

Anđelko Klobučar

Skladbe za gudački kvartet

Compositions for
String Quartet



Gudački kvartet Sebastian
Sebastian String Quartet

Gudački kvartet Sebastian / Sebastian String Quartet

Anđelko Krpan, violina / *violin*, Teodora Sucala Matej, violina / *violin*

Nebojša Floreani, viola / *viola*, Zlatko Rucner, violončelo / *cello*

Anđelko Klobučar

Skladbe za gudački kvartet / Compositions for String Quartet

CD 1

Prvi gudački kvartet / *String Quartet No. 1*

- | | |
|---|-------|
| 01. <i>Lento / Allegro risoluto</i> | 03:55 |
| 02. <i>Largo / Scherzando / Andantino</i> | 06:25 |

Drugi gudački kvartet / *String Quartet No. 2*

- | | |
|--------------------|-------|
| 03. <i>Allegro</i> | 04:00 |
| 04. <i>Lento</i> | 04:16 |
| 05. <i>Vivace</i> | 03:09 |

Treći gudački kvartet / *String Quartet No. 3*

- | | |
|----------------------|-------|
| 06. <i>Maestoso</i> | 02:35 |
| 07. <i>Allegro</i> | 02:59 |
| 08. <i>Larghetto</i> | 04:58 |
| 09. <i>Vivace</i> | 03:00 |

Četvrti gudački kvartet / *String Quartet No. 4*

- | | |
|-----------------------------|-------|
| 10. <i>Allegro risoluto</i> | 03:50 |
| 11. <i>Andante</i> | 08:10 |
| 12. <i>Vivace</i> | 02:55 |

Peti gudački kvartet / *String Quartet No. 5*

- | | |
|----------------------|-------|
| 13. <i>Maestoso</i> | 06:01 |
| 14. <i>Larghetto</i> | 03:54 |
| 15. <i>Vivace</i> | 03:45 |

Šesti gudački kvartet / *String Quartet No. 6*

- | | |
|---------------------------|-------|
| 16. <i>Andante</i> | 04:17 |
| 17. <i>Allegro vivace</i> | 03:18 |

Ukupno trajanje / Total time:	71:27
-------------------------------	-------

CD 2

Brojke nisu važne (Sedmi gudački kvartet) / Numbers Don't Matter (String Quartet No. 7)

- | | |
|--------------------|-------|
| 01. <i>Allegro</i> | 05:52 |
| 02. <i>Largo</i> | 04:03 |
| 03. <i>Vivace</i> | 03:57 |

Uskrsnu Isus doista – partita za gudački kvartet / Jesus did Resurrect – String Quartet Partita

- | | |
|-------------------------------|-------|
| 04. <i>Intrade – Maestoso</i> | 01:49 |
| 05. <i>Ostinato – Andante</i> | 03:00 |
| 06. <i>Scherzo – Vivace</i> | 03:01 |
| 07. <i>Arioso – Largo</i> | 04:43 |
| 08. <i>Fuga – Allegro</i> | 02:21 |

Krist na križu za gudački kvartet / Christ on the Cross for string quartet

- | | |
|--|-------|
| 09. <i>Oče, oprosti im jer ne znaju što čine /
Father, forgive them, for they know not what they do – Moderato</i> | 02:18 |
| 10. <i>Bože moj zašto si me ostavio? /
My God, why hast thou forsaken me? – Largo</i> | 06:18 |
| 11. <i>Oče, u ruke Tvoje predajem duh svoj! / Potres /
Father, into thy hands I commend my spirit! / Quake – Andante / Allegro</i> | 04:44 |
| 12. U početku bijaše Riječ za gudački kvartet /
In the beginning was the Word for string quartet | 10:10 |
| 13. Collage za gudače / Collage for strings | 10:37 |

Tri ugođaja za gudače / Three Moods for strings

- | | |
|---|-------|
| 14. <i>Intrada – Nedjeljna šetnja / Sunday Stroll</i> | 02:33 |
| 15. <i>Arioso – U parku / In the park</i> | 02:35 |
| 16. <i>Finale – Igra / Game</i> | 01:59 |

Ukupno trajanje / Total time:	70:00
-------------------------------	-------



Jedna od programskih odrednica **Gudačkoga kvarteta Sebastian** jest izvođenje djela hrvatskih autora, kao i naručivanje i praizvođenje novih djela. Tijekom više od trideset godina postojanja Kvartet Sebastian često je izvodio skladbe **Anđelka Klobučara**. Skladatelj je tom sastavu posvetio Peti gudački kvartet te djela *Krist na križu* i *U početku bijaše Riječ*, a *Collage* je na inicijativu Kvarteta Sebastian preradio za taj sastav. Klobučar je dolazio na koncerte Kvarteta, radujući se svakoj novoj izvedbi nekog od svojih djela. Bio je skladatelj koji je umjetnicima davao punu slobodu interpretacije, čemu je vjerojatno pridonijelo i njegovo vlastito bogato interpretativno iskustvo. No nije se ustručavao komentirati vlastita djela, obrazložiti neku glazbenu situaciju i dati smjer mogućoj interpretaciji. Odsvirati i snimiti sve gudačke kvartete nekog skladatelja znači duboko zaroniti u njegov izraz i stil i postati mu glazbeno blizak. U ovom slučaju ta je bliskost ostvarena i osobnim poznanstvom i dugogodišnjom suradnjom, što Kvartet Sebastian čini autentičnim interpretom Klobučareva opusa.

Anđelko Klobučar (1931. – 2016.) jedan je od najvažnijih hrvatskih orguljaša i skladatelja. Kada je 1945. čuo muziciranje Mladena Stahuljaka na orguljama zagrebačke katedrale, bio je ponesen ljepotom zvuka toga glazbala – njegovom snagom, ali ponajprije raznolikošću glazbenih boja orguljskih registara. Pet godina kasnije objavljene su mu prve skladbe – *Božićni preludiji*, a 1952. u Zagrebu je prvi put javno izveo vlastito djelo – *Passacagliu za orgulje*. Diplomirao je na Historijsko–teorijskom odjelu Muzičke akademije u Zagrebu. Kompoziciju je učio kod Mila Cipre, orgulje kod Franje Lučića, a usavršavao se u Salzburgu (orgulje kod A. Nowakowskog) i Parizu (kompozicija kod A. Joliveta). Povratak u domovinu obilježen je postupnim napredovanjem kroz niz raznovrsnih zaposlenja – od glazbenog urednika „Dubrava-filma“, profesora na glazbenoj

školi, urednika glazbenog priloga časopisa *Sv. Cecilija* do akademskog profesora i redovitog člana HAZU–a. Uz to, prestano je skladao i svirao.

Kao dugogodišnji glavni orguljaš zagrebačke katedrale, predavač na Institutu za crkvenu glazbu, kolaudator gotovo svih hrvatskih obnovljenih i novoizgrađenih orgulja tijekom gotovo pola stoljeća te skladatelj brojnih duhovnih djela, Anđelko Klobučar dao je golem doprinos području hrvatske sakralne glazbe. Potaknut praksom crkvenoga orguljaša, do najviše je razine razvio umijeće improvizacije. Održao je mnogobrojne koncertne turneje u Rusiji, Velikoj Britaniji, Francuskoj, Njemačkoj, Italiji, Austriji, Mađarskoj, Poljskoj. Svirao je, između ostalog, u Westminsterskoj katedrali, u crkvi Notre Dame u Parizu, u bazilici Santa Maria degli Angeli u Assisiju. Uza stožerna djela svjetske orguljaške literature, poglavito djela Oliviera Messiaena – koja je prvi put predstavio hrvatskoj publici, često je izvodio skladbe hrvatskih autora.

Anđelko Klobučar autor je znakovita opusa koji sadrži više od 300 djela, a obuhvaća simfonijsku, koncertantnu, orguljašku, komornu, vokalnu, vokalno–instrumentalnu, filmsku i duhovnu glazbu. Okosnicu toga opusa čine orguljaška djela koja brojnošću, kvalitetom i raznovrsnošću nadilaze sva srodna ostvarenja u hrvatskoj glazbi. Drugu veliku cjelinu u njegovu opusu čine duhovna djela – zborovi, kantate, mise i oratoriji. Pozornost šire javnosti privukao je *Papinskom misom* skladanom u povodu 900. obljetnice utemeljenja Zagrebačke biskupije, praižvedenom 1994. u povodu dolaska pape Ivana Pavla II. u Hrvatsku. U mlađim se godinama Klobučar intenzivno bavio filmskom glazbom – skladao je glazbu za 20 igranih filmova, 55 dokumentarnih i 44 animirana filma. Komornu je glazbu ustrajno i nadahnuto pisao tijekom cijelog stvaralačkog vijeka. Svoj skladateljski stil Klobučar je definirao već sredinom 1960–ih godina, ne prekidajući vezu s

tradicijom, krećući se u okvirima proširenog tonaliteta, dotičući atonalitetnost, miješajući različite stilove i skladateljske tehnike, no ostajući vjeran preglednim i razboritim strukturama te povrh svega iskonskoj muzikalnosti.

Godine 1992., u razgovoru s muzikologinjom dr. sc. Hanom Breko, Klobučar je među inim rekao: „Ja s glazbom živim. Ne razmišljam o tome što ću napisati i kako, hoću li za života skladati deset skladbi ili ne, kao što neki zacrtaju. Ja sam stvarno počeo skladati jer sam počeo svirati.“ Klobučar je često skladao imajući na umu najprije izvođače, a tek onda glazbalo. Akademik Nikša Gligo o tome je napisao: „Ta neposredna Klobučarova suradnja s izvođačima, to skladateljevo povjerenje i u razlog nastanka skladbe i u vjerodostojnost njezine interpretacije izvor je svojevrsnog osjećaja slobode kojom Klobučar sklada tako da se njegov skladateljski užitek i zadovoljstvo prenese na izvođače, pa da potom i prostruji do srca slušatelja...“

U razdoblju od gotovo pola stoljeća, od 1967. do 2010., Anđelko Klobučar skladao je šest gudačkih kvarteta te skladbu *Brojke nisu važne*, koja je zapravo Sedmi kvartet. Uz to napisao je tri skladbe za kvartet duhovnoga nadahnuća, a *Collage* i *Tri ugođaja* za gudački orkestar obradio je za kvartet – ukupno 12 djela za taj sastav. Opseg šest spomenutih kvarteta postupno je rastao, a zatim se smanjivao – od dvostavačnog Prvoga kvarteta preko trostavačnog Drugog do četverostavačnog Trećeg, da bi Četvrti i Peti kvartet imao tri, a Šesti samo dva stavka. Postupno je rasla i glazbena kompleksnost tih djela, iako je prepoznatljiv Klobučarov stil u svima snažno prisutan.

Notno izdanje svih skladbi za gudački kvartet Anđelka Klobučara objavila je Hrvatska udruga orkestralnih i komornih umjetnika (HUOKU) 2021. godine.

Prvi gudački kvartet Klobučar je skladao 1970. i posvetio ga Zagrebačkom kvartetu, koji ga je i praisveo. Djelo sadrži dva stavka. Prvi počinje i završava polaganom temom od četiri takta messiaenovske zvukovnosti, dok je središnji dio dramatičan i temperamentan. Drugi stavak postupno raste u zvuku i gustoći glazbenoga tkiva. Kulminaciju donosi *Scherzando* u pizzicatu, a *Andantino* koji slijedi meditativno zaključuje djelo.

Drugi gudački kvartet nastao je četiri godine kasnije (1974.), također za Zagrebački kvartet. Prvi stavak počiva na dvjema temama – prva je energična, pregnantna ritma, a druga, pjevnija, služi kao predložak za imitaciju i kanonsko ulančavanje. Drugi je stavak miran, njegova je protočnost postignuta stalnim promjenama mjera te neprestanim gibanjem jedne od četiriju dionica. Treći stavak duhovita je igra ravnopravnih glazbala, razigrana težnja prema zajedničkom cilju, u koji su uključeni odjeci motivâ iz prvog stavka.

Treći kvartet (1990.) počinje stavkom u kojem dominiraju dva različita ugođaja – onaj svečani oporih harmonija te eterični *pianissimo sul ponticello* (uz konjić), što proizvodi ton s puno šumova. Drugi je stavak svojevrsan valcer u čiji su trodobni pokret povremeno umetnuti taktovi parnog broja doba, što mu remeti metar i dokida predvidljivost. Profinjena meditativnost odlika je trećeg stavka, a četvrti, virtuozan i atraktivan, motoričan poput toccate, počiva na šesnaestinskom pulsu.

Četvrti gudački kvartet iz 1991. Klobučar je također skladao za Zagrebački kvartet, koji ga je i praisveo. Dramatičan i odlučan prvi stavak, mističan i meditativan drugi te izrazito virtuozan i prozračan treći čine skladnu cjelinu koja se temelji na čvrstom unutarnjem pulsu i promišljenom motivičkom radu.

Peti gudački kvartet nastao je 2000. godine na poticaj Gudačkoga kvarteta Sebastian, kojemu je i posvećen. Dramatičan prvi stavak temelji se na sukobljavanju oporih harmonija početnog motiva s eteričnim motivom koji se izvodi u tremolima *sul ponticello*. *Larghetto* je karakterističan Klobučarov meditativni stavak oblikovan u jednom luku na temelju dvotaktnog motiva koji se neprestano provlači kroz razne dionice. Kvartet zaključuje razigrani *Vivace*, čija *coda* još jednom podsjeća na početni motiv prvoga stavka.

Šesti kvartet (2002.) sastoji se od polaganog, meditativnog stavka, u kojem istaknutu solističku dionicu ima violončelo, te brzog, u kojem se nadmeću dvije violine nasuprot violi i violončelu.

Brojke nisu važne skladao je Klobučar za gudački kvartet Rucner. Riječ je o Sedmom gudačkom kvartetu trostavačnog oblika, pri čemu je meditativni središnji stavak uokviren dvama brzim stavicima. Djelo je nastalo u listopadu 2010.

Uskrsnu Isus doista jest peterostavačna partita za gudački kvartet koja se temelji na istoimenom uskrsnom napjevu zapisanom u zbirci *Cithara octochorda*. Nastala je 1997. i posvećena je Zagrebačkom kvartetu. Skladba postoji i u inačici za orgulje, koju je Klobučar ostvario 1998.

Krist na križu trostavačna je skladba nadahnuta trima postajama križnoga puta iz 2009. godine. Nastala je na narudžbu Gudačkoga kvarteta Sebastian, koji ju je praisveo na festivalu Pasionska baština iste godine.

U početku bijaše Riječ jednostavačna je skladba za gudački kvartet nastala 2010. u povodu pripreme za proslavu 800. obljetnice potvrde Reda propovjednika

(dominikanaca). Klobučar je djelo pisao za Kvartet Sebastian, koji ga je i praisveo.

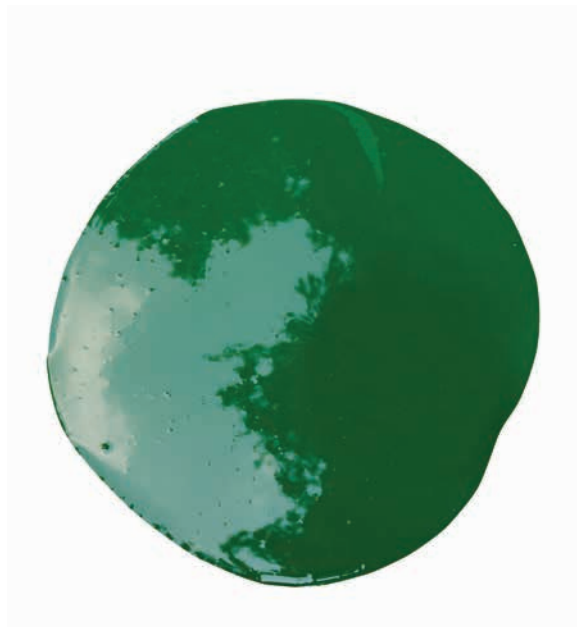
Collage je jednostavačna skladba sastavljena od više kontrastnih dijelova, izvorno napisana za gudački orkestar 1998. i posvećena Zagrebačkim solistima. Godine 2004. na inicijativu Kvarteta Sebastian skladatelj je djelo obradio za gudački kvartet.

Tri ugođaja za gudače djelo je koje se temelji na ranijim skladbama. Prva je inačica *Glazba* za gudački orkestar iz 1967. Šest godina kasnije (1973.) na inicijativu profesora Kristijana Petrovića Klobučar je to djelo obradio za dječji orkestar Glazbene škole *Blagoja Berse* u Zagrebu. Obrada sadrži tri dionice violina i dionicu violončela, pri čemu treće violine zamjenjuju violu, a kontrabas je ispušten. *Tri ugođaja* (ili *Tri stavka*) za gudače Kvartet Sebastian – uz privolu skladatelja – izvodi u formaciji gudačkoga kvarteta (s violom, a bez kontrabasa, koji u izvornom zapisu tijekom cijele skladbe podvostručuje dionicu violončela).





Gudački kvartet Sebastian osnovan je 1990. Preteča Kvarteta Sebastian bio je Kvartet muzičke omladine Zagreb, koji je djelovao od 1982. godine. Repertoar Kvarteta obuhvaća širok raspon glazbenoga stvaralaštva od renesanse do suvremene glazbe, s naglaskom na izvedbama djela hrvatskih autora. Kvartet je prouzročio niz skladbi B. Papandopula, A. Klobučara, A. Igrecu, N. Firšta, D. Bukvića, S. Drakulić, M. Prohaske, B. Šipuša, M. Kichla, A. Knešaureka, V. Nježića, G. Tudora, T. Uhljaka..., od kojih su mnoge nastale na poticaj Kvarteta Sebastian i njemu su posvećene. Godine 2002. Kvartet je pokrenuo ciklus koncerata u Maloj dvorani Vatroslava Lisinskog u Zagrebu, u kojem je ugostio ugledne svjetske glazbenike kao što su Milan Turković, Michael Martin Kofler, Paul Meyer, Eric Tanguy, Aleksandar Serdar, Clara Dent, Pierluigi Camicia, Gustavo Tavares, Oliver Triendl, Đorđe Stanetti, Ruben Dalibaltayan, Martina Filjak, Nada Majnarić, Boštjan Lipovšek, Robert Belinić, Krešimir Bedek, Marko Genero i mnogi drugi. Za diskografsku kuću Croatia Records Kvartet je snimio sedam kompaktnih ploča, od kojih su tri osvojile nominacije za diskografsku nagradu *Porin*. U travnju 2020. njemačka izdavačka kuća *cpo* objavila je CD Kvarteta Sebastian sa skladbama Božidara Kunca, Frana Lhotke i Josipa Štolcera Slavenskog. 2005. godine Kvartet Sebastian dobio je diplomu *Milka Trnina* Hrvatskoga društva glazbenih umjetnika. U povodu 30 godina postojanja, 2020., Kvartetu Sebastian uručena je Plaketa Hrvatskoga društva skladatelja, Povelja Hrvatske udruge orkestralnih i komornih umjetnika, te Plaketa Hrvatskoga društva glazbenih umjetnika. Izdavačka kuća Leykam International objavila je monografiju *Gudački kvartet Sebastian – naših 30 godina*.



One of the cornerstones of the **Sebastian String Quartet's** program has been the performance of works by Croatian authors, as well as the commissioning and premiering of new pieces. During its more than 30 years of existence, the Sebastian Quartet has often performed compositions by **Anđelko Klobučar**. The composer dedicated the String Quartet No. 5 and the pieces *Christ on the Cross* and *In the beginning was the Word* to this ensemble, while he arranged the Collage for this type of an ensemble at the initiative of this Quartet. Klobučar attended the concerts of the Quartet, looking forward to each new performance of one of his pieces. He was a composer who gave the performers complete freedom of interpretation, which most likely resulted from his own rich interpretative experience. Nevertheless, he did not hesitate to comment on his own pieces, to explain a musical situation or to suggest a possible interpretation. To play and record all of a composer's string quartets means to immerse oneself deeply in his expression and style and become musically very close to him. In this case, this closeness was also achieved through personal acquaintance and long-term collaboration, making the Sebastian Quartet an authentic interpreter of Klobučar's opus.

Anđelko Klobučar (1931 – 2016) is one of the most important Croatian organists and composers. When he heard Mladen Stahuljak play on the organ of the Zagreb Cathedral in 1945, he was enthralled by the beauty of this instrument – its power, but more importantly the versatility of the musical colors of the organ registers. Five years later, his first compositions were released – *The Christmas Preludes*, and in 1952 in Zagreb he played his own piece – the *Passacaglia* for organ – in front of the audience for the first time. He graduated from the Department of History and Theory of the Music Academy in Zagreb. He studied composition with Milo Cipra, organ with Franjo Lučić, and also studied in

Salzburg (organ with A. Nowakowski) and Paris (composition with A. Jolivet). When he returned to his homeland, he gradually progressed through a number of different occupations – from the music editor of Dubrava–film, a teacher at a music school, an editor of the music supplement of the magazine *Sv. Cecilija*, to an Academy professor and a regular member of the Croatian Academy of Sciences and Arts. Additionally, he was composing and playing all this time.

As a long–time main organist of the Zagreb Cathedral, a lecturer at the Institute for Church Music, a collaudatore of nearly all restored or newly–built organs in Croatia for almost half a century and a composer of many sacral works, Anđelko Klobučar has contributed tremendously to Croatian sacral music. Encouraged by the hands–on experience of a church organist, he developed improvisational skills to the highest level. He held numerous concert tours in Russia, the United Kingdom, France, Germany, Italy, Austria, Hungary, Poland. He performed, among others, in the Westminster Cathedral, the Church of Notre Dame in Paris, and in the Basilica of Santa Maria degli Angeli in Assisi. In addition to the main works of the world organ literature, in particular the works of Olivier Messiaen, which he presented to the Croatian public for the first time, he often performed compositions by Croatian authors.

Anđelko Klobučar is the author of a significant opus consisting of over 300 works, which includes symphony, concertante, organ, chamber, vocal, vocal–instrumental, film and sacral music. The cornerstone of this opus are the organ pieces whose number, quality and versatility surpass all similar works in Croatian music. Sacral works – choral music, cantatas, masses and oratorios – are the second largest segment of his opus. He caught the attention of the general public with his *Papal Mass* composed for the 900th anniversary of the

foundation of Zagreb Diocese, which was premiered in 1994 when the Pope John Paul II visited Croatia. In his early years, Klobučar was very active in film music: he composed music for 20 feature films, 55 documentaries and 44 animated films. He composed chamber music continually and inspirationally throughout his career as a composer. Klobučar defined his compositional style as early as the mid-1960s, without breaking with tradition, moving within the framework of an extended tonality, brushing against atonality, mixing different styles and composing techniques, but remaining faithful to clear and discerning structures, and above all, to primordial musicality.

In a 1992 interview with musicologist Hana Breko, PhD, Klobučar also stated: "I live with music. I don't think about what I'm going to write and how I'm going to write, whether I'm going to write ten compositions in my lifetime or not, as some set out to do. I only started composing because I started playing." Klobučar often composed primarily with performers in mind, and only then with the instrument in mind. According to academician Nikša Gligo: "Klobučar's direct collaboration with the performers, this composer's trust in the reason for writing a composition and the authenticity of its interpretation has been the source of a certain sense of freedom with which Klobučar composes so that his pleasure and satisfaction as a composer are transferred to the performers, and then carried to the hearts of the listeners..."

For almost half a century, between 1967 and 2010, Anđelko Klobučar composed six string quartets and the composition *Numbers Don't Matter*, which is actually the Quartet No. 7. Additionally, he wrote three sacral compositions for a quartet and arranged the *Collage* and *Three Moods*, originally for a string orchestra, for a quartet – in total 12 pieces for this ensemble. The magnitude of the six

quartets mentioned gradually increased, and then decreased – from the two-movement Quartet No. 1, through the three-movement No. 2, to the four-movement No. 4, only to drop to three movements in No. 4 and 5, and two in No. 6. The musical complexity of these works has also increased progressively, though Klobučar's recognizable style is strongly present in all. The scores of all of Anđelko Klobučar's string quartet compositions were published by the Croatian Association of Orchestral and Chamber Musicians (HUOKU) in 2021.

Klobučar composed **String Quartet No. 1** in 1970 and dedicated it to the Zagreb Quartet, which first performed it. This is a two-movement piece. The first movement begins and ends with a slow four-bar theme of Messiaenian soundscape, while the central part is dramatic and temperamental. The second movement develops gradually in the sound and density of the musical material. *Scherzando* in pizzicato brings the culmination to the piece, while *Andantino* that follows concludes the piece in a meditative way.

String Quartet No. 2 was written four years later (1974), also for the Zagreb Quartet. The first movement is based on two themes: the first is energetic, with a concise rhythm, and the second, more cantabile, serves as a template for imitation and canonical binding. The second movement is peaceful, its flow is effected by constant changes in time and constant movement of one of the four sections. The third movement is a witty game of equivalent instruments, a playful pursuit of a common goal that includes echoes of the motifs from the first movement.

Quartet No. 3 (1990) begins with a movement dominated by two different moods: a solemn of austere harmonies and an ethereal *pianissimo sul*

ponticello (with a bridge), which produces a tone with a lot of noise. The second movement is a waltz of a sort into whose triple time flow bars of an even number of beats are occasionally inserted, which disrupts the meter and destroys its predictability. The refined meditative quality is a characteristic of the third movement, while the fourth, virtuoso and attractive, motoric like a toccata, rests on a sixteenth pulse.

Klobučar composed **String Quartet No. 4** from 1991 also for the Zagreb Quartet, which first performed it. The dramatic and decisive first movement, the mystical and meditative second, and the extremely virtuoso and ethereal third, create a cohesive whole that is based on a strong internal pulse and thoughtful motif work.

String Quartet No. 5 was written in 2000 at the incentive of the Sebastian String Quartet, to whom it is dedicated. The dramatic first movement is based on the confrontation of the austere harmonies of the initial motif with the ethereal motif played in tremoli *sul ponticello*. *Larghetto* is a meditative movement characteristic for Klobučar, shaped in a single slur based on a double bar motif that constantly runs through various sections. The Quartet ends in a playful *Vivace* whose coda once again recalls the initial motif of the first movement.

Quartet No. 6 (2002) consists of a slow and meditative movement in which the cello is given a prominent solo section, and a fast movement in which two violins compete with a viola and a cello.

Klobučar wrote ***Numbers Don't Matter*** for the Rucner String Quartet. This is actually the String Quartet No. 7, a three-movement piece with a central

meditative movement framed by two fast movements. The piece was composed in October 2010.

Jesus did Resurrect is a five–movement partita for string quartet that is based on an Easter hymn of the same name recorded in the *Cithara octochorda* collection. It was written in 1997 and is dedicated to the Zagreb Quartet. In 1998, Klobučar also arranged the composition for organ.

Christ on the Cross is a three–movement composition inspired by three stations of the Cross, written in 2009. It was commissioned by the Sebastian String Quartet, which first performed it at the Passion Heritage Festival that same year.

In the beginning was the Word is a single movement composition for string quartet written in 2010 for the preparation for the celebration of the 800th anniversary of the official approval of the creation of the Order of Preachers, known as the Dominicans. Klobučar wrote the piece for the Sebastian Quartet, which first performed it.

Collage is a single movement composition comprised of several contrasting parts that was originally written for a string orchestra in 1998 and dedicated to the Zagreb Soloists. In 2004, at the initiative of the Sebastian Quartet, the composer arranged it for a string quartet.

Three Moods for strings is a piece based on earlier compositions. Its first version was *Music* for string orchestra from 1967. Six years later (1973), at the instigation of Professor Kristijan Petrović, Klobučar arranged the piece for the student orchestra of the *Blagoje Bersa* Music School in Zagreb. The

arrangement has three violin sections and a cello section, with the third violins replacing a viola, and a double bass left out. With the composer's permission, the Sebastian Quartet performs the ***Three Moods*** (or Three Movements) for strings in a string quartet formation (with a viola, but without a double bass, which duplicates the cello section throughout the composition in the original score).





Sebastian String Quartet was founded in 1990. Forerunner of Quartet was Zagreb Music Youth Quartet founded in 1982. Their repertoire encompasses a wide range of pieces, from Renaissance to contemporary music, with special emphasis on pieces written by Croatian composers. They have premiered a series of quartet compositions by A. Klobučar, A. Igrec, N. Firšt, D. Bukvić, S. Drakulić, M. Prohaska, B. Šipuš, B. Papandopulo, M. Kichl, A. Knešauřeka, V. Nježića, G. Tudora, T. Uhlika... Many of these pieces were composed at their encouragement and dedicated to them. In 2002, they started a series of concerts in the Vatroslav Lisinski Concert Hall in Zagreb which has hosted renowned musicians from all over the world, e.g. Milan Turković, Michael Martin Kofler, Paul Meyer, Eric Tanguy, Aleksandar Serdar, Clara Dent, Pierluigi Camicia, Gustavo Tavares, Oliver Triendl, Đorđe Stanetti, Ruben Dalibaltayan, Martina Filjak, Nada Majnarić, Boštjan Lipovšek, Robert Belinić, Krešimir Bedek and many others. Under the Croatia Records label they have recorded seven albums, three of them received nominations for croatian discographic award *Porin*. In 2020. *cpo* label has released a CD of Sebastian String Quartet with works by Božidar Kunc, Fran Lhotka and Josip Štolcer Slavenski. In 2005. Sebastian String Quartet received diploma *Milka Trnina* by Croatian Association of Musical Artists. On the occasion of 30 years of existence, in 2020., Sebastian String Quartet received a Plaque by Croatian Composers Society, a Charter by Croatian Association of Orchestral and Chamber Musicians and a Plaque by Croatian Association of Musical Artists. Monography *Sebastian String Quartet – our 30 years*, has been released in 2020.

Zahvaljujemo Ministarstvu kulture i medija Republike Hrvatske na finansijskoj potpori. / We thank the Ministry of Culture and Media of the Republic of Croatia for the funding.

Zahvaljujemo braći franjevcima na ustupljenom prostoru za snimanje. / We thank the Franciscan brothers for allowing us to use their premises to record these compositions.

Snimljeno u dvorani franjevačkog samostana u Sigetu, Zagreb, rujan 2020. (CD 1) i veljača 2021. (CD 2) / Recorded at the Franciscan monastery hall in Siget, Zagreb, in September 2020 (CD 1) and February 2021 (CD 2).

Tonski snimatelj i producent / Sound engineer & producer:

Krešimir Petar Pustički

Umjetničke slike i ilustracije / Artwork: Ante Rašić

Fotografija A. Klobučara / A. Klobučar photo: Siniša Uštulica

Fotografija Kvarteta / Quartet photo: Danko Friščić

Likovno oblikovanje / Design: Marijana Ćurčić Baldini

Tekst / Text: Gordana Krpan

Urednica / Editor: Srđana Vrsalović

Lektura / Language editing: Mirna Murati

Prijevod / Translation: Ankica Žarnić

Nakladnik / Publisher: Cantus d.o.o.

Za nakladnika / For the publisher: Mirjana Matić

Oprema za tonsko snimanje / Recording equipment:

Mic preamplifier – Motu 8PreEs, Mics – Lewitt LCT 640 TS

Broj izdanja / CD number: 88924504512

Zagreb, 2022.



CANTUS

HDS