



SIT BACK, RELAX

GORDAN TUDOR
SAKSOFON [SAXOPHONE](#)

MISLAV REŽIĆ
GITARA [GUITAR](#)

1	Dubravko Detoni <i>41 kanontema / 41 Canon Themes</i> za solo ili neodređeni broj proizvoljnih glazbala for solo or a variable number of arbitrary instruments	11'18"
2	Šimun-Čarli Botica <i>Chant et Danse</i> za sopran-saksofon i klasičnu gitaru for soprano saxophone and classical guitar	07'18"
3	Sanda Majurec <i>Les ombres longues</i> za sopran- i alt-saksofon i električnu gitaru for soprano and alto saxophone and electric guitar	07'10"
4	Gordan Tudor <i>King City, California</i> za sopran-saksofon, klasičnu gitaru i snimku for soprano saxophone, classical guitar, and tape	05'09"
5	Juraj Marko Žerovnik <i>Filaments</i> za sopran-saksofon i klasičnu gitaru for soprano saxophone and classical guitar	06'30"
6	Ivan Božičević <i>Hunter's Moon II</i> za sopran-saksofon, električnu gitaru i snimku for soprano saxophone, electric guitar, and tape	11'37"
Ukupno trajanje Total time		49'06"

Gordan Tudor i **Mislav Režić** imaju mnogo toga zajedničkoga. Obojica u naponu kreativne snage, obojica Splićani, istaknuti instrumentalisti svoje generacije, jednako vješti kao solisti i komorni glazbenici, obojicu odlikuju muzikalnost, disciplina i znatiželja koje ih, među ostalim, vode u istraživanje nove glazbe – u svakom smislu te riječi. Prvi su put u duu, toj neobičnoj kombinaciji njihovih instrumenata – saksofona i gitare, nastupili u kolovozu 2020. godine, na festivalu Glazbene večeri kod sv. Jeronima u Kaštelima, a do danas su održali respektabilan broj koncerata diljem Hrvatske te u Parizu, u Rabatu (Maroko), u Centru za novu glazbu (C4NM) u San Franciscu i na prestižnim sveučilištima Stanford i Santa Barbara u SAD-u. Ovaj album objavljuje se, slučajem ili ne, uz njihovu 5. obljetnicu rada. A u tih pet godina pošlo im je za rukom etablirati se kao jedan od najzanimljivijih sastava hrvatske glazbene scene, čiji su nastupi svojom svježinom, energijom i izvrsnošću oduševili struku te privukli i zaintrigirali publiku najšireg sloja. Portal glazba.hr duo Tudor-Režić proglasio je jednom od najuspješnijih suradnji u polju klasične glazbe u 2023. godini, a dobitnici su i nagrade Koncertne dvorane Ive Tijardovića (Hrvatski dom Split) za sezonu 2023./2024.,

Gordan Tudor and Mislav Režić have many things in common. They are both at the peak of their creative powers, both from Split, prominent instrumentalists of their generation, equally skilled as soloists and chamber musicians. They are both distinguished by their musicality, discipline, and curiosity, which, among other things, lead them to explore new music — in every sense of the word. They first performed as a duo — an unusual combination of their instruments, saxophone and guitar — in August 2020, at the festival *Musical Evenings at St. Jerome's* in Kaštela. Since then, they have played a remarkable number of concerts throughout Croatia, as well as in Paris, Rabat (Morocco), at the Center for New Music (C4NM) in San Francisco, and at the prestigious universities of Stanford and Santa Barbara in the United States. This album is being released, by coincidence or not, on the occasion of their 5th anniversary. In these five years, they have firmly established themselves as one of the most interesting ensembles on the Croatian music scene, with performances that have delighted professionals and captivated a broad audience with their freshness, energy, and excellence. In 2023., the web portal *glazba.hr* recognized the Tudor-Režić duo as one of the most successful collaborations in the field of clas-

koja im je donijela status rezidencijalnih umjetnika u sezoni 2024./2025.

Sve su to postigli svojom kreativnošću, inovativnošću, svježinom, komunikativnošću, otvorenošću, znatiželjom – uparenima s izvođačkim umijećem najviše razine. Puno je toga neklasičnoga u ovome klasičnome duu. Iznimno rijetka kombinacija instrumenata sama po sebi donosi specifičan zvuk i izraz, koje Tudor i Režić dodatno proširuju upotrebom ne samo klasične već i električne gitare, a zatim dograđujući taj zvukovni aspekt i elektroakustičkim slojem pojedinih skladbi. Praktički nepostojeći repertoar glazbenike „prisiljava“ da ga stvaraju sami, obradama postojećih ili naručivanjem novih djela. U njihovim obradama će se zateći i Maurice Ravel, ali i velikani neke druge glazbe kao što su Frank Zappa, Radiohead i Brian Eno.

Ipak, nova djela, skladana na njihov poticaj, ono su što čini srž djelovanja ovoga dua. Zasebno i u drugim ansamblima posvećeni suvremenoj glazbi, njezinoj popularizaciji i svojevrsnoj kanonizaciji u standardni repertoar, i u ovom novom sastavu Tudor i Režić aktivno rade u istom smjeru. Do sada su za duo

sical music and they also received the Ivo Tijardović Concert Hall Award (Croatian Home Split) for the 2023/24 season, an honor that has granted them the status of artists-in-residence for the 2024/25 season.

Their success can be attributed to their creativity, innovative spirit, freshness, effective communication, openness, and curiosity, paired with the highest level of artistic performance. There are many unconventional elements to this classical duo. The extremely rare combination of their instruments already creates a distinctive sound and expression, which Tudor and Režić further expand by using not only the classical but also the electric guitar, enriching the sound texture with electroacoustic layer in certain compositions. The virtually nonexistent repertoire compels the musicians to create their own, either by arranging existing works or by commissioning new compositions. Their arrangements will include Maurice Ravel, but also legends from other music such as Frank Zappa, Radiohead, and Brian Eno.

Nevertheless, new works, composed at their initiative, form the core of this duo's artistic activity. Individually and within other ensembles, both Tudor and Režić are deeply committed to contemporary music, its popular-

nova djela napisali skladatelji Michalis Paraskakis, Monte Taylor i Davor Branimir Vincze te četvero skladatelja čija su djela zabilježena na ovome albumu: Ivan Božičević, Juraj Marko Žerovnik, Šimun Čarli Botica i Sanda Majurec. Naravno, repertoaru dva aktivno pridonosi i sam Tudor, u skladateljskoj ulozi. Duo ne samo da naručuje djela, već im osigurava velik broj ponovljenih izvedbi, omogućujući im tako da dosegnu veći broj slušatelja, što je poseban „plus“ u današnjem glazbenom svijetu prilično opsjednutom prizvedbama, u kojem neka vrlo dobra, pa i odlična, djela teško dobiju priliku za drugu izvedbu, pred drugom publikom.

Spajajući tako klasičnu, suvremenu klasičnu i neklasičnu glazbu vrlo raznolikih stilova i izraza, duo na neki način publici šalje poruku da je kvalitetna glazba kvalitetna neovisno o tome u kojem je stilu pisana te da svoju univerzalnu poruku može prenijeti svakom slušatelju koji je spreman slušati. Angažiranost i interes publike, kao i rušenje tog nevidljivog zida između izvođača i slušatelja dodatno potiču nepretencioznim, često duhovitim, ali informativnim konferansama prije izvedbi djela, koje će glazbenim znalcima biti šarmantna iskra, a onima koji tek

ization, and its form of canonization into the standard repertoire. They continue to work in the same direction with this new formation. So far, new pieces for the duo have been written by composers Michalis Paraskakis, Monte Taylor, and Davor Branimir Vincze, as well as by four composers whose works are featured on this album: Ivan Božičević, Juraj Marko Žerovnik, Šimun Čarli Botica, and Sanda Majurec. Tudor himself, in his role as a composer, also actively contributes to the duo's repertoire. The duo not only commissions new works but also ensures they are performed multiple times, allowing the music to reach wider audiences, which represents a valuable achievement in today's music world, which is often overly focused on premieres, where even very good or excellent works often struggle to secure a second performance before a different audience. By combining classical, contemporary classical, and non-classical music of diverse styles and expressions, the duo sends a clear message to the audience that quality music remains quality music, regardless of the style in which it is written, and that its universal message can reach any listener who is ready to truly listen. They encourage audience engagement and interest, breaking down the invisible barrier between performers and listeners through unpretentious, often humorous yet

otkrivaju neku novu glazbu – poslužiti kao mali putokaz u njezinu slušanju.

Možda bi se kombinacija saksofona i gitare mogla opisati neobičnom prema konvencijama komorne klasične glazbe. Duo Tudor-Režić k tome je tek nedavno oformljen sastav. Program njihovog koncerta u Lovranu, opskrbljen ponajviše djelima živućih skladatelja, kao i obradom pjesama grupe Radiohead, dao je pretpostaviti da je riječ o iskušavanju mogućnosti sastava. Međutim, sopran-saksofon Gordana Tudora i gitara Mislava Režića srasli su već u prvoj točki programa pa se posve zaboravilo na nekonvencionalnost sastava.

DORA LOVREČIĆ, glazba.hr, 2022.

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Obojica djeluju prvenstveno u rodnom gradu te iz dana u dan izgrađuju domaću scenu svojim doprinosima. [...] Njihovi talenti stoga nisu samo u izvrsnom sviranju, koje je, usput rečeno, bilo zaista sjajno: balans među instrumentima, gospodarenje bojama, promišljene agogike, smireno i uživiljeno muziciranje, smisao za detalje... Prava vrijednost dva i njegova djelovanja leži u kreativnosti koja se pretace u pri-

informative spoken introductions before performances. For seasoned music lovers, these introductions offer a charming spark, while for those just discovering new kinds of music, they serve as a helpful guide toward a deeper listening experience.

The combination of saxophone and guitar might be considered unusual by the conventions of chamber classical music. The Tudor-Režić Duo is an ensemble that has been relatively recently formed. The program of their concert in Lovran, featuring primarily works by living composers as well as an arrangement of songs by Radiohead, suggested that the performance might be an exploration of the ensemble's possibilities. However, from the very first piece on the program, the seamless fusion of Gordan Tudor's soprano saxophone and Mislav Režić's guitar made the unconventional nature of the ensemble quickly forgotten.

DORA LOVREČIĆ, glazba.hr, 2022.

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Both musicians primarily work in their hometown, steadily building the local music scene with their contributions.[...]

stup odabiru programa te u pojedinačnom i zajedničkom položaju ovih vrhunskih glazbenika na glazbenoj sceni, koji je zaslužan za stvaranje novog programa. Utoliko je posebno zanimljivo bilo slušati njihove nagovore između sviranja, koja su nalikovala svojevrsnom putopisu koncertnog programa koji su izvodili.

PETRA CRNČEVIČ, glazba.hr, 2024.

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Bio je to efektna kraj večeri koju su – u jednakoj mjeri kao i muzikalnost i virtuozi Tudora i Režića – obilježili njihov šarm i neposrednost te nadasve vrlo pozitivna atmosfera kakva nam je danas itekako potrebna.

ALENKA BOBINSKY, glazba.hr, 2024.

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Izvršno sviračko umijeće i snažan umjetnički iskaz bili su upareni s nepretencioznošću nastupa i komunikacije te iznimnim entuzijazmom i zaigranošću, opipljivom predanošću i iskrenošću u onome što rade, a ta je kombinacija elemenata njihov koncert učinila jednim od inspirativnijih događaja zagrebačke koncertne sezone. [...] Oni će pak svojom

Their talents are not limited to their outstanding playing, which was, in fact, truly excellent: the balance of instruments, mastery of tonal colours, thoughtful phrasing, calm yet deeply engaged musical interpretation, and a keen eye for detail.. The true value of the duo and their work lies in their creativity, which is reflected in their approach to program selection, as well as in their individual and collective standing on the music scene, a position that has led to the creation of new repertoire. In this sense, their spoken introductions between pieces were particularly captivating, resembling a kind of travel itinerary through the concert program they performed.

PETRA CRNČEVIČ, glazba.hr, 2024.

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It was an effective conclusion to an evening marked not only by the musicality and virtuosity of Tudor and Režić, but also by their charm and warmth, and above all, by a very positive atmosphere that is especially needed in these times.

ALENKA BOBINSKY, glazba.hr, 2024.

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kreativnošću i znatiželjom te otvorenosti prema različitim inspiracijama, brisanju granica, propitkivanju ustaljenih obrazaca donositi uvijek potrebnu svježinu u naš glazbeni prostor. [...] Slušajući izvrсни duo Tudor-Režić, nismo se mogli oteti dojmu da itekako postoji način kako klasičnu glazbu, pa i onu najrecentniju, približiti širokoj publici, a kod one uže, stručne, probuditi entuzijazam i prodrmati našu ponekada ukalupljenu glazbenu svakodnevicu.

MARIJA SARAGA,
Sedam dana glazbe, HR3, 2024.

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Outstanding musical skills and a powerful artistic expression were combined with an unpretentious approach to performance and communication, along with remarkable enthusiasm and a sense of playfulness, evident dedication, and genuine sincerity in what they do. The combination of these elements made their concert one of the most inspiring events of Zagreb's concert season. [...] With their creativity, curiosity, openness to different inspirations, willingness to blur boundaries and question the established norms, they will continue to bring much-needed freshness to our musical landscape. [...] Listening to the excellent duo Tudor-Režić, it is hard to overlook the fact that there truly is a way to bring classical music, even the most recent works, closer to a wider audience, while at the same time awakening enthusiasm among musicians and shaking up our sometimes overly rigid musical scene.

MARIJA SARAGA,
Seven Days of Music, HR3, 2024.

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Neponovljiva, kulturna stvaralačka osobnost, skladatelj, pijanist i pisac **Dubravko Detoni** (Križevci, 1937.), utemeljitelj čuvenog ACEZANTEZ-a – prvog specijaliziranog ansambla za suvremenu glazbu u Hrvatskoj – skladao je u svojoj karijeri više od stotinu djela za solo glazbala, komorne i orkestralne sastave, a neumorno sklada i u devetom desetljeću života. Godine 2020. skladao je **41 kanontemu** i rukopis nove skladbe poštom poslao Tudoru, uz „uputu“ da sa skladbom radi što hoće. Skladba je, kao mnoge u Detonijevu opusu koje pozivaju na improvizaciju i sukreaciju, pisana za neodređeni broj i vrstu glazbala, a Tudor i Režić odlučili su se za alt-saksofon i električnu gitaru te djelo praislili 23. kolovoza 2023. u Korčuli. Skup od 41. kratke glazbene misli koje se nižu bez nekog posebnog reda ili slijeda, skladan je na način, kako je naznačeno u imenu skladbe, da se mogu svirati i uz korištenje kanonske imitacije. Tu mogućnost u svojoj izvedbi zabilježio na ovome albumu (a koja može biti tek jedna od verzija koju će glazbenici izvoditi) u nekoliko navrata koriste Tudor i Režić, dok ostale kanonteme izvode na drukčije načine, svirajući ih unisono ili čak solo, uz korištenje efekata (reverb, delay) i povremenu distorziju gitare, po-

The unique and iconic creative figure **Dubravko Detoni**, born in Križevci in 1937, is a composer, pianist, and writer who established the renowned ACEZANTEZ ensemble, the first specialized contemporary music ensemble in Croatia. Throughout his career, he has composed more than a hundred pieces for solo instruments, chamber groups and orchestras, and continues to compose tirelessly into his ninth decade. In 2020, he composed **41 Canon Themes**, sending the handwritten score by post to Gordan Tudor with the “instruction” to do whatever he wants with it. As with many pieces in Detoni’s body of work that invite improvisation and co-creation, this work is written for an unspecified number and type of instruments. Tudor and Režić chose alto saxophone and electric guitar for their interpretation and the piece was premiered on August 23, 2023, in Korčula. The set of 41 short musical ideas, presented without any prescribed order or sequence, is composed in such a way, as indicated in the title, that they can also be performed using canon imitation. In the recorded version on this album (which is only one of many possible versions that musicians will perform), Tudor and Režić occasionally employ canon imitation, while they perform the other canon themes differently—playing in uni-

štujući u ovoj izvedbi zapisani redoslijed kanontema (što skladatelj, vjerojatno, također ostavlja na izbor izvođačima). Muzikalna maštovitost, zaigranost, duhovitost, pa i ironičnost, karakteristične za Detonija (u enciklopedijskoj natuknici o njemu pronaći ćemo izvrsno skovan opis njegova izraza: individualni ludiistički subjektivizam), utkane su i u ove kratke teme, taj niz kontrastnih tempa, ugođaja i karaktera; melodioznih, furioznih, kontemplativnih, virtuoznih i drugih najrazličitijih kratkih glazbenih misli, koje neočekivanom lakoćom postižu osjećaj koherentne cjeline. Zaigranost autora iskače i iz stranica partiture kroz 41. različitu, a većinom duhovitu i vrlo elaboriranu oznaku tempa i karaktera pridruženoj svakoj kanontemi, primjerice *Andantino semplice* ma tragico, *Allegretto di uccello*, *Prestissimo selvaggio* ili *Allegro fanfaroso*.

Iako još student (koji se u trenutku objave ovoga albuma priprema za diplomu kompozicije na Umjetničkoj akademiji u Splitu, u razredu Ivana Božičevića) **Šimun-Čarli Botica** (Sinj, 1997.) svojim je skladbama već privukao veliku pozornost glazbene zajednice, uključujući nekoliko značajnih priznanja, kao što je stimulacija Fonda Rudolf i Margita Matz Hrvat-

son, solo, or with the use of effects such as reverb or delay, and occasional guitar distortion. In this performance, they follow the order of the canon themes as outlined, although it is probable that the composer leaves that decision to the performers as well. Detoni’s characteristics, musical imagination, playfulness, humor, and irony (captured brilliantly in the encyclopedia description of his style as individual ludistic subjectivism) are deeply woven into these short themes. The sequence of contrasting rhythm, moods, and characters, melodic, furious, contemplative, virtuosic, and other diverse short musical ideas, achieves a strong sense of coherence with unexpected ease. The composer’s playfulness is evident throughout the score, which features 41 distinct, mostly humorous and richly detailed rhythm and character annotations for each canon theme, such as *Andantino semplice* ma tragico, *Allegretto di uccello*, *Prestissimo selvaggio*, or *Allegro fanfaroso*.

Although still a student (who, at the time of the release of this album, is preparing for his composition diploma at the Arts Academy in Split, in the class of Ivan Božičević), **Šimun-Čarli Botica** (Sinj, 1997) has already captured significant attention within the music community with his

skog društva skladatelja za 2024. godinu te pobjeda na natječaju za novu skladbu koji je raspisao festival Zagrebačko glazbeno proljeće 2025. godine. Skladbu **Chant et Danse** (*Pjesma i ples*) napisao je za duo Tudor-Režić, koji ju je i praisveo u veljači 2024. godine u Splitu. Botica je, prema vlastitim riječima, bio nadahnut iskustvom slušanja narikače na jednom pogrebu u Dalmatinskoj zagori te „povremenim međusobnim preklapanjem, ali i čestim odstupanjem triju zvučnosti: svećenikova pjeva pogrebnog psalma, zvonjave crkvenoga zvona te naricanja narikače – sva tri elementa u savršenom neskladu“. Očekujete li išta od navedenoga čuti u doslovnome citatu – prevarit ćete se; Botica se ne inspirira konkretnim zvukom, već izazovom spajanja raznorodnih zvukovnih elemenata i njihovim posljedičnim „sudaranjem“, kao i atmosferom te ambijentom. U prvoj, meditativnome stavku, postiže to zvučnim asociiranjem na arhaičnost pučkoga pjeva kroz kratke zapjeve, melodijske linije koje se kreću u malim intervalima unutar uskog opsega – to je pjev koji donosi saksofon, dok gitara ima ulogu podupiratelja u ostvarivanju vrlo ekspresivne atmosfere, bez izravnog dijaloziranja sa saksofonom. Drugi je stavak ravnopravna

works, earning several important recognitions. These include the 2024 *Rudolf and Margita Matz* Fund stimulation from the Croatian Composers' Society and winning the competition for a new composition announced by the 2025 Zagreb Music Spring. He composed **Chant et Danse** (Song and Dance) for the duo Tudor-Režić, who premiered it in February 2024 in Split. According to the composer, the piece was inspired by the experience of hearing a professional mourner at a funeral in the Dalmatian hinterland, where “the priest’s chant of the funeral psalm, the ringing of the church bell, and the mourner’s lamentation would occasionally overlap, but often diverge—three elements in perfect discord.” If you expect to hear any of these elements quoted directly, you will be mistaken. Botica is not inspired by their literal sound, but rather by the challenge of merging disparate sonic elements and their consequent colliding and the atmosphere they create. In the first, meditative movement, he achieves this by creating sound associations to the archaic nature of folk singing through short chants, melodic lines that move at small intervals within a narrow range. It is a song brought by the saxophone, while the guitar plays a supporting role in creating a highly ex-

međuigra (ples) obaju instrumenata u vrcakavome glazbenome tijeku brzoga koraka i snažnih naglasaka.

Sanda Majurec (Mali Lošinj, 1971.) diplomirala je kompoziciju u razredu Stanka Horvata te čembalo u razredu Višnje Mažuran na Muzičkoj akademiji u Zagrebu, a usavršavala se u Semmeringu, Sambotelu i Darmstadtu. Danas je redovita profesorica na Akademiji za umjetnost i kulturu u Osijeku te je jedna od onih autora koji neprestano i znatiželjno dalje uče, usavršavaju se i žele „znati više“, često proširujući svoja znanja i tehnike kroz bliske suradnje s izvođačima. I skladba na ovome albumu rodila se iz takve bliske suradnje: uvijek spremna za izazove, prihvatila je narudžbu za novo djelo za duo Tudor-Režić u kojem se prvi put susrela sa skladanjem za električnu gitaru, a u ostvarivanju konačne verzije djela značajno joj je, prema njezinim riječima, pomogla suradnja s Mislavom Režićem. Skladbu **Les ombres longues** za sopran- i alt-saksofon i električnu gitaru Tudor i Režić praisveli su 30. studenoga 2023. u Parizu, a skladateljica se u djelu bavila spajanjem naoko nespojivih timbara dvaju instrumenata i nalaženjem svojevrsnoga zajedničkoga nazivnika na

pressive atmosphere without engaging in direct dialogue with the saxophone. The second movement presents a lively interplay (dance) between the two instruments, characterized by a spirited musical flow of quick tempo, and strong accents.

Sanda Majurec (Mali Lošinj, 1971) graduated in composition in the class of Stanko Horvat and in harpsichord in the class of Višnja Mažuran at the Zagreb Academy of Music. She furthered her studies in Semmering, Szombathely, and Darmstadt. Today, she is a full professor at the Academy of Arts and Culture in Osijek and is one of those authors who are constantly and curiously learning, improving themselves and striving to “know more,” often expanding their knowledge and techniques through close collaborations with performers. The composition featured on this album was born out of such close collaboration — always open to new challenges, she accepted the commission to compose a new piece for the Tudor-Režić Duo, marking her first encounter with composing for the electric guitar. In realization the final version of the piece, she notes that the collaboration with Mislav Režić significantly helped her. The piece **Les ombres longues** for soprano saxophone and alto saxophone and electric

koji se mogu svesti, koristeći u toj potrazi različite načine sviranja instrumenata, ekspresije i stvaranja zvuka. „Iako su sopran- i alt-saksofon i električna gitara vizualno te po načinu dobivanja zvuka očigledno različiti, u zvukovnom pogledu mogu biti vrlo slični. Ta sličnost se ovdje odražava u njihovim odnosima na način sadržan u samom nazivu skladbe – *Duge sjene* – nesmiljeno šuljanje jedan iz drugog. Mogućnosti obaju instrumenata omogućile su iskrivljavanje prateće linije u obliku dugih sjenki i time donošenje nove stvarnosti koja tako nastaje“, zapisala je o djelu skladateljica. Skladba se sastoji od nizova ulančanih nastupa saksofona i gitare, koji se u njima – često koristeći imitacijske postupke – nadovezuju i preklapaju, izmjenjujući se u uloga objekta i njegove sjene, a između tih epizoda skladateljica je ostavila kratke periode tišine, u kojoj bačene duge sjenke odzvanjaju i polako iščezavaju.

Biografiju **Gordana Tudora** (Split, 1982.) znatiželjni čitatelj naći će na drugom mjestu u ovome izdanju, a ovdje ćemo samo spomenuti da se u svom skladateljskom radu okušao u svim žanrovima te da su mu djela izvedena na svim kontinentima. Od svojih skladateljskih

guitar was premiered by Tudor and Režić on November 30, 2023, in Paris. In this work, the composer explored the merging of seemingly incompatible timbres of the two instruments and finding a kind of common denominator to which they could be reduced, using different ways of playing instruments, expression, and sound creation. “Although the soprano saxophone and alto saxophones and the electric guitar are obviously different visually and in terms of how they produce sound, they can be surprisingly similar in terms of sound. This similarity is reflected here in their relationship as suggested by the very title of the piece — *Long Shadows* — an unrelenting sneaking up on each other. The capabilities of both instruments enabled the distortion of the accompanying line in the form of long shadows, thus creating a new reality that emerges,” the composer wrote about her work. The composition consists of a series of linked performances of saxophone and guitar, which, often employing imitation techniques, build on and overlap, exchanging roles as the object and its shadow. Between these episodes, the composer left short periods of silence, during which the long shadows reverberate and slowly fade away.

uspjeha izdvojiti će balet *Vodoinstalater* (ostvaren u suradnji s koreografkinjom Natalijom Manojlovič), koji je nakon premijere na Muzičkom biennalu u Zagrebu 2009. godine ostao pet sezona na repertoaru Teatra &TD (što je u svijetu hrvatske suvremene glazbe vrlo rijetka pojava). Ideju za skladbu ***King City, California*** Tudor je dobio na turneji koju je duo održao u SAD-u 2022. godine. Praizvedena je 5. veljače 2024. u Splitu, a skladatelj je o njoj zapisao gotovo sve: „Par dana nakon Halloweena, Mislav i ja zatekli smo se na benzinskoj usred ničega. Iznad žarko kalifornijsko sunce, a oko nas savršeno očuvane zastave na trošnim prizemnicama, stražnja dvorišta s roštiljima i naljepnicama kako vlasnik ima *shotgun* i nije mu problem upotrijebiti ga. Na benzinskoj, koja nije renovirana od kad je Truman bio predsjednik, nude sve: od antidepresiva do pilula za dan poslije. Bio je to King City i tada sam rekao da ću nam napisati skladbu o njemu. Godinu poslije, kad sam počeo skladati, otkrio sam još i opskurne YouTube kanale na kojima se razglaba o čuvenim (1500 pregleda!) viđenjima vanzemaljaca iznad i oko King Cityja, što mi je samo dalo vjetar u leđa. Djelo je skladano u svojevrsnoj avantpop formi, a takvog je

The curious reader will find the biography of **Gordan Tudor** (Split, 1982) elsewhere in this edition, so here we will simply mention that he has explored all genres in his compositional work and that his pieces have been performed on every continent. Among his compositional achievements, he highlights the ballet *The Plumber*, created in collaboration with choreographer Natalija Manojlovič, which, after its premiere at the Music Biennale Zagreb in 2009, remained on the repertoire of Teatar &TD for five seasons (a very rare occurrence in the world of Croatian contemporary music.) Tudor got the idea for ***King City, California*** during the duo's U.S. tour in 2022. The piece premiered on February 5, 2024, in Split, and the composer recorded nearly everything about it: “A few days after Halloween, Mislav and I found ourselves at a gas station in the middle of nowhere. Above us, the blazing California sun, and around us, perfectly preserved flags on dilapidated single-story houses, backyards with barbecues and stickers warning that the owner has a shotgun and no problem using it. At the gas station, which hasn't been renovated since Truman was president, they offer everything, from antidepressants to morning-after pills. It was King City, and I said then that I would write a compo-

i trajanja. Gitara i sopran-saksofon koreliraju s elektronikom koju sam kolažirao od raznih zvukovima analognih sinteva, obrađenih *prerecorded* snimaka naših instrumenata te dokumentarističkih snimaka svjedoka. Skladba je zamišljena kao audiorazglednica u kojoj sam, bez klišeiziranja, želio sačuvati suludost te amerikanizirane atmosfere koja nas je oduševila tog vrućeg jesenskog jutra." Može se nadodati da je ostvario još jedno jezgro, zaokruženo i sadržajem vrlo *catchy* djelo u kojem iskazuje svoj nepretenciozan, ali nimalo banalan humor. Ispunjena Tudoru prirođenim osjećajem za mjeru, skladba spaja raznorodne glazbene elemente, slušatelja angažira i zaokuplja izraženom ritamskom komponentom, a snimka je od početka aktivan sudionik koji često nameće puls i tempo, dolazeći nekad i u prvi plan, dok akustički instrumenti postaju pratnja. Posebno je zanimljiv tretman materijala u trenutcima kada saksofon i gitara usporavaju korak i donose pjevne dijelove, a podložena snimka je istodobno aranžirana tako da svojim naglascima i rezovima djeluje gotovo kao ritamska sekcija.

Još jedan mladi autor koji je distinktivnim i samosvojnim glazbenim izrazom

situation about it. A year later, when I started composing, I also discovered obscure YouTube channels discussing the famous (1,500 views!) sightings of aliens above and around King City, which only gave me more encouragement. The piece is composed in a kind of avant-pop form, with a suitable duration. The guitar and soprano saxophone interact with electronics that I collaged from various sounds of analog synths, processed prerecorded samples of our instruments, and documentary footage of witnesses. The composition was conceived as an audio postcard, in which, without clichés, I wanted to preserve the absurdity of that Americanized atmosphere that fascinated us on that hot autumn morning." It can further be added that Tudor has created yet another concise, well-rounded and very catchy work, in which he expresses his unpretentious yet never banal sense of humour. Filled with Tudor's innate sense of proportion, the composition combines diverse musical elements, engaging and captivating the listener with a pronounced rhythmic component. The tape acts as an active participant from the very beginning, often setting the pulse and tempo, sometimes even coming to the foreground while the classical instruments become accompani-

privukao pozornost ne samo u Hrvatskoj, već i u inozemstvu, **Juraj Marko Žerovnik** (Rijeka, 1993.) karijeru je započeo kao pijanist, diplomiravši u razredu Đorđa Stanetti na Muzičkoj akademiji u Zagrebu, gdje je paralelno upisao i studij kompozicije u razredu Frane Parača. Skladateljsko obrazovanje nastavio je na Akademiji za glasbo u Ljubljani u razredu Vita Žuraja (2020. do 2024.), a znanja je proširivao i u radu s Sebastianom Themesslom, Zeynep Gedizlioğlu i violinskim virtuozom Irvineom Ardittijem. Asistent je na Muzičkoj akademiji u Puli, a u njegove recentne uspjehe ubrajaju se praizvedba opere *Pred vrati postave / Davanti alla legge* (*Pred vratima zakona*) u talijanskoj Goriziji (ožujak 2024.) te Nagrada Milko Kelemen Hrvatskog društva skladatelja koja potiče izvrsnost mladih autorskih glasova. Skladbu **Filaments** za sopran-saksofon i klasičnu gitaru Tudor i Režić naručili su od Žerovnika za svoju turneju u SAD-u, no prije nekoliko uspješnih izvedbi u inozemstvu, praizveli su je ipak „kod kuće“, 22. listopada 2022. u okviru zadarske koncertne sezone. Djelo vrlo kontemplativnog ugođaja traži (i pronalazi) ljepotu i ekspresiju u profinjenoj jednostavnosti i prozračnosti. Gitara u svome kratkome uvodu postavlja pre-

ment. Particularly interesting is the treatment of material during moments when the saxophone and guitar slow down and introduce the melodic parts, while the underlying tape is simultaneously arranged so that its accents and cuts act almost like a rhythm section.

Another young composer who has attracted attention not only in Croatia but also abroad with his distinctive and unique musical expression, **Juraj Marko Žerovnik** (Rijeka, 1993) began his career as a pianist, graduating in the class of Đorđe Stanetti at the Zagreb Academy of Music, where he also enrolled in composition studies in the class of Frano Parač. He continued his composition education at the Academy of Music in Ljubljana in the class of Vito Žuraj (2020 to 2024), and expanded his knowledge by working with Sebastian Themessl, Zeynep Gedizlioğlu and violin virtuoso Irvine Arditti. He is an assistant at the Academy of Music in Pula, and his recent successes include the premiere of the opera *Before the Law / Davanti alla legge* in Gorizia, Italy (March 2024) and the Milko Kelemen Award of the Croatian Composers' Association, which encourages the excellence of young composers. Tudor and Režić com-

poznatljiv motiv na kojem će se temeljiti praktički cijela njezina dionica, a nad njezinim će rastavljenim akordima saksofon razvijati čeznutljivu i izražajnu melodiju karakteriziranu dugim, izdžanim tonovima. Materijal se postupno, prema kraju skladbe, intenzivira i elaborira te glazba iz nježne mekoće raste prema snažnijim i čvršćim gestama, dok je zvuk proširen drukčijim načinima proizvodnje tona. I u tim se trenucima skladba zadržava u postavljenom okviru liričnosti, a pred sam kraj vraća se svome početku. Naslov koji je Žerovnik odabrao – *Filaments* (engl. niti ili filamenti), odnosi se, kako kaže „na goleme strukture galaksija u svemiru – neke od njih protežu se stotinama milijuna svjetlosnih godina. Međutim, našim očima one izgledaju kao blijede pruge na nebu i gotovo potpuno skrivaju svoju pravu prirodu – baš kao i emocionalni svijet koji ovo djelo predstavlja“.

Skladatelj, orguljaš, aranžer i jazz glazbenik **Ivan Božičević** (Beograd, 1961.) u svome se radu interesira za najrazličitije glazbene žanrove, od rane do elektroničke glazbe, jazza i world musica, a posebnu inspiraciju pronalazi u njihovu spajanju i pretapanju. Magistrirao je kompoziciju na Fakultetu muzičke umetnosti u Beogradu, u razredu

missioned the composition *Filaments* for soprano saxophone and classical guitar from Žerovnik for their tour in the USA, but before several successful performances abroad, they premiered it “at home”, on October 22, 2022, as part of the Zadar concert season. The work with a very contemplative atmosphere seeks (and finds) beauty and expression in refined simplicity and airiness. In its short introduction, the guitar sets a recognizable motif on which practically its entire section will be based, and over its separated chords, the saxophone will develop a longing and expressive melody characterized by long, sustained tones. The material gradually intensifies and elaborates, towards the end of the composition, and the music grows from gentle softness towards stronger and firmer gestures, while the sound is expanded with different ways of producing tones. And in these moments, the composition remains within the established framework of lyricism, and towards the very end it returns to its beginning. The title Žerovnik chose – *Filaments* – refers, as he says, “to the vast structures of galaxies in the universe – some of them stretching for hundreds of millions of light years. However, to our eyes they appear as faint streaks in the sky and almost com-

Aleksandra Obradovića, a usavršavao se na tečajevima nove glazbe u Darmstadtu. Predavao je kontrapunkt, analizu i harmoniju na umjetničkim akademijama u Beogradu i Novom Sadu, a danas živi i radi u Splitu kao skladatelj i profesor kompozicije na Umjetničkoj akademiji. Godine 2018. Božičević je primio narudžbu ansambla Balcanicus iz SAD-a za novu komornu skladbu s elektronikom. Razmišljajući o tome što će skladati, jedne je listopada večeri zamijetio neobično snažan pun mjesec, tzv. supermjesec. Riječ je o pojavi koja se u Sjevernoj Americi naziva *hunter's moon* – lovčev mjesec. Tradicija sjevernoameričkih Indijanaca donosi ime za svaki puni mjesec u godini, opisujući njegove karakteristike, trajanje i intenzitet, a uštap u listopadu nazivali su, prema predaji, lovčevim mjesecom zbog njegove snažne i duge svjetlosti, koja je lovcima omogućavala da dobro vide svoj plijen te se bogatim ulovom pripreme za hladnu zimu koja slijedi. Intrigiran ovom pojavom, Božičević je gotovo trenutačno imao „posloženu“ skladbu u glavi, a prema vlastitim riječima, nakon niza lirskih djela koje je neposredno prije skladao, ovdje mu se pružila prilika da istraži kontrastni dio svoje osobnosti, neobuzdaniji, pokrenut ritmom. Izvorna verzija skladbe (za flautu, violončelo i snimku) praižvedena je 2019.

pletely hide their true nature – just like the emotional world this work presents.”

Composer, organist, arranger, and jazz musician **Ivan Božičević** (Belgrade, 1961) shows an interest in a wide variety of musical genres in his work, ranging from early music to electronic music, jazz, and world music, finding special inspiration in their blending and merging. He earned his master's degree in composition at the Faculty of Music in Belgrade, in the class of Aleksandar Obradović, and furthered his studies at new music courses in Darmstadt. He taught counterpoint, analysis, and harmony at the art academies in Belgrade and Novi Sad, and today lives and works in Split as a composer and professor of composition at the Academy of Arts. In 2018, Božičević received a commission from the ensemble *Balcanicus* in the USA for a new chamber piece with electronics. While thinking about what to compose, one October evening he noticed an unusually strong full moon, the so-called supermoon. This phenomenon is known in North America as the hunter's moon. According to Native American tradition, each full moon of the year has a specific name that describes its characteristics, duration, and intensity, and the October

godine u Minneapolisu, a novu verziju za sopran-saksofon, električnu gitaru i snimku, pod nazivom **Hunter's Moon II**, Tudor i Režić praižveli su na festivalu Večeri sv. Jeronima u Kaštel Gomilici 20. srpnja 2020. Jednostavačna skladba sadrži dva odsjeka, *Hunter's Calls* (Zov lovca) i *The Hunt* (Lov), u kojima Božičević djeluje *de facto* pristupa programski. Snimka koja prati živu izvedbu vrlo je deskriptivna i sastavljena od konkretnih i sintetiziranih zvukova, postavlja ugođaj vjetrovite i misteriozne, pa i zloslutne noći, u kojoj odzvanjaju dijaloški zapjevi saksofona i gitare, pozivajući na lov. Prelazak u fazu lova, odnosno drugi dio kompozicije, događa se kroz transformaciju elektroakustičkog dijela skladbe – gotovo ritualni udarci bubnja otvaraju lov, a iz noćne atmosfere snimka se transformira u pulsirajući sintetički zvuk. Kontinuirani puls daje dojam užurbanosti, nemira, potjere, a skladba završava proslavom uspješnoga lova. Tretman zvuka, posebno električne gitare i snimke retro-synth zvuka, stvara dojam neobično privlačnoga amalgama synth-prog rocka i *soundtracka* neke vintage videoigrice.

MARIJA SARAGA

full moon was called the "hunter's moon" because of its strong and prolonged light, which enabled hunters to see their prey clearly and prepare with rich catches for the coming cold winter. Intrigued by this phenomenon, Božičević almost immediately had the whole piece arranged in his mind, and as he himself noted, after composing a series of lyrical works just prior, this new piece offered him the opportunity to explore the contrasting part of his personality, the more unrestrained side, driven by rhythm. The original version of the piece (for flute, cello, and tape) was premiered in 2019 in Minneapolis, while the new version for soprano saxophone, electric guitar, and tape, entitled **Hunter's Moon II**, was premiered by Tudor and Režić at Festival at St. Jerome's in Kaštel Gomilica on July 20, 2020. This single-movement composition contains two sections, *Hunter's Calls* and *The Hunt*, in which Božičević essentially adopts a programmatic approach. The tape that accompanies the live performance is highly descriptive and composed of concrete and synthesized sounds, creating the mood of a windy, mysterious, and even ominous night, in which dialogic calls between saxophone and guitar echo, inviting the hunt. The transition into the hunting phase, the

second part of the composition happens through a transformation of the electro-acoustic material: almost ritualistic drum beats open the hunt, and the previously nocturnal atmosphere transform into a pulsating synthetic sound. The steady pulse conveys a sense of urgency, restlessness, and pursuit, and the piece ends in a celebration of a successful hunt. The treatment of sound, especially the electric guitar and retro-synth recordings of the sound, creates the impression of a strangely captivating blend of synth-prog rock and the soundtrack of a vintage video game.

MARIJA SARAGA



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Gordan Tudor aktivan je kao solist, skladatelj, komorni glazbenik, improvizator i pedagog. Studirao je na Muzičkoj akademiji u Zagrebu, u razredu Dragana Sremeca i na Konzervatoriju u Amsterdamu kod Arna Bornkampa, gdje je diplomirao uz najviše pohvale. Usavršavao se u Parizu kod Claudea Delanglea. Nastupao je po Europi i Sjevernoj Americi u raznim komornim sastavima te kao solist s brojnim orkestrima i ansamblima. Osim što je alt-saksofonist hvaljenog Papandopulo kvarteta odnedavno djeluje i u triu s pijanisticom Martinom Filjak i njemačkim čelistom Eckart Rungeom. Nagrađivan je i kao skladatelj i kao izvođač; dobitnik je brojnih prvih nagrada na uglednim državnim i međunarodnim natjecanjima, Nagrade PBZ-a i Zagrebačke filharmonije, Rektorove nagrade, Nagrade Judita, Nagrade Marenostrum u Berlinu, stimulacije Fonda Rudolf i Margita Matz, Diplome Milka Trnina, Grand Prix na 3. Berlinskom međunarodnom natjecanju, Nagrade Grada Čakovca Josip Štolcer Slavenski te pet nagrada Porin. Trenutačno vodi međunarodnu klasu saksofona na Umjetničkoj akademiji u Splitu, na kojoj je osnovao ansambl za suvremenu glazbu S/UMAS. Često održava seminare u Hrvatskoj i inozemstvu. Praizveo je četrdesetak

Gordan Tudor is an accomplished saxophonist, composer, chamber musician, improviser, and educator. He studied at the Music Academy in Zagreb under Dragan Sremec, and at the *Conservatorium van Amsterdam* with Arno Bornkamp, where he graduated with highest honors. He pursued further studies in Paris in the class of Claude Delangle. Tudor has performed across Europe and North America in various chamber ensembles and as a soloist with numerous orchestras and ensembles. Apart from being the alto saxophonist with the acclaimed Papandopulo Quartet, he recently started performing in a trio with pianist Martina Filjak and German cellist Eckart Runge. He has been awarded both as a performer and a composer, winning numerous first prizes at prestigious national and international competitions, including the PBZ and Zagreb Philharmonic Award, the Rector's Award, the *Judita* Award, the *Marenostrum* Award in Berlin, the *Rudolf and Margita Matz* Fund stimulations, the *Milka Trnina* Diplomas, the Grand Prix at the 3rd Berlin International Competition, the *Josip Štolcer Slavenski* Award of the City of Čakovec, and five *Porin* Awards. Tudor currently leads the international saxophone class at the Arts Academy in Split, where

skladbi hrvatskih i stranih autora, a kao skladatelj okušao se u raznim žanrovima i kombinacijama instrumenata te su mu skladbe izvedene na svim kontinentima. Gordan je ekskluzivni Selmer Paris i D'Addario Woodwinds umjetnik, a skladbe mu objavljuje nizozemska izdavačka kuća Donemus.

Mislav Režić uspješno njeguje međunarodnu karijeru solista, komornog glazbenika i predavača. Nastupa kao solist i s orkestrima diljem Europe. Interes za izvođenjem različitih stilova, koji sežu od rane do suvremene glazbe, rezultirao je brojnim suradnjama s uglednim glazbenicima i ansamblima. Član je i jedan od utemeljitelja ansambala *Machetes* (Den Haag) i *Tettix* (Atena). Diplomirao je 2001. godine na Umjetničkoj akademiji u Splitu, u razredu Gorana Listeša kao najbolji student u generaciji. Magistrirao je na nizozemskom Kraljevskom konzervatoriju u Den Haagu u klasi Zorana Dukića te na Visokoj glazbenoj školi u Maastrichtu u klasi Carla Marchionea. Dobitnik je niza državnih i dviju međunarodnih nagrada na međunarodnim festivalima gitare u Zwolleu 2002. i Enschedeu 2007. Od 2013. predaje na Međunarodnoj ljetnoj glazbenoj školi u Kaštelima. Umjetnički je rav-

he also founded the contemporary music ensemble *S/UMAS*. He regularly gives masterclasses in Croatia and abroad. He has premiered nearly forty pieces from Croatian and foreign composers, and as a composer, he has explored various genre and instrument combinations. His works have been performed across all continents. Gordan is an exclusive Selmer Paris and D'Addario Woodwinds Artist, and his compositions are published by the Dutch publishing house Donemus.

Mislav Režić successfully fosters an international career as a soloist, chamber musician, and lecturer. He performs as a soloist and with orchestras across Europe. His interest in performing different styles, spanning from early to contemporary music, has led to numerous collaborations with distinguished musicians and ensembles. He is a founding member of the ensembles *Machetes* (The Hague) and *Tettix* (Athens). Režić graduated in 2001 from the Arts Academy in Split in the class of Goran Listeš as the best student of his generation. He earned his master's degrees at the Royal Conservatoire in The Hague in the class of Zoran Dukić and at the Conservatorium Maastricht in the class of Carlo Marchione. He is the

natelj festivala Glazbene večeri kod sv. Jeronima. Njegov solistički nosač zvuka *Auburn*, posvećen suvremenoj glazbi za gitaru, objavljen je početkom 2017. u izdanju DNA. Skladatelji Vlado Sunko, Nikoleta Chatzopoulou i Sofia Avramidou posvetili su mu svoja djela za solo gitaru. Mislav Režić nastupa na klasičnim gitarama Antonisa Hatzinikolaou te je ekskluzivni Hannabach umjetnik.

recipient of numerous national and two international awards at the Zwolle Guitar Festival (2002) and the Enschede Guitar Festival (2007). Since 2013, he has been teaching at the International Summer Music School in Kaštela. He is also the artistic director of the festival *Musical Evenings at St. Jerome's*. His solo album *Auburn*, dedicated to contemporary music for guitar, was released in early 2017 by DNA. Composers Vlado Sunko, Nikoleta Chatzopoulou, and Sofia Avramidou have dedicated solo guitar works to him. Mislav Režić performs on classical guitars by Antonis Hatzinikolaou and is an exclusive Hannabach artist.

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