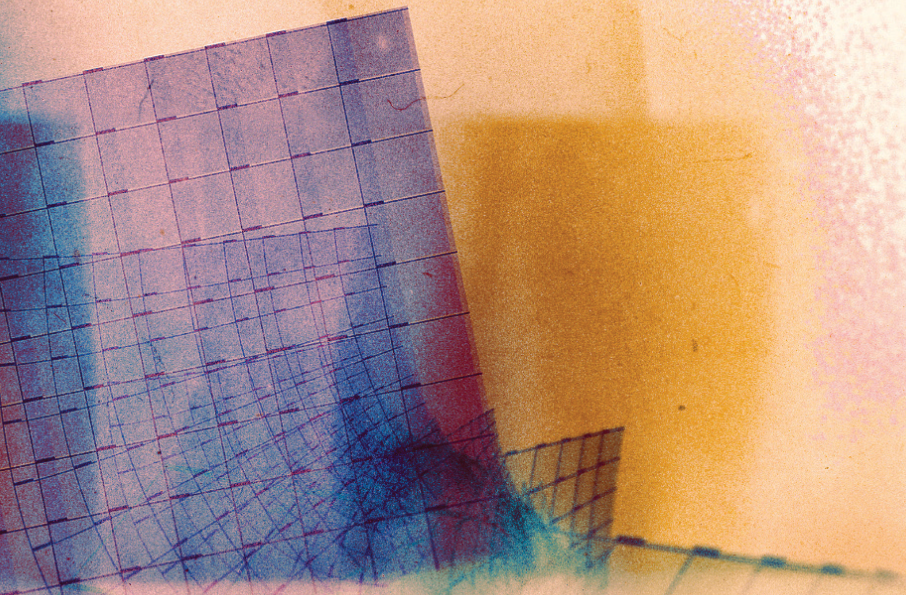


PIERROT PROJECT, OP. 1

ANSAMBL / ENSEMBLE

GLAZBENE STAZE



PIERROT PROJECT, OP. 1

Ivan Josip Skender:

**Suita iz opere Šuma Striborova /
Suite from the opera Stribor's Forest**

- | | |
|---|-------|
| 1. Uvertira – Preludij / Overture – Prelude | 04:58 |
| 2. Zajednički život i majčina muka /
Life Together and The Mother's Anguish | 02:21 |
| 3. Djevojče / Little Girl | 04:19 |
| 4. Domaći / Brownies | 02:12 |
| 5. Majka odgovara Striboru / Mother Responds to Stribor | 07:16 |
| 6. Epilog – Kataklizma i nestanak šume, Stribora i Domaćih /
Epilogue – Cataclysm and The Disappearance
of The Forest, Stribor and Brownies | 04:10 |

Tomislav Uhlik:

- | | |
|---|-------|
| 7. Parafraza na Daquinovu Kukavicu /
Paraphrase of Daquin's Cuckoo | 03:04 |
|---|-------|

Ivan Končić:

Fantastična suita / Fantastic Suite

- | | |
|--|-------|
| 8. Staklena soba / Glass Room | 01:10 |
| 9. Vodeni prolaz / Water Passage | 01:12 |
| 10. Ledena staza / Icy Path | 01:47 |
| 11. Maglovita planina / Foggy Mountain | 01:47 |
| 12. Let / Flight | 01:53 |

Marko Slaviček:	
13. Flash VIII	05:30
Bianca Ban:	
14. Event Horizon	04:37
Bruno Vlahek:	
Maske / Masks, Op. 55	
15. <i>Pierrot</i>	01:48
16. <i>Pantalone</i>	02:54
17. <i>Kolombina / Colombina</i>	02:58
18. <i>Harlekin / Harlequin</i>	01:46
 Ukupno trajanje / Total time:	 55:52

Ansambl / Ensemble Glazbene staze

Eda Rimanić, flauta / flute

Franjo Stojaković, klarinet / clarinet

Đana Kahrman, violina / violin

Andrija Šimić, violončelo / cello

Iva Ljubičić Lukić, klavir / piano

Dragi prijatelji,

predstavljamo vam prvi nosač zvuka ansambla Glazbene staze. On je plod naših deset godina muziciranja i maštanja, brojnih proba i koncerata, uspjeha i padova te odrastanja u muzičkom i svakom drugom smislu. Svaka skladba na CD-u ima svoju pozadinsku priču, svaka je nastala za neki poseban tematski koncert, od „bajkovitih“ do „zvjezdanih“ staza i svaku smo nestrpljivo iščekivali i iščitavali, a potom i prai proizvodili na koncertima našeg ciklusa Glazbene staze. Ako je cilj glazbe oduševiti, uzbuditi, otvoriti se prema lijepom, prema duhovnom, potaknuti na dobro pa i svidjeti se – a sve je to bio naš cilj – nadamo se da smo uspjeli. Što drugo dodati, osim: provjerite i uživajte!

Hvala skladateljima koji su nam ukazali povjerenje i dijelili s nama svoje glazbene snove; glazbenicima koji su s nama dijelili pozornicu; suradnicima – muzikolozima, skladateljima aranžmana za naš sastav, likovnim i grafičkim umjetnicima koji su oplemenili naše koncerte; producentu Vjekoslavu Nježiću i snimateljima Mariju i Zvonimiru Domazetu na vodstvu, savjetima i ugodnoj atmosferi pri nastajanju CD-a; Glazbenom učilištu *Elly Bašić* i ravnateljici Mireli Buchberger Karlo na sjajnim uvjetima za snimanje; Ministarstvu kulture i medija Republike Hrvatske i izdavačkoj kući Cantus d.o.o. što su prepoznali vrijednost ovog projekta i omogućili njegovu realizaciju; prijateljima i obiteljima koji su nam pomagali, bodrili nas i trpjeli sve ove godine u našim glazbenim nastojanjima.

Uživajte u slušanju!

Ansambl Glazbene staze



PIERROT PROJECT, OP. 1,

PROSTOR ZA SLUŠANJE I IMAGINACIJU

Diskografska izdanja (i danas) nose niz vidljivih i manje vidljivih vrijednosti, a nerijetko su upravo trajna bilježenja skladbi na izdanjima povod konačnim odlukama skladatelja te zaokruživanju ideja koje su iznijeli u kakvoj prethodno izvedenoj ili tek praizvedenoj skladbi. Ipak, ponekad su takva izdanja tek kruna na kraju dugog puta ka 'savršenome programu'. On je u slučaju Glazbenih staza rezultat pažljivo probranog, istraživnog, preslušavanog i s vigorom izvedenog repertoara na čiji su nastanak uglavnom utjecali upravo glazbenici i glazbenice ovog naizgled neobičnog sastava. Glazbene staze nadovezuju se na tradiciju građenu na modernitetu s početka prošloga stoljeća. Naime, svoju glasovitu skladbu *Pierrot Lunaire* istaknuti predstavnik tzv. Druge bečke škole, Arnold Schönberg, napisao je (prije 110 godina) za sastav koji će kasnije postati poznat kao pierrot-ansambl. Činili su ga: flauta, klarinet, violina, violončelo, klavir, udaraljke i pjevačica. Ta instrumentacija nije dugo čekala na nove skladateljske pothvate. Već će Schönbergov učenik, skladatelj Hans Eisler, vrlo brzo dobiti u zadatak skladanje velike forme za ovaj implicitno dramaturški izazovan sastav. Povijest tog „orkestra u malome" (iako je sam Schönberg krenuo s orkestru idejno suprotne strane) nastavljaju pisati kazivači glazbenih priča i entuzijasti kakvi su i članovi ovog ansambla. Potvrđuju to jasno naslovljavajući svoj album prvijenac projektom *Pierrot*, i to (tek) prvim. Potencijal, mogućnosti, slobode (ali i stupice) ovakvog ansambla stavljaju pred skladatelje različite izazove, potiču ideje i omogućuju odlazak u rukavce kojima možda nisu mislili zaploviti. Tako bi se i od programa ovog izdanja dalo načiniti mapu puta Pierrota Glazbenih staza.

Krećući iz bajkovite orkestralne 'rupe' opernog kazališta Ivana Josipa Skendera, čini tek nekoliko skokova po atonalitetnome schönbergovskom tlu u kukavičjem pjevu kakvim ga čuje Tomislav Uhlík, ulazeći u programnost akcijskih prizora Ivana Končića. Njih zatim prekida distorzijska komorna minijatura Marka Slavičeka nakon koje ulazi na sljedeći nivo, gotovo akcijsko-filmski magični realizam Biance Ban, „točku bez povratka” koja vodi ka zvukovnom 'domaćem terenu' pierrot-ansambla: četverostavačnoj, formalno i karakternom raznolikoj kompoziciji maski iz mašte i skladateljskog pera Brune Vlaheka.

Opera **Šuma Striborova** najopsežnija je skladba u nemalom opusu **Ivana Josipa Skendera**, nastala 2011. godine u sklopu Muzičkog biennala Zagreb, a praižvedena je u Hrvatskom narodnom kazalištu *Ivana pl. Zajca* u Rijeci. Prema libretu, scenariju i u režiji Ozrena Prohića te pod dirigentskim vodstvom Nade Matošević, ova opera za velike i male tom je prigodom oduševila publiku te je kasnije doživjela brojne izvedbe, što je značajno, ali i znakovito za suvremeni glazbeno-scenski naslov. Suita crpi iz potencijala i karaktera „orkestra u malome” koji nosi ovaj sastav, a nastala na poticaj ansambla Glazbene staze koji ju je praižveo 2015. godine. *Šuma Striborova* nadahnuta je istoimenom bajkom Ivane Brlić-Mažuranić, koja se pokazala idealnim izvornim materijalom za uobličavanje u glazbeno-scensko djelo, kako je istaknuo autor. Glazbeno obogaćena i nenametljivo poetički nadograđena, netaknutom je ostala poznata Ivanina priča o bezgraničnoj ljubavi majke prema sinu, koja je u svakom trenutku spremna žrtvovati se za njega i voli ga bez obzira na njegovu nepravednost prema njoj.

Nestankom šume, Stribora i Domaćih, oslobađa se prostor za slušanje i imaginaciju te se dramaturški na ovom izdanju na Skenderovu suitu

sjajno nadovezuje **Parafraza na Daquinovu „Kukavicu“** koju je iste godine kada je nastala Skenderova suite, godine 2015., svestrani **Tomislav Uhlik** skladao na inicijativu ansambla Glazbene staze, kojem je i posvećena. Oslanjajući se još jednom na Schönberga, ovaj put na drugi (poznatiji) aspekt njegove glazbene ostavštine, onaj atonalitetni, Uhlik je Daquinovu ptčicu uzeo i umjereno je „nahratio“ disonancama iz *Pierrot Lunaire* te je ostavio glazbenicima ansambla u naslijeđe.

Još jedno putovanje zamišljenog lika nailazimo u programnoj glazbi **Fantastične suite Ivana Končića**. Različite scene glazbeno je oslikao i zvukovno obojio, a svoj doživljaj slušatelj može usporediti s autorovim opisima koje nalazimo kao podnaslove pojedinih stavaka. Prema skladateljevim riječima, ova peterostavačna suite nadahnuta je pustolovnim filmovima. Instrumentacijski, klavir je glavni protagonist te predstavlja našeg imaginarnog putnika pa je stoga tom instrumentu i povjerena većina glazbenog materijala. Specifičan zvuk i boja svakog od preostalih instrumenata tvore atmosferu, dočaravajući pojedinačne scene. Također, svakome od instrumenata dodijeljen je jedan ‘solistički’ stavak uz pratnju klavira. Posljednji stavak ujedinjuje instrumente i glavne teme suite. Ansambl Glazbene staze praižveo je ovu skladbu 31. svibnja 2014. na koncertu pod nazivom *Fantasia*.

Glazbeno ‘fantaziranje’ odvija se kod različitih skladatelja na različite načine. Pierrot-ansambl tako je skladatelju i arhitektu **Marku Slavičeku** poslužio kao poligon jednoga u nizu brzih skladateljskih krokija. Kako je sam rekao, skladba **Flash VIII** je „brza i kratka poput munje“ te je osma po redu u Slavičekom nizu kratkih skladbi za različite komorne sastave, što nam kazuje i samim naslovom. Iako variraju u svojoj dužini, instrumentaciji i

izričaju, ovim je *flash* skladbama zajednička koncepcija jednostavnije forme koja prati samo jednu gradivnu ideju. Harmonijski jezik skladbe *Flash VIII* temelji se na tehnici harmoničke distorzije. Djelo je nastalo 2016. godine.

Tri godine ranije, skladateljica **Bianca Ban** u medijskim je izjavama pokazala oduševljenje praizvedbom svoje „dotad najdraže skladbe, i to zbog izvrsne pripremljenosti i entuzijazma ansambla” koji ju je praizveo. Bile su to, dakako, Glazbene staze, a riječ je o skladbi **Event Horizon**. Kompozicijsko-tehnički ova se skladba nalazi u relativno klasičnom dijapazonu, dok poetički i zvukovno nosi jasan potpis skladateljice, čiji autorski rad vjerojatno ponajviše imaju prilike slušati brojni *gejmeri* i ljubitelji filma. Područja su to u kojima najviše stvara i čiji su specifikumi ostavili traga i na klasičnim skladateljskim formama kao što je ovdje predstavljena skladba. (Na)vodeći slušatelja ideji koja je bila početnim impulsom za stvaranje još jednog novog zvukovnog ambijenta i prostora za glazbenu imaginaciju, Ban naslov pojašnjava ovako: „Približavanjem crnoj rupi tijelo u jednom trenutku prelazi određenu granicu koja se naziva horizontom događaja (event horizon), tzv. točkom bez povratka. Nakon te granice gravitacija je beskonačno jaka tako da joj nijedno tijelo, čak ni svjetlost, ne može pobjeći. Putujući objekt tada ostaje u crnoj rupi, vječno padajući prema njenu središtu, singularitetu, gdje je gravitacijska sila svojom snagom savila prostor i vrijeme do te mjere da u njima doslovno ostaje rupa.”

Ne krijući bogatstvo svog imaginarija, ali i vrsnu pijanističku virtuoznost te bogato poznavanje literature, **Bruno Vlahek** je u četverostavačnoj skladbi **Maske**, iz 2019. godine, najmlađem djelu na ovom izdanju, pripremio pregršt zanimljivosti za slušatelje, ali i izazova glazbenicima. Svaki od četiriju stavaka nadahnut je maskom jednoga od četiriju likova iz *commedie dell'arte*. Pierrot

je tako inspiriran pantomimom, Pantaloneu pristaje fuga, Kolombina je svojevrсна igra zavođenja između tri lika (violončelo predstavlja Kolombinu, violina Pierrota, a klarinet Harlekina), dok je završni rondo šaljiv prikaz prevrtljivog Harlekina, pojašnjava autor. U skladbi se pojavljuju i citati, poput *Dies irae* u fugi ili motiv Šostakovičevog Drugog klavirskog koncerta u finalu.

Karolina Rugle

Ivan Josip Skender (Varaždin, 1981.) upisao je studij kompozicije 1997. na Muzičkoj akademiji u Zagrebu, u klasi Željka Brkanovića kao najmlađi student kompozicije u povijesti Akademije. Dvije godine kasnije upisao je i studij dirigiranja u klasi Vjekoslava Šuteja. Usavršavao se na seminarima i radionicama iz dirigiranja (Klaus Arp, Bertrand de Billy, Zubin Mehta) i kompozicije (Michael Jarell, József Soproni). Od 2010. do 2012. godine pohađao je poslijediplomski studij orkestralnog dirigiranja u Beču u klasi Uroša Lajovica. Skladbe su mu izvođene u gotovo svim zemljama Europe te u SAD-u, Kanadi i Meksiku. Od sezone 2005./2006. zaposlen je u Operi Hrvatskoga narodnog kazališta u Zagrebu. Od 2009. asistent je Uroša Lajovica na Muzičkoj akademiji u Zagrebu na Odsjeku za dirigiranje, udaraljke i harfu, a od 2012. godine stalni je dirigent Cantus Ansambla.

Kao skladatelj, dirigent, zborovođa, glazbeni pedagog i redoviti profesor na Muzičkoj akademiji u Zagrebu, **Tomislav Uhlik** (Zagreb, 1956.) izgradio je plodnu glazbeničku karijeru uz više od stotinu djela koja je dosad napisao. Njegov opus čine djela za različite ansamble, od amaterskih zborova, tamburaških i harmonikaških orkestara, preko komornih sastava, sve do simfonijskog te simfonijskog puhačkog orkestra. Posebno zapažena njegova su djela pisana u folklornome stilu, od kojih su neka, u izvedbi Ansambla Lado u kojem je kao glazbeni voditelj započeo profesionalnu karijeru, obišla svijet. Dobitnik je Nagrade Grada Čakovca *Josip Štolcer Slavenski* za najbolje skladateljsko ostvarenje u 1998. godini, a za skladateljski je rad objavljen na diskografskim izdanjima nagrađen četirima nagradama *Porin*, među kojima je i ona za životno djelo (2020.). Kao dirigent djelovao je

pretežno u Zagrebačkom gradskom kazalištu *Komedija*, gdje je premijerno izveo nekoliko opereta i mjuzikla, poput *Kneginje čardaša* i *Grofice Marice te Kralj je gol i Tko pjeva zlo ne misli*. Gostovao je u HNK-u u Zagrebu i Osijeku, vodio je Mješoviti pjevački zbor *Lira*, a povremeno je ravnao Simfonijskim i Revijskim orkestrom HRT-a te Orkestrom Oružanih snaga RH. Redoviti je profesor na Odsjeku za glazbenu kulturu Muzičke akademije Sveučilišta u Zagrebu, na kojoj je stalno zaposlen od 2002. godine.

Ivan Končić (Dubrovnik, 1988.) diplomirao je klasičnu kompoziciju 2013. na Muzičkoj akademiji u Zagrebu u klasi Željka Brkanovića. Njegov diplomski rad, simfoniju *Elementi*, praizvela je Zagrebačka filharmonija u Koncertnoj dvorani *Vatroslava Lisinskog* pod ravnanjem Tomislava Fačinija. Za vrijeme studija sudjelovao je u studentskim projektima *fusNota* i *HR Projekt*, na kojima su izvedeni njegov Gudački kvintet te *Impresija* za udaralike i gudače. Značajna je i izvedba skladbe *Potok*, posvećene Zagrebačkom omladinskom komornom orkestru, u sklopu ciklusa Glazbene staze u Maloj dvorani *Vatroslava Lisinskog* 2011. godine. Na međunarodnom skladateljskom natjecanju *Franz Josef Reinl Stiftung* godine 2011. osvojio je 3. nagradu za skladbu *Motivi s varijacijama* (prva nije dodijeljena), koju je na koncertu nagrađenih sudionika izveo Arcis Ensemble iz Münchena. Za ovo međunarodno postignuće dodijeljena mu je Dekanova nagrada Muzičke akademije u Zagrebu. Dobitnik je i Rektorove nagrade za skladbu *The Raven*, završni rad na preddiplomskom studiju kompozicije. Bio je stipendist Fonda *Rudolf i Margita Matz* za 2012. godinu. U Gradskom kazalištu *Marina Držića* u Dubrovniku skladao je glazbu za predstavu *Nesporazum Alberta Camusa* u režiji Darija Harjačeka. Među njegova posljednja značajnija djela ubrajaju se: *Spoznaja za glas* i komorni orkestar, *In his house at R'lyeh dead Cthulhu*

waits dreaming i *Nasumičnost vjetrova*. Djela su mu izvođena u Dubrovniku, Zagrebu, Osoru, Splitu, Opatiji, Novom Sadu, Ljubljani, Münchenu i Milanu. Radi kao profesor glazbeno-teorijskih predmeta u Glazbenoj školi *Brkanović* te je vanjski suradnik na Muzičkoj akademiji u Zagrebu.

Marko Slaviček (Zagreb, 1986.) završio je XI. gimnaziju i srednju glazbenu školu *Vatroslava Lisinskog* u Zagrebu, smjer klavir, u klasi Lidije Lovrić-Vidiš. Godine 2005. upisuje studij arhitekture na Arhitektonskom fakultetu Sveučilišta u Zagrebu, a od 2009. i studij kompozicije na Muzičkoj akademiji, u klasi Frane Paraća. Godine 2015. završava postdiplomski studij kompozicije na Mozarteumu Sveučilišta u Salzburgu, u klasi Tristana Muraila. Pohađa međunarodne seminare iz kompozicije: *Internationale Sommerakademie* (Mürzzuschlag, Austrija, 2012.) u klasi Nigela Osbornea, gdje na natjecanju osvaja prvu nagradu, *KompART* (Novi Sad, Srbija, 2013.), *Sarajevo Sonic Studio* (Sarajevo, Bosna i Hercegovina, 2013.) u klasi Heïnera Goebbelsa i Philippea Manourya, *International Week* (Ljubljana, Slovenija, 2013.) u klasi Klausa Agera, *GLOBALE: next_generation 6.0* (Karlsruhe, Njemačka, 2015.) te 48. *Internationale Ferienkurse für Neue Musik* (Darmstadt, Njemačka, 2016.). Dobitnik je nagrade iz sredstava Fonda *Rudolf i Margita Matz*, Dekanove nagrade Muzičke akademije u Zagrebu, nagrade Fonda *Stjepan Šulek* te *Frankopan Fund Award*.

Skladateljica **Bianca Ban** (Zagreb, 1986.) počela je učiti kompoziciju u Glazbenom učilištu *Elly Bašić* kod Sande Majurec. Nakon završenog teoretskog smjera srednje glazbene škole, 2005. na Muzičkoj akademiji u Zagrebu upisuje studij kompozicije s teorijom gdje sklada pod mentorstvom akademika Marka Ruždjaka. Sljedeće godine opredjeljuje se za smjer primijenjene

kompozicije, koju je 2010. diplomirala u klasi Zlatka Tanodija. Sklada glazbu za solo instrumente, različite komorne ansamble, zbor, simfonijski orkestar, big band, glazbu za igrani i animirani film, televiziju, radio, kazalište, video igre i druge medije. Ostvarila je, među ostalima, uspješne suradnje sa Simfonijskim orkestrom Muzičke akademije, Big Bandom HRT-a i Zagrebačkom filharmonijom. Dobitnica je stipendije Hrvatskog društva skladatelja iz Fonda *Rudolf i Margita Matz* za 2011. godinu. Suraduje s mnogim renomiranim glazbenicima kao i s umjetnicima iz područja filmske i likovne umjetnosti.

Hrvatski pijanist i skladatelj **Bruno Vlahek** (Zagreb, 1986.) započeo je svoje glazbeno obrazovanje u dobi od devet godina, a nedugo kasnije počeo je s pijanističkim javnim nastupima. Završio je Muzičku akademiju u svojem rodnom gradu i to kao jedan od najmlađih diplomanata. Glazbeno se usavršavao u Kölnu, Lausanni i na Visokoj školi za glazbu kraljice Sofije u Madridu. Kao pijanist, Vlahek nastupa diljem Europe, u Južnoj Americi, Aziji, Africi, Rusiji i Izraelu, a snimao je za televizijske i radijske kuće BBC 3, NPO Radio 4, Catalunya radio i Radio Suisse Romande. Osvojio je brojne domaće i međunarodne nagrade, nositelj je naslova *Mladi glazbenik godine* Zagrebačke filharmonije za 2010. godinu, a 2011. španjolska mu je kraljica Sofija uručila počasnu diplomu za njegova postignuća. Trenutno je zaposlen kao profesor na konzervatoriju *Katarina Gurska* u Madridu. Uz to što je vrstan pijanist i pedagog, Vlahek je aktivan i kao uspješan skladatelj. Autor je preko 40 orkestralnih, komornih, solističkih i vokalnih kompozicija raznih žanrova. Skladanje je na početku Vlaheku bilo hobi, ali ubrzo je preraslo u još jedan vid njegovog zanimanja. „Imao sam potrebu stvoriti svoje djelo i tako se izraziti, a ne samo reproducirati“, objašnjava. Njegova djela izvode se u cijelom svijetu, a notni zapisi objavljeni su u Velikoj Britaniji i SAD-u.

ANSAMBL GLAZBENE STAZE

Ansambl Glazbene staze peteročlani je mješoviti instrumentalni sastav. Prema sastavu pripada vrsti glazbenog ansambla koji se naziva pierrot-ansamblom te je jedini komorni sastav te vrste u Hrvatskoj. Ovisno o programu, ansambl surađuje i s drugim glazbenicima. Članice i članovi Glazbenih staza vrsni su komorni glazbenici, solisti i glazbeni pedagozi, obrazovani na muzičkim akademijama u Hrvatskoj i inozemstvu. Ansambl djeluje od 2012. godine, a proizašao je iz ciklusa Glazbene staze. Od samog početka članice ansambla su pijanistica Iva Ljubičić Lukić, ujedno i osnivačica Glazbenih staza, flautistica Eda Rimanić i violinistica Đana Kahrman. Klarinetist Franjo Stojaković pridružuje se ansamblu već 2013. godine, a od 2018. godine violončelist ansambla postaje Andrija Šimić. Koncerti Glazbenih staza tematski su osmišljeni te često spajaju klasičnu glazbu s drugim glazbenim izričajima kao što su filmska glazba, jazz i šansona. S osobitim je uspjehom, uz pohvale kritike i veliki interes publike, ansambl izveo programe *Crveni ruž*, *Zvezdane staze*, *Barok Pop* i mnoge druge. U njima je prepoznata i obrazovna kvaliteta pa je ansambl uključen u izvedbe programa Hrvatske glazbene mladeži (*Glazba u mom kvartu*) i Ministarstva kulture i medija (*Ruksak (pun) kulture*). Pored redovitih nastupa u ciklusu Glazbene staze, ansambl je ostvario brojne nastupe diljem Hrvatske. Glazbenici ovog ansambla od samih početaka surađuju s domaćim skladateljima te su do sada praizveli djela niza mladih, ali i etabliranih skladatelja: Biance Ban, Ivana Končića, Ivane Kovač, Sande Majurec, Ivana Josipa Skendera, Marka Slavičeka, Brune Vlaheka i Tomislava Uhljika.

Dear friends,

allow us to introduce the first CD of the ensemble Glazbene staze. It is the result of our ten years of playing and dreaming music, many rehearsals and concerts, successes and failures, and growing up into musical and every other sense. Each composition on this CD has its own story, each was created for a special thematic concert, from “fairy tale” to “star” tracks, and we eagerly awaited and read each, premiering them in the our Music Tracks (Glazbene staze) concert series. If the purpose of music is to delight, to excite, to open oneself to beauty, to the spiritual, to encourage to do good, and even to love – as was our objective – we hope that we have achieved this. What else to add, other than – check it out and enjoy it.

A big thank you to the composers for the vote of confidence and the sharing of their music dreams with us: the musicians who shared the stage with us; the associates – musicologists, composers of arrangements for our ensemble, visual and graphic artists who enriched our concerts; music producer Vjekoslav Nježić and sound engineers Mario and Zvonimir Domazet for their guidance, advice and great atmosphere during the making of this CD; the *Elly Bašić* Music School and its principal Mirela Buchberger Karlo for excellent recording conditions; the Ministry of Culture and Media of the Republic of Croatia and the music label Cantus d.o.o. for recognizing the value of this project and making it possible; friends and families who have helped, encouraged and supported us in our musical endeavors over the years.

Enjoy in listening,

Ensemble Glazbene staze

PIERROT PROJECT, OP. 1,

A SPACE FOR LISTENING AND IMAGINING

Even today, CD releases have a number of visible and less visible advantages. Recording compositions for these editions often encourages composers to make final decisions and to refine the ideas presented in a composition that has already been performed or was just premiered. However, these editions are sometimes just the crown of a long journey toward a 'perfect program'. In the case of the ensemble Glazbene staze, it is the result of a carefully selected, researched, listened to and vigorously performed repertoire whose creation was mainly influenced by the musicians of this seemingly unusual group. The Glazbene staze built on a tradition based on the modernity of the early 20th century. A prominent representative of the so-called Second Viennese School, Arnold Schönberg, wrote his famous composition *Pierrot Lunaire* (110 years ago) for an ensemble that would later become known as the *Pierrot ensemble*. It consists of flute, clarinet, violin, cello, piano, percussions and singer. This instrumentation did not have to wait long for new composing feats. Schönberg's own student, composer Hans Eisler, was soon given the task of composing a large form for this implicitly dramaturgically challenging ensemble. The history of this "miniature orchestra" (although Schönberg began with the conceptually opposite side of the orchestra) is still being written by narrators of musical stories and enthusiasts such as the members of this ensemble, as clearly indicated in the name of their debut album – the *Pierrot Project* (and this is just their first one). The potential, the possibilities, the freedom (and the pitfalls) of such an ensemble pose various challenges to composers, encourage ideas and allow them to enter armlets that they may not have thought to navigate.

And so, the program of this edition could also be used to map Pierrot's journey of the Glazbene staze ensemble. From the fairytale orchestral 'hole' of Ivan Josip Skender's opera theatre, it only takes a few jumps on Schönberg's atonal ground in a cuckoo's song as heard by Tomislav Uhlík, and enters the action scene program music by Ivan Končić. These are then interrupted by Marko Slaviček's distortion chamber miniature, after which it enters the new level, an almost action-movie magical realism of Bianca Ban, "a point of no return," leading to the sound 'home turf' of the Pierrot ensemble – a four-movement composition of diverse form and character of imaginative masks coming from the composing pen of Bruno Vlahek.

The opera ***Stribor's Forest*** is the most comprehensive composition in the considerable opus of **Ivan Josip Skender**. It was written in 2011 for the Music Biennale Zagreb, and was first performed at the Croatian National Theater *Ivan pl. Zajc* in Rijeka. This opera for the young and the old, to the libretto and screenplay by Ozren Prohić, also its director, and conducted by Nada Matošević, delighted the audience on that occasion and has since been performed numerous times, which is significant and remarkable for a contemporary music-stage piece. The suite draws on the potential and character of the "miniature orchestra" that is the backbone of this ensemble, and was created at the request of the Glazbene staze ensemble, which first performed it in 2015. *Stribor's Forest* was inspired by the fairytale of the same name by Ivana Brlić Mažuranić, which proved to be an ideal original material to turn into a music scene piece, as the author pointed out. Musically enriched and subtly poetically upgraded, Ivana's familiar story of the mother's infinite love for her son, her willingness to always sacrifice herself for him and to love him regardless of his injustice toward her, remained intact.

The disappearance of the forest, Stribor and Brownies opens up a space for listening and imagining. Dramaturgically, the ***Paraphrase of Daquin's "Cuckoo"***, written in 2015 just as Skender's suite, is a wonderful extension that comes after Skender's Suite on this edition. The versatile **Tomislav Uhlik** composed it at the request of the Glazbene staze ensemble, to whom it is dedicated. Once again inspired by Schönberg, but this time by another (better known) aspect of his musical legacy, the atonal, Uhlik took Daquin's little bird and moderately "nourished" it with dissonances from the *Pierrot Lunaire*, bestowing it to the musicians of the ensemble.

Another journey of an imaginary figure can also be found in the program music of **Ivan Končić's *Fantastic Suite***. He musically painted and sound colored different scenes, so a listener can compare their experience with the author's descriptions that are provided as subtitles of individual movements. According to the composer, this five-movement suite was inspired by adventure movies. Instrumentally, the piano is the main protagonist and represents our imaginary traveler, so most of the musical material is entrusted to this instrument. The specific sound and color of each of the remaining instruments create the mood, depicting individual scenes. Furthermore, each instrument is given a single 'solo' movement accompanied by the piano. The final movement unites the instruments with the main theme of the suite. Ensemble Glazbene staze first performed this composition on 31 May 2014 at the concert called *Fantasia*.

Musical 'fantasizing' happens in different ways with different composers. For composer and architect **Marko Slaviček**, the Pierrot ensemble served as a training ground for one in a series of fast composing croquis. As he said himself,

the composition **Flash VIII** is “fast and short as lightning” and is the eighth consecutive in Slaviček’s series of short compositions for different chamber ensembles, as the title suggests. While they vary in duration, instrumentation and expression, these flash compositions share the concept of a simpler form that follows a single building idea. The harmonic language of *Flash VIII* relies on the harmonic distortion technique. The piece was written in 2016.

Three years earlier, composer **Bianca Ban** expressed in her media statements her elation with the premiere of her “hitherto favorite composition, thanks to the excellent preparation and enthusiasm of the ensemble” that first performed it. The ensemble was, of course, the Glazbene staze, and the composition **Event Horizon**. In the composing technical sense, it is scored within a relatively classical spectrum, whereas poetically and soundwise it carries a clear signature of a composer whose creations are probably most often heard by many gamers and film lovers. These are the fields she most often creates in and whose specific elements also left their mark on classical compositional forms such as the composition presented here. Steering the listener towards an idea that was the initial impetus for creating another sound ambient and space for musical imagination, Ban explains the title as follows, “Moving closer to the black hole, a body at certain point crosses a specific border called the event horizon, the so-called point of no return. Beyond this border, the gravity is infinitely strong, so that no body, not even light, can escape it. A flying object then remains in the black hole, falling forever towards its center, a singularity, where the force of gravity is so strong that it has bent space and time so much that they literally have a hole in them.” Without hiding the richness of his imagination, and an extensive knowledge of music literature, not withholding his exceptional piano virtuosity, composer

Bruno Vlahek has prepared a lot of interesting things for listeners as well as challenges for musicians in his four-movement composition ***Masks***, from 2019, the latest piece on this edition. Each of the four movements is inspired by a mask of one of the four characters in the *commedia dell'arte*. Pierrot draws inspiration from the pantomime, Pantalone is in tune with the fugue, Colombina is a kind of seduction game between three characters (the cello represents Columbina, the violin Pierrot, and the clarinet Harlequin), while the final rondo is a humorous portrayal of the fickle Harlequin, the author explained. The composition also contains quotes, such as *Dies irae* in the fugue or a motif of Shostakovich's Piano Concerto No. 2 in the finale.

Karolina Rugle

ABOUT THE AUTHORS

Ivan Josip Skender (Varaždin, 1981) enrolled in composition studies at the Music Academy in Zagreb (in 1997) in the class of Željko Brkanović as the youngest composition student in the history of the Academy. Two years later he enrolled in conducting studies in the class of Vjekoslav Šutej. He attended various master classes and workshops for conducting (Klaus Arp, Bertrand de Billy, Zubin Mehta) and composition (Michael Jarell, Jozsef Soproni). From 2010 to 2012, he attended postgraduate studies in orchestral conducting in Vienna in the class of Uroš Lajovic. His compositions have been performed in most European countries, as well as in the United States, Canada and Mexico. He has been with the Opera of Croatian National Theatre in Zagreb since the 2005/2006 season. In 2009, he became an assistant to Uroš Lajovic at the Music Academy in Zagreb, in the Department of Conducting, Percussion and Harp and has served as permanent conductor of the Cantus Ensemble since 2012.

Tomislav Uhlik (Zagreb, 1956), a composer, conductor, choirmaster, music teacher and full professor at the Music Academy in Zagreb, has built a productive musical career made up of over a hundred works written so far. His opus includes pieces for various ensembles ranging from amateur choirs, tamburica and accordion orchestras, through chamber ensembles, all the way to symphony orchestras and symphony wind orchestras. Particularly noteworthy are his pieces written in a folk style, some of which have been performed worldwide by the Lado Ensemble, in which he began his musical career as its music director. He won the *Josip Štolcer Slavenski* Award for the best composition in 1998, and also received four

Porin Awards (including the Lifetime Achievement Award in 2020) for his composing opus. He worked as a conductor mainly at the Komedija Municipal Theater, where he premiered several operettas and musicals, such as *Die Csárdásfürstin* and *Countess Maritza* as well as *The King Is Naked* and *See No Evil, Hear No Evil*. He made guest appearances at the Croatian National Theaters in Zagreb and Osijek, lead the Lira mixed choir, and on occasion also conducted the Croatian Radio and Television Symphony and Show Orchestra and the Orchestra of the Croatian Armed Forces. He is a full professor at the Department of Music Culture of the Music Academy of the University of Zagreb, and its permanent employee since 2002.

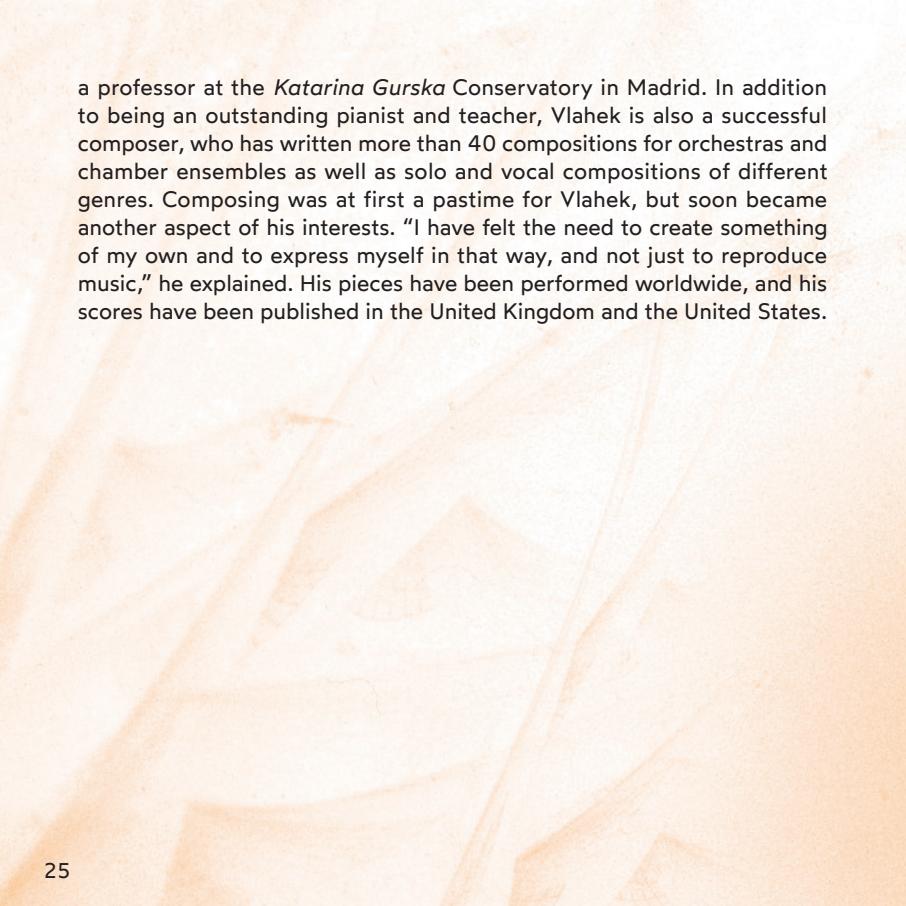
Ivan Končić (Dubrovnik, 1988) graduated in classical composition from the Music Academy in Zagreb in the class of Željko Brkanović in 2013. His diploma piece, the symphony *Elements*, was first performed by the Zagreb Philharmonic in the Vatroslav Lisinski Concert Hall under the baton of Tomislav Fačini. During his studies, he participated in the student projects *fusNota* and *HR Projekt*, where his *String Quintet* and *Impression for percussions and strings* were performed. The performance of the composition *Brook*, dedicated to the Zagreb Youth Chamber Orchestra, as part of the *Glazbene staze* series at the Vatroslav Lisinski Small Hall in 2011 is also noteworthy. At the *Franz Josef Reinl Stiftung* international composing competition in 2011 he won the third prize for the composition *Motifs with Variations* (the first was not awarded), which was performed by the Arcis Ensemble from Munich at the concert of award-winning participants. He received the Award of the Dean of the Music Academy in Zagreb for this international achievement. He also received the Rector's Award for the composition *The Raven*, his final exam piece in the undergraduate composition studies.

He was awarded a *Rudolf and Margita Matz* Foundation Fellowship in 2012. At the Marin Držić Municipal Theater in Dubrovnik he composed music for the play *The Misunderstanding* by Albert Camus, directed by Dario Harjaček. His notable recent pieces include *Awareness* for voice and chamber orchestra, *In his house at R'lyeh dead Cthulhu waits* and *The Randomness of Wind*. His pieces have been performed in Dubrovnik, Zagreb, Osor, Split, Opatija, Novi Sad, Ljubljana, Munich and Milan. He teaches music theory at the Brkanović Music School and is an external associate at the Music Academy in Zagreb.

Marko Slaviček (Zagreb, 1986) graduated from the XI High School and the Vatroslav Lisinski Music High School in Zagreb, the piano program, in the class of Lidija Lovrić-Vidiš. In 2005, he enrolled in the architecture studies at the Faculty of Architecture of the University of Zagreb, and in 2009 the composition studies at the Music Academy in the class of Frano Parać. In 2015, he completed the postgraduate composition studies at the Mozarteum of the University of Salzburg in the class of Tristan Murail. He attended the several international composition classes, such as the Internationale Sommerakademie (Mürzzuschlag, Austria, 2012) in the class of Nigel Osborne, where he won the first prize in the competition, KompART (Novi Sad, Serbia, 2013), Sarajevo Sonic Studio (Sarajevo, Bosnia and Herzegovina, 2013) in the class of Heiner Goebbels and Philippe Manoury, International Week (Ljubljana, Slovenia, 2013) in the class of Klaus Ager, GLOBALE: next_generation 6.0 (Karlsruhe, Germany, 2015) and the 48th Internationale Ferienkurse für Neue Musik (Darmstadt, Germany, 2016). He is the winner of the *Rudolf and Margita Matz* Foundation Fellowship grant, the Award of the Dean of the Music Academy in Zagreb, the *Stjepan Šulek* Foundation Award and the *Frankopan* Fund Award.

Composer **Bianca Ban** (Zagreb, 1986) began studying composition at the *Elly Bašić* Music School under Sanda Majurec. After completing the theory program at the music high school, she enrolled in the composition and theory studies at the Music Academy in Zagreb in 2005, where she composed under the supervision of academician Marko Ruždjak. The following year, she chose the applied composition program, in which she graduated in 2010 in the class of Zlatko Tanodi. She composes music for solo instruments, various chamber ensembles, choir, symphony orchestra, big band, scores for feature and animated movies, TV, radio, theater, video games and other media. She has successfully collaborated, among others, with the Symphony Orchestra of the Music Academy, HRT's Big Band and Zagreb Philharmonic. She was awarded a Rudolf and Margita Matz Foundation Fellowship of the Croatian Composers' Society in 2011. She has collaborated with many renowned musicians, film artists and fine arts artists.

Croatian pianist and composer **Bruno Vlahek** (Zagreb, 1986) began his musical education at the age of nine, and soon afterwards he began with public piano performances. He graduated from the Music Academy in his hometown as one of the youngest graduates. He also studied music in Cologne, Lausanne and at the Reina Sofía School of Music in Madrid. As a pianist, Vlahek has performed throughout Europe, South America, Asia, Africa, Russia and Israel, and has recorded for television and radio companies such as BBC 3, NPO Radio 4, Catalunya Radio and Radio Suisse Romande. He won many national and international awards, including the Young Musician of the Year Award of the Zagreb Philharmonic in 2010, and in 2011, Queen Sofia of Spain awarded him an honorary degree in recognition of his accomplishments. He is currently

The background of the page features abstract, expressive brushstrokes in shades of orange, yellow, and light brown, creating a textured, artistic feel.

a professor at the *Katarina Gurska* Conservatory in Madrid. In addition to being an outstanding pianist and teacher, Vlahek is also a successful composer, who has written more than 40 compositions for orchestras and chamber ensembles as well as solo and vocal compositions of different genres. Composing was at first a pastime for Vlahek, but soon became another aspect of his interests. "I have felt the need to create something of my own and to express myself in that way, and not just to reproduce music," he explained. His pieces have been performed worldwide, and his scores have been published in the United Kingdom and the United States.

ENSEMBLE GLAZBENE STAZE

Ensemble Glazbene staze is a five-member mixed instrumental ensemble. It is the so-called Pierrot ensemble, the only such chamber ensemble in Croatia. The ensemble also collaborates with other musicians depending on the program. The members of the Glazbene staze are all exceptional chamber musicians, soloists and music teachers, educated in music academies in Croatia and abroad. Active since 2012, the ensemble grew out of the Glazbene staze concert series. From the very beginning, the ensemble included among its members pianist Iva Ljubičić Lukić, the founder of the Glazbene staze, flutist Eda Rimanić and violinist Đana Kahrman. Clarinetist Franjo Stojaković joined the ensemble in 2013, and cellist Andrija Šimić in 2018. The concerts of the Glazbene staze ensemble have been thematic and often combine classical music with other musical expressions such as film music, jazz and chanson. The ensemble very successfully performed the *Red Lipstick*, *Star Trek*, *Baroque Pop* and many other concert programs, which were praised by the critics and well-received by the audience. It also has a recognizable educational quality, so the ensemble participated in the performances of the programs of the Jeunesses Musicales Croatia (*Music in the Block*) and the Ministry of Culture and Media of the Republic of Croatia (*A Backpack (full) of Culture*). In addition to regular performances in the Glazbene staze series, the ensemble also made numerous appearances all over Croatia. The ensemble's musicians have collaborated with national composers from the outset and have thus far premiered works by a number of young as well as renowned composers, including Bianca Ban, Ivan Končić, Ivana Kovač, Sanda Majurec, Ivan Josip Skender, Marko Slaviček, Bruno Vlahek and Tomislav Uhlík.

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