

JOSIP VRHOVSKI

VRTEK OGRAJENI

GARDEN ENCLOSED



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GARDEN ENCLOSED

VRTEK OGRAJENI

ZBOR, DJEČJI ZBOR I SIMFONIJSKI ORKESTAR
HRVATSKE RADIOTELEVIZIJE

CROATIAN RADIOTELEVISION CHOIR, CHILDREN'S
CHOIR AND SYMPHONY ORCHESTRA

TOMISLAV FAČINI
dirigent | conductor

— **JOSIP VRHOVSKI** (1902. — 1983.)

1. **Naricaljka**, za mješoviti zbor | **Lament**, for mixed choir — 05:19

Hrvatska misa u h-molu, za mješoviti zbor, orgulje i orkestar
Croatian Mass in B-minor for mixed choir, organ and orchestra

2. *Gospode pomiluj* | *Lord, Have Mercy* — 02:52
3. *Slava* | *Glory* — 03:05
4. *Vjerovanje* | *Creed* — 05:16
5. *Svet* | *Holy* — 00:57
6. *Hosanna* — 00:39
7. *Blagoslovljen* | *Blessed* — 01:14
8. *Hosanna* — 00:41
9. *Jaganjče* | *Lamb of God* — 04:10

PAVAO MAŠIĆ, orgulje | organ

10. ***Dremle mi se, dremle***, za sopran i orkestar
I Feel Drowsy, oh so Drowsy, for soprano and orchestra* — 01:51
IVANA LAZAR, sopran | soprano
11. ***Zelena dubrava***, za bariton i orkestar
Green Forest, for baritone and orchestra* — 02:58
LEON KOŠAVIĆ, bariton | baritone
12. ***Mačak***, za dječji zbor
The Cat, for children's choir — 01:42
13. ***Žabe***, za dječji zbor
Frogs, for children's choir — 01:10
NINA COSSETTO, VINKO KARMELIĆ
zborovođe Dječjeg zbora | Children's Choir choirmasters
14. ***Prepelica prepeljuje***, za sopran i orkestar
The Quail Is Calling, for soprano and orchestra* — 01:24
IVANA LAZAR, sopran | soprano
15. ***Ni mi volja***, za bariton i orkestar
I Have No Will, for baritone and orchestra* — 03:52
LEON KOŠAVIĆ, bariton | baritone
16. ***Proljetno cvijeće***, za mješoviti zbor i orgulje
Springtime Flowers, for mixed choir and organ — 03:39
DUBRAVKO ČEPULIĆ POLGAR, orgulje | organ

VRTEK OGRAJENI

Dvostruka uloga, izvođača i unuka, prilikom osmišljavanja programa ansambla, čija je glavna zadaća očuvanje hrvatske glazbene baštine i poticanje suvremenog stvaralaštva, je i zgodna i nezgodna – jer iziskuje priličnu kritičnost i povećanu odgovornost. Zato, nakon dosta promišljanja, mogu reći da je odabir skladbi koje se nalaze pred vama dovoljno antologijski – ne samo za kompilaciju djela Vrhovskog, nego i za svaki od žanrova koji se pojavljuju na ovom nosaču zvuka. Dapače, većina se ovih skladbi već i nalazi u raznim tiskanim izdanjima antologija popijevki, skladbi za zbor i dječji zbor. Pri tome posebno mjesto zauzima Hrvatska misa. Riječ je o djelu koje u liturgiji živi neometano i kontinuirano od svog nastanka (zahvaljujući verziji uz orguljsku pratnju), ali i u svečanim je prigodama zacijelo najizvođenije hrvatsko djelo te vrste: misa za zbor i orkestar. Premda postoji i verzija s raskošnijom instrumentacijom, za snimku sam odabrao onu koja je pisana za mogućnost izvođenja u liturgijskom prostoru i time vjernije ocrta profil skladbe čija je svrha čvrsto utemeljena u velikoj i izvornoj tradiciji umjetničkog doprinosa bogoslužju, no koja svojom kvalitetom zaslužuje i samostalan, koncertni život.

Skladbe Vrhovskog koje su pred vama gotovo u potpunosti zaobilaze tehnike i karakteristike novonacionalnog stila, nevezano za nečiji stav o njegovoj konceptualnoj valjanosti u okviru umjetničke glazbe. Naime, rječnik kojim gradi, primjerice, Misu toliko je suptilno isprepleten raznim nitima: horizontalna i vertikalna modalnost, ravnopravna i istovremeno oprečna motivika instrumentalnog i vokalnog sloga, blage i neuhvatljive idiomatske asocijacije, motetski tretman glasova i na kraju stalne

promjene sloga i boja – da je nemoguće uprijeti prstom u točku u kojoj bi folklorni štih prevladao, dopustivši da se djelo njime opečati. Njegov pak autorski doprinos i pristup, kad se o popijevkama radi, sastoji se u potpuno novoj konstrukciji harmonijskog, motivičkog i kolorističkog narativa citata netaknutih folklornih melodija. Ako je riječ o nekom neo-, onda je to svakako neoromantizam. U istom pravcu nastavljaju, kao neka vrsta nadogradnje temeljene na vlastitom doživljaju instrumentacijskog ukusa Vrhovskog i orkestracije ovih četiriju pjesama... Dječji su zborovi, kao što im i ime kaže, dječji, potpuno vjerni svojoj namjeni i zato baš uspješni u konceptu te ostvarenju. Na jednostavan se način obraćaju djeci, kako bi ih se neprimjetno, kao u igri, uvelo u svijet višeglasja, osluškivanja, prilagođavanja, mijenjanja karaktera i emocija te savladavanja tehničkih prepreka. Na kraju, čini mi se da je cijeli opus Vrhovskog, mog djeda, preslika njegova životopisa: vjerno čuvajući sjećanje na jake korijene, prošao je najelitnije postaje obrazovanja u Hrvatskoj i srednjoj Europi pa to vratio svojem, domaćem krugu. Bilo kao izvođač, pedagog ili skladatelj; u svakoj ulozi nerazdvojivo čuvajući, podučavajući, razvijajući i njegujući glazbu te društvo suptilnom invencijom.

TOMISLAV FAČINI

Šef-dirigent Zbora HRT-a

O SKLADATELJSKOM STILU I OPUSU JOSIPA VRHOVSKOG

„Sjećat ćemo se Josipa Vrhovskog kao nadarena skladatelja i vrsna pedagoga, a nadasve kao prijazna i blaga čovjeka.“, zapisao je skladatelj Nikša Njirić, suvremenik i prijatelj Vrhovskog, u nekrologu povodom njegove smrti u časopisu *Sv. Cecilija* (1983./2.). S vremenom sve je manje živućih suvremenika koji bi mogli svjedočiti o njegovoj osobnosti, ali zato sjećanja na Vrhovskog žive kroz njegovu glazbu, koja je poput njega – prijazna i blaga.

Crvena nit koja se, naime, provlači kroz njegov opus izraziti je lirizam u izričaju. Kao skladatelja sumarno ga je možda najbolje okarakterizirao glazbeni kritičar Stanislav Stražnicki koji je u svojim osvrtima isticao kako je talent Vrhovskog najjači i najoriginalniji u malim intimnim formama, u čistoj lirici i nacionalnim koloritom obojenoj melodici te da u tim okvirima djeluje najneposrednije.

Pozicionirajući Josipa Vrhovskog u tzv. međimurski skladateljski krug 20. stoljeća, muzikolog Lovro Županović postavio ga je uz bok Josipa Štolcera Slavenskog, Miroslava Magdalenića, Mirka Kolarića i Vinka Žganca. Već sama ta činjenica ukazuje na osnovne značajke skladateljskog idioma Vrhovskog. Riječ je o razdoblju tzv. novonacionalnog smjera u hrvatskoj glazbi koji je doživio svoj zamah u razdoblju između dva svjetska rata, a unutar njegova svoda navedeni skladateljski krug čini jednu od zasebnih niša koja se oslanja na osobitosti tradicijske glazbe Međimurja. Nadahnuće glazbenim izričajem rodnog kraja nalazimo u opusu Josipa Vrhovskog, prvenstveno u njegovim mnogobrojnim obradama tradicijskih napjeva, u rasponu od jednostavnijih harmonizacija do složenijih obrada. Međutim, odjeci Međimurja prisutni su mu često i u izvornim skladbama u kojima ne rabi citate već vlastite melodijske linije s međimurskim „ugodažem“, a koji pak poglavito postiže uporabom starocrkvenih modusa te karakteristične ritmičke i metričke strukture.

Sve navedene odlike njegova skladateljstva prisutne su u djelima na ovom CD-u, kojim se Vrhovski predstavlja kao skladatelj vokalne glazbe.

Upravo je vokalna glazba ta koja prevladava u njegovom ogromnom opusu koji broji više od 400 djela i obuhvaća gotovo sve glazbene vrste (osim simfonije i koncerta). Uz solo popijevke, u vokalnom su mu dijelu opusa najzastupljenije zbarske skladbe (mješoviti, muški, dječji ili ženski zborovi), njih oko 200 svjetovnih i 50-ak crkvenih. Opravdanje za tu prevagu u odnosu na ostale glazbene vrste treba tražiti u činjenici da je Vrhovski kao vrstan zbarski dirigent dobro poznao zakonitosti toga sloga koji mu je, stoga, i kao skladatelju bio najbliži, a s druge strane, mnoga je zbarska djela skladao iz potrebe za stvaranjem literature za ansamble kojima je ravnao. Iako brojnošću skromniji, preostali dio opusa obilježen je raznolikošću i mnogim pažnje vrijednim skladbama. U skupini instrumentalnih djela (za glasovir, komorne sastave, gudački, simfonijski, tamburaški i puhački orkestar), među ona najuspjelija ubrajaju mu se *Improvizacija* za glasovir, *Prvi gudački kvartet*, *Međimurska suita* za puhački kvintet i *Suita za duhački oktet*, a u skupini vokalno-instrumentalnih *Naše Prošecije* za deklamaciju, mješoviti zbor i orkestar, *Zar prolaznost je sve?* za sopran, bas i orkestar te kantate *Zemaljska kuglo*, *Kantata o siromahu* i *Hasanaginica*. Opus mu zaokružuje opera *Jana*, koja je do danas – nažalost – ostala neizvedena.

Djela iz bogatog opusa ovog skladatelja u novije se doba sve više izvode i otkrivaju u svojoj pomalo nepravedno zasjenjenoj ljepoti. Jedna od prvih točaka na putu k oživljavanju glazbe Josipa Vrhovskog i revalorizaciji njegova mjesta u povijesti hrvatske glazbe 20. stoljeća bila je monografija muzikologinje Marijane Pintar *Josip Vrhovski: skladatelj, dirigent, pedagog* (Čakovec, 1997.) u kojoj se, među ostalim, donosi prvi cjelovit popis njegovih djela. Slijedila su tiskanja suvremenih notnih izdanja (*Zborovi*, priredila Dada Ruža, Varaždin, 2002.; *Popijevke uz klavirsku pratnju*, Edicije Spiller, Zagreb, 2005.; *Gudački kvartet*, Edicije Spiller, Zagreb, 2008.), a pojedine su njegove skladbe vremenom zauzele svoje stalno mjesto na koncertnim podijima, kao i u repertoarima glazbenih škola i Muzičke akademije te u repertoarima amaterskih zborova (glazbenu mu ostavštinu osobito njeguje Pjevački zbor Josip Vrhovski iz Nedelišća). Nadovezujući se na taj put, ovo zvučno izdanje predstavlja novu važnu stanicu koja sublimira sva prethodna nastojanja, omogućuje sabiranje dojmova, ali predstavlja i poticaj za daljnje diskografske pothvate na koje upravo vabe razni manje istraženi dijelovi opusa Josipa Vrhovskog.

O SKLABAMA NA CD-U

Sačinivši izbor skladbi za ovaj prvi autorski CD Josipa Vrhovskog, skladateljev unuk, eminentni hrvatski dirigent Tomislav Fačini, u ulozi dirigenta te obrađivača nekoliko skladbi, a kroz prizmu rafiniranih interpretacija vrsnih izvođača, nudi novo čitanje njegovih reprezentativnih vokalnih djela.

Prva po redoslijedu je **Naricaljka**, najpoznatija i najizvođenija skladba Josipa Vrhovskog, koja se drži ne samo vrhuncem njegova opusa, već i antologijskom skladbom hrvatske zbornice literature 20. stoljeća. Ovo potresno malo remek-djelo za četveroglasni mješoviti zbor *a cappella* Vrhovski je napisao i u verziji za troglasni dječji ili ženski zbor. Obje su verzije nastale sredinom 1930-ih, međutim nije poznato kojim redoslijedom. Skladba je svojevrsni antipod također antologijskom djelu sličnog karaktera, zboru *Ćaće moj* iz pera Ivana Matetića Ronjgova (1932.). Dok *Naricaljka* predstavlja žalovanje za umrlom majkom, Ronjgov u svojoj potresnoj skladbi, nastaloj u povodu rudarske nesreće u Hrastniku, dočarava naricanje za umrlim ocem. Oba su djela izvorna, ali pod izrazitim utjecajem značajki tradicijske glazbe Međimurja (*Naricaljka*) odnosno Istre (*Ćaće moj*). S velikim dinamičkim kontrastima, u snažnom spoju glazbe i teksta, Vrhovski strukturira *Naricaljku* u tri dijela. Skladba započinje postupnim *crescendom* od tihog plača i jecanja do gotovo dramatičnog krika djece koja oplakuju majku („*Mamica naša, mamica naša, kam se otpravljate, komu nas stavljate, dečicu svoju [Mamica naša, kamo odlazite, komu ostavljate nas, svoju dječicu]...“*), dok drugi dio donosi svojevrsnu bolnu rezignaciju, s tekstom koji je bio i nadahnuće za naslov ovog CD-a: „*Cintorek, cintorek, vrtek ograjeni, gde bu počivala mamica naša. Hižica, hižica, kak joj bodeš hladna, kako joj bodeš temna [Malo groblje ogradeni je vrt u kojem će počivati naša mamica. Kućice kako ćeš joj biti hladna, kako ćeš joj biti tamna]*.“ *Naricaljka* završava ponavljanjem početnih motiva i dočaravanjem zamućelog jecanja.

Među svjetovnim vokalnim skladbama, zborovi **Mačak** i **Žabe** rijetka su izvorna djela bez naglašenog „međimurskog“ prizvuka. Ono što u njima Vrhovski primarno rabi elementi su tonskog slikanja i „glazbenog humora“. Prvi su put objavljeni u časopisima koji su

svojedobno donosili izbor ponajbolje recentne literature za dječje ili ženske zborove – četveroglasni dječji zbor *Mačak* objavljen je u časopisu *Grlica* (1934./1935.), a troglasni dječji zbor *Žabe* u časopisu *Proljeće* (1943./1944.). Ujedno su to primjeri skladbi nastalih u svrhu obogaćivanja repertoara za zborove kojima je dirigirao u raznim školama, a taj je dio njegova opusa ponajbolje opisao nakon jednog od koncerata s dječjim zborom varaždinske Muzičke škole Jerko Gržinčić u *Varaždinskim vijestima*, 1951. godine: „Profesor Vrhovski i kao kompozitor i kao dirigent zbora dobro pogađa dječju psihu pa su mu omladinske skladbe slikovite ilustracije i plemenita hrana dječjoj mašti.“

Osim s mnogobrojnim zbarskim skladbama, svjetovni dio vokalnog opusa Vrhovskog zastupljen je i s 40-ak solo popijevaka. Među njima je tek nekoliko izvornih (primjerice, *Listek* za bariton i glasovir te *Čežnja* za alt i glasovir), dok većinu čine obrade međimurskih tradicijskih napjeva. U takvim solo popijevkama, minimalno zadirući u originalnu melodiju, Vrhovski svoj autorski prinos mahom donosi u glasovirskoj dionici s rafiniranim i transparentnim harmonizacijama te agogikama koje prate specifičnu metriku napjeva i nastoji svojim glazbenim ruhom gotovo deskriptivno dočarati ugođaj narodnog teksta. U četiri solo popijevke odabrane za ovaj CD – ***Dremle mi se dremle*** i ***Prepelica prepeljuje*** za sopran i glasovir te ***Zelena dubrava*** i ***Ni mi volja*** za bariton i glasovir – Vrhovski rabi poznate međimurske napjeve, osim u slučaju popijevke *Dremle mi se dremle* u kojoj, za razliku od popularne verzije, poseže za jednom manje poznatom popijevkom na isti tekst (nalazimo je u zbirci Vinka Žganca *Hrvatske pučke popijevke iz Međimurja*, I sv., 1924.). U sve četiri solo popijevke je pak Tomislav Fačini glasovirsku dionicu preradio te ju suptilnim kolorizmom raspisao za orkestar. Djedovom je rukopisu dodao svoj, stvorivši tako u popijevkama za glas i orkestar na ovom CD-u jedinstvenu „glazbeno-obiteljsku“ simbiozu.

Crkvenu je glazbu Vrhovski skladao isključivo u prvoj fazi stvaralaštva, odnosno do 1945. godine. U većini njegovih crkvenih skladbi odražavaju se ideje cecilijanskog pokreta, kojega je bio pobornik. Skladatelj Antun Dobronić, u članku u *Narodnim novinama* (1935./275.) u kojem se osvrće na crkvenu glazbu u nas, svrstao je sebe, Franju Dugana ml. i Josipa Vrhovskog među prve skladatelje koji su u hrvatsku umjetničku crkvenu glazbu unijeli elemente nacionalnog stila. Skladbu ***Proljetno cvijeće*** za mješoviti zbor uz orgulje

sâm je Vrhovski ubrajaao među svoja uspjelija crkvena djela, budući da ju je uvrstio u svoju jedinu zbirku pod naslovom *Crkvene kompozicije* (tiskano u vlastitoj nakladi u Zagrebu 1934.). Skladatelj Franjo Lučić se na zbirku u časopisu *Sv. Cecilija* (1934./5) osvrnuo ovim riječima: „Sve su te kompozicije prožete svježom invencijom i profinjenim osjećajem. Polifoni stavci su mekani, dionice idu naravnim tokom, a homofonija imade uvijek idejno značenje, a nije samo mehaničko kombinovanje sazvuka. Uz to imadu te kompozicije tu odliku da im je izričaj nacionalan, a obilježje duhovno. Za izvedbu nisu teške pa će ih moći i zborovi sa manjom korskom tehnikom izvoditi.“

Crkveni dio opusa Josipa Vrhovskog zaokružuje njegovih šest misa, među kojima je najznačajnija ***Hrvatska misa u h-molu za mješoviti zbor, orgulje i orkestar*** (postoji i u verziji za mješoviti zbor i orgulje), a koja ujedno predstavlja jedan od vrhunaca njegova cjelokupna stvaralaštva u međuratnom razdoblju. Praizvedena je u ožujku 1933. u Hrvatskom glazbenom zavodu, u izvedbi Hrvatskoga pjevačkoga društva Kolo i Društvenoga orkestra HGZ-a, pod dirigentskom palicom Borisa Papandopula. Već u studenom iste godine u zagrebačkoj katedrali *Misu* je izvelo Prvo hrvatsko katoličko pjevačko društvo Branimir, pod ravnanjem samog skladatelja. *Hrvatska misa* je nakon obje izvedbe doživjela iznimnu recepciju u dnevnom tisku i čak se šest tada eminentnih glazbenih kritičara (Nikola Faller, Kazimir Krenedić, Franjo Lučić, Stanislav Stražnicki, Lujo Šafranek Kavić i Božidar Širola) osvrnulo na nju pohvalnim tonom. Zaključno, istaknuli su zelost skladatelja te njegovo vrsno poznavanje vokalnoinstrumentalnog sloga s naglaskom na lijepoj i zvučnoj instrumentaciji, a *Misu* opisali kao nepretenciozno djelo lirskog karaktera u kojemu prevladava homofoni slog i „prirodan“ tijek glazbenih misli te kao djelo koje odražava ugođaj prave duhovne glazbe i naposljetku ostavlja vrlo snažan dojam. Franjo Lučić čak drži da se *Hrvatsku misu* može „ubrojiti po koncepciji i obradbi među naša najbolja djela te vrsti“. (*Sv. Cecilija*, 1933./6.) U osvrtima se posebno naglašavalo kako je Vrhovski u djelo utkao elemente narodne glazbe, odnosno da se u melodici, tonalitetu i ugođaju *Hrvatske mise* odražava glazbeni izričaj njegova rodnog Međimurja. Nakon Drugog svjetskog rata *Hrvatska misa u h-molu* nastavila je sporadično živjeti u okviru misnih obreda (tu je tradiciju ponajviše nastojao održavati crkveni zbor Branimir), da bi pozornost

šire javnosti u novije doba ponovno dobila 1997. godine, kad je izvedena na svečanosti prigodom utemeljenja Varaždinske biskupije, potom 2010. godine, objavljivanjem novog notnog izdanja (izdavač Muzički informativni centar Koncertne direkcije Zagreb) te naposljetku 2019. godine, s prvom suvremenom koncertnom izvedbom: sa Zborom i Simfonijskim orkestrom HRT-a, pod ravnanjem Tomislava Fačinija u Koncertnoj dvorani Vatroslava Lisinskog.

CRTICE IZ ŽIVOTOPISA JOSIPA VRHOVSKOG

(Črečan kraj Čakovca, 20. veljače 1902. — Zagreb, 19. travnja 1983.)

Nakon završene gimnazije u Varaždinu 1925. godine studirao je kompoziciju na Muzičkoj akademiji u Zagrebu, isprva u klasi Franje Dugana st., potom u klasi Blagoja Berse u kojega je i diplomirao 1933. godine. Na Muzičkoj akademiji polazio je i satove dirigiranja u klasi Frana Lhotke, a u dirigiranju se kraće potom usavršavao u Salzburgu, na ljetnom tečaju koji je vodio Clemens Kraus te u Berlinu, na Hochschule für Musik. Kao profesor glazbe radio je u Državnoj muškoj realnoj gimnaziji u Osijeku od 1934. do 1940. godine te potom do 1945. u raznim srednjim školama u Zagrebu. Usporedno je bio aktivan kao dirigent. Još za studija u Zagrebu počeo je voditi razna amaterska pjevačka društva, a najviše se istaknuo kao dugogodišnji dirigent Grafičkog pjevačkog društva Sloga (1929. – 1937.) i Prvog hrvatskog katoličkog pjevačkog društva Branimir (1931. – 1941.). Temeljem njegovih tadašnjih dirigentskih uspjeha, kritičar i glazbenik Josip Andrić u svom ga je članku naslovljenom „Hrvatski dirigenti“ svrstao u red najznačajnijih hrvatskih dirigenata u razdoblju između 1900. i 1937. godine: pored Nikole Fallera, Fridrika Rukavine, Huga Mihalovića, Krešimira Baranovića, Lovre Matačića, Oskara Jozefovića, Jakova Gotovca, Rudolfa Matza, Mladena Pozajića i Matije Ivšića (*Hrvatska tamburica*, 1937./2.). U to je vrijeme Vrhovski bio najaktivniji i najprezentniji u javnosti i kao skladatelj. Iako su se njegove aktivnosti na planu skladateljstva, dirigiranja i pedagogije već od završetka



studija međusobno ispreplitala te su utjecale jedna na drugu u većoj ili manjoj mjeri sve do kraja njegove profesionalne karijere, valja naglasiti kako se Vrhovski kao skladatelj na glazbenoj sceni istaknuo ponajviše između dva svjetska rata, dok je u razdoblju nakon 1945. skladanje potisnuo u drugi plan te stvaralački potencijal usmjerio u predan rad na širem području glazbene kulture u centrima izvan Zagreba, poglavito kao pedagog i dirigent. Od 1945. do 1951. djelovao je u Varaždinu, gdje je bio profesor, a od 1946. i direktor Muzičke škole, zalažući se za podizanje kvalitete nastave te populariziranje glazbenog školovanja među mladeži. U školi je osnovao i vodio vrstan dječji zbor. Usporedno je u Varaždinu i okolici vodio nekoliko amaterskih zborova (Pjevačko društvo Vatroslav Jagić, zbor RKUD Sloboda, Pjevačko društvo Črečinčari) te osnovao i vodio Gradski orkestar s kojim je priređivao koncerte sa simfonijskim repertoarom te sudjelovao u izvedbama opereta u Narodnom kazalištu August Cesarec. Kao direktor toga kazališta (1948. – 1949.) pokrenuo je temeljitu obnovu kazališne zgrade, posebice koncertne dvorane koja je svečano otvorena 1951. godine. U Splitu je boravio od 1951. do 1953. godine u svojstvu dirigenta u HNK te kao profesor u Muzičkoj školi, gdje je osnovao ženski zbor i učenički orkestar. Od 1953. do umirovljenja 1963. djelovao je u Karlovcu kao agilan direktor Muzičke škole. I na toj je školi osnovao i vodio učenički zbor i orkestar, a ostao je zapamćen i kao vrstan profesor teorijskih predmeta. Ujedno je dirigirao Gradskim simfonijskim orkestrom s kojim je priredio brojne koncerte i sudjelovao u izvedbama baletnih predstava u karlovačkom kazalištu. Nakon odlaska u mirovinu živio je u Zagrebu gdje je u sjeni skladao, privatno podučavao te, među ostalim, objavio priručnike za početnike na glasoviru, violini i harmonici.

MARIJANA PINTAR

THE GARDEN ENCLOSED

Taking on the dual responsibilities of being a performer and a grandson in curating a program for an ensemble focused on preserving Croatia's musical heritage and promoting contemporary artistic expression is both rewarding and challenging, as it requires considerable critical analysis and increased responsibility. Thus, after thorough contemplation, I can say that the collection of compositions presented here is appropriately curated—not merely as a selection of Vrhovski's pieces but also within each genre included in this recording. Indeed, most of these pieces are already featured in various printed anthologies of songs for solo voice, choral pieces, and compositions for children's choirs. Among them, Croatian Mass holds a special place. This work has been a constant presence in liturgical traditions since it was created, thanks to its version with organ accompaniment, and during special ceremonies it is undoubtedly one of the most frequently performed Croatian works of this kind – mass for choir and orchestra. Although there is also a version with more elaborate instrumentation, for this recording I chose the one designed for performance in liturgical settings, as it outlines a more faithful profile of the composition rooted in a grand and authentic tradition of artistic contribution to worship, but which, due to its quality, also deserves an independent concert life.

The featured compositions of Vrhovski entirely avoid the techniques and characteristics of the neo-national style, regardless of individual perspectives on its conceptual relevance within the field of artistic music. For instance, the language used in his Mass is subtly intertwined with various threads: horizontal and vertical modality, equal and at the same time conflicting motives of the instrumental and vocal parts, mild and elusive idiomatic associations, motet treatment of voices, and,

finally, constant changes in texture and color, making it difficult to identify a specific point where folkloric influences prevail and leave their mark on the composition. On a different note, his contributions as an author and his perspective on songs for solo voice are focused on developing an entirely new harmonic, thematic, and coloristic narrative around untouched folkloric melodies. If it has to do with some neo-, then it is certainly Neoromanticism. In a similar manner, my orchestrations of these four songs continue as a kind of extension, based on my interpretation of Vrhovski's taste for instrumentation. Children's choirs, as indicated by their name, are entirely dedicated to children, remaining fully committed to their purpose, and therefore achieving notable success in both their concept and implementation. They address children in a simple way to subtly, almost playfully, introduce them to the world of polyphony, attentive listening, adaptation, changes in character and emotion, and overcoming technical challenges. In the end, I am convinced that the complete body of work by Vrhovski, my grandfather, embodies his personal journey. Faithfully preserving memories of his strong heritage, he attended the most prestigious academic institutions in Croatia and Central Europe, bringing back valuable experiences to his local community as a performer, educator, or composer. In every role, he inseparably preserved, taught, developed, and nurtured both music and society with subtle creativity.

TOMISLAV FAČINI

Chief conductor of the HRT Choir

ON THE COMPOSITIONAL STYLE AND WORK OF JOSIP VRHOVSKI

“We will remember Josip Vrhovski as a gifted composer and excellent educator, and above all as a kind and gentle person”, wrote composer Nikša Njirić, a contemporary and friend of Vrhovski, in an obituary in *Sv. Cecilija* (1983/2) following his death. Over time, there are fewer living contemporaries who could testify to his personality, but the memory of Vrhovski lives on through his music, which, like him, is kind and gentle.

A distinct lyrical expression runs as a red thread throughout his work. As a composer, his work may have been best characterized by music critic Stanislav Stražnicki, who in his reviews emphasized that Vrhovski’s talent was strongest and most original in small, intimate forms, in pure lyricism, and in melodies colored with national tones. Within these frameworks, he was most direct in his expression.

Musicologist Lovro Županović placed Josip Vrhovski within the so-called “Međimurje Composers’ Circle of the 20th Century”, alongside Josip Štolcer Slavenski, Miroslav Magdalenić, Mirko Kolarić, and Vinko Žganec. This fact alone points to the basic characteristics of Vrhovski’s compositional idiom. He belonged to the period of the so-called neo-national style in Croatian music, which flourished between the two World Wars. Within this broader framework, the Međimurje composers’ circle formed a special niche that drew on the distinct characteristics of traditional music of Međimurje. His inspiration from the musical expression of his native region is evident in his work primarily in numerous arrangements of traditional songs, ranging from simple harmonizations to more complex arrangements. Nevertheless, the echoes of Međimurje can also be found in his original compositions, where he avoids direct quotes but instead creates his own melodic lines that reflect the “ambiance” of Međimurje. He achieves this primarily through the use of ancient church modes and characteristic rhythmic and metric structures.

All these features of his compositional style are present in the compositions on this CD, where Vrhovski is presented as a composer of vocal music.

Vocal music dominates his extensive body of work, which includes over 400 pieces covering almost all musical genres (except symphonies and concertos). Along with his songs for solo voice, in the vocal part of his body of work, choral compositions are most represented with around 200 secular and 50 sacred choral compositions for mixed, male, children's, or women's choirs. This prevalence can be attributed to Vrhovski's expertise as a choral conductor, which gave him a deep understanding of the medium and made it a natural focus for his compositions. Additionally, many of his choral works were created out of a need for repertoire for the ensembles he conducted. Although smaller in number, the remaining part of his body of work is marked by diversity and includes many noteworthy compositions. Among his instrumental works (for piano, chamber ensembles, string, symphonic, tamburitza, and wind orchestras), the most successful include *Improvisation* for piano, *First String Quartet*, *Medimurje Suite* for wind quintet, and *Suite for Wind Octet*. His vocal-instrumental works include *Our Processions* for declamation, mixed choir, and orchestra; *Is Transience All?* for soprano, bass, and orchestra; and the cantatas *Globe*, *Cantata of the Poor Man*, and *Hasanaginica*. His body of work is rounded off by the opera *Jana*, which unfortunately remains unperformed to this day.

In recent years, Vrhovski's rich body of work has been increasingly performed and recognized for its unjustly overshadowed beauty. One of the first milestones in reviving music by Josip Vrhovski and reassessing his place in the history of 20th-century Croatian music was the monograph by musicologist Marijana Pintar, *Josip Vrhovski: Composer, Conductor, Educator* (Čakovec, 1997), which includes the first comprehensive list of his works. This was followed by the publication of contemporary sheet music editions (*Choral Works*, edited by Dada Ruža, Varaždin, 2002; *Songs for Solo Voice with Piano Accompaniment*, Edicije Spiller, Zagreb, 2005; *String Quartet*, Edicije Spiller, Zagreb, 2008). Over the years, some of his compositions have found a permanent place on concert stages, in the repertoires of music schools and the Music Academy, and in amateur choirs (his musical legacy is especially cherished by the *Josip Vrhovski* Choir in Nedelišće).

This audio release continues the established legacy, representing another important step by integrating past initiatives, encouraging introspection, and inspiring further recording

projects. Many less-known parts of Josip Vrhovski's body of work are still waiting to be explored and brought to light.

ABOUT THE COMPOSITIONS ON THE CD

For this inaugural CD featuring the work of Josip Vrhovski, his grandson, the prominent Croatian conductor Tomislav Fačini, selected a collection of the composer's representative vocal compositions. Acting as conductor and arranger for some pieces, Fačini offers a fresh interpretation of Vrhovski's music through the prism of refined interpretations by excellent performers.

The CD opens with **Lament (Naricaljka)**, Vrhovski's most renowned and frequently performed piece. It represents the highest point of his body of work, and it is also considered an anthological composition of Croatian choral literature of the 20th century. This poignant little masterpiece for four-part mixed choir a cappella Vrhovski also wrote in a version for three-part children's or women's choir. Both versions were created in the mid-1930s, although the order of their creation remains unknown. This composition serves as a counterpart to the anthological piece of a similar character by Ivan Matetić Ronjgov entitled *My Father (Ćaće moj)* (1932). While *Lament* represents mourning for a deceased mother, Ronjgov in his poignant composition grieves for a father lost in a mining tragedy in Hrastnik. Both works are original, but strongly influenced by features of the traditional music of Međimurje (*Lament*) or Istra (*My Father*). Characterized by dynamic contrasts, in a strong combination of music and text Vrhovski structures *Lament* in three parts. It begins with a gradual *crescendo*, moving from quiet sobbing and crying to the dramatic cries of children mourning their mother (*Mamica naša, mamica naša, kam se otpravljate, komu nas ostavljate, dečicu svoju* [Our mother, our mother, where are you going, to whom are you leaving us, your little children]). The second part brings a kind of painful resignation, with lyrics that inspired the title of this CD: *Cintorek, cintorek, vrtek ograjeni, gde bu počivala mamica naša. Hižica, hižica, kak joj bodeš hladna, kako joj bodeš*

temna [Little cemetery is the garden enclosed, where our mother will rest. Little house, how cold you will be for her, how dark you will be for her]. *Lament* concludes by revisiting the opening motifs, evoking the sound of fading sobs.

Among the secular vocal compositions, the choral pieces ***The Cat (Mačak)*** and ***Frogs (Žabe)*** are rare original pieces that do not carry a significant “Međimurje” influence. Within these pieces, Vrhovski primarily integrates features of tonal painting along with a sense of “musical humor.” They were first published in magazines that at the time featured selections of the finest contemporary literature for children’s or women’s choirs—*Cat*, a four-part children’s choir piece, was published in the magazine *Grlica* in 1934–35, while *Frogs*, a three-part children’s choir piece, appeared in the magazine *Proljeće* in 1943–44. These compositions also exemplify works created to enrich the repertoire of the choirs he conducted at various schools. This aspect of his work was best described after one of the concerts with the children’s choir of the Varaždin Music School by Jerko Gržinčić in *Varaždinske vijesti* in 1951: “Professor Vrhovski, both as a composer and as a choir conductor, understands children’s psychology well. His youth-oriented compositions are vivid illustrations and noble nourishment for children’s imagination”.

In addition to numerous choral works, the secular part of Vrhovski’s vocal body of work includes around 40 songs for solo voice and piano. Among them, only a few are original compositions (for instance, *Leaf (Listek)* for baritone and piano, and *Desire (Čežnja)* for alto and piano), while most are adaptations of traditional Međimurje melodies. In these songs for solo voice, Vrhovski minimally alters the original melody, contributing his artistic input primarily through the piano section which features refined and transparent harmonizations and agogics that follow the specific metric structure of the melodies. Through his musical interpretation, he aims to descriptively evoke the atmosphere of the folk text. In the four songs for solo voice selected for this CD—I ***Feel Drowsy, oh so Drowsy (Dremle mi se, dremle)*** and ***The Quail Is Calling (Prepelica prepeljuje)*** for soprano and piano, and ***Green Forest (Zelena dubrava)*** and ***I Have No Will (Ni mi volja)*** for baritone and piano—Vrhovski uses famous traditional Međimurje melodies, except in the case of *I Feel Drowsy, oh so Drowsy*. In this song, unlike the popular version, he

draws on a lesser-known melody set to the same text (found in Vinko Žganec's collection *Croatian Folk Songs for Solo Voice from Međimurje I*, Zagreb 1924). For all four solo songs, Tomislav Fačini reworked the piano accompaniment, arranging it with delicate coloration for orchestral performance. He added his own handwriting to his grandfather's, creating a unique "musical-family" synergy in the songs for solo voice and orchestra featured on this album.

Vrhovski composed sacred music exclusively throughout the early years of his career, up until 1945. Most of his sacred compositions reflect the ideas of the Cecilian movement, which he supported wholeheartedly. Composer Antun Dobronić, in an article discussing sacred music in Croatia published in *Narodne novine* (1935/275), included himself, Franjo Dugan Jr., and Josip Vrhovski among the first composers to introduce elements of a national style into Croatian artistic sacred music. Vrhovski regarded his piece ***Springtime Flowers (Proljetno cvijeće)***, composition for a mixed choir and organ, as one of his more successful sacred works, which is why he included it in his sole collection titled *Sacred Compositions*. It was self-published in Zagreb in 1934. Composer Franjo Lučić commented on the collection in *Sv. Cecilija* (1934/5) by stating: "All these compositions are infused with fresh invention and refined sensitivity. The polyphonic movements are gentle, with sections that flow naturally, and the homophony always carries a conceptual meaning, rather than being merely mechanical combinations of harmonies. Additionally, these compositions have the quality of expressing a national character and spiritual essence. They are not difficult to perform, making them accessible even to choirs with less advanced choral technical skills".

The sacred part of Josip Vrhovski's body of work is rounded off by his six Masses, among which the most significant is the ***Croatian Mass in B Minor for mixed choir, organ, and orchestra*** (also available in a version for mixed choir and organ). This work represents one of the highlights of his entire creative output during the interwar period. It premiered in March 1933 at the Croatian Music Institute, performed by the Croatian Choral Society *Kolo* with the Society Orchestra of the Croatian Music Institute, conducted by Boris Papandopulo. In November of that year, the Mass was performed in Zagreb Cathedral by

the First Croatian Catholic Choral Society *Branimir* with the composer himself directing the performance. The *Croatian Mass* received exceptional acclaim in the daily press following both performances. Six prominent music critics of the time – Nikola Faller, Kazimir Krenedić, Franjo Lučić, Stanislav Stražnicki, Lujó Šafranek Kavić, and Božidar Širola – wrote positively about it in their publications. In their evaluations, they highlighted the composer's maturity and his excellent mastery of vocal-instrumental writing, with an emphasis on the beautiful and resonant orchestration. They described the *Mass* as an unpretentious composition of lyrical character, dominated by a homophonic texture and a natural progression of musical thoughts. It was seen as a composition that reflects the essence of true sacred music that eventually leaves a very powerful impression. Franjo Lučić even stated that the *Croatian Mass* could “be counted among our best works of this kind in terms of its conception and interpretation” (*Sv. Cecilija*, 1933/6). In their reviews critics highlighted that Vrhovski incorporated aspects of folk music into his composition, noting that the melody, tonality, and overall atmosphere of the *Croatian Mass* reflect the musical expression of his native Međimurje. After World War II, the *Croatian Mass in B Minor* continued to be performed sporadically as part of liturgical ceremonies, with the church choir *Branimir* being particularly dedicated to maintaining this tradition. In more recent times, The *Mass* once again gained broader public attention in 1997 when it was performed during the celebration of the establishment of the Varaždin Diocese. In 2010, the release of a new sheet music edition by the Music Information Center of the Zagreb Concert Management increased its visibility. Finally, in 2019, the piece was performed in a contemporary concert for the first time, with the HRT Choir and Symphony Orchestra under the direction of Tomislav Fačini at the Vatroslav Lisinski Concert Hall.

HIGHLIGHTS FROM THE BIOGRAPHY OF JOSIP VRHOVSKI

(Črečan near Čakovec, February 20, 1902 – Zagreb, April 19, 1983)

After graduating from high school in Varaždin in 1925, Josip Vrhovski studied composition at the Zagreb Academy of Music. Initially, he was in the class of Franjo Dugan Sr. and later in the class of Blagoje Bersa and with whom he earned his degree in 1933. At the Academy of Music, he also took conducting lessons in the class of Fran Lhotka. Later, he refined his conducting skills in a shorter period at summer courses in Salzburg with Clemens Kraus and at the *Hochschule für Musik* in Berlin. Vrhovski worked as a music teacher at the State Boys' Real Gymnasium in Osijek from 1934 to 1940 and subsequently at various high schools in Zagreb until 1945. Simultaneously, he was active as a conductor. While studying in Zagreb, he began leading various amateur choral societies. He is particularly noted for his long-term leadership of the Graphic Choral Society *Sloga* (1929 – 1937) and the First Croatian Catholic Singing Society *Branimir* (1931 – 1941). Due to his success as a conductor, music critic and musician, Josip Andrić included Vrhovski in his article *Croatian Conductors* as one of the most significant Croatian conductors between 1900 and 1937, alongside Nikola Faller, Fridrik Rukavina, Hugo Mihalović, Krešimir Baranović, Lovro Matačić, Oskar Jozefović, Jakov Gotovac, Rudolf Matz, Mladen Pozajić, and Matija Ivšić (*Croatian Tamburitza*, 1937, No. 2). During this period, Vrhovski was also very active and visible as a composer. Although his activities in composition, conducting, and education intertwined since he graduated and they influenced each other throughout his career, his most notable contributions as a composer on the musical scene were made between the two World Wars. After 1945, composition took a back seat as Vrhovski redirected his creative potential in the wider field of musical culture in the centers outside Zagreb, particularly in his dedicated work as a teacher and conductor. From 1945 to 1951, Josip Vrhovski worked in Varaždin as a professor and, from 1946, as the director of the Music School. He was dedicated to improving the quality of education and promoting music education among young people. At the school, he founded and

led an excellent children's choir. At the same time, he conducted several amateur choirs in Varaždin and the surrounding area, including the Singing Society *Vatroslav Jagić*, the choir of RKUD *Sloboda*, and the Singing Society *Črečinčari*. He also founded and led the City Orchestra, organizing concerts with symphonic repertoires and participating in operetta performances at the *August Cesarec* National Theatre. As the theatre's director (1948 – 1949), he initiated a significant renovation of the building, particularly the concert hall, which was ceremonially reopened in 1951. From 1951 to 1953, Vrhovski lived in Split, where he served as a conductor at the Croatian National Theatre (HNK) and a professor at the Music School where he established a women's choir and a student orchestra. Between 1953 and his retirement in 1963, he worked in Karlovac as the active director of the Music School. At the Karlovac Music School, he founded and led a student choir and orchestra and was remembered as an outstanding teacher of theoretical subjects. Additionally, he conducted the City Symphony Orchestra, organizing numerous concerts and participating in ballet performances at the Karlovac Theatre. After retiring, Vrhovski lived in Zagreb, where he quietly composed, provided private music lessons, and published instructional manuals for beginners in piano, violin, and accordion.

MARIJANA PINTAR

(Prijevod | Translation: MAJA KARAJKOVIĆ JAKIR)

Naricaljka

Mamica naša, mamica naša,
kam se otpravljate, komu nas stavljate,
dečicu svoju?

Cintorek, cintorek,
vrtek ograjeni, gdje bu počivala
mamica naša.

Hižica, hižica,
kako joj bodeš hladna,
kak joj bodeš temna.

Dremle mi se, dremle

Dremle mi se, dremle,
spati mi se neče
da se moj golobek
po vulici šeče.
Vnogi pot mi dojde
dimo o pol noči,
nebre me ljubiti,
jer ga fkane oči.

Dremle mi se, dremle,
spati mi se neče,
da se moj golobek
po vulici šeče.

Lament

Mother dear, our mother dear,
where are you going, to whom are you leaving us,
your little children?

The little graveyard, the little graveyard,
the little garden enclosed —
here our mother will now rest.

Little house, little house,
how cold you will be for her,
how dark you will be for her.

I Feel Drowsy, oh so Drowsy

I feel drowsy, so drowsy,
but I don't want to sleep
while my love
is strolling down the street.
Often he comes
home at midnight,
but he cannot love me
for his eyes betray him.

I feel so drowsy, so drowsy,
but I don't want to sleep,
while my love
is strolling down the street.

Zelena dubrava

Zelena dubrava, portrpi mi hlada
gde bu me čakala moja mila draga.

Moja mila draga k sebi privijala,
k sebi privijala, kaj najlepše znala.

Kušnul bi ti lica, draga grličica,
ali da med nami globoka vodica.

Globoka vodica i široko polje,
da ne morem videt lepo lice tvoje.

Belo lice tvoje i tve čarne oči,
za koje sam senjal vu dne i vu noći.

Mačak

Sjedi mačak, miau,
na pendžeru
Desnu nogu otočio,
Z livom se je podbočio,
Žute oči osmolio, joj!

K njem dolazi seka mica,
Što je tebi, bratac mačku
Što si nogu otočio, joj?
Ne pitaj me, seko mico,
Na me žene potvorile
A da sam im sir pojio
Ja ga nisam ni vidio.
Ja po pojдох po polici,
Nešto naдох u zdjelici.
Sir li bi, što li bi,
Po moj trbuh dobro bi!
Miau!

Green Forest

Green forest, make a shade,
where my darling may wait for me.

So that my darling may hug me,
may hug me as best she can.

I would kiss your face, my dear dove,
but deep waters lie between us.

Deep waterers and a wide field,
so I cannot see your lovely face.

Your fair face and your dark eyes,
which I dreamt of day and night.

The Cat

The cat sits, meow,
On the window ledge.
His right leg stretched out wide,
Leaning on the other side,
With yellow eyes so sly, oh my!

Along comes his sister kitty,
What's the matter, brother cat?
Why's your leg stretched out like that, oh my?"
Don't ask me, sister kitty,
Women spread lies about me,
Saying I ate all their cheese
But I haven't even seen it.
I just climbed up to the shelf,
Found something in a little dish.
Was it cheese? I couldn't tell,
But for my belly, it was very good!
Meow!

Žabe

Pum, pum, pum, pum,
Kvak, kvak, kvak, kvak,
Rega, rega, regfa, rega,
Jednog dana skupio se žablji zbor.
Tu je jedan žabac vrijedan htio držat dogovor.
Ali tada iznenada roda baš doleti tu,
Zgrabi jednog žapca mladog i
rastjera družbu svu.
Rega, rega, rega, rega,
Kvak, kvak, kvak, kvak,
Pum, pum, pum, pum.

Prepelica prepeljuje

Prepelica prepeljuje,
svojim mladim poveduje.
Kam ja hoćem tožna z vami,
z devetimi i mladimi.
Ji ja pojdem v polje z vami
tam me najdu kosci rani,
mene staru pokosiju,
vas pak mlade poloviju.

Frogs

Plop, plop, plop, plop,
Croak, croak, croak, croak,
Ribbit, ribbit, ribbit, ribbit,
One fine day, the frogs convened.
A diligent frog wanted to hold a meeting.
But suddenly, out of the blue, a stork swoped in,
Snatched the young frog and chased everyone away.
Ribbit, ribbit, ribbit, ribbit,
Croak, croak, croak, croak,
Plop, plop, plop, plop.

The Quail Is Calling

The quail is calling,
and is speaking to her young.
Where shall I go, so sorrowful,
with my nine little ones?
I will go with you to the field,
where the early mowers will find me,
they will cut me down, so old,
and catch you younglings.

Ni mi volja

Ni mi volja več na svetu živeti,
da ja nemam kog vu srcu ljubiti.
Nemam več na svetu nigdi nikoga,
nemam majku, niti oca živoga.
Oca mi je hladna voda vmorila.
Majku mi je črna zemlja pokrila.
Dojdi sinek bar na leto dva tri put,
pak zasadi z rožicami zelen grob.

Proljetno cvijeće

Proljetno cvijeće trgam,
pred oltar mećem tvoj.
Marijo svibnja kraljice,
o primi poklon moj.
A uz njeg vruće molbe
srca mi silan jek.
Marijo svibnja kraljice,
čuvaj me c'jeli v'jek.
Neka ti duša moja
preb'jeli bude stan.
U njoj da proljet blista
i divan cvate dan.
Nek ruka tvoja vodi
mene na vječan pir.
Marijo svibnja kraljice,
Ti moj si pravi mir.

I Have No Will

I have no will to live in this world,
for I have no one to love.
There is no one left for me anywhere,
no mother, and no father alive.
Cold waters have taken my father away,
Dark earth has covered my mother's grave.
Come, my dear child, just two or three times a year,
and plant roses on this green grave.

Springtime Flowers

I gather springtime flowers,
and lay them at your feet.
Mary, Queen of May,
o, accept my humble gift.
Along with it, my fervent prayers,
the echo of my heart's deep cry.
Mary, Queen of May,
keep me safe my whole life long.
Let my soul become
a home so pure and bright.
There spring may shine forever,
and a wonderful day may bloom.
Let your hand now lead me
to the feast that has no end.
Mary, Queen of May,
you are my true peace.

Prijevod stihova | Lyrics translation:
KRUNOSLAV MIKULAN

Edicija je nastala u suradnji Hrvatske radiotelevizije i Hrvatskog društva skladatelja. | Edition was produced in collaboration between the Croatian Radiotelevision and the Croatian Composers' Society.

HRT HDS
LIGATURA

UREDNIKE EDICIJE LIGATURA | EDITORS
OF THE LIGATURA EDITION:

Ivana Kocelj (HRT),
Marija Saraga (HDS/Cantus)

UREDNIKA IZDANJA | PUBLICATION EDITOR:
Srđana Vrsalović

SNIMLJENO | RECORDED IN:

Župa Bezgrješnog Srca Marijina -
Jordanovac | Immaculate Heart of Mary
Church, Zagreb (1., 7/2023., 12., 13., 16.,
4/2024.), Koncertna dvorana Vatroslava
Lisinskog, Zagreb | Vatroslav Lisinski
Concert hall, Zagreb (2.-9., 10., 11., 14., 15.,
1/2019.)

TONSKI SNIMATELJI | SOUND ENGINEERS:

Marijana Begović (1., 16.), Božidar Pandurić
(2.-9., 10., 11., 14., 15.), Robert Tanasković
(12., 13.)

GLAZBENI PRODUCENTI | MUSIC PRODUCTION:

Lovro Stipčević (1., 16.), Vjekoslav Nježić
(2.-15.)

LEKTURA | LANGUAGE EDITING:

Darija Šćukanec

FOTOGRAFIJA NA NASLOVNICI | COVER PHOTO:

Mirjana Vodopija, *Sloboda u padu:*
Perje | *Freedom in Falling: Feathers*, 2013.

KUSTOSKA SURADNICA EDICIJE LIGATURA |
LIGATURA EDITION CURATORIAL ASSOCIATE:

Karla Pudar

LIKOVNO OBLIKOVANJE | DESIGN:

Ana Nikolić Baće, Emil Šimik, Econik d.o.o.

NAKLADNIK | PUBLISHER:

Cantus d.o.o. | HRT

ZA NAKLADNIKA | FOR THE PUBLISHER:

Mirjana Matić, Cantus; Robert Šveb, HRT

BRJ IZDANJA | CD NUMBER:

88924507582

Zagreb, 2024.

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.

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