



OSLUŠKIVANJA HARKENINGS

ZBOR HRVATSKE RADIOTELEVIZIJE |
THE CROATIAN RADIOTELEVISION CHOIR
TOMISLAV FAČINI, dirigent | conductor

Zbor Hrvatske radiotelevizije |
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HRT – HDS LIGATURA edicija je nastala u suradnji Hrvatske radiotelevizije i Hrvatskog društva skladatelja. Ona povezuje dvije institucije i dodaje novu vrijednost ciljevima kojima su inače obje posvećene. Probire i izaziva najbolje kreativne potencijale sredine: autorske i izvođačke i promovira ih globalno, produljući im, poput ligature, trajanje, u budućnost.

The HRT – HDS LIGATURA edition was produced in collaboration between the Croatian Radiotelevision and the Croatian Composers' Society. It connects the two organizations and adds new value to the objectives to which they are both committed. It selects and challenges the best creative potentials of an environment: both authorial and interpretative, promoting them throughout the world, thus extending their duration, like a ligature, to the future.

— SREĆKO BRADIĆ

1. **Miserere**, za mješoviti zbor | for mixed choir — 20:49

— ANĐELKO KLOBUČAR

2. **V megli**, za mješoviti zbor | **In the Mist**, for mixed choir — 02:32
3. **Dječaku**, madrigal za mješoviti zbor | **To a Boy**, madrigal for mixed choir — 02:09

— FRANO PARAĆ

4. **Ruke**, za zbor *a cappella* | **Hands**, for *a cappella* choir — 06:59

— STANKO HORVAT

Deux poèmes de Guillaume Apollinaire | **Dvije pjesme prema Guillaumeu Apollinaireu**,
za dvanaest pjevača | **Two poems by Guillaume Apollinaire**, for twelve singers

5. **Hier** | **Jučer** | **Yesterday** — 03:33
6. **Le Pont** | **Most** | **The Bridge** — 05:07

OSLUŠKIVANJA...

Izvođenje, naručivanje, pa i provociranje novih skladbi nešto je samo po sebi razumljivo kada je riječ o jednom radijskome ansamblu. Međutim, za pravi, živi kontakt ansambla i skladatelja – to jest njihovih djela, potrebno je više od načela, više od usustavljenog odnosa prema kulturnoj sceni i *minutaže* udjela suvremene glazbe u godišnjemu planu; potrebno je dovoljno vremena i dovoljan intenzitet da bi se djelo i izvođači stopili u nešto što predstavlja vrijednost jednoga kulturološkog trenutka. U tom odnosu svaka strana treba dobiti i nešto baš za sebe: autor dobru i reprezentativno snimljenu izvedbu, a ansambl, uz to, i proces „brušenja“ i izgradnje. Bilo je to glavno načelo kojim smo se vodili u odabiru upravo ovih skladbi: nešto što će za zbor biti novi iskorak u zvuku, osluškivanju, zajedništvu, metamorfozama vokalnosti, čistoći i preciznosti. Drugo načelo spojeno je s prvim: odabir djela koja će, upravo kroz takav proces, svojom kakvoćom biti reprezentativna za ansambl. Na tim smo djelima autorima vrlo zahvalni.

I kad se snimanje završi, kad ispare sjećanja na teškoće, ostaje nešto što nas ispunjava zadovoljstvom i to sa zadovoljstvom pružamo Vama.

Tomislav Fačini

— **SREČKO BRADIĆ** (Samobor, 1963.), učenik Stanka Horvata s Muzičke akademije u Zagrebu, danas i sam profesor kompozicije na toj visokoobrazovnoj ustanovi, autor je bogata opusa u kojemu velik prostor zauzimaju skladbe na sakralne teme. Iz godine u kojoj je Bradić preuzeo ulogu rezidencijalnog skladatelja Hrvatske radiotelevizije, potječe i ***Miserere***, praizveden 24. svibnja 2016. u Muzeju *Mimara* u Zagrebu, u izvedbi Zbora HRT-a pod vodstvom finskoga dirigenta Nilsa Schweckendieka. Kontinuitet Bradićeva interesa za tekstove sakralne tematike bilježi, pritom, stanovito zgušnjavanje, a tu je i kontinuitet suradnje s ansamblima HRT-a, pogotovo sa Zborom Hrvatske radiotelevizije.

No zanimljiv je u Bradićevu opusu i kontinuitet „osvajanja“ velikih glazbenih vrsta i žanrova, koji se širi daleko izvan prostora vokalne glazbe o čemu i sam na jednom mjestu kaže: „Ja obožavam velike projekte“ te dodaje, svjedočeći o svojem skladateljskom procesu: „... tisuće i tisuće parametara treba stalno držati pod kontrolom, tako da kad dobijete onu pravu nit koncentracije, morate početi birati i usklađivati te silne vertikalne i horizontalne nakupine, uz neprestano preispitivanje skladnosti cjeline. Teško je, ali lijepo.“ I radni naslov skladbe *Miserere* – koncert za zbor, potvrđuje takvu Bradićevu sklonost, otkrivajući ne samo kompleksnost izvedbenih zahtjeva nego i ambicioznost kompozicijsko-tehničkih postupaka, počevši već od široke podjele zbarskih glasova na šesnaest dionica (četiri po glasu). U večeri praizvedbe Bradić će pojasniti još neke detalje: „*Miserere* doslovno prati *Psalam 50* (51), a napravljen je bez velikih ushita. Glazba je namijenjena prema unutra, kao svojevrсно ispovijedanje. Predivan tekst, koji sam posvetio svojoj majci, čini ovu kompoziciju osjetljivom.“ Na to se nadovezuje i maestro Schweckendiek kada u povodu praizvedbe piše: „*Miserere* je mračna, ritualna, postojana skladba. Njezina dramaturgija razvija se polagano i doseže nekoliko masivnih i moćnih vrhunaca, od kojih niti jedan ne predstavlja konačno

rješenje tenzije.“ Unutar jednoga velikog lûka nižu se skladateljeve refleksije na pojedine postaje teksta i poruke. „Poškropi me izopom da se očistim, operi me, i bit ću bjelji od snijega!“, donosi trenutak svjetlosti. „Izbriši svu moju krivicu!“, jedan je od vrhunaca; „Čisto srce stvori mi, Bože, i duh postojan obnovi u meni!“, unisoni je vapaj u srcu kompozicije. „I svoga svetog duha ne uzmi od mene! Vрати mi radost svoga spasenja“, kratki je trenutak prosvjetljenja. „Učvrsti me duhom spremnim“, pak, kratkoga smiraja. Kontravrhunac skladbe događa se potkraj, u gregorijanskome pjevu prvih tenora: „Žrtva Bogu duh je raskajan, srce raskajano, ponizno, Bože, nećeš prezreti. „Nakon tog iskaza glas se, u ženskim dionicama, na homofonoj podlozi muških dionica, jedini put oslobađa u pjev, potvrđujući tekst: „U svojoj dobroti milostiv budi Sionu i opet sagradi jeruzalemske zidine!“ Završetak skladbe na tekst „Tada će ti biti mile žrtve pravedne, i tad će se prinosit’ teoci na žrtveniku tvojem“, prema Bradiću, „htijenje (je) čistoće srca prema visinama.“

S jedne strane pjesništvo Bore Pavlovića (1922. – 2001.), toga „genija pjesničke igre“ (Damir Radić), s druge, pak, ono hrvatskoga književnog barda Miroslava Krleže (1893. – 1981.); u opusu za koji bismo prije rekli da pripada poljima orguljske, komorne, pa i koncertantne glazbe – svakako crkvene, ali, zanimljivo, i vrlo opsežne filmske glazbe, no u kojemu nalazimo – više s početka, a ponešto i prema kraju – trenutke susretanja s pjesničkom riječi, u kojima se, u tim susretanjima, i Pavlović i Krleža pokazuju kao višekratni *objekti interesa* akademika **ANĐELKA KLOBUČARA** (Zagreb, 1931. – Zagreb, 2016.). Na jednome mjestu uz Klobučarovu osobnost akademik Nikša Gligo istaknuo je riječ *erudicija*. Posrijedi je, naime, glazbenik koji je na hrvatsku glazbenu scenu uveo, primjerice, glazbu Oliviera Messiaena. Klobučarova erudicija, po svemu sudeći, širila se i preko granica glazbe.

U slučaju Bore Pavlovića – još od godine 1956., kada je, kao mladi srednjoškolski profesor, skladao zbornu djelo *Naša zemlja. Tri madrigala* kojima, uza *Zeče mjeseče te Poeziju*, pripada i **Dječaku** – ostvario je 1965.-68. godine. Pavlovićevoj poeziji u *Dječaku* Klobučar je predodredio izražajni svijet madrigala, smatrajući, očito, kako će takva minuciozna glazbena vrsta između tona i riječi, misli i glazbe, najbolje odgovarati osjećajnom svijetu Pavlovićeva stiha. I doista, Klobučarova glazba, a posebice harmonijski jezik, suptilno i nenametljivo prate i „hrane“ Pavlovićevu riječ, oplemenjuju je i uzdižu, nikad previše, s mjerom i ukusom, tek toliko koliko je potrebno da osjetljiv ekvilibrij između glazbe i teksta bude uspostavljen. Krležinim *Baladama Petrice Kerempuha* (1936.), pak, Klobučar pristupa godine 1960. kada sklada istoimenu kantatu za mješoviti zbor i dva klavira, da bi je – godine 1969. – priredio i za mješoviti zbor te orkestar. Klobučarova fascinacija Krležom i njegovim *Baladama* protegnula se i na zbornu skladbu **V megli**, zasad bez poznate datacije nastanka. Pjesmom *V megli* Krleža kroz lik hrvatskoga Tilla Eulenspiegela, potepuha Petrice Kerempuha, pruža tragičan prikaz bojnoga polja nakon seljačke bune, nemilosrdno ugušene 1573. kod Stubice. U baladi kroz okrvavljenu maglu izranja stravičan prizor unakaženih tijela, oskvrnutih svetišta, kuge i smrti. Na mučan, jednoličan ritam Krležina stiha Klobučar odgovara silaznom gestom, monotonim kruženjem i ponavljanjem, u *meglenu* krajoliku modalnih tonskih osobina (*Kervava megla v megli karvi, kadaver v blatu, v lobanji čarvi*). Stravičan prizor rastvara se pred promatračem (*Zgorete cirkve, kervavi sveci, dim, jogenj, megla, v megli mertveci*), ali ubrzo i nestaje *u megli i tišini*. Klobučar posebno pazi na ekspresivnost, zvučnost, krajnju sugestivnost Krležine kajkavske riječi. Prizor se potom mijenja (*alla marcia*), a iz magle počinje odjekivati sablastan marš mrtvih puntara (*Dečki čkomete, na propele visime, če se ne zdignemo, nigdar se ne vskrisime!*). No početni elan naglo prestaje u fatalnome osjećaju bezizlaznosti i kobnoga ishoda (*Sejeno al si denes*

al pak zutra v jami). Balada prerasta u prikaz višestoljetnog martirija hrvatskoga puka, a u skladbi ostaje tek pokoji odjek što odumire *v megli, v tami, v karvi* (*Tempo I, morendo*).

Akademik **FRANO PARAĆ** (Split, 1948.) bio je rezidencijalni skladatelj Hrvatske radiotelevizije u sezoni 2014./2015., a Zbor HRT-a pod ravnanjem Tončija Bilića praisveo je tada njegovu skladbu *Fortunae rota* za zbor *a cappella*. Isti ansambl upriličio je, pod ravnanjem Tomislava Fačinija, i hrvatsku premijeru skladbe **Ruke**, 19. listopada 2018. u Muzeju Mimara u Zagrebu. Skladbu je praisveo Slovenski filharmonijski zbor pod ravnanjem Martine Batič, 21. rujna 2017. u bazilici Kraljice Svetogorske na Svetoj Gori nedaleko Nove Gorice u Sloveniji, kao narudžbu Europske mreže profesionalnih komornih zborova *Tenso*, za festival *Dani Tensa* i projekt „14 – 18: od poezije ka glazbi.“ U bogatu opusu Parać se nije tako često okretao izvornim pjesničkim predlošcima, a nakon 2011. i *hommagea* u skladbi *Memorie*, ostvarenoga kroz tri pjesme za glas i komorni ansambl, u sjećanje na pjesništvo svoga oca, također skladatelja, Ive Paraća, susret s ekspresionističkim stihovima Đure Sudete (1903. – 1927.) - jedne od najzanimljivijih pojava u hrvatskoj književnosti početka 20. stoljeća – pokazao se sretnom prilikom, ne samo da se zadovolji povod. U osvit premijere opere *Judita*, prema Marku Maruliću, godine 2000., pjesnik i Paraćev savjetnik na libretu, Tonko Maroević, zabilježio je kako se nada da će svojim ostvarenjem Parać ponoviti Marulovu nakanu „da riči jazika moga se zabiju u sarce človika.“ Sudetina poezija pokrenula je ponovno ono najbolje u Paraćevoj imaginaciji. Sklon „reduktivnom, minimalnom, primarnom“ (T. Maroević), Parać uranja u Sudetinu pjesničku riječ i iz nje izvlači izražajne trenutke te ih vlastitim arsenalom glazbenih sredstava – repetitivnošću, pedalnim

tonovima, gestičnošću, zvučnom ekspresivnošću – dodatno potencira. Kroz lament Paraćeve glazbe pjesnikove ruke postaju žive, a bol stvarna. Glazba je svedena na elementarno, očišćena od svega što bi moglo zasmetati ekspresivnosti Sudetina stiha; a opet, ne nedostaje joj rafinmana u pogledu tonskih boja, glazbenih karaktera i zvučnih tekstura. Glas, kao „najčišća emanacija glazbenosti“ (F. Parać), nositelj je riječi i poruka, ali ponajprije ljudskih nemira i emocija. U tom smislu *Ruke* su nešto poput male monodrame, s nizom minijature promjena svjetla i scene, u kojoj se – da parafraziramo Marulića – pjesnikova riječ, nošena glazbom, izravno zabija „u sarce človika.“

Jedna „sretna“ narudžba, ona međunarodnoga festivala suvremene glazbe, Muzičkoga biennala Zagreb, a potom i susret s Johnom Pooleom i njegovom Groupe Vocal de France, bili su sasvim dovoljni razlozi za nastanak ***Dviju pjesama prema Guillaumeu Apollinaireu***, koje je akademik **STANKO HORVAT** (Zagreb, 1930. – Zagreb, 2006.), jedan od najvećih hrvatskih skladatelja druge polovine 20. stoljeća, napisao kao zrelo ostvarenje svojega opusa, zaključivši dvodijelni ciklus 7. rujna 1990. godine. Napisana za dvanaest pojedinačnih glasova, skladba je praižvedena na Muzičkom biennalu Zagreb, u Hrvatskome glazbenom zavodu 11. travnja 1991. godine. U stvaralaštvu koje pjesnička riječ i vokalnost prošivaju poput crvenih niti, *Deux poemes* su ne samo jedine na francuskom nego i jedine koje nisu na hrvatskom jeziku! *Neobično*, zato što je Horvat, prema Nikši Gligu, bio „izrazit ljubitelj francuske poezije“. *Sretno*, prema samom Horvatu, koji je narudžbu opisao „sretnom“ i zbog prvorazrednog ansambla, i zato što je ona u njegovoj imaginaciji inicirala „trenutnu odluku“ o Guillaumeu Apollinaireu. Horvatu je Gligo inicijalno predložio da posegne za stihovima Stéphaniea Mallarméa. Horvat je takav

prijedlog odmah otklonio. Mallarméa su, pojasnio je, već dovoljno „iscijedili“ i Claude Debussy i Pierre Boulez. Izbor Apollinairea imao je, k tome, i vrlo osobne razloge. „Šetnja uz Seineu, bukinisti (pariški prodavači rabljenih knjiga, op. a.), požutjela zbirka pjesama kupljena za skromni novac (*Il y a*, objavljena 1949., prvo izdanje iz 1925. godine, op. a.), prelistavanje u oskudnom hotelskom sobičku...“ Bila su to očigledno vrlo intimna sjećanja na *années d'études* doživljena u francuskoj metropoli. Te 1959. susret s Apollinaireovom poezijom bio je, prema Horvatovim riječima, jednak fascinaciji. Štoviše, bila je to *fascinacija* sama. Ono što je fasciniralo Horvata – štoviše, *magijom* je to nazvao – bila je vještina kojom je Apollinaire „običnu, svakodnevnu, gotovo istrošenu riječ i misao“ znao preobraziti u „sublimnu poeziju, blisku, toplu i neodoljivo šarmantnu.“ „Trubadur modernizma“ (prema riječima samoga Horvata, bio je to Apollinaire) probudio je pjesnika i u njemu samom. Površinski, prva pjesma (**Jučer** iz 1909.), kako piše Horvat, „nostalgično je melankolična (... *jučer je ove večeri samo sjena uz mene u mojoj sobi...*), druga (**Most** iz 1916.), ona je, pak, „zaigrana, vedra, nadrealistički poetična, zaljubljena i neodoljivo šarmantna.“ Pogled u dubinu otkriva, međutim, puno kompleksniji odnos tona i riječi. Horvat se, očekivano, doista superiorno kreće vlastitim zvukovnim *métierom*, igrom tekstura, svjetlom i sjenom, ali on dubinski razumije i Apollinaireove *procédee*. Ne samo da uspijeva uloviti specifičnu emociju, pa i izraženu sonornost Apollinaireova stiha, on Apollinaireov pjesnički slog, strukturu, dinamiku i ritam prepoznaje, reflektira i elevira, direktno odražava u oblikovanju svoje glazbe!

Ako su glazba i poezija osuđene na vječni pogled kroza staklenu stijenk, onda je ovdje taj zid najtanji. I još nešto: ako smo u *Hier* dobili Horvata kojeg smo i očekivali, u *Le Pontu* nam se ukazao manje zamjetan, ludički Horvat, kojega interpretacija na ovome albumu u potpunosti otkriva!

— Borko Špoljarić

— **Zbor Hrvatske radiotelevizije** osnovan je 1941. godine za potrebe tadašnjega radijskog programa. Djelujući najprije kao komorni ansambl, s vremenom je prerastao u prvi veliki profesionalni zbor u Hrvatskoj.

Od samih početaka, Zbor HRT-a, koji taj naziv nosi od 1991. godine, nastupao je i samostalno i uz Simfonijski orkestar HRT-a. Izvodeći širok repertoar, od renesansne do suvremene glazbe, *a cappella* i uz instrumentalnu pratnju, iskazuje iznimnu svestranost, koja mu je donijela gostovanja diljem Europe te suradnje s mnogim istaknutim dirigentima i skladateljima. Među njima je i Igor Kuljerić čije su stvaralaštvo i dugogodišnje vodstvo ostavili snažan trag, i čije su skladbe danas trajni dio repertoara Zbora. Kao šefovi dirigenti, Zbor su predvodili i Slavko Zlatić, Sergije Rainis, Vladimir Kranjčević te Tonči Bilić na čiji je poticaj, 1998. godine, pokrenut samostalni pretplatnički ciklus *Sfumato* u sklopu kojeg su premijerno predstavljene mnoge skladbe hrvatskih autora i antologijski zbornici opusi iz svjetske baštine. Na inicijativu maestra Bilića, Zbor HRT-a primljen je 2016. u udruženje najuglednijih europskih komornih zborova *Tenso*.

Diskografska ostvarenja čine hvaljena i nagrađivana izdanja; među novijima su opere *Ljubav i zloba* te *Porin* Vatroslava Lisinskog i *Nikola Šubić Zrinjski* Ivana pl. Zajca, *Mir, zlato, tamjan, Nebo i zemlja* Tomasa Cecchinija, *Vatroslav Lisinski: Zborovi i popijevke*, *Boris Papandopulo: Hrvatska misa*. Uz soliste i Orkestar Minhenskog radija, pod ravnanjem maestra Ivana Repušića, Zbor je sudjelovao u izvedbi opere *Ero s onoga svijeta* Jakova Gotovca u Münchenu što je objavljeno 2020. u izdanju cpo i BR-Klassik.

Od sezone 2017./2018. na čelu ansambla kao šef dirigent je maestro Tomislav Fačini.







— **Tomislav Fačini** (Zagreb, 1975.) studij dirigiranja završio je na Muzičkoj akademiji u Zagrebu *cum laude*. Iste godine osvojio je drugu i posebnu nagradu na Međunarodnom natjecanju dirigenata *Antonio Pedrotti* u Trentu. Usavršavao se na Akademiji *Hans Swarowsky* u Milanu te na Visokoj glazbenoj školi u Karlsruheu. Redoviti je profesor na Odsjeku za dirigiranje, harfu i udaraljke Muzičke akademije u Zagrebu.

Od 1994. do 2008. godine vodio je Oratorijski zbor crkve sv. Marka, od 2003. do 2009. godine bio je šef dirigent Orkestra Hrvatske vojske, od 2006. do 2009. umjetnički ravnatelj Glazbenih večeri u sv. Donatu u Zadru, a od 2014. do 2017. glavni dirigent Dubrovačkoga simfonijskog orkestra. Od sezone 2017./2018. preuzima umjetničko vodstvo Zbora HRT-a, uz cikluse *Sfumato* i *Kanconijer*. Pomoćnik je intendantice Dubrovačkih ljetnih igara za glazbeni program. Umjetnički je voditelj ansambla Antiphonus. Dirigentsku djelatnost razvija podjednako na koncertnim i opernim pozornicama. Gostovao je na mnogim festivalima u susjednim zemljama te na gotovo svim hrvatskim festivalima. Ostvario je više prvih suvremenih izvedbi hrvatskih starih majstora i praižveo mnoga nova djela promičući u svakoj prigodi hrvatsku glazbu.

Nastupa s mnogim hrvatskim ansamblima, a sa simfonijskim orkestrima HRT-a i RTV Slovenije ostvario je i snimke za nosače zvuka, film i fonoarhive. Redovito dirigira Međunarodnim orkestrom mladih iz Neumarkta. Uz dirigiranje, bavi se skladanjem i aranžiranjem.

Dobitnik je nagrade *Jurica Murai* za najbolju umjetničku interpretaciju na 51. Varaždinskim baroknim večerima za koncert na čijem su programu bile *Missa Papae Marcelli* G. P. da Palestrine i instrumentalne diminucije talijanskih skladatelja, a na kojemu su nastupili i Zbor HRT-a te violinistica Ana Vasić.

HARKENINGS...

Performing, commissioning and even encouraging the creation of new compositions is very common for a radio ensemble. However, having a real live connection between the ensemble and a composer, that is to say, their works, takes more than principles, more than a standardized relation to the cultural scene and the proportion of time devoted to contemporary music in the annual plan. Sufficient time and intensity is required for the work and the performers to blend into something that becomes a cultural moment. In such a relationship, it is natural that each side gets something in return: the author gets a good and representative recorded performance, and the ensemble, in addition to the above, also goes through the process of honing and construction. This was the fundamental principle behind the choice of these compositions – something that is a new step in sound, listening, togetherness, vocal metamorphoses, purity and precision for the choir. The second principle is related to the first: the selection of works that, as a result of such a process, become representative pieces that reflect the quality of the ensemble. And we very much appreciate such works.

When the recording is over, when the memories of all the difficulties fade, what is left fills us with satisfaction and we gladly give it to you.

Tomislav Fačini

— **SREĆKO BRADIĆ** (Samobor, 1963), a student of Stanko Horvat from the Music Academy in Zagreb, now himself a professor of composition at this university, is the author of an extensive oeuvre, a considerable part of which is taken up by sacral-themed compositions. *Miserere* was written the year that Bradić assumed the role of composer-in-residence of the Croatian Radiotelevision. It was first performed on 24 May 2016 at the Mimara Museum in Zagreb by the Croatian Radiotelevision Choir led by Finnish conductor Nils Schweckendiek. Bradić shows a certain increasing concentration in his continuing interest in the sacral themes, as well as a certain measure of continuity in collaboration with the HRT's ensembles, in particular with the Croatian Radiotelevision Choir.

Another interesting aspect of Bradić's oeuvre is also the continuity of "conquering" large musical forms and genres, which extend beyond the field of vocal music, as he once commented: "I love big projects," and added, remarking on his compositional process: "... thousands upon thousands of parameters must be constantly kept under control, so that when you reach that right thread of concentration, you have to start selecting and aligning all these multiple vertical and horizontal arrays, constantly examining the congruence of the whole. It is challenging, but beautiful." And the working title, *Miserere* – a concerto for choir, confirms this tendency of Bradić, revealing not only the complexity of the performing requirements, but also the ambitiousness of the compositional-technical procedures, starting with the broad division of the choral voices into sixteen parts (four per voice). On the eve of the piece's first performance, Bradić added some more details: "*Miserere* literally follows *Psalms* 50 (51), and was written without great rapture. The music is intended for one's inner self, like some kind of a confession. The beautiful text, which I dedicated to my mother, makes this composition sensitive." On the occasion of the first performance of the composition, the maestro Schweckendiek

also added: “*Miserere* is a somber, ritualistic, stable composition. Its dramaturgy develops slowly and reaches several massive and powerful climaxes, none of which represent the final resolution of the tension.” Within a single large arch, the composer’s reflections on certain points of the text and the messages line up. “Purge me with hyssop, and I shall be clean: wash me, and I shall be whiter than snow,” brings a moment of light. “Deliver me from bloodguiltiness,” is also one of the climaxes; “Create in me a clean heart, O God; and renew a right spirit within me,” is a unison cry at the very heart of the composition. “Take not thy holy spirit from me. Restore unto me the joy of thy salvation,” is a fleeting moment of enlightenment. “Uphold me with thy free spirit,” is, however, a brief calm. The counter climax of the composition occurs toward its end, in the Gregorian chant of the first tenors: “The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise.” This statement is followed by the only release of the voice into a chant – in the female parts (on the homophonic base of the male parts) – confirming thus the verse: “Do good in thy good pleasure unto Zion: build thou the walls of Jerusalem.” According to Bradić, the ending of the composition to the verse: “Then shalt thou be pleased with the sacrifices of righteousness, with burnt offering and whole burnt offering: then shall they offer bullocks upon thine altar” refers to “the desire of pure heart to reach heights.”

On the one hand, Boro Pavlović (1922-2001), that “genius of poetic game” (Damir Radić), on the other, Croatian bard Miroslav Krleža (1893-1981); in the oeuvre which belongs more to the organ, chamber, and event concertante music, definitely sacral music, but which, interestingly enough, also contains film music, one finds – more at its beginning, and somewhat towards its end – moments

of encounters with the poetic word in which both Pavlović and Krleža appear as *objects of repeated interest* of academician **ANĐELKO KLOBUČAR** (Zagreb, 1931-Zagreb, 2016). Writing about Klobučar's personality, academician Nikša Gligo once pointed out the word *erudition*. Klobučar was, namely, a musician who introduced, for example, the music of Olivier Messiaen to the Croatian music scene. His erudition, by all accounts, also extended beyond the boundaries of music. In the case of Boro Pavlović, from 1956, when, as a young high-school teacher, he composed the choral piece *Our Land. Three Madrigals*, which include **To a Boy**, as well as *Moon Rabbit* and *Poetry*, were written between 1965 and 1968. Klobučar predisposed the expressive world of the madrigal for Pavlović's *To a Boy*, evidently thinking that such a meticulous musical form between tone and word, thought and music, would be ideally suited to the emotional world of Pavlović's verses. And indeed, Klobučar's music, and in particular the harmonic language, subtly and unobtrusively follow and "feed" Pavlović's word, refining it and elevating it, never too much, with measure and taste, just as much as is necessary to establish a delicate equilibrium between the music and the text. Klobučar turned to Krleža's *Ballads of Petrica Kerempuh* (1936) in 1960, when he composed a cantata of the same name for a mixed choir and two pianos, which he then arranged for a mixed choir and orchestra in 1969. Klobučar's fascination with Krleža and his *Ballads* also extends to the choral composition **In the Mist**, whose creation date is still unknown. With the poem *In the Mist*, through the character of the Croatian Till Eulenspiegel, vagabond Petrica Kerempuh, Krleža provides a tragic depiction of the battlefield after the peasant uprising which was ruthlessly crushed in 1573 near Stubica. In the ballad, a horrific scene of mutilated bodies, desecrated shrines, plague and death emerges from the bloody mist. To the haunting and monotonous pace of Krleža's verse, Klobučar responds with a descending gesture, monotonous rotation and repetition in the *misty* landscape

of modal tonal characteristics (*Kervava megla v megli karvi, kadaver v blatu, v lobanji čarvi*). The horrific scene opens before the viewer (*Zgorete cirkve, kervavi sveci, dim, jogenj, megla, v megli mertveci*), but soon disappears *into the mist and silence*. Klobučar pays particular attention to the expressiveness, the sonority, the intense suggestiveness of Krleža's Kajkavian language. The scene then changes (*alla marcia*), and the echo of the macabre march of the dead mutineers rises from the mist (*Dečki čkomete, na propele visime, če se ne zdignemo, nigdar se ne vskrisime!*). However, the initial enthusiasm comes to an abrupt end in a cataclysmic sense of despair and a fatal outcome (*Sejeno al si denes al pak zutra v jami*). The ballad becomes a depiction of the centuries-old martyrdom of the Croatian people, and in the composition only a few echoes can be heard *dying in the mist, in the dark, in blood (Tempo I, morendo)*.

Academician **FRANO PARAĆ** (Split, 1948) was the composer-in-residence of the Croatian Radiotelevision in the 2014/2015 season, during which time the Croatian Radiotelevision Choir led by Tonči Bilić premiered his composition *Fortunae rota* for a *cappella* choir. The same ensemble, led by Tomislav Fačini, also gave the Croatian premiere of the composition ***Hands*** on 19 October 2018 at the Mimara Museum in Zagreb. The composition was first performed by the Slovenian Philharmonic Choir led by Martina Batič on 21 September 2017 in the Basilica of the Queen of Sveta gora in Sveta Gora, near Nova Gorica, in Slovenia. It was commissioned by the *Tenso*, the European network for professional chamber choirs, for the *Tenso Days Festival* and the project “14–18: from Poetry to Music”. Parać does not often resort to original poetic texts in his rich oeuvre. After 2011 and a tribute to the poetry of his father, Ivo Parać, also a composer, in the composition *Memorie*, three songs

for voice and chamber ensemble, an encounter with the expressionist verses of Đuro Sudeta (1903-1927) – one of the most interesting figures in Croatian literature of the early 20th century – turned out to be a stroke of luck and not merely a commission. In 2000, in the wake of the premiere of the opera *Judita*, to the text by Marko Marulić, Tonko Maroević, a poet and Parać's consultant on the libretto, noted that he hoped that with this composition Parać would reproduce Marulić's intention for "the words of the language to go straight into the hearts of men". Sudeta's poetry rekindled the best aspects of Parać's imagination. Prone to "reductive, minimalistic, primary" (T. Maroević), Parać delves into the poetry of Sudeta and draws from it expressive moments, emphasizing them with the help of his own arsenal of musical means – repetitiveness, pedal tones, gestures, sound expressiveness. Through the lament of Parać's music, the poet's hands come alive, and the pain becomes real. The music is reduced to the elemental, stripped of anything that could hinder the expressiveness of Sudeta's verse. Yet, once again, there is no shortage of subtlety in terms of tonal colors, musical characters or sound textures. The voice, as the "purest emanation of musicality" (F. Parać), is the carrier of words and messages, but above all of man's turmoil and emotions. In this sense, the *Hands* are something like a short monodrama, with a series of miniature changes of light and scenes, where – to paraphrase Marulić – the poet's words, carried by the music, go straight to the "hearts of men".

Another "fortuitous" commission, that of the contemporary music festival Music Biennale Zagreb, in addition to chancing upon John Poole and his Groupe Vocal de France, were reasons enough for the creation of ***Deux poèmes de Guillaume Apollinaire***, which academician **STANKO HORVAT** (Zagreb, 1930-Zagreb, 2006),

one of the greatest Croatian composers of the second half of the 20th century, wrote in his mature phase, thus concluding the two-part cycle on 7 September 1990. The composition was written for twelve individual voices, and was first performed at the Croatian Music Institute on 11 April 1991 during the Music Biennale Zagreb. In the oeuvre in which the poetic word and vocality are like a red thread, the *Deux poèmes* are not only the only ones in French but are also the only ones not in Croatian! *Unusual* since Horvat was, in Gligo's opinion, a "real connoisseur of French poetry". *Fortuitously*, according to Horvat himself, who described the commission as 'fortuitous' both because of the first-rate ensemble, as well as the "immediate decision" on Guillaume Apollinaire it sparked in his imagination. Initially, Gligo suggested that Horvat use Stéphane Mallarmé's verses, but he rejected this immediately. As he explained, Mallarmé had already been sufficiently "overused" by both Claude Debussy and Pierre Boulez. Choosing Apollinaire was also motivated by very personal reasons. "A stroll along the Seine, bouquinistes [second-hand booksellers], a yellowed collection of poems [*Il y a*, published in 1949, first edition from 1925] bought for pennies, leafing through it in a sparse, little hotel room..." These were evidently very intimate memories of the *années d'études* spent in the French capital. According to Horvat, the 1959 encounter with Apollinaire's poetry was tantamount to a fascination. Moreover, it was a *fascination* per se. What fascinated Horvat – he actually called it a kind of magic – was the ability with which Apollinaire was able to transform "ordinary, everyday, almost worn-out word and thought" into "sublime poetry – intimate, warm and irresistibly charming." "The troubadour of modernism" (which Apollinaire was, in Horvat's opinion) awoke the poet within him. On the surface, the first poem (**Yesterday** from 1909), as Horvat wrote, "is nostalgically melancholic (... *Yesterday is no more - tonight - than a shadow close to me in my room...*)," whereas the second (**The Bridge** from 1916) is "playful, cheerful, surrealistically poetic, in

love and irresistibly charming.” However, upon closer examination, the relationship between tone and word is much more complex. Horvat, as expected, truly excels in his own sound *métier*, the play of textures, light and shadow, but he also has a profound understanding of Apollinaire’s *procédé*. Not only does he succeed in capturing the specific emotion, even the pronounced sonority of Apollinaire’s verse, he recognizes, reflects and elevates Apollinaire’s poetic syllable, dynamics and rhythm, directly reflecting it in the structure of his music!

If music and poetry are condemned to be eternally viewed through a glass wall, then here this wall is the thinnest. And another thing: if in *Yesterday* we got the Horvat we expected, in *The Bridge* we saw a less noticeable, ludic Horvat, who is completely revealed to us through the interpretation on this album!

— Borko Špoljarić

— **The Croatian Radiotelevision Choir** (HRT Choir) was founded in 1941 as a radio choir. Initially a chamber ensemble, over time it transformed into the first major professional choir in Croatia.

Bearing its current name since 1991, the HRT Choir has been performing both independently and with the HRT Symphony Orchestra from the very beginning. Delivering a broad repertoire ranging from the Renaissance to contemporary music, both a cappella and with instrumental accompaniment, due to its exceptional versatility the Choir has performed throughout Europe, collaborating with a number of prominent conductors and composers. One of them was Igor Kuljerić, whose creativity and years of leadership left a lasting trace and whose compositions are now part of the Choir's standard repertoire. Some of the other chief conductors leading the Choir were Slavko Zlatić, Sergije Rainis, Vladimir Kranjčević and Tonči Bilić, who initiated the new *Sfumato* subscription series in 1998, featuring premiere performances of numerous compositions by Croatian authors as well as anthological choral opuses that are part of world heritage. In 2016, also at Maestro's Bilić initiative, the Choir became a member of *Tenso*, the European network for professional chamber choirs.

The Choir's discography includes lauded and award-winning releases, such as the recently published operas *Love and Malice* and *Porin* by Vatroslav Lisinski and *Nikola Šubić Zrinski* by Ivan Zajc, as well as albums *Myrrh, Gold, Frankincense*, *Vatroslav Lisinski: Choruses and Songs* and *The Heaven and Earth of Tomaso Cecchini*. In 2019, with the Munich Radio Orchestra and soloists conducted by Maestro Ivan Repušić, the Choir participated in the performance of Jakov Gotovac's opera *Ero the Joker* in Munich. The recording was released by cpo and BR-Klassik.

As of the 2017/2018 season, the Chief Conductor of the HRT Choir has been Tomislav Fačini.

— **Tomislav Fačini** (Zagreb, 1975) graduated cum laude from the Zagreb Academy of Music with a degree in conducting. The same year he won second place and a special prize at the International Antonio Pedrotti Competition for Orchestra Conductors in Trento. He continued his studies at the Hans Swarowsky Academy in Milan and the Hochschule für Musik in Karlsruhe.

He was Choirmaster of St. Mark's Church Oratory Choir, Chief Conductor of the Croatian Army Orchestra, Artistic Director of the Music Evenings at the Church of St. Donatus in Zadar and Chief Conductor of the Dubrovnik Symphony Orchestra. Since the 2017/2018 season, he has been the Artistic Director of the HRT Choir, in charge of the *Sfumato* and *Kanconijer* series. Mr Fačini is also Assistant to Dubrovnik Summer Festival's Artistic Director for music program and Artistic Director of the Antiphonus Ensemble. He is a full professor at the Conducting, Harp and Percussion Department of the Academy of Music in Zagreb. His conducting activity has been equally focused on both concerts and operas. He has conducted a number of first modern performances of works by old Croatian masters and premiered many new pieces, promoting Croatian music.

Mr Fačini has been performing with numerous Croatian ensembles, and with the HRT and RTV-Slovenia Symphony Orchestras he has made recordings for CDs, film and phonoarchives.

In addition to conducting, he is also engaged in composing and music arrangement.

Srećko Brađić: *Miserere*, za mješoviti zbor |

for mixed choir

Tekst | Text: Psalam 51 (50)

Miserere

Miserere mei, Deus,
secundum magnam misericordiam tuam.
Et secundum multitudinem miserationum
tuarum,
dele iniquitatem meam.
Amplius lava me ab iniquitate mea:
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco:
et peccatum meum contra me est semper.
Tibi soli peccavi,
et malum coram te feci:
ut justificeris in sermonibus tuis,
et vincas cum iudicaris.
Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti incerta
et occulta sapientiae tuae manifestasti mihi.
Asperges me hyssopo, et mundabor:
lavabis me, et super nivem dealbabor.
Auditui meo dabis gaudium
et laetitia me exsultabunt ossa humiliata.
Averte faciem tuam a peccatis meis:
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus:
et spiritum rectum innova in visceribus meis.
Ne proicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitia salutaria tui:
et spiritu principali confirma me.
Docebo iniquos vias tuas:
et impii ad te convertentur.

Libera me de sanguinibus,
Deus, Deus salutis meae:
Exsultabit lingua mea iustitiis tuis.
Domine, labia mea aperies:
et os meum adnuntiabit laudem tuam.
Quoniam si voluisses sacrificium,
dedissem utique:
holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum,
Deus, non despicies.
Benigne fac, Domine, in bona voluntate
tua Sion:
ut aedificentur muri Ierusalem.
Tunc acceptabis sacrificium iustitiae,
oblationes, et holocausta:
tunc imponent super altare tuum vitulos.

Miserere

Smiluj mi se, Bože,
po milosrđu svome,
po velikom
smilovanju
izbriši moje bezakonje!
Operi me svega od moje krivice,
od grijeha me mogeg očisti!
Bezakonje svoje priznajem,
griješ je moj svagda preda mnom.
Tebi, samom tebi, ja sam zgriješio
i učinio što je zlo pred tobom:
pravedan ćeš biti kad progovoriš,
bez grijeha kada presудиš.
Evo, grešan sam već rođen,
u grijehu me začu majka moja.
Evo, ti ljubiš srce iskreno,
u dubini duše učiš me mudrosti.

Poškropi me izopom da se očistim,
operi me, i bit ću bjelji od snijega!
Objavi mi radost i veselje,
nek' se obraduju kosti satrvane!
Odvrti lice od grijeha mojih,
izbriši svu moju krivicu!
Čisto srce stvori mi, Bože,
i duh postojan obnovi u meni!
Ne odbaci me od lica svojega
i svoga svetog duha ne uzmi od mene!
Vrti mi radost svoga spasenja
i učvrsti me duhom spremnim!
Učit ću bezakonike tvojim stazama,
i grešnici tebi će se obračati.
Oslobodi me od krvi prolivene,
Bože, Bože spasitelju moj!
Nek' mi jezik kliče pravednosti tvojoj!
Otvori, Gospodine, usne moje,
i usta će moja naviještati hvalu tvoju.
Žrtve ti se ne mile,
kad bih dao paljenicu,
ti je ne bi primio.
Žrtva Bogu duh je raskajan,
srce raskajano, ponizno,
Bože, nećeš prezreti.
U svojoj dobroti milostiv budi Sionu
i opet sagrađi jeruzalemske zidine!
Tada će ti biti mile žrtve pravedne
i tad će se prinosit' teoci
na žrtveniku tvojem.

Prijevod | Translation: Biblija, Kršćanska
sadašnjost

Miserere

Have mercy upon me, O God,
according to thy lovingkindness:
according unto the multitude
of thy tender mercies
blot out my transgressions.
Wash me thoroughly from mine iniquity,
and cleanse me from my sin.
For I acknowledge my transgressions:
and my sin is ever before me.
Against thee, thee only, have I sinned,
and done this evil in thy sight:
that thou mightest be justified when thou
speakest,
and be clear when thou judgest.
Behold, I was shapen in iniquity;
and in sin did my mother conceive me.
Behold, thou desirest truth in the inward
parts:
and in the hidden part thou shalt make me
to know wisdom.
Purge me with hyssop, and I shall be clean:
wash me, and I shall be whiter than snow.
Make me to hear joy and gladness;
that the bones which thou hast broken
may rejoice.
Hide thy face from my sins,
and blot out all mine iniquities.
Create in me a clean heart, O God;
and renew a right spirit within me.
Cast me not away from thy presence;
and take not thy holy spirit from me.
Restore unto me the joy of thy salvation;
and uphold me with thy free spirit.
Then will I teach transgressors thy ways;
and sinners shall be converted unto thee.
Deliver me from bloodguiltiness,

O God, thou God of my salvation:
and my tongue shall sing aloud of thy
righteousness.
O Lord, open thou my lips;
and my mouth shall shew forth thy praise.
For thou desirest not sacrifice;
else would I give it: thou delightest
not in burnt offering.
The sacrifices of God are a broken spirit:
a broken and a contrite heart,
O God, thou wilt not despise.
Do good in thy good pleasure unto Zion:
build thou the walls of Jerusalem.
Then shalt thou be pleased with the
sacrifices of
righteousness, with burnt offering and
whole burnt offering:
then shall they offer bullocks upon thine
altar.

**Andelko Klopučar: V megli, za mješoviti
zbor | In the Mist, for mixed choir
Stihovi | Poem by: Miroslav Krleža**

V megli (ulomci)

Kervava megla v megli karvi,
kadaver v blatu,
v lobanji čarvi.

Zgorete cirkve, kervavi sveci,
dim, jogenj, megla, v megli mertveci.

V megli, v daljini, plač pesji, kmica.

Tenja se vleče gluhe vlačuge,
dim, megla, v megli kopito kuge.

Škornje v blatu, sena još jena.
Megla. Tišina. Vremena meglena.

“Psst, dečki, čkomete, na propele visime!”

“Če se ne zdignemo, nigdar se ne vskrisime!”

“Sejeno al si denes al pak zutra v jami.”

Megla v megli. Megleni glasi v tami.

In the Mist (excerpts)

Bloody mist in a mist of blood,
a corpse in mud,
a skull in decaying flood.

Burnt down churches, bloodied saints,
the smoke an ashy painting paints.

In the mist, in the distance, a dog howls,
darkness.

A shadow drags its silent plow,
the fog, the mist its plague sow.

Boots in the mud, the shadow still fading.
Mist. Silence. Someone invading.

„Hush boys, you have to bear your cross!”

“If we don’t rise up, we’ll never get to
heaven!”

“Whatever you are today, tomorrow you’re
in the pit.”

Mist in the mist. Misty voices in the dark.

Prijevod | Translation: Mia Pleša

Andelko Klobučar: Dječaku, madrigal za
mješoviti zbor | **To a Boy**, madrigal for mixed
choir
Stihovi | Poem by: Boro Pavlović

Dječaku

Tek meke svijeeće i krizanteme,
one to izgleda shvaćaju
potonule, vlažne, maglene i nijeme,
tvome te bolu vraćaju.

Ni grančice, ni seljančice
ne mogu te uznemiriti.
Tek mali lahor, prah s mrtve kose
bezazleno nastavlja piriti.

Ni tebe više ne dira ni vrijeme,
ništa te više ne zanima.
Slušaj kako žubori lišće
i tako i tako već danima.

To a Boy

Only delicate candles and chrysanthemums,
seem to understand,
sagged, wet, misty and mute,
they make you feel your pain.

No twigs or peasant girls
can disturb you.
A gentle breeze, the dust from the dead hair
that keeps blowing innocently.

Even time may no longer hurt you,
there is nothing of interest.
You listen to the murmuring of the leaves
for days to come.

Frano Parać: Ruke, za zbor a cappella |
Hands, for a cappella choir
Stihovi | Poem by: Đuro Sudeta

Ruke

Umorne ruke moje,
kako ste suhe i žute -
umorne!

Stavljam vas tiho kraj sebe
na tople jastuke svoje,
da se odmorite.
A tko će vas da odmori?
Vi ste umorne vječno.

Ko vodeno cvijeće hlapite,
kad ga iz vode išćupaju
mlada
uz tihu obalu riječnu.
Zalud vas jastuci mole,
zalud vas tako vole,
vaša je ljubav mrtva,
nju su pokopali davno.

Pa ipak, uboge moje,
nikog do vas nemam -
do boli!
Topim vas dahom svojim,
na mlado vas sunce nosim,
al' vi ste jednake uvijek -
sve ste tužnije, tanje,
malene, male moje!

I jesen kad već dođe,
i proljeće kada požuti
rano,
ja sved vas ludo molim

i suzama vas pitam:
za kim ste žalosno tako,
za kim venete tako
uboge ruke moje?

Ali vi ne ćete reći! ...
Šutite, uvijek šutite
nujne;
pa onda i ja zašutim
i stisnem se bliže k vama,
a za kućom netko prođe
i lišće padati stane -
i svuda, svuda je tama..

Hands

Oh these tired hands of mine,
so dry and yellow -
so tired!

I lay you quietly next to me
on my warm pillows,
so you can rest.
But how can you?
You are eternally tired.

You wither like water flowers,
when pulled young
out of the water
at the river's peaceful shore.
In vain are the pleas of the pillows,
in vain do they love you so,
for your love is dead,
they buried her a long time ago.

And yet, my poor ones,
I have no one else –
but the pain!
I warm you with my breath,
take you to bask in the young sun,
but you are the same –
sadder, thinner,
Oh my little ones, my little ones!
And when fall comes,
and spring turns golden
early,
I implore you sincerely.
and ask in tears:
for whom are you so sad,
for whom do you yearn so much,
oh my poor hands?

But you do not say! ...
Quiet, always quiet
crestfallen;
and I am quiet too
and snuggle closer to you,
Someone passes by the house
and the leaves start falling –
and there is darkness everywhere,
everywhere..

Prijevod | Translation: Ankica Žarnić

**Stanko Horvat: Deux poèmes de Guillaume
Apollinaire, za dvanaest pjevača | for twelve
singers**
Stihovi | Poems by: Guillaume Apollinaire

Hier

Hier, c'est ce chapeau fané
Que j'ai longtemps traîné
Hier, c'est une pauvre robe
Qui n'est plus à la mode.
Hier, c'était le beau couvent
Si vide maintenant
Et la rose mélancolie
Des cours de jeunes filles
Hier, c'est mon cœur maldonné
Une autre, une autre année!
Hier n'est plus, ce soir, qu'une ombre
Près de moi dans ma chambre.

Jučer

Jučer je ovaj šesir izbljedio
Koji sam dugo vukao
Jučer je jedna haljina
Koja više nije moderna.
Jučer je samostan lijepi
Što prazan sada zjapi
I rumena melankolija
Djevojačkih predavanja
Jučer je moja duša smušena
Još jedna, još jedna godina!
Jučer, večeras, nije više ništa do sjene
U mojoj sobi, do mene.

Yesterday

Yesterday - it's this wilted hat
that I've worn so long.
Yesterday - it's a well-worn dress
that's gone out of fashion.
Yesterday - it was the beautiful convent
so empty now
and the pink melancholy
of young girls' lessons.
Yesterday, it is my heart wrongly given
year by year!
Yesterday is no more - tonight - than a
shadow
close to me in my room.

Prijevod | Translation: Ankica Žarnić

LE PONT

Deux dames le long le long du fleuve
Elles se parlent par dessus l'eau
Et sur le pont de leurs paroles
La foule passe et repasse en dansant

Un dieu	c' est
	pour
tu reviendras	toi
	seule
Hi! oh! Là-bas	que
	le
Là-bas	sang
	coule

Tous les enfants savent pourquoi

Passe mais passe donc

Ne te retourne pas

Hi! oh! là-bas là-bas

Les jeunes filles qui passent sur le pont léger
Portent dans leurs mains
Le bouquet de demain
Et leurs regards s'écoulent
Dans ce fleuve à tous étranger

Qui vient de loin qui va si loin

Et passe sous le pont léger de vos paroles

O Bavardes le long du fleuve

O Bavardes o folles le long du fleuve

MOST

Dvije dame duž i uzduž rijeke
Razgovaraju iznad vode
A po mostu njihovih riječi
Gomila prelazi prolazi plešući

O bog	samo
	za
Vratit' ćeš se	tebe
	samog
Hej! Ho! Tamo	teče
Tamo	krv

Djeca sva znaju zašto

Prodi ma prodi

Ne okreći se

Hej! Ho! Tamo tamo

Djevojke koje prolaze tim laganim mostom
U rukama nose
buket budućnosti
I njihovi se pogledi razilaze
U tu rijeku što svima je strana

Što izdaleka stiže što tako daleko ide

I prolazi pod laganim mostom vaših riječi

O Brbljavice uzduž rijeke

O Brbljavice o lude uzduž rijeke

Prijevod | Translation: Sanda Milić

THE BRIDGE

Two women along the river
They speak to each other across the water
And on the bridge of their words
The crowd passes back and forth, dancing

A god	it's
	for
You'll come back	you
	alone
Hi! Oh! Over there	flows

Over there	that
	blood

All the children know why

Pass by, but pass

Do not turn back

Hi! Oh! over there

The young girls who pass over the slight bridge
Carry in their hands
the bouquet of tomorrow
And their gaze pours
Into this river so foreign

That comes from far away [and] that goes far away
And passes under the slight bridge [built] of your words
Oh gossips along the river
Oh gossips, oh crazy women along the river.

Prijevod | Translation: Ankica Žarnić

OSLUŠKIVANJA
HARKENINGS

Zbor Hrvatske radiotelevizije | The Croatian Radiotelevision Choir:

Soprani | Sopranos: Monika Cerovčec * | ***, Daniela Perosa, Amela Jančić Priganica, Sunčica Novačić, Ivana Barun, Ivana Garaj Korpar*, Anabela Barić*, Marija Renčar Horvat, Mayumi Kamei.

Altovi | Altos: Gordana Šeb*, Martina Borse*, Loredana Medan* | ***, Martina Kapitan Bregović, Barbara Anočić, Tereza Gabrić, Dragana Ištvančić.

Tenori | Tenors: Želimir Panić*, Hrvoje Ivkošić* | **, Marin Kopilović, Milivoj Juras, Ranko Belić, Andro Bojanić*, Siniša Galović, Damir Mujadžić, Tomislav Tukša.

Basovi | Basses: Tomislav Meštrić*, Dinko Domjanović, Petar Cindrić, Mladen Klepo, Milan Kravar, Vjekoslav Hudeček*, Marko Pletikosa, Branko Ozretić, Marin Čargo*.

* Izvedba skladbi 5. i 6. | Performance of tracks 5 and 6; ** Vokalni solist u skladbi 1. | Vocal soloist in track 1; *** Vokalne solistice u skladbi 3. | Vocal soloists in track 3.

Glazba HRT-a | HRT Music Department:

Rukovoditeljica | Head of HRT Music Department: Ivana Kocelj

Produkcija Zbora HRT-a | Choir Management: Vedrana Zrnić, Ivana Sabolović, Vinko Vladović

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