sometimes hidden and muted. Without being a slave to schematisation, the composer treats the instruments in a vocal-descriptive manner, covering a wide range of their respective articulations, registers, dynamic and agogic possibilities. They virtually become sonic interpreters of the content that resonates with the composer’s “intimate address to God in various life situations over a long period of time.”

The two *Elegies* were Sunko’s first compositions for cello and piano, written in 1990 at the instigation of Vladimir Lukas, the composer’s friend, himself a professor of cello at the Split music school, whose students were to be their first intended performers. Character-wise, they may be perceived as one tragic and one lyrical elegy. Through the form of a

simple composition, itself seductive in its lyricism, cantilena and freedom of harmony, they seem to concentrate all the sensitivity and sublimeness to which the human spirit has managed to rise. Lament No. 2, composed in 2020, bears similar characteristics, written at a time when, quite unexpectedly, invisible beings slowed the entire world down, thus significantly changing people’s habits and way of life in the whirlpools of pandemic uncertainty and anxiety. Intensely charged and driven by the composer’s lucid imagination, the piece was originally conceived for violin and piano and transcribed for cello and piano in 2023, bringing forth a perfectly formed whole with masterfully achieved gradation complemented by the calm in the melancholic expressive meditation of the cello which frames the work. Sunko began working on the cycle *Confessions* for cello and piano in 2003, when he composed the *Confession* No. 1 and No. 2, subsequently adding the No. 3 in 2005. At the time he wrote: “This is a cyclical chamber work-in-progress for which I do not know whether or when it will be completed; the number of confessions is not precisely determined, nor is their order of performance, therefore the performer is to have complete freedom in selecting and arranging the movements.” Although the compositions are not strictly defined in formal terms, the *Confession* No. 1 and No. 3 do adhere to a typical binary structure with extensions, while the *Confession* No.

2 is predominantly fragmentary in character. Their harmonic language is modal, refreshed by pleasantly dissonant chordal interventions. The *Confession* No. 1 is a contemplative, introspective piece that takes us into mysterious spaces of reverie, reflection and solitude. The *Confession* No. 2 is a complex polymetric composition, a kind of homage to the brilliant British band Supertramp, rich with broken lines and unusual solutions, and underlined by its characteristic pregnant rhythm and aphoristic expression. The *Confession* No. 3 presents the listener with a lyrical atmosphere pouring with nuanced treatments of distinctive melodic and harmonic idioms. Passionate and beautiful in its simplicity, characterised by its *belcanto* melodic line and diaphanous harmonisation, it is one of Sunko’s most performed compositions for cello and piano. Six years after the *Confession* No. 3, the composer continued his work on the cycle: in 2011, *Confession* No. 4 was created, in which a neo-impressionist narrative is mixed with elements of the rudimentary, especially in terms of the use of syncopated rhythm with clear allusions to the stylistics of jazz and rock. *Confession* No. 5 (2018) was in turn inspired by the composer’s sensory impressions, for at the time he was grieving the untimely death of his colleague and friend, musicologist Miljenko Grgić. Using melody as a tremendous tonal pendulum, Sunko creates music filled with melancholy, lyrical and ethereal atmospheres. The romantically broad, melancholy, deeply

sincere, almost tearful melody of the cello undulates over the piano’s chordal structures which, like a clockwork mechanism, simulate heartbeats with regular changes which gradually fade and disappear into eternity. The *Confession* No. 6 (2022) offers “acceptance”, giving personal meaning to the trauma that has just been experienced. Precisely for this reason, the seemingly tranquil dialogical flow of the instruments finds its sequence in the lucid transformation of thoroughbred jazz elements which, in Gide’s words, embody “man’s final cry that leads to the very centre of sound”. Changes in experiencing and understanding reality have led the composer to reconcile with the world, or rather with himself. The *Confession* No. 7 (2023) expresses rapprochement and gratitude against the backdrop of Romanticist colour by uniquely combining the highest emotional concentration and immense fortitude with immediacy of expression. The cello’s solo narrative is teeming with dramatic charge which dominates the softly rustling filigree lace of pianistic minimalism. Even though the work had not originally been conceived as a complete whole of seven linked movements, the composer’s ‘reconciliation with his own nature’ marked its end nevertheless. The cycle indeed serves as a kind of musical autobiography, a dedication to love, a diary of swirling images and events that reveal to us the composer’s strong and unique human and artistic personality. In musical terms, it comprises fundamentally traditional forms, much like its

musical language which consists of pronouncedly expressive melodies and rich harmonic texture (from modal overtones to quartal harmony with rock and jazz influences). The meter comes across as diverse (from simple to complex measures), and the use of sustained, pedal tones is relatively frequent. In short, the listeners are presented with a cycle of miniatures which both individually and as a whole reflect the inner unity and beauty of the composer's captivating emotional kaleidoscope: loneliness (*Confession* No. 1), anxiety and fear (*Confession* No. 2), infatuation (*Confession* No. 3), doubt (*Confession* No. 4), grief (*Confession* No. 5), acceptance (*Confession* No. 6), reconciliation and gratitude (*Confession* No. 7). Graced with excellent and powerful interpretations by cellist Vid Veljak and pianist Tonči Tranfić, this edition is certain to bestow a new dimension and guaranteed longevity upon the author's manuscript, while also providing pupils, students and young music professionals alike with access to extraordinary performances which may inspire them to create their own interpretations. In addition to its artistic contribution, this disc is also relevant for its pedagogical value, as it brings together single-movement compositions for cello and piano (a much-needed addition to an otherwise under-represented aspect of domestic production) of various technical and interpretative requirements. Many of the pieces presented herein have already become part of the repertoire of young cellists (at concerts and competitions in the country and abroad), as they are also frequently and happily included in the programs of secondary

music school and/or college graduation recitals as mandatory compositions by a Croatian author. The printed edition of Sunko's cello compositions (titled *Skladbe za violončelo*, published by the Art Academy of the University of Split in 2020) has made the pieces easier to access, with the recordings of performances on this CD album serving as its logical extension, thus providing an important opportunity to present some of the works of this Croatian composer by means of exemplary and poetic interpretation even beyond the country's borders. It only remains to wish everybody who are henceforth to convey the content of the works presented herein, to *confess* the dimensions of the spiritual as per the author's intent, to feel, experience, accept and understand the composer's message in faith that the experience of the otherworldly becomes stronger and more potent through music and art, ever challenging and inspiring.

IVANA TOMIĆ FERIĆ

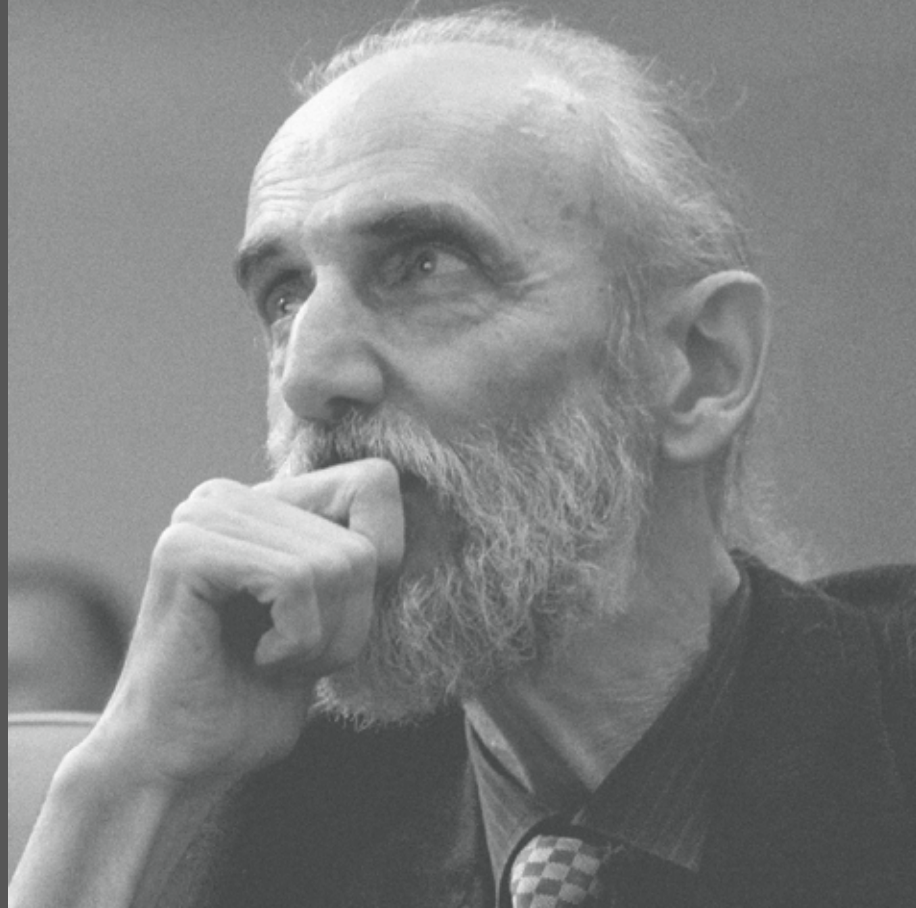
Sunko's compositions for cello and piano represent not only works of exceptional beauty and poeticism – diaries of the composer's intimacy – but also a precious part of the Croatian cello repertoire and education. Their expressive and technical character is equally applicable to all stages of professional development, providing cellists with the opportunity to discover their own voice and artistic authenticity through this music. Sunko's music also carries a deep spiritual component. Everyone can identify with the emotions conveyed by these works, and through this connection music becomes a bridge to something universal, something greater than us. I am extremely honoured to have been able to create my own reading of these works and record it to disc together with pianist Tonči Tranfić. In doing so, we pay tribute not only to the composer, but also to the lasting value of his music – music that belongs to us all.

VID VELJAK

Croatian composer, music pedagogue, conductor and choirmaster, professor at the Academy of Arts, University of Split, **Vlado Sunko** (b. Split 1954) graduated from the class of Professor Stanko Horvat at the Department of Composition and Music Theory at the Academy of Music, University of Zagreb. From 1982 to 1992, he taught music theory at the Josip Hatze Secondary Music School in Split, after which he took over courses in the field of music theory and choral conducting at the Academy of Arts, University of Split. With the Academy's mixed choir, he has won numerous awards for exceptionally successful performances at choral music festivals across the country. Since 1988, he has been the conductor of the Brodosplit Male City Choir, holding almost four hundred full-length concerts and over a hundred shorter performances and competition appearances in Croatia and abroad. With the repertoire consisting of the most precious compositions from the treasury of Croatian and European choral music heritage, Brodosplit, under Sunko's leadership, toured most European countries, as well as parts of America and Asia. The choir's high performing achievements have been witnessed by extraordinary performances of Luigi Cherubini's *Requiem*, Boris Papandopulo's *Muka Gospodina našega Isukrsta*, Ljubo Stipišić Delmata's *Uskrsnuće*, and Sunko's own composition *Missa Classic-Pop-Folk*. The long list of awards and

recognitions is an inexhaustible source of information about the successes with which the members of Brodosplit have carried the name of their city and their homeland around the world.

Sunko's compositional oeuvre comprises around two hundred compositions and around a hundred arrangements. His creative interests focus on choral and chamber music, as well as music for mandolin orchestras. Very diverse in number (duos, trios, quartets, quintets and larger chamber ensembles) and type of featured instruments (flute, saxophone, clarinet, mandolin, guitar, piano, strings and percussion), Vlado Sunko's chamber music has proven to be an area in which he achieved his highest compositional achievements. It reflects all the characteristics of the composer's musical physiognomy: melodic invention (with a Mediterranean overtone, often with references to folklore), a wealth of rhythm and metrics, and harmonic expression at the border between tonality and extended tonality with characteristic movements of unrelated chords that blur the solidity of functional relation. His most attractive works include *Une femme et un homme* for flute and alto saxophone, *Beauty and the Beast* for piano, cello and mandolin, *Toccata* for guitar quartet, *Varijacija na dalmatinsku temu* for mandolin quartet, while *Postojanja* for piano quintet, *Gudački kvartet* and *Rapsodija rustica* for flute,



oboe, clarinet, alto saxophone, piano, strings and percussion are examples of more complex three-movement compositions. Sunko has received numerous awards and recognitions for his compositional work.

He has published four editions of sheet music: three collections of his own compositions (*Skladbe za ženske, muške i mješovite zborove*, *Skladbe za violončelo*, along with compositions for mandolin chamber ensembles and orchestras titled *Capriccioromatico*) and a cycle of six spiritual compositions for mixed choir *Svjetlost je tvoja sjena* to the poetry of Enes Kišević. He has released fourteen albums (ten with the Brodosplit City Choir, two with the Choir of the Academy of Arts of the University of Split and two with the Sanctus Domnio Mandolin Orchestra). This is his second album of original pieces pertaining to the field of chamber music.

For his successful reproductive and creative work, he has been awarded the City of Split Award three times (2000, 2012 and 2017). He is the recipient of the Split-Dalmatia County Award (2017), the Plaque for Contribution to the Development of the University of Split (2006), the Plaque of the Academy of Arts of the University of Split (2023), the Plaque of the Croatian Association of Choir Conductors for Outstanding Achievements in Promoting Croatian Choir Music in the

World and the professional title of *Magister chori* (2009). He was decorated with the Order of the Croatian Dawn with the Figure of Marko Marulić (2013). He is also the recipient of the Slobodna Dalmacija Lifetime Achievement Award (2023).

www.vladosunko.com

Vid Veljak (b. Rijeka 1996) has distinguished himself on the Croatian and international scenes not only as one of the youngest and most talented cellists in the field of chamber music, but also as a soloist focused on the performance of contemporary and experimental music. He began studying the cello at the age of three with Tatjana Skljarenko, and soon after with Mauro Šestan in Rijeka. His talent was noticed very early by the prominent cellist and pedagogue Valter Dešpalj, who invited him to study under him at the Music Academy in Zagreb, where he successfully passed the entrance exam at the age of 14 and graduated in 2017. From 2012 to 2015, he studied simultaneously at the International Music Academy of the Principality of Liechtenstein with Jens Peter Maintz and with Valter Dešpalj. From 2016 to 2018, he studied with Romain Garioud in Paris. He has attended master classes of eminent cellists such as, among others, Monika Leskovar, Giovanni Sollima, Enrico Bronzi,

Laszlo Fenyő, Miklós Perényi, Gustavo Tavares, Michael Flaxman, Xenia Janković. He has won numerous competitions, including the Antonio Janigro International Competition in Poreč and the Daleki akordi in Split. As a soloist, he has performed with the Stuttgart Chamber Orchestra, the Zagreb Soloists, Rijeka Chamber Orchestra, Croatian Radio and Television Symphony Orchestra, Zagreb Philharmonic, Dubrovnik Symphony Orchestra, Bohuslav Martinů Philharmonic, and Cantus Ensemble. He has held concerts in Italy, Slovenia, Austria, Liechtenstein, France, Germany, Switzerland, Sweden, Portugal and the People's Republic of China. He is a founder and member of the Rijeka Piano Trio, along with pianist Filip Fak and violinist Krunoslav Marić. He is a member of the international ensemble for contemporary music Synchronos. In addition to perfecting the canonical repertoire, during his studies he also focused on performing contemporary music for the cello, performing pieces written by numerous Croatian composers, many of whom dedicated their works to him (the concerto for cello and chamber orchestra *Asterión* by Tomislav Oliver and the concerto for cello and symphony orchestra by Davor Bobić). He is one of the founders of the NAE collective, which brings together excellent young musicians (Filip Merčep, Tomislav Oliver, Branimir Norac, Ana Kovačić, etc.) and multimedia artists (Tin Dožić, Goran Nježić) in the desire

to promote contemporary electroacoustic music and multimedia. He has distinguished himself with solo recitals, performing some of the most complex works for cello with electronics at the Music Forum in Opatija in 2018 and at the Zagreb Music Biennale in 2021. He is the leader of the cello section in the Dubrovnik Symphony Orchestra (from March 2019 to 2022), with whom he regularly performs as a soloist. Since 2019, he has launched the *Resonance(s)* project dedicated to recording works for cello solo (and electronics) by Croatian composers, with the aim of promoting compositions from the 20th and 21st centuries and encouraging the creation of new works. He has released two albums with this project. In 2022, the album *Resonance(s) II* won the Porin discography award. Since June 2022, he has been accepted as a member of the Zagreb Soloists ensemble, and in September of the same year he was appointed leader of the cello section in the orchestra of the Croatian National Theatre in Zagreb. In November 2022, he played on the ensemble's tour as part of the international Hans Zender Academy under the mentorship of members of Ensemble Modern. Since 2022, he has been working as an assistant professor of cello at the Split Academy of Arts.

Tonči Tranfić (b. Split 1987) completed his primary and secondary music education in the class of Professor Najda Čapalija at the Josip Hatze Music School in Split. In 2004, he enrolled at the Academy of Music in Zagreb in the class of Professor Đorđe Stanetti, whence he graduated with honours in 2009. During his education, he performed at numerous concerts and achieved high results in over twenty competitions in the categories of piano, piano duo and solfeggio, his most prominent results being 1st prize at national competitions in 1999 and 2001 and 1st prize at the Zlatko Grgošević International Competition in 2000. He has improved his musical education by attending numerous masterclasses with renowned world pedagogues, such as, among others, Arbo Valdma, Đuro Tikvica and Vladimir Krpan. In 2009, he was hired as a piano professor at the Josip Hatze Music School in Split and as an artistic associate-accompanist at the Split Arts Academy. In 2015, at the String Festival in Sremska Mitrovica (Serbia), he won the award for best piano associate of the festival. In the same year, he performed as a soloist accompanied by the Croatian National Theatre Split orchestra as part of their New Year's concert series, performing George Gershwin's *Rhapsody in Blue*. In 2017, he joined the Adriaphonics group, with which he performed the music of French composer, pianist and arranger Claude Bolling and recorded the album *Bolling in Split*. Concurrently,

he works as artistic director of prominent a capella groups (Cambi a capella, Luše a capella, Elektrodalmacija a capella), participates in projects of the art organisation for contemporary music Arthesis, and actively broadens his musical horizons by collaborating with numerous pop artists such as Massimo, Hari Rončević, Vanna, Meri Cetinić, etc. He excels in working with children as part of the musical pedagogical programs of the Croatian Home in Split through workshops designed to bring classical music closer to primary school pupils, as well as working with the string department of the Josip Hatze Music School in Split, with whom he has won numerous awards and recognitions at regional, national and international competitions as an accompanist. In 2023, he participated as an actor and pianist in the play *Carnival of Animals* directed by Siniša Novković, performing music from the suite of the same name by Camille Saint-Saëns. In 2024, he recorded a CD album with cellist Vid Veljak featuring compositions by Split-born composer Vlado Sunko. In 2025, he participated in the program of the Bokun Festival – a festival of silent films and other senses as a performer and composer for the short cartoon *Mickey Mouse*.

**Snimljeno u Koncertnoj dvorani
Ivo Tijardovića – Hrvatski dom Split,
12/2023.**

Recorded in the Ivo Tijardović
Concert Hall – Croatian Home Split,
12/2023

Tonsko snimanje i mastering

Sound recording & Mastering
BRANKO STARC

Glazbena produkcija

Music production
TOMISLAV OLIVER
BRANKO STARC

Urednica izdanja

Publication editor
SRĐANA VRSALOVIĆ

Autorica teksta

Text by
IVANA TOMIĆ FERIĆ

Lektura

Language editing
DARIJA ŠČUKANEC

Prijevod

Translation
LEO BESLAČ

Autor fotografija

Photos by
MATKO PETRIĆ

Likovno oblikovanje

Design
KARLO KAZINOTI
MIŠO KOMENDA
HANA BALTA

Nakladnik

Publisher
CANTUS D.O.O.

Za nakladnika

For the publisher
MIRJANA MATIĆ

Broj izdanja

CD number
88924508402

ZAGREB, 2025.



www.cantus.hr | www.hds.hr



CONFESSIONS