

A black and white portrait of Srećko Bradić, a middle-aged man with wavy, light-colored hair. He is wearing a dark jacket and has his arms crossed, resting his chin on his hands. He is looking directly at the camera with a slight smile. The background is a blurred natural setting with leaves and branches.

SREĆKO
BRADIĆ

SREĆKO BRADIĆ: Stabat Materza sopran, zbor i gudače | *for soprano, choir and strings*Zbor Hrvatske radiotelevizije | *Croatian Radiotelevision Choir*Zagrebački solisti | *Zagreb Soloists*Tomislav Fačini, *dirigent* | *conductor*Monika Cerovčec, *sopran* | *soprano*

1.	<i>I.</i>	06:35
2.	<i>II.</i>	00:44
3.	<i>III.</i>	02:11
4.	<i>IV.</i>	03:04
5.	<i>V.</i>	01:04
6.	<i>VI.</i>	01:58
7.	<i>VII.</i>	01:35
8.	<i>VIII.</i>	06:46
9.	<i>IX.</i>	03:08
10.	<i>X.</i>	02:15
11.	<i>XI.</i>	01:01
12.	<i>XII.</i>	03:09
13.	<i>XIII.</i>	02:34
14.	<i>XIV.</i>	01:57
15.	<i>XV.</i>	06:07

UKUPNO TRAJANJE | TOTAL TIME: 44:14

Snimka praizvedbe održane 9. listopada 2021. godine u Crkvi Bezgrješnog Srca Marijina, Jordanovac, Zagreb. | Live recording of the first performance held in October 9, 2021 at the Church of Immaculate Heart of Mary, Jordanovac, Zagreb.

SREĆKO BRADIĆ: Requiem

za soliste, zbor i orkestar | *for soloists, choir and orchestra*

Zbor i Simfonijski orkestar Hrvatske radiotelevizije | *Croatian Radiotelevision Choir and Symphony Orchestra*

Tonči Bilić, dirigent | *conductor*

Marta Schwaiger, sopran | *soprano*

Dubravka Šeparović Mušović, mezzosopran | *mezzo-soprano*

Luciano Batinić, bas | *bass*

1. *Introit* 10:08
2. *Kyrie* 06:52
3. *Sequence: I. Dies irae* 04:22
4. *Sequence: II. Tuba mirum* 02:09
5. *Sequence: III. Rex tremendae* 03:19
6. *Sequence: IV. Recordare* 08:08
7. *Sequence: V. Et expecto
resurrectionem mortuorum* 02:22
8. *Sequence: VI. Confutatis* 04:22
9. *Sequence: VII. Lacrimosa* 03:29
10. *Agnus Dei* 04:06
11. *Lux aeterna* 07:05

UKUPNO TRAJANJE | TOTAL TIME: 56:27

SREĆKO
BRADIĆ

HRT HDS LIGATURA

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

Srećko Bradić rođen je 1963. godine u Samoboru. Na Muzičkoj akademiji u Zagrebu stekao je dvije diplome, prvu na studiju glazbene kulture (1991.), a drugu iz kompozicije (1998.), u razredu prof. Stanka Horvata. Redovni je profesor u trajnome zvanju na Odsjeku za kompoziciju i glazbenu teoriju Muzičke akademije u Zagrebu. Umjetnički je ravnatelj Samoborske glazbene jeseni od 2011. godine.

Uz skladbe objavljene na ovom albumu, u najistaknutija djela iz njegova opusa ubrajaju se i *Penetration* za klavir i gudački orkestar, *Credo* za soliste, zbor i orkestar, Koncert za klavir i orkestar, Koncert za violu, violončelo i orkestar, 6. Zagrebački koncert – *Concerto da chiesa*, *Homo erectus* za orkestar, Prva simfonija te opera *Crux Dissimulata*.

Među nagradama koje je primio za svoj rad ističu se Rektorova nagrada Sveučilišta u Zagrebu (1995.); Nagrada Fonda *Stjepan Šulek* (1999.) za skladbu *Le femme* za sopran i orkestar; Nagrada Grada Samobora za kulturu (2000.) te dvije nagrade *Boris Papandopulo* Hrvatskog društva skladatelja, za Prvu simfoniju (2012.) te skladbu *Sorrow* za gudače (2020.).

——— Pred nama je prvi autorski album Srečka Bradića, koji svakako dolazi zaslužen, a iako naizgled prilično kasno u njegovoj karijeri, ususret 60. rođendanu – ustvari se možda javlja baš u pravome trenutku, kako bi objedinio i predstavio dvije monumentalne skladbe njegova opusa, obje nastale na latinske tekstove obreda i molitvi katoličke crkve – Requiem za soliste, zbor i orkestar (2015.) i Stabat Mater, za sopran, zbor i gudače (2021.).

Riječ je o ostvarenjima iznimnoga intenziteta koja zasigurno pripadaju vrhuncima njegova opusa. Pribrojimo li ovim dvjema skladbama još i Miserere za zbor iz 2016. godine, nedavno objavljen na nosaču zvuka *Osluškiivanje* Zbora HRT-a (Cantus/HRT, 2022.), pred nama je gotovo cjelovit rezultat Bradićevih umjetničkih nastojanja u posljednjemu desetljeću, vrlo specifičan i usmjeren dio njegova opusa koji zaslužuje biti ovako cjelovito predstavljen, a koji je obilježen okretanju prema skladbama koje nose naslove sakralne provenijencije, no koje Bradić bez iznimke čini partikularnima i svojima. Requiem i Miserere nastali su kao plod suradnje ansambala HRT-a i Srečka Bradića kao njihova rezidencijalnoga skladatelja u sezoni 2015./2016., dok je Stabat Mater narudžba Zagrebačkih solista, ali praiizvedena ponovno u suradnji sa Zborom HRT-a.

Srečko Bradić samozatajan je skladatelj koji nerado priča o sebi i svojoj glazbi, dubinu svojih misli sačuvati će za najbliže kolege, prijatelje i obitelj, dok će prema ostalima zadržati dozu zatvorenosti, pa čak i distanciranosti. Nije to zbog kakva elitističkoga stava da svoju glazbu ne treba opisivati jer će oni koji mogu i trebaju sve čuti u njoj samoj, već upravo suprotno, jer je u nju pretočio sve ono što kao umjetnik može pružiti, jer je glazba njegova materija izražavanja, jezik kojim se obraća svijetu oko sebe, upućen svima koji ga žele (po)slušati. Internetska pretraga njegova imena uroditi će tek šturom biografijom, a teško ćete naići na neki značajniji tekst koji će detaljnije analizirati njegov opus. Bradić ne teži za eksponiranjem, pljeskom ili titulama, jedan je od onih kojima je glazba doista poziv, a ne samo izbor, i tu svoju gospodaricu – glazbu – slijedi posvećeno, požrtvovno, ali često i – beskompromisno.

Prva Bradićeva ostvarenja sežu u studentske dane (1992.), a kada se u prigodi skorog 60. rođendana osvrne unazad, iza njega će stajati oko 35 skladbi. U usporedbi s drugim njegovim, pa i mlađim kolegama, ta se brojka možda ne čini prevelikom; da se njegov stvaralački rad izmjeri kvantitativno, rezultat bi bio u prosjeku jedna kompozicija godišnje. Posve je jasno – on nije skladatelj koji prihvaća bilo kakvu narudžbu; on je skladatelj promišljenih djela, koja u njemu bujaju mjesecima, slažući se kao neki fantastičan mozaik od bezbroj elemenata koji iako sitni, traže i pronalaze jasnu i definiranu ulogu u završnoj kreaciji. Nikada ne bira lakši put, već onaj koji osjeća kao pravi, neovisno o tome koliko će putovanje njime iziskivati vremena, truda i pažnje. Kritičan, a prije svega samokritičan (!), uvijek ostaje dosljedan sebi, puštajući trendove i efemernosti da teku mimo njega.

Zagledamo li se detaljnije u popis njegovih djela, uvidjet ćemo da on nosi i određene kvalitativne posebnosti. Bradić je skladatelj velikih formi i kompleksnoga zvuka. Ne radi se tu o želji za grandioznošću ili monumentalnošću, već o njegovu prirodnom osjećanju glazbe. Baš kao što neki skladatelji preferiraju pojedini instrument ili sastav, Bradićeve glazbene misli kovitlaju se u velikome orkestralnome zvuku, u njegovu oblikovanju kao glavnom nositelju ekspresije, istraživanju kombinacija i boja, nijansi, a rezultat je često i prepoznatljivo naglašeno dramatičan, mračan, zasićen, a ekspresija ponekad produžena i ljudskim glasom kao iznimno izražajnim elementom.

Izazov stvaranja i tkanja velikih djela, s iznimno mnogo parametara i elemenata koje treba uskladiti i povezati, jednom prilikom komentirao je riječima: „Teško je, ali lijepo”. Ne znači to da nije s uspjehom ostvario i neka djela manjega sastava (spomenimo primjerice dva gudačka kvarteta, Etide za klavir te nekoliko pjesama za glas i klavir), no u velikoj mjeri njegov su opus oblikovala koncertantna, orkestralna ili djela za zbor i orkestar, baš poput onih predstavljenih na ovome nosaču zvuka.

Prva na ovom albumu predstavlja se skladba novijeg datuma, **Stabat Mater, za sopran, zbor i gudače** (2021.), praizvedena 9. listopada 2021. godine u Crkvi Bezgrješnog Srca Marijina na Jordanovcu, u jeku pandemije COVID-19. Koncert je u cjelini bio posvećen žrtvama pandemije i potresa, dok je Bradićevo djelo nosilo i jednu osobnu posvetu – njegovu ocu. Nosač zvuka pred Vama nosi snimku praizvedbe djela, zabilježenu uživo.

Potresan latinski tekst tužaljke o boli Majke Božje za raspetim sinom, nastale vjerojatno u 13. stoljeću, a čiji je autor nepoznat, bio je svojom čistoćom i jednostavnošću, ali dubokom ekspresivnošću nadahnuće brojnim skladateljima tijekom glazbene povijesti, uključujući velika imena kao što su Palestrina, Pergolesi, Rossini, Dvořák, Schubert, Pärt ili Penderecki. Tekst je podijeljen u 20 strofa od tri stiha (tercine), a Bradić grupira prvih pet te posljednje dvije, dok se ostale nižu uz manju ili veću povezanost s prethodnom, što ne utječe na dojam snažno sazdanog dramaturškog luka kompozicije. Solo sopran neminovno nas podsjeća na lik Majke Božje, no ova skladba nije u tom smislu narativna, ne stremlje prepričavanju slika koje nam razotkriva tekstualni predložak, već ekspresiji osjećanja koja su u njemu sadržana. Bradić iznimno snažnom gestom u skladbi zajedno tka kontrastne osjećaje, ugođaje i stanja, sve one za koje možemo zamisliti da bi ih prolazila majka gledajući muku svoga raspetoga sina, ili bilo koji drugi čovjek koji svjedoči njihovoj zajedničkoj patnji i boli. Ovo djelo istražuje univerzum tih osjećaja, nekada bespomoćnih krikova, katkada gnjevnoga bijesa, a često i bolne blagosti ljubavi ili nježne tuge koja se probija kroz crnilo. Sve ovo iskazano je na iznimno opipljiv i duboko dirljiv način u uglazbljenju Srećka Bradića. Pratimo li samo solističku vokalnu dionicu, ona se kreće od deklamatornog, gotovo distanciranog izražavanja uvodnih stihova, iz te se bolne rezignacije transformira u otvoreni gnjev, krik i bol izražene izlomljenom vokalnom linijom i čestim korištenjem najviših registara glasa, a u nekoliko brojeva se preljeva u nježan i melodiozan pjev.

Osim na različitim atmosferama, djelo počiva na raznolikom kombiniranju izvođačkih snaga u pojedinim brojevima, uranjajući uvijek u nove zvučne kombinacije između solo soprana, gudača (s često istaknutom solo violinom) te zbora koji u izvedbi vrlo često sudjeluje samo sa ženskim ili pak muškim glasovima. Kompleksna i zahtjevna skladba slušatelja će nemali broj puta iznenaditi svježinom i raznolikošću materijala, a pažnju mu održati razvedenim nijansama i teksturama koje sežu od prelijepe čistoće do opore zasićenosti u diviziranosti gotovo klasterske fature. Djelo ima nekoliko vrhunaca, jedan od dramatičnih svakako je nad stihom *crucifixo condolere (raspetoga oplakivat)* iz 13. tercine, dok je izražajnošću i ljepotom vrhunac dosegnut u glazbenom oblikovanju 16. strofe (*Fac ut portem Christi mortem*). Skladba se završava razvedenim tkivom mirnoga tijeka i blagoga tona, obgrljujući slušatelja plaštom utjehe, vidajući rane i mekoćom čineći bol podnošljivom, iako zauvijek prisutnom.

Requiem za soliste, zbor i orkestar (2015.) praizveden je 29. listopada 2015. u Koncertnoj dvorani Vatroslava Lisinskog, u okviru ciklusa *Kanconijer Zbora* i Simfonijskog orkestra HRT-a, a kao i sve druge skladbe naručene u okviru programa rezidencijalnih autora, i ova je nakon praizvedbe studijski snimljena te je uređena snimka objavljena na ovome albumu.

Bradić se godinama bavio mišlju o skladanju rekvijema, promišljajući često, prema vlastitim riječima, prelazak iz života u smrt, začudnu i nepoznatu nit koja stoji između života i smrti. Rad na uglazbljenju mise za mrtve započeo je još 1999. godine, kada se ukazala mogućnost za izvedbu tako velikoga djela, no ona se nije realizirala, a skladatelj je novu priliku čekao više od jednog desetljeća. Njegov Requiem posve je osobno (pa i osebusno!) djelo, koje će u mnogome iznenaditi slušatelja jer ovo je netipično uglazbljenje mise za mrtve, dramatično i često nesputano, baš kao i ono Verdijevo, za koje je skladatelj istaknuo da mu je bilo uzorom zbog načina na koji „rad s materijalom i motivom

neprestano raste i doživljava predivnu katarzu u sveukupnosti izričaja“. Slojevitost, impresivno bogatstvo glazbenih ideja i načina njihove realizacije, a prije svega iznimna kompleksnost i raskoš, pa i monumentalnost zvuka s naglašenim korištenjem limenih puhača i orgulja, neminovno će slušatelja učiniti budnim i znatiželjnim iščekujući kuda i kamo će ga sada autor voditi u ovome dojmljivome ostvarenju koje preplavljuje zvukovnošću, fantazijom i ekspresijom, dramatičnim mijenama, suprotnostima i začudnostima koje u Bradićevoj kreaciji postižu smisao, ravnotežu i zaokruženost.

Requiem se otvara atmosferskim, ali smirenim materijalom koji predstavljaju orkestar i zbor. Taj je materijal, kasnije će se pokazati, možda i najklasičniji u cijelome djelu, i djeluje kao svojevrsna sinteza iskustava i bogatoga glazbenoga nasljeđa koje je Bradić reinterpreterao kroz vlastitu glazbeničku osobnost. Uvodi soliste – prvo bas, zatim mezzosopran, a na kraju sopran – i od tog trenutka ovaj requiem kreće u svoj jedinstven i neobičan tijek, gradeći naslojavanjem kroz stavke sonornost koja neće popustiti do samoga kraja. *Kyrie* je pravi primjer nestalnosti i kontrasta koje djelo u sebi nosi; kreće iz neizvjesnosti koju Bradić majstorski oblikuje bojom i specifičnim mikrokretanjima glasova; naglo se rastvara u izrazito dramatičnu scenu monumentalnog zvuka ojačanog limenim puhačima i orguljama, koja se pak za koji trenutak rasplinjava u gotovo grotesknu potjeru ulaskom mezzosoprana. Istim materijalom stavak i završava, uz umetnutu lirsku sliku i nastup solo soprana, koja slušatelja zavarava sugerirajući razrješenje i završetak. Napetost djela raste u Sekvenci; preko *Dies Irae*, dramatičnog i tipično mračnog stavka koji se transformira u nestalnom ritamskom pulsacijom nabijen kovitlac, zatim kroz veličanstvenu raskoš i razvedenost stavka *Tuba Mirum*, a trenutak smirenja pruža usporeni hod u *Rex tremendae* i njegov polako iščezavajući zvuk, koji završava ogoljenim glasom solista. *Recordare* donosi uznemireno zibanje nakon kojeg Bradić uvodi još jedno iznenađenje, umeće dio teksta iz misnog ordinarija, *Creda* – *i iščekujem uskrsnuće mrtvih i život*

budućega vijeka – te na tom mjestu uvodi kratak, ali značajan stavak, mirnu sliku nade u život nakon smrti. *Confutatis* je vođen zloslutnim figuracijama orgulja, a drugi stih naglo se pretvara u dojmljiv zbarski a cappella iskaz, s dramatičnim orkestralnim završetkom. *Lacrimosa* i *Agnus Dei* pokoravaju se očekivanjima i donose nježniju pjevnost i usporavanje tijeka, no oba su stavka ipak u konačnici ogrnuta mračnim plaštom neminovne dramatičnosti, koja prevladava i u posljednjemu stavku (*Lux aeterna*) sve do samoga njegova kraja, kada se vječno svjetlo probija kroz tminu i uzvišenom svečanošću zaključuje djelo.

Bradićev Requiem nije skrušena ili odmjerena tužaljka, to je dramatičan i emocijama nabijen krik živoga čovjeka koji se neminovno susreće sa smrću i predaje joj se, no ne prije no što joj iskaže svoj nesalomljiv duh, ili kako je to u svom osvrtu na praizdvedbu djela opisao Branimir Pofuk za Večernji list: „Bradićev Requiem čovjeka pred misterij smrti ne dovodi smjerno utješnog, nego prometejski prkosnog i vječno upitanog“.

Marija Saraga

SREĆKO
BRADIĆ



SREĆKO BRADIĆ

Srećko Bradić was born in 1963 in Samobor. At the Academy of Music in Zagreb, he was a two-time graduate, first in music education (1991), and second in composition (1998) in the class of prof. Stanko Horvat. He is a full tenured professor at the Department of Composition and Music Theory at the Academy of Music in Zagreb. He has been the artistic director of the Samobor Music Autumn Festival since 2011.

In addition to the compositions published on this album, his most outstanding works include *Penetration* for piano and string orchestra, *Credo* for soloists, choir and orchestra, Concerto for piano and orchestra, Concerto for viola, cello and orchestra, Zagreb Concerto No. 6 - *Concerto da chiesa*, *Homo erectus* for orchestra, Symphony No. 1 and the opera *Crux Dissimulata*.

Among the many recognitions he received for his work are the Rector's Award of the University of Zagreb (1995), the *Stjepan Šulek* Fund Award (1999) for his composition *Le femme* for soprano and orchestra, the City of Samobor Award for Culture (2000) and two *Boris Papandopulo* Awards from the Croatian Composers' Society - one for Symphony No. 1 (2012) and the other for *Sorrow* for strings (2020).

—— We have before us the first portrait-album presenting Srećko Bradić's work, which was certainly long due; and tough it seems it is being published quite late in his career, on the eve of his 60th birthday – in fact, its release may come just at the right moment, in order to present and unite two monumental compositions of his oeuvre, both works set to music Latin ritual and prayer texts of the Catholic Church – Requiem for soloists, choir and orchestra (2015) and Stabat Mater for soprano, choir and strings (2021).

These are achievements of exceptional intensity, which certainly belong to the very pinnacle of his career. If we add to these two compositions the Miserere for choir from 2016, recently released on the CD *Osluškivanja (Harkenings)* by the Croatian Radiotelevision Choir (Cantus/HRT, 2022), we have before us an almost complete result of Bradić's artistic endeavors in the last decade – a very specific and focused part of his opus that deserves to be presented in this holistic way, and which is characterized by a turn towards pieces of sacred provenance, but which Bradić, without exception, makes very particular and entirely his own.

Requiem and Miserere were created as a result of the collaboration between the Croatian Radiotelevision ensembles and Srećko Bradić as their composer-in-residence for the 2015/2016 season, while Stabat Mater was commissioned by the Zagreb Soloists, but premiered again in collaboration with the Croatian Radiotelevision Choir.

Srećko Bradić is a rather self-effacing composer, reluctant to talk about himself and his music – he saves the depth of his thoughts for his closest colleagues, friends and family; while he will maintain a kind of reservedness, even distance from others. This is not because of some elitist attitude that one should not describe one's music, because those who can and should will get everything they want already by listening to it – it's actually quite the

opposite: Bradić poured into his work all that he can provide as an artist, since music is his main tool of expression, the language with which he addresses the world around him, open to all who want to listen to him. If you look him up on the Internet, the search engine will yield only a meager biography, and hardly will you come across any significant or detailed analysis of this artist's work. Bradić does not strive for exposure, applause, nor titles; he is one of those for whom music is truly a calling and not (just) a choice, and he follows his mistress – music – devotedly, sacrificially, and often – uncompromisingly.

Bradić's first compositions date back to his student days (1992), and when he looks back on the occasion of his 60th birthday – he will have around 35 compositions to his name. Compared to his other colleagues, even younger ones, this figure may not seem too high: if his creative work were to be measured quantitatively, the result would be an average of one piece per year. It is quite clear – this is not a composer who accepts any and every commission; he is a composer of well-thought-out works, which flourish in him for months, arranging themselves like a fantastic mosaic of countless elements, which – though small – seek and find a clear and defined role in the final creation form. He never takes the 'easy way out', but always pursues the path he feels is right, regardless of how much time, effort and dedication that journey will require. Critical, and above all self-critical (!), he will prefer to remain true to himself, allowing trends and ephemera to flow past him.

If we take a closer look at the list of his works, we will see that he has certain qualitative peculiarities – Bradić is a composer of large forms and a complex sound. It's not about the desire for grandiosity or monumentality, rather his natural sense of music. Just as some composers prefer a single instrument or ensemble, Bradić's musical thoughts swirl in the great orchestral sound, in its shaping as the main vessel of expression, in the exploration of color and shade combinations; and the result is often recognizably emphatically

dramatic, dark, saturated, while the statement is sometimes extended via human voice as an extremely expressive element. He once described the challenge of creating and weaving large works with an extremely high number of parameters and elements that need to be coordinated as: “Difficult, but beautiful.” This does not mean that Bradić hasn’t successfully created some pieces for smaller ensembles (for example, two string quartets, *Etudes* for piano and several songs for voice and piano), but to a large extent his opus was shaped by concerto, orchestral and choral works, just as the ones presented on this CD.

The first on this CD is a more recent composition, **Stabat Mater for soprano, choir and strings** (2021), premiered on October 9, 2021 in the Church of the Immaculate Heart of Mary in Jordanovac, in the midst of the COVID-19 pandemic. The entire concert was dedicated to the victims of the pandemic and the earthquake, while Bradić’s piece was also additionally and personally dedicated to his father. The album in front of you contains a live recording of this work’s premiere.

The poignant Latin lamentation text about the Holy Mother’s pain for her crucified son, probably written in the 13th century by an anonymous author, with its purity, simplicity and deep expressiveness inspired numerous composers throughout musical history, including great names such as Palestrina, Pergolesi, Rossini, Dvořák. Schubert, Pärt and Penderecki. The text is divided into 20 three-lined stanzas (tercets), and Bradić groups the first five and the last two, while the rest are lined up connecting – to a greater or lesser degree – to the previous one, which does not affect the impression of the composition’s strongly created dramaturgical arc. The soprano solo inevitably reminds us of the Saint Mary’s image, but this composition is not narrative in that sense: it does not aim to retell the instances revealed

by the textual template, but to express the feelings they contain. Through an extremely strong gesture in his composition, Bradić weaves together contrasting feelings, moods and states – all of which we can imagine a mother experiencing while watching the torment of her crucified son, or any other person who witnesses their shared suffering and pain. This work explores the universe of these feelings: sometimes helpless screams, sometimes angry rage, and often the painful gentleness of love or tender sadness breaking through the blackness. All of this is expressed in an extremely tangible and deeply moving way in Srećko Bradić's music. If we only follow the soloist vocal section, it moves from the declamatory, almost distant expression of the opening lines; from this painful resignation it transforms into open anger, screams and pain voiced by a broken vocal line and frequent use of the highest voice registers; and in several sections it flows into a gentle and melodious singing.

In addition to different atmospheres, the piece relies on a diverse combination of performing forces in individual numbers – always diving into new sound combinations between the solo soprano, string players (which often feature a prominent solo violin) and the choir, which very often alternates its male and female sections. This complex and demanding composition will surprise the listener quite a few times with the freshness and diversity of its material, and hold their attention due to subtle nuances and textures, which range from beautiful purity to strong saturation in the division of an almost cluster texture. *Stabat Mater* has several climaxes: one of the most dramatic ones is certainly the verse *crucifixo condolere* (*Mourning Him who mourn'd for me*) from the 13th tercet, while the expressive peak and the point of highest beauty is reached in the musical adaptation of the 16th stanza *Fact ut portem Christi mortem* (*Let me, to my latest breath...*). The composition ends with a dissolved texture of calm flow and gentle tone, embracing the listener with a

mantle of comfort, softly tending the wounds and making the pain bearable, although it is forever present.

Requiem for soloists, choir and orchestra (2015) was premiered on October 29, 2015 at the Vatroslav Lisinski Concert Hall, as part of the Croatian Radiotelevision Choir and Symphony Orchestra “Kanconijer” cycle. Like all the other compositions commissioned as part of the authors-in-residence program, this one was recorded in the studio after the premiere, and the edited recording is published on this album.

For years, Bradić considered the idea of composing a requiem, pondering often – as he himself says – the transition from life to death and the strange and unknown thread which stands between these two realities. He started working on this mass for the dead in already in 1999, when the possibility for the performance of such a colossal piece arose; but it hadn't come through, and so the composer waited for the opportunity for more than a decade. His Requiem is a completely personal (idiosyncratic even!) composition, which will greatly surprise the listener because of its atypical adaptation of the mass for the dead – dramatic and often unrestrained, just like Verdi's, which Bradić pointed out as his model, because of the way in which “working with the material and motif constantly grows and reaches a wonderful catharsis in the totality of expression”. The layering, the impressive cornucopia of musical ideas and ways of their realization, and – above all – the exceptional complexity and splendor, even the monumentality of the sound, with the emphasized use of brass and organ, will inevitably hold the listener's attention and curiosity, while he awaits where the author will now lead him in this impressive musical realization that overflows with sonority, fantasy and expression, dramatic shifts, contrasts and strangeness – all of which achieves meaning, balance and roundness in Bradić's creation.

The Requiem opens with an atmospheric but calm material featured in the orchestra and the choir. This material (which will be proved later on) is perhaps the most classic in the entire work, and it seems like a kind of synthesis of experiences and rich musical heritage that Bradić reinterpreted through his own musical personality. He then introduces the soloists – first a bass, then a mezzo-soprano, and finally a soprano – and from that moment this requiem begins its unique and unusual course, building a sonority that will only continue to grow until the very end. *Kyrie* is a true example of the impermanence and contrast that this work contains: it starts from the uncertainty which Bradić masterfully shapes with color and specific micro-movements of the voices, and then they suddenly dissolve into an extremely dramatic scene of monumental sound reinforced by the brass and organ, which in turn dissolves in a moment into an almost grotesque chase with the entrance of the mezzo-soprano. The movement ends with the same material, plus an inserted lyrical image and the performance of a solo soprano, which deceives the listener by suggesting resolution and ending. The tension of the piece increases in the Sequence: through the *Dies Irae*, a dramatic and typically dark movement that transforms into a whirlwind charged with erratic rhythmic pulsation; then through the magnificent splendor and elaboration of the *Tuba Mirum* movement; while a moment of calm is provided by the slow march in *Rex tremendae* and its slowly disappearing sound, which ends with the stripped-down voice of the soloist. *Recordare* brings an anxious rocking, after which Bradić introduces another surprise: he inserts a part of the *Ordinarium Missae* text, *Credo – And I await the resurrection of the dead, and the life of the world to come* – and in that place he introduces a short but significant section: a peaceful image of hope for life after death. *Confutatis* is led by ominous organ figurations, and the second verse abruptly turns into an impressive choral *a cappella* statement, with a dramatic orchestral ending.

Lacrimosa and *Agnus Dei* obey the expectations and bring a gentler singing and slowing down of the flow, but both movements are ultimately covered with a dark cloak of inevitable drama, which prevails in the last movement (*Lux aeterna*) until its very end, when the eternal light breaks through the darkness and concludes the work with a sublime solemnity.

Bradić's Requiem is not a contrite or measured dirge – it is a dramatic and emotionally charged cry of a living man who inevitably encounters death and surrenders to it, but not before expressing its indomitable spirit to it, or, as Branimir Pofuk puts it in his review for the *Večernji list*: "Bradić's Requiem brings before the mystery of death a man not modestly comforted, but defiantly Promethean and eternally questioning."

Marija Saraga

SREĆKO BRADIĆ



1.-5.

Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

Cuius animam gementem,
Contristatam et dolentem,
Pertransiuit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Quae maerebat et dolebat,
Pia Mater dum videbat
Nati poenas incliti.

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?

6.

Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

7.

Pro peccatis suae gentis,
Vidit Iesum in tormentis,
Et flagellis subditum,

8.

Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.

9.

Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

1.-5.

Stala plačuć tužna Mati,
Gledala je kako pati
Sin joj na križ uzdignut.

Dušom njenom razboljenom,
Rastuženom, ražaljenom
Prolazio mač je ljut.

O koliko ucvijlena
Bješe ona uzvišena,
Majka Sina jedinog!

Bol bolova sve to ljući
Blaga Mati gledajući
Muke slavnog Čeda svog.

Koji čovjek ne bi plako Majku
Božju videć tako
U tjeskobi tolikoj?

6.

Tko protužit ne će s Čistom
Kada vidi gdje za Kristom
Razdire se srce njoj?

7.

Zarad grijeha svoga puka Gleda
njega usred muka
I gdje bičem bijen bi.

8.

Gleda svoga milog Sina,
Ostavljenog sred gorčina,
Gdje se s dušom podijeli.

9.

Vrelo milja, slatka Mati,
Bol mi gorku osjećati
Daj da s tobom procvilim!

1.-5.

At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last:

Through her heart, his sorrow sharing,
All his bitter anguish bearing,
now at length the sword has pass'd.

Oh, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!

Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelm'd in miseries so deep,
Christ's dear Mother to behold?

6.

Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

7.

Bruis'd, derided, curs'd, defil'd,
She beheld her tender Child
All with bloody scourges rent;

8.

For the sins of his own nation,
Saw Him hang in desolation,
Till His Spirit forth He sent.

9.

O thou Mother! fount of love!
Touch my spirit from above,
Make my heart with thine accord:

10.

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

11.

Sancta Mater, istud agas,
Crucifigi fige plagas
Cordi meo valide.

12.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

13.

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

14.

luxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

15.

Virgo virginum praeclara,
Mihi iam non sis amara:
Fac me tecum plangere.

16.

Fac, ut portem Christi mortem,
Passionis eius sortem,
Et plagas recolere.

17.

Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amore Filii.

10.

Neka ljubav srca moga
Gori sveđ za Krista Boga,
Da mu u svem omilim.

11.

Rane drage, Majko sveta,
Spasa za me razapeta
Tisni usred srca mog!

12.

Neka dođu i na mene
Patnje za me podnesene
Sina tvoga ranjenog.

13.

Daj mi s tobom suze livat,
Raspetoga oplakivat,
Dok na svijetu budem ja.

14.

U tvom društvu uz križ stati,
S tobom jade jadovati
Želja mi je jedina.

15.

Kruno Djevā, Djevo divna,
Budi meni milostivna,
Daj mi s tobom dijelit plač.

16.

Daj mi nosit po sve dane
Isusovu smrt i rane,
Osjećati muke mač.

17.

Neka rane izrane me,
Neka svega opoje me
Sina tvoga križ i krv.

10.

Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ my Lord.

11.

Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified.

12.

Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.

13.

Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live:

14.

By the Cross with thee to stay;
There with thee to weep and pray;
Is all I ask of thee to give.

15.

Virgin of all virgins blest!,
Listen to my fond request:
Let me share thy grief divine;

16.

Let me, to my latest breath,
In my body bear the death
Of that dying Son of thine.

17.

Wounded with his every wound,
Steep my soul till it hath swoon'd,
In His very blood away;

18.

Inflamatus et accensus
Per te, Virgo, sim defensus
In die iudicii.

19.-20.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.
Amen

18.

Ti na sudu za me zbori,
Djevo sveta, da ne mori
Pakleni me vječni crv.

19.-20.

Kada dođu smrtni časi,
Kriste Bože, nek me spasi
Majke tvoje zagovor.

Kad mi zemlja tijelo primi,
Dušu onda uzmi ti mi
U nebeski blažen dvor.
Amen.

18.

Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In his awful Judgment day.

19.-20.

Christ, when Thou shalt call me hence,
Be Thy Mother my defence,
Be Thy Cross my victory;

While my body here decays,
May my soul thy goodness praise,
Safe in Paradise with Thee.
Amen.

Prijevod preuzet iz:
Crkveni himni, prev. Milan
Pavelić, Zagreb, 1945.

Translation:
Caswall, Edward: Lyra
Catholica, London, 1849.

INTROIT

Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in
Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis
Domine.

KYRIE

Kyrie eleison,
Christe eleison,
Kyrie eleison.

SEQUENCE

I. Dies irae

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sybilla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

II. Tuba mirum

Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

INTROIT

Pokoј vječni daruj im,
Gospodine,
i svjetlost vječna svjetlila im.
Tebi, Bože, dolikuje pjesma
na Sionu,
i tebi se ispunja zavjet u
Jeruzalemu.
Usliši moju molitvu:
tebi dolazi svako tijelo.
Pokoј vječni daruj im,
Gospodine.

KYRIE

Gospodine, smiluj se.
Kriste, smiluj se.
Gospodine, smiluj se.

SEQUENCE

I. Dies irae

U dan onaj, u dan gnjeva
ognjem svijet će sav da sijeва:
sa Sibiłom David pjeva.

Kolik strah će na sve pasti
kada Sudac s višnjom vlasti
dođe pretest ljudske strasti!

II. Tuba mirum

S trublje čudan zvuk romori,
u sva groblja budeć roni
i pred prijestol mrtve goni.

Smrt i narav zadivljene
motre ljude oživljene
na sud Božji sakupljene.

Otvara se knjiga jada,
knjiga grešna ljudskog rada
što će vagnut biti sada.

INTROIT

Eternal rest give unto them,
O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh
Thee in Zion;
and a vow shall be paid to
Thee in Jerusalem:
hear my prayer;
all flesh shall come to Thee.
Eternal rest give unto them,
O Lord.

KYRIE

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

SEQUENCE

I. Dies irae

Day of wrath and doom impending!
David's word with Sibyl's blending,
Heaven and earth in ashes ending!

Oh, what fear man's bosom rendeth,
When from heaven the Judge descendeth,
On whose sentence all dependeth.

II. Tuba mirum

Wondrous sound the trumpet flingeth;
Through earth's sepulchres it ringeth;
All before the throne it bringeth.

Death is struck, and nature quaking,
All creation is awaking,
To its Judge an answer making.

Lo, the book, exactly worded,
Wherein all hath been recorded,
Thence shall judgement be awarded.

Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

III. Rex tremendae

Rex tremendae majestatis,
qui salvandos salvasque,
salve me, fons pietatis!

IV. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco tamquam reus:
culpa rubet vultus meus:
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae:
sed tu bonus fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Kada Sudac sudit stane,
sve će tajne biti znane,
sve grehote pokarane.

Što ću jadan tada zborit
komu ću se zagovorit,
gdje i dobre strah će morit?

III. Rex tremendae

Kralju strašne veličine,
dajući spas ko' dar s visine,
spasi mene, pun miline!

IV. Recordare

Sjeti se, o Spase mio,
da si za me putnik bio,
ne daj mi u paklu dio.

lštući me trudan hoda,
spasenje mi križem poda,
zar da bude to bez ploda?

Višnji suče, pravdo stroga,
sagřešenja prosti mnoga,
prije dana osvetnoga.

Uzdišem ko' krivac hudi:
griješ mi stidom lice rudi,
dršču' prosim, ne osudi!

Mariju si opravdao,
raj zločincu obećao,
pa i meni nadu dao.

Molitva mi nema moći,
al' Ti blag si, ne daj poći
u plam vječni mojoj zloći.

K ovicama svojim kreni,
među jarad ne daj meni,
s desne strane mene djeni.

When the Judge his seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading?
Who for me be interceding,
When the just are mercy needing?

III. Rex tremendae

King of Majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us!

IV. Recordare

Think, kind Jesu!—my salvation
Caused Thy wondrous Incarnation;
Leave me not to reprobation.

Faint and weary, Thou hast sought me,
On the Cross of suffering bought me.
Shall such grace be vainly brought me?

Righteous Judge, for sin's pollution
Grant Thy gift of absolution,
Ere the day of retribution.

Guilty, now I pour my moaning,
All my shame with anguish owning;
Spare, O God, Thy suppliant groaning!

Through the sinful woman shriven,
Through the dying thief forgiven,
Thou to me a hope hast given.

Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying.

With Thy sheep a place provide me,
From the goats afar divide me,
To Thy right hand do Thou guide me.

**V. Et expecto
resurrectionem mortuorum**

Et expecto resurrectionem
mortuorum,
et vitam venturi saeculi.
Amen.

VI. Confutatis

Confutatis maledictis,
flammis acribus addictis:
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

VII. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem.
Amen.

AGNUS DEI

Agnus Dei, qui tollis peccata
mundi,
dona eis requiem.

LUX AETERNA

Lux aeterna luceat eis,
Domine,
cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine
et lux perpetua luceat eis.

**V. Et expecto
resurrectionem mortuorum**

I iščekujem uskrsnuće mrtvih,
i život budućega vijeka.
Amen.

VI. Confutatis

Kad potreseš grešnim svijetom
plamenu ga predaš kletom,
zovni mene s vojskom svetom.

Molim u svoj sniženosti,
srca puna skrušenosti:
daj mi umrijet u milosti.

VII. Lacrimosa

Avaj dana suza, straha,
kada grešni stvor iz praha
pođe k sudu posljednjemu.

Slatki Spase, prosti njemu,
milo duše pogledaj,
pokoj vječni njima daj.
Amen.

AGNUS DEI

Jaganjče Božji, koji oduzimaš
grijehe svijeta, daruj im pokoj.

LUX AETERNA

Svjetlost vječna svjetila im,
Gospodine,
sa Svetima tvojima u vijeke, jer
si milostiv.
Pokoj vječni daruj im,
Gospodine,
i svjetlost vječna svjetila njima.

**V. Et expecto
resurrectionem mortuorum**

And I await the resurrection of the dead
and the life of the world to come.
Amen.

VI. Confutatis

When the wicked are confounded,
Doomed to flames of woe unbounded,
Call me with Thy saints surrounded

Low I kneel, with heart's submission,
See, like ashes, my contrition,
Help me in my last condition.

VII. Lacrimosa

Ah! that day of tears and mourning,
From the dust of earth returning
Man for judgement must prepare him,

Spare, O God, in mercy spare him.
Lord, all-pitying, Jesus blest,
Grant them Thine eternal rest.
Amen.

AGNUS DEI

Lamb of God, Who takest
away the sins of the world,
grant them rest.

LUX AETERNA

May light eternal shine upon them,
O Lord,
with Thy Saints for evermore:
for Thou art gracious.
Eternal rest give to them,
O Lord,
and let perpetual light shine upon them.

Snimljeno | Recorded in:
Zagreb, 2021. (CD1), 2015. (CD2)

Tonski snimatelji | Sound engineers:
Marijana Begović (CD1)
Božidar Pandurić (CD2)

Glazbeni producent | Music production:
Pero Mihojević (CD1)
Vjekoslav Nježić (CD2)

Mastering: Vjekoslav Nježić

**Urednice edicije Ligatura | Editors
of the Ligatura edition:**
Ivana Kocelj (HRT)
Marija Saraga (HDS/Cantus)

Urednica izdanja | Publication editor:
Srđana Vrsalović

Lektura | Language Editing:
Mirna Murati

Prijevod | Translation:
Mia Pleša

Fotografije | Photos:
Matej Grgić

Likovno oblikovanje | Design:
Emil Šimik (Econik d.o.o.)

Nakladnik | Publisher:
Cantus d.o.o. / HRT

Za nakladnika | For the publisher:
Mirjana Matić, Cantus
Robert Šveb, HRT

Broj izdanja | CD number:
88924506042

Zagreb, 2022.

Izdanje je objavljeno uz potporu Ministarstva
kulture i medija Republike Hrvatske. | HRT je
proizvođač fonograma.

The CD has been released with the support of
the Ministry of Culture and Media of the Republic
of Croatia. | HRT is the phonogram producer.

