



Damenba

**KOSJENKA
TURKULIN**

&

**IVA LJUBIČIĆ
LUKIĆ**

*Klavirski duo
Piano Duo*

**SKLADBE HRVATSKIH SKLADATELJA
ZA KLAVIR ČETVERORUČNO**

**Compositions by Croatian composers
for piano four-hands**

Qamenba

**KOSJENKA
& TURKULIN
IVA LJUBIČIĆ
LUKIĆ**

*Klavirski duo
Piano Duo*

IVAN KONČIĆ: Dnevnik zlatne ribice | Diary of a Goldfish

1. *Olimpijski san | Olympic Dream* — 01:54
2. *Buka – Igra | Noise – Play* — 01:26
3. *Bolesna uspavanka | An Ailing Lullaby* — 02:47
4. *Uzlazeće kapljice | Rising Droplets* — 03:10
5. *Upitno prijateljstvo | Questionable Friendship* — 02:28
6. *Neopisiva sreća | Indescribable Happiness* — 02:29

7. **ZORAN JURANIĆ: Damenbal** — 07:05

ALFI KABILJO: Kazališna suita | Theatre Suite

8. *Kralj je gol | The King Is Naked* — 02:26
9. *Sacher valcer | Sacher Waltz* — 03:38
10. *Bakanal | Bacchanalia* — 03:52

ZORAN JURANIĆ: Tri kardiološke dijagnoze | Three Cardiology Diagnoses

11. *Tahikardija | Tachycardia* — 01:58
12. *Aritmija | Arrhythmia* — 01:38
13. *B.O.* — 01:27

FRANO PARAĆ: Preludij i valcer | Prelude and Waltz

14. *Preludij | Prelude* — 04:34
15. *Valcer | Waltz* — 02:16

ALFI KABILJO: Svadbena suita | Wedding Suite

16. *Ples u 5 | Dance at 5* — 02:54
17. *Valcer | Waltz* — 02:22
18. *Dan vjenčanja | Wedding Day* — 03:49

Ukupno trajanje | Total time — 52:52

Sviranje u klavirskom duu, od svih oblika komornog muziciranja, ima najtanju fizičku, tonsku, interpretativnu i mehaničku granicu između dvoje izvođača. Primarna zadaća klavirskog dua je da tu granicu uhu slušatelja učini potpuno nezamjetnom i veći dio posla u duu stremi ostvarenju tog cilja. Mi smo već niz godina posvećene takvom radu, uz koji smo uspjele u naš mali, ali značajan vrtlog uvući brojne pijaniste, hrvatske skladatelje i publiku, promičući glazbu za klavir četveroručno, a realizacija ovog CD-a „opipljiva“ je nagrada za to.

Zahvalne smo izdavačkom timu, tonskim snimateljima te našim obiteljima i prijateljima koji su nam stalna podrška.

— **Iva Ljubičić Lukić i Kosjenka Turkulin**

Pijanistice **Iva Ljubičić Lukić** i **Kosjenka Turkulin** istaknute su komorne glazbenice, glazbene pedagoginje te angažirane umjetničke voditeljice koncertnih ciklusa i festivala. Od osnutka svog klavirskog dua, 2012. godine, bilježe neprekidno umjetničko djelovanje, brojne koncerte i suradnje. Njihov repertoar obuhvaća širok dijapazon glazbene literature, od stožernih klasičnih opusa do suvremenih djela, uključujući najvažnije skladbe originalno pisane za klavir četveroručno. Redovito surađuju s ansamblom Glazbene staze. Osnivačice su i umjetničke voditeljice Zagrebačkog festivala klavirskih dua koji se održava od 2016. godine, a koji uz koncertni program redovito uključuje i stručne skupove te tribine. Svoj angažman poticanja nastanka novog repertoara za klavirski duo kroz neposrednu suradnju sa skladateljima ove glazbenice dokumentiraju i vlastitom notnom edicijom djela hrvatskih autora za klavirski duo, koju objavljuju kao seriju Notnih izdanja Zagrebačkog festivala klavirskih dua. Poticaj tome plodna je suradnja koju Iva Ljubičić Lukić i Kosjenka Turkulin ostvaruju s nekima od najistaknutijih hrvatskih skladatelja čija su djela i praižvele, među kojima su akademici Zoran Juranić, Frano Parać i Krešimir Seletković te skladatelj Ivan Končić. Svoje prvo zajedničko diskografsko izdanje posvetile su upravo glazbi hrvatskih autora za ovaj sastav.

„...kada vas zamole dvije mlade talentirane i nadasve izvrsne pijanistice da napišete skladbu za njihov duo, što preostaje skladatelju? Sjesti za klavir i...pa nekako je tako bilo. Izvele su skladbu raskošno i muzikalno te im želim puno uspjeha u budućnosti!” — **Frano Parać**

„Prvi profesionalni susret s Ivom i Kosjenkom većem za ciklus *Glazbene staze* gdje sam 2014. godine dobio priliku napisati djelo za tzv. *pierrot* ansambl, odnosno sastav Glazbenih staza. Tada je nastala *Fantastična suita* koju je ansambl godinama rado izvodio, da bi je zatim i snimio. Cijeli proces, silne izvedbe i samu snimku uvijek ću pamtit i velikom radošću i ponosom. To je, naime, bila moja prva skladba nakon studija, bez mentorstva. Izrazito cijenim povjerenje koje mi je ansambl tada ukazao. Divan odnos s ansamblom, a naposljetku i s klavirskim duom Ive i Kosjenke, nastavio se s nekoliko skladbi i obrada kroz zadnjih desetak godina. Imao sam vremena i potvrditi svoje inicijalne reakcije, odnosno misli – Iva i Kosjenka nesutrašive su i neumorne umjetnice koje su odlučile uzeti

stvari u svoje ruke te raditi ono što najbolje znaju. Uz to, veliku pažnju daju hrvatskim skladateljima (a kroz ciklus *Glazbene staze* i hrvatskim izvođačima) zbog čega sam osobno napredovao kao kompozitor. Dosadašnji odnos s Ivom i Kosjenkom mogu najbolje opisati kao uzajamno učenje o onome što nas spaja – o glazbi. *Dnevnik zlatne ribice* smatram dokazom takvog odnosa i osjećam ogroman ponos na ono što smo zajedno napravili. Cure, čestitam na izdanju!“ — **Ivan Končić**

Dnevnik zlatne ribice Ivana Končića prvo je djelo nastalo na poticaj Zagrebačkog festivala klavirskih dua, 2018. godine. Nastala kao posveta Claudeu Debussyju u godini obilježavanja stogodišnjice skladateljeve smrti, poigravajući se prepoznatljivim skladateljskim tehnikama francuskog velikana, suita donosi „neuobičajene zapise iz dnevnika zaboravne akvarijske ribice“ glazbenim jezikom i senzibilitetom mladog dubrovačkog autora. *Olimpijski san* uranja slušatelja istodobno u začudni svijet koji oglašbljuje Končićeva suita, kao i u poseban zvukovni svijet klavirskog dua, odražavajući istodobno njegove specifičnosti, ali i sposobnost glazbenica da spremno, puno glazbeničke stamine i interpretativnog šarma, odgovore na zahtjeve koje pred njih stavlja notni tekst i artikulacija izvedbe dviju glazbenica na istom instrumentu. Drugi će stavak suite, *Buka – Igra*, zaokrenuti priču u smjeru igre, uz plesni karakter kakvog razlomljenog valcera uz zamišljenu sceničnost i karakter glazbenog teatra, utapajući se zatim u *Bolesnoj uspavanci* gotovo distopijskog prizvuka, uz notu autorove inačice svojevrsnog minimalizma koji se provlači kroz teksturu partiture. Iz opisnog podnaslova *Uzlazećih kapljica* iščitavamo gotovo deskriptivnu sugestivnost koju se da tumačiti kao glazbeničku smjernicu ili pak slušalački izazov, dodatno pogurivanje korak dalje u bajkovit vodeni svijet *Dnevnika zlatne ribice*. *Upitno prijateljstvo* kao da razlijeva taj svijet u mnogostrukim smjerovima, kao i glazbene misli – blaga razilaženja u metru slijede na čas skoro impresionističke linije usporedno sa stalnošću protoka niže lage, uz povremena zatim zgušnjavanja susreta i rastajanja „upitnog prijateljstva“, ne klizeći ipak iz suglasja klasičnih tonalnih odnosa. Ukoliko slušateljski angažman i znatiželja vođena skladateljskom sugestivnošću ne iskliznu do finalnog poglavlja ribičina dnevnika, brzo će i tehnički izazovno posljednje

poglavlje otvoriti brojne maštovite prizore *neopisive sreće*, kako glasi i naslov šestoga stavka suite.

Skladatelj **IVAN KONČIĆ** (Dubrovnik, 1988.) osnovnu i srednju glazbenu naobrazbu stekao je u Umjetničkoj školi Luke Sorkočevića u Dubrovniku gdje je učio klavir i teorijske predmete. Opredijelio se za teoriju i kompoziciju, što će rezultirati manjim klavirskim i zbarskim kompozicijama. Na Muzičkoj akademiji studirao je kompoziciju u klasi Željka Brkanovića i diplomirao 2013. diplomskim radom *Simfonija Elementi*. Simfoniju je 2014. godine praisvela Zagrebačka filharmonija u Koncertnoj dvorani Vatroslava Lisinskog u Zagrebu. Stipendist je Fonda za mlade skladatelje Rudolf i Margita Matz za 2012. godinu. U godini 2014./15. primljen je na majstorski studij iz kompozicije na King's College u Londonu (2014./2015.). Djela su mu se izvodila u Dubrovniku, Zagrebu, Splitu, Opatiji, Novom Sadu, Ljubljani i Münchenu. Sudjelovao je s izvedbama na studentskim projektima FUSnota i HR projekt te u ciklusu *Glazbene staze* u Maloj dvorani Vatroslava Lisinskog, a na 33. Muzičkom biennalu Zagreb praisveden mu je balet prvijenac *Flicker Out*, elektroničko djelo koje je bilo dijelom baletnog trolista koji je u Hrvatskom narodnom kazalištu u Zagrebu otvorio festival 2025. Ivanu Končiću dodijeljena je Dekanova nagrada Muzičke akademije u Zagrebu (2010./2011.) te Rektorova nagrada Sveučilišta u Zagrebu za partituru *The Raven* (2012./2013.). Na međunarodnom natjecanju Franz Josef Reinl Stiftung u Münchenu godine 2011. osvojio je 3. nagradu (1. nije dodijeljena) za skladbu *Motivi s varijacijama* za gudački orkestar.

Brojne prilike za ekspresivnost interpretacije pruža u naslovnoj skladbi albuma, ***Damenbalu***, skladatelj **Zoran Juranić**. Prvi susret Ive i Kosjenke sa skladateljem bio je 2016. godine, kada su u ciklusu *Mladi u Lisinskom* izvodile Juranićevu *Kardiološku suitu*. Naslovna skladba albuma, nastala upravo za ovaj duo, već je nazivom odraz autorove posvete dvjema glazbenicama. *Damenbal* je nastao u listopadu 2021., na narudžbu Zagrebačkog festivala klavirskih dua, na kojem su ga, u jeku pandemije, Iva Ljubičić Lukić i Kosjenka

Turkulin i praižvele. U listopadu 2022. djelo su predstavile na skladateljevom autorskom koncertu u povodu njegova 75. rođendana, u Preporodnoj dvorani Hrvatske akademije znanosti i umjetnosti. Njihova suradnja kulminira 2024. godine, kada je objavljeno notno izdanje s obje Juranićeve skladbe za klavir, u seriji Notnih izdanja Zagrebačkog festivala klavirskih dua. Djelo karakterizira jasno oblikovan formalni okvir te gust slog koji zadržava jasan klavirski karakter, a raspodjelom glazbenog materijala odražava duboko razumijevanje odnosa dvoje pijanista u zadanom formatu. Ovo pijanistički izazovno, ali komorno promišljeno djelo otkriva i karakternost koja svoje korijene svakako ima i u plodnom opernom iskustvu autora (skladateljskom, ali i dirigentskom te redateljskom). Uz priliku glazbenicama za pregršt zanesenosti pri interpretaciji, slušateljima autor nudi i ponešto nepredvidive zagonetnosti te naizgledne lakoće virtuoznosti koje, čini se, upisuje u ovaj *damski ples* koji, očekivano, zaključuje zajedničkom efektom figurom.

Svoje **Tri kardiološke dijagnoze** Zoran Juranić napisao je 2009. godine, kada su ih u sklopu programa 46. Glazbene tribine u Puli praižveli Domagoj Guščić i Azra Medić. Asocijativnost ritmičkih, pa i psiholoških obilježja pojedinih medicinskih termina, pronalazimo u podnaslovima ovih triju klavirskih minijatura koje u središtu imaju oživljavanje i oslanjanje na „radost muziciranja“, kako je tada istaknuo sam autor. Klavir kao „orkestar u malome“ Juranić doista tako i koristi, odražavajući neoekspresionizam kao prevladavajuću odrednicu svoga opusa, raspoređujući guste harmonijske odnose u ovaj dualni klavirski slog, ugrađujući u njega energiju i glazbeni puls ritmične i zvukovne apartnosti u kontekstu njegove nadogradnje višestrukih tijekova glazbene tradicije prožete modernošću.

Akademik **ZORAN JURANIĆ** (Rijeka, 1947.) studirao je glazbenu teoriju, kompoziciju kod Stjepana Šuleka i dirigiranje u klasi Igora Gjadrova. Ekstenzivno iskustvo u području opere započeo je kao zborovođa te zatim kao stalni dirigent i ravnatelj Opere u Hrvatskom narodnom kazalištu u Zagrebu. Bio je umjetnički ravnatelj Opere HNK-a Ivana pl. Zajca u Rijeci i Opere HNK-a u Osijeku te predavač na Muzičkoj akademiji u Zagrebu, Pedagoškoj akademiji u Osijeku i na područnim odjelima Akademije dramske umjetnosti u Rijeci i Osijeku. Od 2005. redovni je profesor na Muzičkoj akademiji u Zagrebu, a bio je i stalni

gost dirigent Opere Srpskog narodnog pozorišta u Novom Sadu te šef dirigent Društvenog orkestra HGZ-a. Kao dirigent nastupao je u svim zemljama bivše Jugoslavije, u Italiji, Francuskoj, Njemačkoj, Mađarskoj i bivšem SSSR-u. Zoran Juranić skladao je pedesetak djela iz područja orkestralne, komorne, klavirske i vokalne glazbe. Među njegovim glazbeno-scenskim ostvarenjima je višestruko nagrađena opera-farsa *Govori mi o Augusti*. Njegov glazbeni govor odlikuje se bogatom harmonijom (često na rubu atonalitetnosti), složenom ritmikom i apartnom zvukovnošću. Vjeran svojoj stvaralačkoj poetici, traži uvijek nove odnose između instrumentalnog zvuka i vokalnosti. Jedan je od rijetkih hrvatskih skladatelja koji rade na revitalizaciji hrvatske glazbene baštine. Revidirao je i izveo niz zanemarenih djela iz hrvatske glazbene baštine, poput djela Ivana pl. Zajca i Antonija Smareglije, operu *Oganj* Blagoja Berse te praisveo operu *Preobražaj* Stanka Horvata.

Dobitnik je brojnih nagrada i priznanja: Nagrada Vladimir Nazor (1990.); Vjesnikova nagrada Josip Štolcer Slavenski (1992., 2000.); Nagrada Grada Zagreba (2000.); Nagrada HAZU (2001., 2014.); Povelja Grada Rijeke (2002.); Nagrada Boris Papandopulo Hrvatskog društva skladatelja (2012.); Nagrada Milka Trnina Hrvatskog društva glazbenih umjetnika (2014.); Red Danice hrvatske s likom Marka Marulića. Dobitnik je nagrade Porin za životno djelo 2017. Od 2010. godine član je suradnik, a od 2014. redoviti član Hrvatske akademije znanosti i umjetnosti.

Svoju eklektičnost, međužanrovsko (samo)smještanje i beskrajno zabavnu prirodu već s prvim tonovima *Kazališne suite* iz 2014. godine *Alfi Kabiljo* daje na znanje. Karakter plesa, teatralnost songova mjuzikala, pjevnost i zanesenost scenske glazbe uz patinu salonskog skupnog muziciranja minulih vremena upisao je u deklaraciju prvog stavka svoga trolista: *Car je gol*. Gotovo istoimeni mjuzikl autor je inače isticao kao svoj najdraži rad u tom žanru. Četiri ruke na klavijaturi te dva para nogu na trima klavirskim pedalama Kabiljo je čuo kao plesni potencijal, donoseći vlastitu verziju valcera u središnjem stavku ove mini suite, *Sacher valceru*. Glazbeni vrtlog nastupa u *Bakanalu*, iz autorove komične opere *Casanova*

u Istri (2009.), stoga i sjecištu raznoraznih glazbenih te izvanglazbenih utjecaja u podlozi kojih je i određen karakter ozbiljnosti. Ona se može čuti i kao svojevrsna razbarušenost, namjerno puštanje uzda, ali ne i onih pijanističkih u verziji za klavir četveroručno, jer od glazbenica traži intenzitet prisutnosti, suradnju pri oblikovanju raspoloženja i karaktera koja je autor zamislio.

Svađbena suita primjer je još jedne izvedbene inačice skladateljeve trajne sklonosti scenskoj glazbi, u nizu od triju minijatura koje čine *Ples u 5*, *Valcer* i *Dan vjenčanja*. Odras je to neumornog kreativnog zanosa u stvaranju pjevnih i pamtljivih melodija praćenih bogatim harmonijskom podlogama. U slog dozirano unosi virtuoznost, ne zaustavljajući ritmičku raznolikost koju obogaćuje i na način da niže manje prepoznatljive ili pak eksplicitne primjere utjecaja širokog raspona glazbenih stilova od folklor, jazz, plesne glazbe i nadalje.

ALFI KABILJO (Zagreb, 1935. – Zagreb, 2025.) bio je skladatelj, dirigent, aranžer, pijanist, tekstopisac, libretist i producent. Pohađao je privatnu glazbenu školu skladatelja i pedagoga Rudolfa Matza, završio Glazbenu školu Vatroslava Lisinskog u Zagrebu, kompoziciju usavršavao u Parizu, a diplomirao je arhitekturu. Cijeli je život bio slobodan umjetnik. Vjerojatno najsvestraniji hrvatski skladatelj međunarodne reputacije, tijekom iznimno uspješne karijere skladao je glazbu za kazalište, film, TV produkciju, zabavne melodije, šansone, orkestralna, komorna i solistička djela, glazbu za djecu i primijenjenu glazbu. Bio je među rijetkim skladateljima koji su podržavali rad kolega tako da je bio redoviti gost na svim značajnim koncertima. Njegovu glazbu izvodili su i snimali orkestri diljem svijeta, a njima je često i sam dirigirao. Na hrvatskoj je glazbenoj sceni ostavio neizbrisiv trag glazbom brojnih mjuzikla. Kulturni mjuzikl *Jalta, Jalta* od praeizvedbe 1971. godine u Zagrebu izveden je više od 1500 puta u interpretaciji različitih kazališta i njihovih ansambala, a preveden je i na njemački, talijanski i norveški jezik. Veliki uspjeh imali su i drugi mjuzikli koje je realizirao najčešće u suradnji s Milanom Grgićem, Vladom Štefančićem i Dragom Britvićem. Za filmsku glazbu nagrađivan je Zlatnom Arenom, a najveće priznanje koje je primio, nagradu Camille Award za životno djelo, dodijelio mu je 2022. godine Europski savez društava skladatelja.

Autor je komične opere *Casanova u Istri* i baleta *Kentaur XII* te opsežnog instrumentalnog opusa za solistička glazbala, komorne ansamble i orkestar. Široj publici ostat će zapamćen kao autor velikog broja zabavnih pjesama koje su ušle u antologiju hrvatske zabavne glazbe. U razdoblju od 1968. do 1998. godine sudjelovao je na 30 međunarodnih festivala i osvojio 13 nagrada. Bio je predsjednik Hrvatskog društva skladatelja (1992. – 1994.). Dobitnik je mnogih priznanja i nagrada među kojima su: Vjesnikova nagrada Josip Štolcer Slavenski (1986.), Povelja Grada Zagreba (1999.), Milivoj Korbler (HDS, 1998.), Porin za životno djelo (2004.), Status (Hrvatska glazbena unija, 2004.), Kairos (Festival filmske glazbe u Trogiru, 2009.), Boris Papandopulo (Hrvatsko društvo skladatelja za Koncert za flautu i orkestar, 2009.), Vladimir Nazor (Ministarstvo kulture i medija Republike Hrvatske, 2016.), Zlatni Oktavijan (Hrvatsko društvo filmskih kritičara, 2023.) i mnoge druge. Nositelj je državnog odličja Red Danice hrvatske s likom Marka Marulića.

Preludij i Valcer Frane Paraća još je jedna od perjanica iz serije izdanja Zagrebačkog festivala klavirskih dua. Djelo nastaje upravo na poticaj protagonistica ovog diskografskog izdanja te njihova festivalskog izdanja 2019. godine, uz potporu Ministarstva kulture i medija Republike Hrvatske. Prepoznajući pregnantan zvuk Paraćevih klavirskih skladbi, glazbenici će zasigurno ovaj skladateljski dvolist doživjeti kao svojevrsnu zvučnu pozivnicu pijanisti(ca)ma koji se odvaže svirati u klavirskom duu, tom intimnom, smionom i uzbudljivom vidu zajedničkog muziciranja, koji ne nalazi pandan ni u kojoj drugoj glazbenoj obitelji ili komornoj kombinaciji. Gotovo misteriozan prizvuk ozbiljnog, pa i sjetnog karaktera i atmosfere, donosi na svome vrhuncu gradacije skoro fanfarnu boju zvuka koji se istodobno oslanja na udaraljkašku karakteristiku klavira, „ostavljajući mjesta za istraživanje nijansi boja i dinamike“, kako je istaknuto u bilješci notnog izdanja. Uz ovu interpretativno zahtjevnju partituru pijanistice su istaknule i kako *Valcer* „donosi groteskne slike makabričnog plesa u romantičkom stilu, s velikim agogičkim gestama“, (...) „iziskujući od izvođača veliku maštovitost, umješno vladanje cjelokupnom klavirskom zvučnom paletom i savršenu uigranost“.

Akademik **FRANO PARAĆ** (Split, 1948.) godine 1972. diplomirao je teoriju glazbe, a 1975. kompoziciju u razredu prof. Stanka Horvata na zagrebačkoj Muzičkoj akademiji. Godine 1977./1978. usavršavao se na području elektroničke glazbe kod Marina Zuccherija u milanskom Studio di fonologia musicale della RAI. Od 1972. do 1978. bio je nastavnik na zagrebačkoj Glazbenoj školi Blagoja Berse. Na zagrebačkoj Muzičkoj akademiji djeluje kao predavač od 1978. godine, a od 1992. godine kao redovni profesor; u dva je navrata (1985. – 1987. i 2002. – 2006.) biran za dekana. Član je suradnik Hrvatske akademije znanosti i umjetnosti od 1992. godine, a od 2008. redoviti član Hrvatske akademije znanosti i umjetnosti; od 2011. tajnik je Akademijinog Razreda za glazbenu umjetnost i muzikologiju. Među nagradama koje su mu dodijeljene za skladateljski rad ističu se: Nagrada 7 sekretara SKOJ-a (1979.); Vjesnikova nagrada Josip Štolcer Slavenski (1979. i 2001.); Nagrada HAZU (1993. i 2001.); Nagrada Međugorje (1994.); Diskografska nagrada Porin (1994. i 1996.); Nagrada Judita (2000.); Nagrada Peristil (2000.); Nagrada Boris Papandopulo Hrvatskog društva skladatelja (2001.); Nagrada Vladimir Nazor (2001.); Nagrada hrvatskog glumišta (2001.); Diskografska nagrada Porin za životno djelo (2015.). Odlikovan je Redom Danice hrvatske s likom Marka Marulića.

— **Karolina Rugle**



KOSJENKA TURKULIN (Zagreb, 1985.) diplomirala je klavir na Muzičkoj akademiji u Zagrebu u razredu prof. Đorđa Stanettija. Glazbeno obrazovanje započela je na Glazbenom učilištu Elly Bašić u klasi prof. Ljerke Čavić-Tomčik gdje je danas zaposlena kao korepetitor gudačkog odjela. Godine 2003. dobiva stipendiju za Collegio del Mondo Unito dell'Adriatico u talijanskom Duinu, gdje paralelno pohađa i međunarodnu glazbenu školu Tršćanskog trija. Tamo se usavršavala kod uglednog pijanista Alberta Miodinija te je pohađala nastavu komorne glazbe u školi Tršćanskog trija (s profesorima Dariom de Rosa, Maureen Jones i Enricom Bronzijem). Sklonost komornom muziciranju usmjerila ju je na studij komorne glazbe na Konzervatoriju u Parmi u klasi prof. Pierpaola Maurizzija i klavira kod prof. Elisabette Ghidini, kao i na Accademia di Fiesole u Firenci u klasi Parmskog trija. Kao komorna glazbenica osvojila je brojne nagrade, među kojima se ističu prve nagrade na međunarodnim natjecanjima Città di Montichiari i Riviera Etrusca. Od 2012. godine djeluje u klavirskom duu s pijanisticom Ivom Ljubičić Lukić s kojom je osnovala Zagrebački festival klavirskih dua, a koji od 2016. okuplja ugledne domaće i strane umjetnike, donosi edukativne sadržaje i promiče suvremeno glazbeno stvaralaštvo. Osim u klavirskom duu, Kosjenka Turkulin članica je trija Roter Igel uz violinisticu Taru Horvat i violončelistu Andriju Šimića. Uz spomenutog violončelista i klarinetisticu Mariju Župić Bošnjak članica je i trija Clarinelly. Suraduje s brojnim pjevačima na repertoaru vokalne lirike.

IVA LJUBIČIĆ LUKIĆ (Split, 1985.) diplomski i poslijediplomski studij usavršavanja završila je na Muzičkoj akademiji u Zagrebu u klasi Pavice Gvozdić, a poslijediplomski studij iz područja menadžmenta u kulturi završila je na Ekonomskom fakultetu u Zagrebu. Tijekom školovanja osvojila je brojne nagrade na državnim i međunarodnim pijanističkim natjecanjima. Usavršavala se na seminarima uglednih pijanista (Eugen Indjić, Roger Muraro, Boris Romanov, Noel Flores). Ostvarila je nastupe diljem Hrvatske i u inozemstvu (Italija, Slovenija, Makedonija, Švicarska, Irska, Maroko). Uz solističke nastupe osobito njeguje komorno muziciranje. Godine 2009. osniva koncertni ciklus *Glazbene staze*, čija je voditeljica te članica ansambla Glazbene staze, jedinog hrvatskog *pierrot* sastava. Djeluje u ansamblu Le trio (uz sopranisticu Mariju Lešaju i flautisticu Edu Rimanić), u Zagrebačkom klavirskom kvartetu (uz violinisticu Danu Kahrman, violisticu Jasnu Simonović Mrčela i violončelista Smiljana Mrčelu) te u klavirskom duu s pijanisticom Kosjenkom Turkulin, s kojom osniva Zagrebački festival klavirskih dua. Uz koncertne i organizacijske aktivnosti, surađuje s brojnim skladateljima i praizvodi njihova djela. Autorica je više prilagodbi za različite komorne sastave i redaktorica je notnih izdanja za klavir četveroručno. Godine 2022. izdavačka kuća Cantus Hrvatskog društva skladatelja izdaje nosač zvuka *Pierrot project op. 1* njezina ansambla Glazbene staze. Sudjeluje u izvođenju edukativnih umjetničkih programa u organizaciji Ministarstva kulture i medija Republike Hrvatske (Ruksak (pun) kulture). Niz godina bila tajnica međunarodnog natjecanja Mladi virtuoz, Zagreb. Od 2007. godine zaposlena je kao profesorica klavira u Glazbenoj školi Pavla Markovca u Zagrebu.

Playing in a piano duo – among all forms of chamber music – has the subtlest physical, tonal, interpretative, and mechanical boundary between the two performers. The primary task of a piano duo is to make this boundary completely imperceptible to the listener's ear, and much of the performers' work is striving to achieve that goal. For many years, we have been committed to this kind of collaboration. Along the way, we've drawn numerous pianists, Croatian composers, and audiences into our small but significant whirlwind, all in the service of promoting four-hand piano music. The realization of this CD is a tangible reward for that dedication

We would like to thank the publishing team, sound engineers and our families and friends who are our constant supporters.

— **Iva Ljubičić Lukić & Kosjenka Turkulin**

Pianists **Iva Ljubičić Lukić** and **Kosjenka Turkulin** are distinguished chamber musicians, music teachers, and active artistic directors of concert cycles and festivals. Since the founding of their piano duo in 2012, they have maintained continuous artistic activity, performing at numerous recitals and engaging in many collaborations. Their repertoire spans a broad range – from cornerstone classical works to contemporary pieces – including the most significant compositions originally written for piano four-hands. They regularly collaborate with the Glazbene staze ensemble and are founders and artistic directors of the Zagreb Piano Duo Festival, which has been held since 2016, and which – in addition to the concert program – regularly includes professional symposiums and forums. They are also deeply engaged in expanding the repertoire for piano duo through direct collaboration with composers; a mission documented through their own sheet music series featuring works by Croatian authors. This series is published under the *Sheet Music Editions of the Zagreb Piano Duo Festival*. The impetus for this comes from the fruitful partnerships that Iva Ljubičić Lukić and Kosjenka Turkulin have formed with some of the most prominent Croatian composers whose works they have premiered, including academics Zoran Juranić, Frano Parać and Krešimir Seletković, and composer Ivan Končić. Their debut album is dedicated entirely to music for this ensemble by Croatian composers.

“... when two young, talented, and above all excellent pianists ask you to write a piece for their duo, what is a composer to do? Sit at the piano and... well, that’s exactly what happened. They performed the piece magnificently and musically, and I wish them great success in the future!” — **Frano Parać**

“My first professional encounter with Iva and Kosjenka was through the *Glazbene staze* concert series, where in 2014 I had the opportunity to write a piece for the so-called Pierrot ensemble – that is, the ensemble Glazbene staze. That was when my *Fantastic Suite* was created, which the ensemble gladly performed for years, and later even recorded. I will always remember the entire process, the many performances, and the recording itself with great joy and pride. That was, in fact, my first composition after my graduation – so, without a mentor. I deeply value the trust the ensemble placed in me at that time.

The wonderful relationship with the ensemble, and ultimately with the piano duo of Iva and Kosjenka, has continued with several compositions and arrangements over the past ten years. I've had time to confirm my initial impressions and thoughts: Iva and Kosjenka are fearless and tireless artists who have decided to take matters into their own hands and do what they do best. In addition, they devote great attention to Croatian composers (and through the *Glazbene staze* cycle, to Croatian performers as well), which is why I have personally grown as a composer. I would describe our ongoing collaboration as mutual learning – learning about what connects us: music. I consider *Diary of a Goldfish* to be proof of such a relationship and I feel enormous pride in what we have done together. Girls, congratulations on this album!" — **Ivan Končić**

Ivan Končić's *Diary of a Goldfish* was the first work commissioned by the Zagreb Piano Duo Festival in 2018. Created as a tribute to Claude Debussy on the centenary of the composer's death, the suite plays with the recognizable compositional techniques of this French master, bringing "unusual entries from the diary of a forgetful aquarium fish," with the musical language and sensibility of this young author from Dubrovnik. The first movement, *Olympic Dream*, immerses the listener into the whimsical world conjured by Končić's suite, while also highlighting the unique sonic possibilities of the piano duo format. It showcases both the characteristics of this ensemble and the pianists' capacity to respond to the challenges of shared articulation and performance with stamina, musical insight, and interpretative charm. The suite's second movement, *Noise – Play*, will turn the story toward play, with the dance character of a broken waltz and an imagined sense of theatricality, it eventually drowns in *An Ailing Lullaby* of an almost dystopian overtone, with a thread of the author's own version of minimalism that runs through the texture of the score. The descriptive subtitle of *Rising Droplets* hints at a nearly pictorial suggestion — interpretable as either a musical cue for the performers or an imaginative challenge for the listener – urging a deeper plunge into the suite's magical, aquatic realm. *Questionable Friendship* seems to spill that world and its musical thoughts in multiple directions – slight divergences in the meter are followed by almost impressionistic lines

parallel to the constant flow of the lower register, with occasional thickenings of the encounters and separations of the “questionable friendship,” without slipping from the harmony of classical tonal relationships. Should the listener’s attention and curiosity, guided by the composer’s evocative writing, endure to the final chapter of the goldfish’s diary, they will be rewarded. The technically demanding final movement, *Indescribable Happiness*, opens the door to a stream of fantastical, imaginative soundscapes – befitting its title.

Composer **IVAN KONČIĆ** (Dubrovnik, 1988) received his primary and secondary music education at the Luka Sorkočević Art School in Dubrovnik, where he studied piano and music theory. He soon gravitated toward theory and composition, producing early piano and choral works. He studied composition at the Zagreb Academy of Music in the class of Željko Brkanović and graduated in 2013 with his *Elements* symphony. This diploma composition was premiered by the Zagreb Philharmonic Orchestra in the Vatroslav Lisinski Concert Hall in Zagreb in 2014. He was awarded the Rudolf and Margita Matz Fund scholarship for young composers in 2012. In 2014/15 he was accepted in the Master’s program in composition at King’s College London. His works have been performed in Dubrovnik, Zagreb, Split, Opatija, Novi Sad, Ljubljana, and Munich. He participated in the student projects FUSnota and HR Project as well as in the *Glazbene staze* cycle in the Vatroslav Lisinski Hall, while the 33rd Zagreb Music Biennale staged the premiere of his debut ballet *Flicker Out*, an electronic composition that was part of the dance triptych which opened the 2025 festival at the Croatian National Theatre in Zagreb. He received the Dean’s Award of the Zagreb Academy of Music (2010/11) and the Rector’s Award of the University of Zagreb (2012/13) for his score *The Raven*. At the Franz Josef Reinl Stiftung International Competition in Munich in 2011, he won 3rd prize (1st was not awarded) for his composition *Motifs with Variations* for string orchestra.

Composer **Zoran Juranić** offers numerous opportunities for expressive interpretation in the album's title work, ***Damenbal***. Iva and Kosjenka's first encounter with this composer was in 2016, when they performed Juranić's *Cardiology Suite* in the Young Artists at Lisinski concert cycle. The title piece of this album was composed specifically for their duo, with the title itself serving as a nod to the composer's dedication to the two piano ladies. *Damenbal* was written in October 2021, commissioned by the Zagreb Piano Duo Festival, where, in the midst of the Covid pandemic, Iva Ljubičić Lukić and Kosjenka Turkulin premiered it. In October 2022, they presented the work at Juranić's recital dedicated solely to his oeuvre, marking his 75th birthday and held in the National Hall of the Croatian Academy of Sciences and Arts. Their collaboration culminated in 2024, when a score for both of Juranić's piano compositions was published, in the *Sheet Music Editions of the Zagreb Piano Duo Festival* series. This piece is characterised by a clearly defined formal structure and a dense texture that retains a distinct pianistic identity. The distribution of material between the performers reflects a deep understanding of the dynamics between two pianists sharing the same instrument. This pianistically challenging work, but chamber-like in its conception, also reveals a character that certainly has its roots in the author's fruitful operatic experience (as a composer, but also as a conductor and director). While the music offers the performers ample space for rhapsodic interpretation, it also presents the listener with elements of unpredictability and an illusion of effortless virtuosity – qualities that seem woven into this “ladies’ dance,” which, as expected, concludes with a dazzling, shared flourish.

Zoran Juranić wrote his ***Three Cardiology Diagnoses*** in 2009, the same year when they were premiered by Domagoj Guščić and Azra Medić as part of the 46th Music Tribune in Pula. The connotation of rhythmic, and even psychological, characteristics of certain medical terms can be found in the subtitles of these three piano miniatures, which focus on the revival and celebration of the “joy of music-making,” as the author himself emphasised at the time. Juranić truly treats the piano as a “miniature orchestra,” a vehicle through which his prevailing neo-expressionist style is reflected – layering dense

harmonies in a dual-piano texture infused with rhythmic vitality and timbral distinction, all within the broader context of a musical tradition deeply shaped by modernity.

Academician **ZORAN JURANIĆ** (Rijeka, 1947) studied music theory and composition under Stjepan Šulek and conducting under Igor Gjadrov. His extensive operatic experience began as a choral conductor and later as principal conductor and director of the Opera at the Croatian National Theatre in Zagreb. He was also the artistic director of the Opera of the Ivan Zajc Croatian National Theatre in Rijeka as well as in Osijek, and a lecturer at the Academy of Music in Zagreb, Faculty of Education in Osijek, and at the branch departments of the Academy of Applied Arts in Rijeka and Osijek. Since 2005, he has been a full professor at the Zagreb Academy of Music, and has served as guest conductor of the Serbian National Theatre Opera in Novi Sad and chief conductor of the Croatian Music Institute Orchestra. As a conductor, he has performed in all countries of the former Yugoslavia, in Italy, France, Germany, Hungary, and the former USSR. Juranić has composed around fifty works spanning orchestral, chamber, piano, and vocal music. Among his most memorable stage achievements is the multi-awarded farsa *Tell Me About Augusta*. His musical language is marked by rich harmonies (often bordering on atonality), complex rhythms, and a distinct sonic palette. True to his creative poetics, he is always looking for new relationships between instrumental sound and vocal expression. He is also one of the few Croatian composers actively engaged in reviving the national musical heritage. He has revised and performed a number of neglected works from the Croatian musical heritage, such as those by Ivan Zajc and Antonio Smareglia, opera *Fire* by Blagoje Bersa, and he premiered the opera *Metamorphosis* by Stanko Horvat. Juranić has received numerous awards and honours: the Vladimir Nazor Award (1990), Josip Štolcer Slavenski Award (1992, 2000), City of Zagreb Award (2000), Croatian Academy of Sciences and Arts Award (2001, 2014), City of Rijeka Charter (2002), Boris Papandopulo Award from the Croatian Composers' Society (2012), Milka Trnina Award from the Croatian Association of Music Artists (HDGU) (2014), and the *Order of Danica Hrvatska* with the face of Marko Marulić. He is the recipient of the Porin Lifetime Achievement Award in

2017. He became an associate member of the Croatian Academy of Sciences and Arts in 2010 and its full member in 2014.

Alfi Kabiljo makes his eclecticism, cross-genre (self-)placement and endlessly entertaining nature known already with the first notes of the *Theatre Suite* from 2014. The dance character, the theatricality of musical theatre songs, the lyrical quality and the enchantment of stage music – combined with the nostalgic patina of salon-style ensemble playing from bygone eras – all of these are declared in the opening movement of his triptych: *The King Is Naked*. The author has often emphasised that the musical of a similar title is his favourite work in this genre. Kabiljo recognised the dance potential in the four hands on the keyboard and two pairs of feet on three piano pedals,” and thus brought his own version of a waltz to life in the central movement of this mini suite, *Sacher Waltz*. The musical vortex takes centre stage in *Bacchanalia*, from the author’s comic opera *Casanova in Istria* (2009), and therefore stands at the intersection of diverse musical and non-musical influences underlying a certain character of seriousness. This movement may also be heard as a deliberate untethering of restraint – distinct from the performers’ point of view – since Kabiljo requires from his pianists an intense presence and collaborative shaping of the mood and character envisioned by the composer.

The Wedding Suite is another example of the composer’s enduring preference for stage music, in a series of three miniatures that are *Dance at 5*, *Waltz* and *Wedding Day*. This suite is a testament to Kabiljo’s tireless creative enthusiasm in crafting memorable and singable melodies, underpinned by rich harmonic textures. He introduces virtuosity into this piece in moderation, without sacrificing the rhythmic diversity, which he enriches by including less recognisable or explicit examples of the influence drawn from a broad spectrum of musical styles from folklore, jazz, dance music and beyond.

ALFI KABILJO (Zagreb, 1935 – Zagreb, 2025) was a composer, conductor, arranger, pianist, lyricist, librettist, and producer. He attended the private music school of the composer

and teacher Rudolf Matz, graduated from the Vatroslav Lisinski Music School in Zagreb, furthered his composition studies in Paris, and graduated in architecture. Throughout his life he remained a freelance artist. Probably the most versatile Croatian composer of international reputation, during his exceptionally successful career Kabiljo composed music for theatre, film, and TV; he crafted popular melodies, chansons, orchestral, chamber and solo works, as well as music for children and applied music. He was among the few composers who actively supported his colleagues by regularly appearing as a guest at all their major concerts. His music was performed and recorded by orchestras all over the world, and he often conducted them himself. On the Croatian musical scene, he left an indelible mark with numerous musicals. The cult musical *Yalta, Yalta* has been performed more than 1,500 times since its premiere in Zagreb in 1971; interpreted by various theatres and their ensembles, this musical has also been translated into German, Italian, and Norwegian. His other musicals, often created in collaboration with Milan Grgić, Vlado Štefančić, and Drago Britvić, also achieved great success. He was awarded the Golden Arena for film music, and the highest honour he received – the Camille Award for Lifetime Achievement – was awarded to him by the European Composer and Songwriter Alliance in 2022. Kabiljo is the author of the comic opera *Casanova in Istria* and the ballet *Centaur XII*, as well as an extensive instrumental oeuvre for solo instruments, chamber ensembles, and orchestra. He will be remembered by the wider audience as the creator of a large number of popular songs that have entered the anthology of Croatian light music. Between 1968 and 1998, he participated in 30 international festivals and won 13 awards. He was also president of the Croatian Composers' Society from 1992 to 1994. He received numerous accolades and awards, including: the Josip Štolcer Slavenski Award (1986), the City of Zagreb Charter (1999), the Milivoj Körbler Award (Croatian Composers' Society, 1998), the Porin Lifetime Achievement Award (2004), the Status Award (Croatian Musicians' Union, 2004), the Kairos Award (Trogir Film Music Festival, 2009), the Boris Papandopulo Award from the Croatian Composers' Society for his *Concerto for Flute and Orchestra* (2009), the Vladimir Nazor Award (Ministry of Culture and Media of the Republic of Croatia, 2016), the Golden Octavian Award (Croatian Society of

Film Critics, 2023), and many others. He was also the recipient of the national honour of the Order of Danica Hrvatska with the face of Marko Marulić.

Frano Parać's *Prelude and Waltz* is another standout in the series of publications from the Zagreb Piano Duo Festival. The piece was written at the request of the two performers featured on this recording, as part of the 2019 edition of the Festival, with support from the Ministry of Culture and Media of the Republic of Croatia. Recognizing the striking sound of Parać's piano writing, performers will likely experience this musical diptych as a kind of sonic invitation to pianists daring enough to engage with the piano duo format – a deeply intimate, bold, and exhilarating form of musical collaboration with no direct parallel in any other musical ensemble or chamber combination. Carrying a mysterious tone and a character of seriousness and melancholy, the *Prelude* culminates in an almost fanfare-like sound that draws upon the percussive nature of the piano, “leaving room for exploring the nuances of color and dynamics,” as noted in the accompanying sheet music edition. Regarding this interpretatively demanding score, the pianists remarked that the *Waltz* “evokes grotesque images of a macabre dance in a romantic style, filled with sweeping agogic gestures,” (...) “demanding great imagination from the performers, a masterful command of the full palette of piano sound, and perfect ensemble coordination.”

Academician **FRANO PARAĆ** (Split, 1948) graduated in music theory in 1972 and in composition in 1975 in the class of Professor Stanko Horvat at the Zagreb Academy of Music. In 1977/78, he undertook advanced studies in electronic music with Marino Zuccheri at the Studio di fonologia musicale della RAI in Milan. From 1972 to 1978, he taught at the Blagoje Bersa Music School in Zagreb. He has been on the faculty of the Zagreb Academy of Music since 1978, and was appointed Full Professor in 1992. He served two terms as Dean of the Academy (1985–1987 and 2002–2006). A corresponding member of the Croatian Academy of Sciences and Arts since 1992, he became a full member in 2008 and has served

as Secretary of the Academy's Department of Music and Musicology since 2011. Among the numerous awards he has received for his compositional work are: the Award of the Seven Secretaries of SKOJ (1979), the Vjesnik Josip Štolcer Slavenski Award (1979, 2001), the Croatian Academy of Sciences and Arts Award (1993, 2001), the Međugorje Award (1994), Porin Discography Awards (1994, 1996), the Judita Award (2000), the Peristil Award (2000), the Boris Papandopulo Award from the Croatian Composers' Society (2001), the Vladimir Nazor Award (2001), the Croatian Theatre Award (2001), and the Porin Lifetime Achievement Award (2015). He has also been decorated with the Order of Danica Hrvatska bearing the face of Marko Marulić.

— **Karolina Rugle**



KOSJENKA TURKULIN (Zagreb, 1985) graduated in piano performance from the Zagreb Academy of Music in the class of Professor Đorđe Stanetti. She began her musical education at the Elly Bašić Music School under Professor Ljerka Čavić-Tomčik, where she is currently employed as a répétiteur in the strings department. In 2003, she received a scholarship to attend the United World College of the Adriatic in Duino, Italy, where she also studied at the international music school of the Trio di Trieste. There, she received advanced piano training from renowned pianist Alberto Miodini and studied chamber music with professors Dario de Rosa, Maureen Jones, and Enrico Bronzi. Her strong affinity for chamber music led her to pursue studies in chamber music at the Conservatory in Parma under Professor Pierpaolo Maurizzi, and piano studies with Professor Elisabetta Ghidini, as well as further training at the Accademia di Fiesole in Florence with the Parma Trio. As a chamber musician, she has won numerous awards, including first prizes at the international competitions Città di Montichiari and Riviera Etrusca. Since 2012, she has performed in a piano duo with pianist Iva Ljubičić Lukić, with whom she co-founded the Zagreb Piano Duo Festival, held annually since 2016. The festival brings together leading Croatian and international artists, offers educational content, and promotes contemporary music. In addition to the piano duo, Kosjenka Turkulin is a member of Trio Roter Igel, with violinist Tara Horvat and cellist Andrija Šimić. She is also a member of Trio Clarinelly, alongside Andrija Šimić and clarinetist Marija Župić Bošnjak. She collaborates with numerous vocalists in the field of art song and vocal chamber music.

IVA LJUBIČIĆ LUKIĆ (Split, 1985) completed both her undergraduate and postgraduate studies in piano performance at the Zagreb Academy of Music under Professor Pavica Gvozdić. She also earned a postgraduate degree in cultural management from the Faculty of Economics in Zagreb. During her studies, she won numerous awards at national and international piano competitions. She has participated in masterclasses with distinguished pianists such as Eugen Indjić, Roger Muraro, Boris Romanov, and Noel Flores. She has performed extensively across Croatia and abroad, including in Italy, Slovenia, North Macedonia, Switzerland, Ireland, and Morocco. In addition to solo performances, she places particular emphasis on chamber music. In 2009, she founded the concert series *Glazbene staze* (*Music Paths*), which she continues to lead. She is also a member of the Glazbene staze ensemble — the only Pierrot ensemble in Croatia. Iva performs with Le Trio (with soprano Marija Lešaja and flutist Eda Rimanić), the Zagreb Piano Quartet (with violinist Đana Kahrman, violist Jasna Simonović Mrčela, and cellist Smiljan Mrčela), and in a piano duo with Kosjenka Turkulin, with whom she co-founded the Zagreb Piano Duo Festival. In addition to her performance and organizational activities, she collaborates closely with composers and frequently premieres new works. She is the author of numerous arrangements for various chamber ensembles and serves as editor for sheet music editions for piano four-hands. In 2022, the publishing house Cantus (Croatian Composers' Society) released the album *Pierrot Project Op. 1* by her ensemble Glazbene staze. She regularly participates in educational and artistic programs organized by the Ministry of Culture and Media of the Republic of Croatia (Ruksak (pun) kulture / A Backpack (Full) of Culture). For many years, she served as secretary of the international competition Young Virtuoso, Zagreb. Since 2007, she has been employed as a piano professor at the Pavao Markovac Music School in Zagreb.

MJESTO I VRIJEME SNIMANJA | RECORDED IN:
Glazbeno učilište Elly Bašić | Elly Bašić Music School, 2022

TONSKO SNIMANJE | SOUND RECORDING:
Studio DM Audio, Mario Domazet & Zvonimir Domazet

GLAZBENA PRODUKCIJA | MUSIC PRODUCTION:
Kosjenka Turkulin & Iva Ljubičić Lukić

MIX & MASTERING:
Zvonimir Domazet

UREDNIKA IZDANJA | PUBLICATION EDITOR:
Srđana Vrsalović

AUTORICA TEKSTA | TEXT BY:
Karolina Rugle

LEKTURA | LANGUAGE EDITING:
Darija Šćukanec

PRIJEVOD | TRANSLATION:
Mia Pleša

FOTOGRAFIJA | PHOTO BY:
Matej Grgić

LIKOVNO OBLIKOVANJE | DESIGN:
Emil Šimik, Econik d.o.o.

NAKLADNIK | PUBLISHER:
Cantus d.o.o.

ZA NAKLADNIKA | FOR THE PUBLISHER:
Mirjana Matić

BROJ IZDANJA | CD NUMBER:
88924508712

Zagreb, 2025.

Izdanje je objavljeno uz potporu Ministarstva kulture i medija
Republike Hrvatske. | The CD has been released with the support
of the Ministry of Culture and Media of the Republic of Croatia.



CANTUS



MS

www.cantus.hr | www.hds.hr