

SCENE

PA
PAN
DOPU
LO

TOMISLAV UHLIK

Papandopulijada

- | | | |
|----|-------------------------------------|------|
| 1. | I. Con moto | 2:39 |
| 2. | II. Allegro | 1:34 |
| 3. | III. Lento | 3:21 |
| 4. | IV. Allegro vivo | 2:59 |
| 5. | V. Andante malinconico, poco rubato | 2:36 |
| 6. | VI. Allegro con brio | 3:49 |

TENA IVANA BORIĆ

- | | | |
|----|-------------------------|------|
| 7. | <i>Slapstick</i> | 9:18 |
|----|-------------------------|------|

GORDAN TUDOR

Scene, za kvartet saksofona / Scenes, for saxophone quartet

- | | | |
|----|-----|------|
| 8. | I. | 4:28 |
| 9. | II. | 3:50 |

PETAR OBRADOVIĆ

- | | | |
|-----|-------------------------|-------|
| 10. | <i>Petrichor</i> | 11:42 |
|-----|-------------------------|-------|

OLJA JELASKA

Maske, za kvartet saksofona / Masks, for saxophone quartet

- | | | |
|-----|------|------|
| 11. | I. | 2:56 |
| 12. | II. | 1:24 |
| 13. | III. | 2:37 |
| 14. | IV. | 2:13 |
| 15. | V. | 2:11 |

Ukupno trajanje / Total duration: 57:45

„Najznačajniji i s punim pravom najeksponiraniji domaći komorni sastav”, kvartet Papandopulo čine četvorica hrvatskih saksofonista: Nikola Fabijanić, sopran-saksofon, Gordan Tudor, alt-saksofon, Goran Jurković, tenor-saksofon i Tomislav Žužak, bariton-saksofon. Njihovi su koncerti redovito praćeni burnim odobravanjem publike i pohvalama kritike. Osobitu važnost pridaju promicanju suvremene glazbe hrvatskih i inozemnih autora te surađuju s mnogim istaknutim glazbenicima, ansamblima i orkestrima. Godine 2013. objavili su prvi album, *Papandopulo*, u izdanju Croatia Records, koji je dobio pet nominacija za nagradu Porin te osvojio nagradu za najbolju skladbu. U posljednjih nekoliko godina taj je album bio najprodavaniji album klasične glazbe u Hrvatskoj. Kvartet je održao više od 200 koncerata na svim poznatijim festivalima i glazbenim manifestacijama u Hrvatskoj te je redovit gost na pozornicama i festivalima u Italiji, Njemačkoj, Francuskoj, Rumunjskoj, Mađarskoj, Austriji, Sloveniji, Bosni i Hercegovini, Crnoj Gori i Srbiji. Godine 2015. ovaj je sastav objavio svoj drugi nosač zvuka, *Per quattro*, a 2017. i treći album, *Scherzo*, oba u izdanju diskografske kuće Croatia Records, kojima je opravdao očekivanja. Godina 2019. bila je jedna od najuspješnijih godina za kvartet Papandopulo. Osim velikog broja koncerata, u lipnju iste godine osvojili su Diplomu *Milka Trnina*, a nedugo nakon toga i prvu nagradu, Grand Prix, na međunarodnom natjecanju 3rd International Berliner Music Competition, u konkurenciji čak 40 komornih sastava. Osim prve nagrade u kategoriji profesionalnih komornih sastava, osvojili su i dodatnu nagradu njujorške koncertne

agencije Manhattan Concert Artist Award. Kao pobjednici u svojoj kategoriji imali su čast nastupiti u dvorani Berlinske filharmonije. Godine 2021. osvajaju zlatnu medalju u kategoriji komorne glazbe na natjecanju Vienna International Music Competition te posebnu nagradu koja se sastoji od objavljivanja *best of* albuma za izdavačku kuću Orpheus Classical Records. Iste godine osvojili su nagradu *Daniel Marušić*, godišnju nagradu Osorskih glazbenih večeri za najbolji festivalski koncert.

SPIRITUS MOVENS SUVREMENE GLAZBE

Kako nastaje nova glazba? Vežući nerijetko nastanak novih partitura uza festivalske narudžbe i unaprijed dogovorene suradnje s institucijama — za razliku od onoga što učimo o njihovim prethodnicima kroz povijest glazbe, današnji su skladatelji rijetko skloni stvarati bez neposrednog (najčešće službenog) poticaja. Ipak, ovo je izdanje dokaz drukčije prakse. Zbroj je to skladbi nastalih većinom na poticaj ili kao rezultat nadahnuća sjajnim interpretacijama članova kvarteta Papandopulo. Kreativna linija koja spaja autorice i autore na ovome izdanju upravo su sami glazbenici, čiji neumoran koncertni i pedagoški rad, mimo onoga u kvartetu Papandopulo, dodatno nadograđuje i oplemenjuje njihov zajednički komorni repertoar. Skladbe koje se ovom prilikom prvi put nalaze dostupnima na diskografsko-me izdanju, doživjele su u izvedbi kvarteta Papandopulo u kratkom razdoblju brojne uspješne izvedbe. Uz vlastiti ciklus koncerata i niz gostovanja ističu se hvaljeni nastupi na nacionalnim festivalima,

Osorskim glazbenim večerima te Dubrovačkim ljetnim igrama, koje su Petru Obradoviću donijele i prestižnu nagradu Orlando, našeg najstarijeg umjetničkoga festivala.

Počast hrvatskome skladateljskom velikanu prošloga stoljeća, Borisu Papandopulu, kao i početni impuls za skladanje oblikovao je Tomislav Uhlík u svome djelu iz 2018. godine, pišući po uzoru na Papandopulovih *Šest krokija za kvartet saksofona* svoju skladbu za kvartet saksofona naslovljenu jednostavno — **Papandopulijada**. Svoj odnos prema Papandopulovoj, tuđoj i vlastitoj glazbi u ovoj skladbi pojasnio je ovako: „Otprilike jednu polovinu čini nova glazba, dok drugu polovinu zauzimaju transformacije fragmenata iz mojih ranijih djela i obrada, kao i iz djela trojice majstora klasike. Samog Papandopula, njegovu *Sinfoniettu* za gudački orkestar, citirao sam jedino u uvodnim taktovima šestog, posljednjeg stavka.“ U spletu prisjećanja i simbolike taj posljednji stavak krije duhovite reminiscencije na neke od najpoznatijih taktova zapadnoeuropske klasične glazbe. Neposredni poticaj za pisanje ove skladbe Uhlík je pronašao slušajući Papandopulovih *Šest krokija* u izvedbi kvarteta Papandopulo, neumornih i energičnih interpretata raznolike literature, koji su bili (ugodno) iznenađeni primivši u svoj pretinac elektroničke pošte potpuno novu partituru, koja zatim nije dugo čekala na izvođenje. Praizvedba *Papandopulijade* odvila se u Glazbenom salonu Arheološkog muzeja u Zagrebu, 15. ožujka 2019. godine. „Vrlo ih cijenim i počašćen sam što su na svoj novi CD uvrstili i moju skladbu“, zaključuje Uhlík, čiji skladateljski *hommage* otvara ovo izdanje.

Slapstick Tene Ivane Borić skladba je nastala 2020. godine, a praozveo ju je upravo kvartet Papandopulo u sklopu ciklusa Glazbeni umjetnici Zagrebu, u Hrvatskom glazbenom zavodu 17. prosinca iste godine. Nadahnuta austrijskim septetom limenih puhača Mnozil Brass, autorica je u ovome djelu oblikovala svoju osnovnu tematsku ideju oslanjajući se na niz karakterno različitih glazbenih i zvukovnih uzoraka koji se temelje na temperamentima - kako ih je grčki utemeljitelj znanstvene medicine, Hipokrat, definirao, temeljeći podjelu na svojoj onomad aktualnoj humoralnoj patologiji. Želeći duhovito opisati navedene karaktere, autorica je nastojala iskoristiti brojne tehničke mogućnosti saksofona, koristeći ne samo proširene tehnike i različite efekte na instrumentu nego i na karakteru samih glazbenika.

Neskrivena energičnost i prepoznatljiv karakter ističu se i u raznolikim glazbenim rezultatima skladateljskog rada člana kvarteta, Gordana Tudora, koji je dosad imao priliku pisati za različite glazbeničke konstelacije. Pišući ovaj put tako da se koristio izravno saksofonima, svoje najnovije djelo 'kalibrirao' je upravo za svoj kvartet. Kako sami glazbenici pojašnjavaju govoreći o skladbi **Scene**, takav pristup rezultirao je "vrlo idiomatskim izričajem dvaju 'prizora'. Prvi od njih podsjeća na tango koji je poput želea, lelujav u karakterističnom podrhtavanju zvučne slike izazvane četvrttonskim drhtanjem. Druga scena autorovo je sanjarenje o glazbi jednog Fellinija preseljeno u mediteranski zrak sjeverne Afrike. Perkusivni elementi u pratnji melodije slušatelja će

možda podsjetiti na naše pop-rock sastave osamdesetih i devedesetih godina minulog stoljeća.”

Zemljani miris koji nastaje kada kiša padne na suho, koji se naziva petrikor, u pozadini je naslova nagrađivane skladbe **Petrichor** Petra Obradovića, nastale 2019. godine. Osim samog mirisa, autor zamišlja i ples kiše, oslanjajući se na poetični tekstualni predložak Davora Mojaša: „Postoje one noći u kojima nas dodir vode uvodi u san. U kapima skuplje-na mora na dlanu anđela rumenih od pjesme i umornih od leta. Kada svilenkasti se kišni zastor spusti, umorne sjene svoje odigrat će scene i otplesati tango nestajanja. U ritmu onog koji ih, skriven, promatra. Sluti i želi. Drukčijim redom od onog upisanog u ostavljenom spome-naru. Kada pada kiša, kao da se odvaja vrijeme i dijeli na ono koje nebo skriva i ono u kojem nas kapljicama hladi. I svi koji nas pamte odmahuju nam iz tama pročelja starih ljetnikovaca u kojima žene mirišu na vosak, smilje, lavandu i drevna biljna ulja starih ljubavi. Osluhuju nebeske ploidbe oblaka koje će se, usliše li im se molitve, zaustaviti iznad njih. I kaplje im tople ostaviti na licu. Kao dar, spomen i kao suze skupljene u Petrichor sonatu.“ Mojašev tango nestajanja postaje Obradovićev tango preobrazbi, kao što kiša koja padne nakon duge suše oslobađa drukčije mirise na kamenu, travi, ulicama, krovovima...

Poetičnost je utkana i u skladateljski rad (iščitavajući se već iz naslova djela) Olje Jelaske. Njezina skladba **Maske**, koju je prouzveo Zagrebački kvartet saksofona, nastala je na narudžbu Muzičkog

biennala Zagreb godine 1999., kada je i praizvedena u Muzeju Mimara, a pripada djelima iz njezine prve faze skladanja. Kompozicija sadrži pet kraćih stavaka koji nemaju nazive, već nose numeričke oznake. Razlog je, objašnjava autorica, kako se ne bi unaprijed sugerirala zvučna 'maska'. Osnovna ideja za ovu skladbu bila je dočarati pet zvučno različitih karaktera, a sam naziv upućuje na namjeru da se prikažu različite kulise koje ljudi na sebi grade „skrivajući se ili htijući se prikazati na neki drukčiji način.“ To mogu biti maske koje se nose na karnevalima, no ideja koju je autorica imala, smjera prema „onim maskama koje se ne skidaju već se ljudi nerijetko identificiraju s njima, igrajući uloge koje su odlučili odigrati.“ Glazbeni materijal donosi različita raspoloženja i ugođaje. U ponekim stavcima ide do ekstrema, karikirajući sadržaj i osnovnu ideju stavka, a u drugima donosi različitu gustoću i interakciju među instrumentima, koji su u suprotstavljenim ulogama ili pak donose razigranost – „jer je u konačnici sve jedna glazbena igra na pozornici.“ Pet instrumenata u pet stavaka ove skladbe predstavlja mali kolaž različitih osobnosti i karakterâ u okviru višestavačne forme skladbe. U trajanju od približno deset minuta zapravo se iznose minijature kao kakav zvučni ekstrakt različitih ideja, koje na kraju pronalaze svoje mjesto u većem okviru forme. *Maske* su izvedene više puta, a to se djelo nalazi i na posljednjem autorskom CD-u Olje Jelaska, izdanom u povodu obljetničkog rođendana. Tom je prilikom skladbu sjajno izveo upravo kvartet Papandopulo. „Zvuk kvarteta saksofona izuzetno je bogat, podatan za ekspresiju toliko dubokog spektra zvukova i

moгуćnosti. Kao da otvara veliki ambis koji neprestano otkriva nove slojeve mogućnosti, i kao da tome nema kraja.“ I upravo je zbog toga privlačan autorici, koja priželjkuje u budućnosti napisati novo djelo upravo za ovaj ansambl, koji nadahnjuje svojim interpretacijama i zvukom i zove autore da skladaju za njih. Upravo radi komparacije sa skladbom *Maske*, koja je nastala u prvom stvaralačkom periodu, i velikog vremenskog razdoblja između njih, bio bi to pravi izazov.

O AUTORIMA

Kao skladatelj, dirigent, zborovođa, glazbeni pedagog i redoviti profesor na Odsjeku za glazbenu kulturu Muzičke akademije 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 su zapažena njegova 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 *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.

Tena Ivana Borić (Zagreb, 1979.) godine 2001. upisuje studij glazbene teorije na Muzičkoj akademiji u Zagrebu. S osnovama kompozicije susreće se na trećoj godini studija na istoimenom kolegiju kod Željka Brkanovića, a 2007. upisuje klasičnu kompoziciju u klasi Frane Paraća, diplomiravši 2013. godine. Osim skladanjem, bavi se pedagoškim radom u Glazbenoj školi Vatroslava Lisinskog u Zagrebu, gdje vodi zbor i predaje teorijske predmete. Napisala je niz solističkih, komornih te orkestralnih djela, koja su izvođena u Hrvatskoj i inozemstvu (Ljubljana, Beč, Boston). Tijekom studija surađivala je s ansamblima Muzičke akademije u Zagrebu, Cantus Ansamblom i kvartetom Papandopulo. Djela su joj, među ostalim, praižvedena na koncertima Code:New u sklopu HR Projekta, u sklopu Pasijske baštine te na Glazbenoj tribini u Opatiji. Sudjelovala je na nekoliko međunarodnih skladateljskih natjecanja. Skladba *Piece for Amy*, za kvartet saksofona, uvrštena je na diskografski prvijenac kvarteta Papandopulo koji je bio nominiran za diskografsku nagradu Porin.

Gordan Tudor (Split, 1982.) jedan je od vodećih glazbenika svoje generacije, aktivan kao solist, skladatelj, komorni glazbenik i pedagog.

Višestruki je pobjednik državnih i međunarodnih natjecanja saksofonistā i skladateljā te dobitnik najviših umjetničkih i diskografskih nagrada. Nastupao je po čitavoj Europi i Sjevernoj Americi u raznim komornim sastavima te kao solist s mnogim orkestrima. Skladbe su mu izvedene na svim kontinentima, a praižvode ih renomirani umjetnici. Iako su mu skladbe redovito na programima na poznatim festivalima u zemlji i inozemstvu, posebno je ponosan na činjenicu da je balet *Vodoinstaler* nakon premijere na Muzičkom biennalu Zagreb ostao pet sezona na repertoaru Teatra &TD, te je *Vodoinstaleru* pripala čast biti jedina plesna predstava u sklopu 60. Dubrovačkih ljetnih igara. Trenutačno vodi međunarodnu klasu saksofona na Umjetničkoj akademiji u Splitu (UMAS) te je umjetnički voditelj ansambla za suvremenu glazbu S/UMAS, koji je osnovao pri Umjetničkoj akademiji u Splitu. Školovao se u Splitu (D. Colić), Zagrebu (D. Sremec), Amsterdamu (A. Bornkamp) i Parizu (C. Delangle). Član je kvarteta Papandopulo te je sopran-saksofonist Trija GIG.

Trubač i skladatelj **Petar Obradović** (Dubrovnik, 1972.) završio je srednje glazbeno obrazovanje u Umjetničkoj školi Luke Sorkočevića u rodnome gradu, u razredu svoga oca Nika (Nina) Obradovića. Diplomirao je na Glazbenoj akademiji u Ljubljani u klasi Antona Grčara, a 1995. postao je prvim trubačem Dubrovačkog simfonijskog orkestra. Iste godine položio je audiciju za solo trubača u Simfonijskome orkestru Hrvatske radiotelevizije u Zagrebu, gdje je zaposlen i danas. Kao solist nastupao je s Dubrovačkim simfonijskim

orkestrom, Simfonijskim orkestrom HRT-a, Zagrebačkom filharmonijom, Mostarskim simfonijskim orkestrom, Kvartetom Sorkočević i Dubrovačkim gudačkim kvartetom. Godine 2000. nakladnička kuća Cantus objavila mu je prvi nosač zvuka, sa skladbama Šuleka, Detonija, Tarbuka i Obradovića, a uz pratnju Zagrebačke filharmonije snimio je Vivaldijev *Koncert za dvije trublje i orkestar* u C-duru. Godine 2006. Cantus objavljuje njegov CD s djelima Papandopula, Berdovića, Bjelinskoga, Kuljerića i Obradovića, a 2009. CD s djelima skladateljā talijanskog baroka te hrvatskim pretklasicima, Bajamon-tijem i Stratikom. Osim skladanja solističkih, komornih i orkestralnih djela, autor je filmske glazbe, kao i scenske, za predstave Teatra Lero, izvođene na Splitskom ljetu i Dubrovačkim ljetnim igrama. Na 68. Dubrovačkim ljetnim igrama praižvedeno mu je djelo *Bird concerto* za saksofon i orkestar, a kao solist na saksofonu nastupio je Nikola Fabijanić uz pratnju Dubrovačkog simfonijskog orkestra. Za tu je skladbu 2019. dobio nagradu Porin u kategoriji najbolje skladbe klasične glazbe. Iste godine praižveden je njegov koncert za violinu i orkestar, *Profumi del tempo*, sa solistom Marcom Grazianijem. Od 2005. član je Hrvatskoga društva skladatelja.

Olja Jelaska (Split, 1967.) diplomirala je na Muzičkoj akademiji Sveučilišta u Zagrebu glazbenu teoriju i kompoziciju u razredu prof. Marka Ruždjaka, a usavršavala se na seminarima za suvremenu glazbu u Poljskoj i Njemačkoj. Sudjelovala je 1998. u radu Medite-ranskih glazbenih akademija u Damasku, u organizaciji Echanges

culturels en Méditerranée, udruge iz Marseillea. Djela joj se izvode na brojnim festivalima klasične i suvremene glazbe. Skladbe su joj predstavljene i u Sloveniji, SAD-u, Kanadi, Švedskoj, Italiji, Austriji, Portugalu i drugim zemljama, a izvodili su ih mnogi ugledni solisti i ansambli. S Muzičkim informativnim centrom u Zagrebu surađivala je pri izradbi klavirskih izvadaka djela iz hrvatske glazbene baštine (B. Širola: *Majka Božja Kamenitih vrati*, I. Zajc: *Mislav*, I. Andrić: *Dužijanica*...). Od 1997. godine stalno je zaposlena na Glazbenom odjelu Umjetničke akademije u Splitu, a od 2014. u zvanju redovite profesorice. Dobitnica je skladateljske nagrade *Josip Štolcer Slavenski* za 2006., a 2014. godine dodijeljena joj je Godišnja nagrada *Vladimir Nazor*.





The Papandopulo Quartet, our “most important and rightfully most high-profile national chamber ensemble” consists of four Croatian saxophonists: Nikola Fabijanić, soprano saxophone, Gordan Tudor, alto saxophone, Goran Jurković, tenor saxophone and Tomislav Žužak, baritone saxophone. Their concerts regularly end with audience ovations and critical acclaim. They consider it especially important to promote contemporary music by Croatian and foreign authors and to collaborate with many leading musicians, ensembles and orchestras. In 2013, Croatia Records released their debut album Papandopulo, which received five Porin nominations and the Porin award for best composition. This album has been the best-selling classical music album in Croatia in recent years. The Papandopulo Quartet has held over 200 concerts at all major music festivals and events in Croatia and is regularly invited to stages and festivals in Italy, Germany, France, Romania, Hungary, Austria, Slovenia, Bosnia and Herzegovina, Montenegro and Serbia. The ensemble's second album Per quattro, released in 2015, and its third album Scherzo, released in 2017 (both on Croatia Records), lived up to expectations. 2019 was one of the best years for the Papandopulo Quartet. In addition to many concerts, the ensemble won the Milka Trnina Award in June of the same year and a short time later, they also won the Grand Prix at the renowned 3rd International Berliner Music Competition, in which as many as 40 chamber ensembles participated. Aside from the first prize in the category of professional chamber ensembles, they also won the additional award from New York's

Manhattan Concert Artist agency. As winners in their category, they had the privilege of playing in the Berlin Philharmonic Hall. In 2021, they won the gold medal in the chamber music category at the Vienna International Music Competition and the special prize which included the release of the best of album on Orpheus Classical Records label. That same year, they won the Daniel Marušić Award, the annual award of the Osor Musical Evenings for the best concert at the festival.

SPIRITUS MOVENS OF CONTEMPORARY MUSIC

How is new music created? New scores are often created because of festival commissions and pre-established collaborations with institutions. Today's composers, contrary to what we know of their predecessors throughout the history of music, are seldom inclined to create without direct (usually official) incentive. However, this edition is an example of a different practice. It is a collection of compositions created primarily at the initiative of or following an excellent interpretation by the members of the Papandopulo Quartet. The creative line connecting the authors on this edition is those musicians whose unceasing concert and educational work outside the Papandopulo Quartet further broadens and enriches their common chamber repertoire. The compositions which were published for the first time on this CD have been interpreted by the Papandopulo Quartet with great success many times over a short period of time. In addition to its own concert series and numerous guest appear-

ances, the most notable are its acclaimed performances at national festivals, such as the Osor Musical Evenings and the Dubrovnik Summer Festival, for which Petar Obradović was also presented with the prestigious *Orlando* Award from our longest-running art festival.

Tomislav Uhlik created his piece for saxophone quartet in 2018 – titled simply ***Papandopuliad*** — as a tribute to the great Croatian composer of the last century, Boris Papandopulo, modelling it after Papandopulo's *Six Croquis for Saxophone Quartet* which initially inspired his work. He explained his attitude vis-à-vis Papandopulo, other people's and his own music in this composition as follows, "About one half is new music, while the other half is the transformations of fragments of my earlier pieces and arrangements as well as the pieces of three masters of classical music. I quoted Papandopulo himself, his *Sinfonietta* for string orchestra, only in the opening bars of the sixth and final movement." In this canvas of reminiscences and symbolism, this final movement hides witty reminiscences of some of the most famous bars of Western European classical music. Uhlik found a direct incentive to write this composition while listening to Papandopulo Quartet's performance of Papandopulo's *Six Croquis* on YouTube. These tireless and energetic interpreters of various literature were (pleasantly) surprised when they received a brand new score, which was soon performed, in their mailbox. The first performance of *Papandopuliad* took place at the Music Room of the Zagreb Archaeological Museum on 15 March 2019. "I respect

them a lot and I am honored that they have included my composition on their new CD,” concluded Uhlik, whose composing tribute opens this edition.

Tena Ivana Borić's ***Slapstick*** was written in 2020, and was performed by the Papandopulo Quartet on 17 December 2020 as part of the Musicians to Zagreb series at the Croatian Music Institute. In this piece, inspired by the Austrian brass septet Mnozil Brass, the author formulates her basic thematic idea that leans on a set of musical and sound patterns of different characters based on the temperaments, as defined by the Greek founder of scientific medicine Hippocrates, and his then current humoral pathology. Wanting to describe these characters in a humorous way, the author tried to make use of the many technical possibilities of the saxophone, using not only extended techniques and a variety of effects on the instrument, but also the characters of the musicians themselves.

Unconcealed animation and recognizable character are also a prominent feature of various composing works of Gordan Tudor, a member of the Quartet, who has so far written for various musical constellations. This time, he wrote in a way that uses saxophones directly, thus ‘calibrating’ his latest piece for his quartet. As the musicians themselves explained when commenting on the composition ***Scenes***, such an approach led to a “very idiomatic expression of the two ‘scenes’. The first one reminds of the tango, which is like a jelly, swaying in a characteristic trembling of a sound image caused by

quarter-tone tremors. The second scene is the author's dream about the music of *Fellini* transferred into the Mediterranean air of North Africa. The percussive elements accompanied by the melody might remind the listener of our pop-rock bands of the 1980s and 1990s."

The earthy smell created after it rains on dry soil, known as petrichor, is in the background of the title of the award-winning composition ***Petrichor*** by Petar Obradović, written in 2019. In addition to the smell itself, the author also envisions the dance of rain, drawing on the poetic textual template of Davor Mojaš, "There are those nights when the touch of water brings us to sleep. In the droplets of the sea caught on the palm of the angels rosy from singing and tired from flying. When the silky rain curtain falls, tired shadows will play their scenes and do a vanishing tango. In the rhythm of those who observe them hidden. Feeling and wanting. In an order different from the one written in the left scrapbook. When it rains, it is as though time splits and divides into that hidden by the sky and that which cools us with drops. And all who remember us wave to us from the shadows of the façades of old mansions, where women smell of wax, immortelle, lavender and ancient herbal oils of old loves. They listen to the heavenly gliding of the clouds that will, if their prayers are answered, stop above them. And leave warm raindrops on their faces. A gift, a memory and tears gathered in the Petrichor sonata." Mojaš's vanishing tango becomes Obradović's tango of transformations, just like the rain which falls after a long drought creates very different smells on the stone, the grass, the streets, the roofs etc.

Poeticism is also woven into the composing work of Olja Jelaska (as can be seen in the title of the piece). Her composition ***Masks***, performed for the first time by the Zagreb Saxophone Quartet at the Mimara Museum, was commissioned by the Music Biennale Zagreb in 1999, and it belongs to her first composing phase. The composition contains five short movements without titles, only with numerical markings. The author explains that the reason for this was not to suggest a sound 'mask' beforehand. The basic idea for this composition was to show five characters of different sounds, and the titles themselves suggest the intention of showing different landscapes upon which people build their personality, "hiding or wanting to show themselves in a different way." These might be masks worn during carnivals, but the author's idea was that "these masks are not removed as people often identify with them, play the roles they choose to play." The musical material brings different moods and atmospheres. In some movements, it goes to extremes, caricaturing the content and basis of the idea of the movement, and in others it brings a different density and interaction between instruments that play contradictory roles or introduce playfulness — "because, ultimately, it is a single musical play on stage." Five instruments in five movements of this composition represent a small collage of different personalities and characters in a multi-movement form of the composition. With a duration of about 10 minutes, they are actually presented as miniatures, a sort of a sound extract of various ideas which, in the end, find their place in the larger framework of

the form. *Masks* have been performed many times, and the piece is also included on Olja Jelaska's latest author CD released on the anniversary of her birthday. The Papandopulo Quartet gave a magnificent performance of the composition on that occasion. "The sound of the saxophone quartet is extremely rich and allows for such a profound spectrum of sounds and possibilities. It is as though it were opening a great abyss which constantly reveals new layers of possibilities, almost as if it has no end. This is precisely why it appeals to the author who wishes to write a new piece for this ensemble in the future as it inspires both with its interpretations and the sound that draws authors to compose for them. This was a real challenge precisely because of this comparison with the composition *Masks* from the first creative period and a long period of time between the compositions.

ABOUT AUTHORS

Tomislav Uhlik (Zagreb, 1956), a composer, conductor, choirmaster, music teacher and full professor at the Music Culture Department of the Music Academy in Zagreb, has built a fruitful musical career encompassing over one 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. His works 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, are particularly noteworthy. He won the Josip Štolcer Slavenski Award for the best composition in 1998, and he also received four Porin Awards (including the Lifetime Achievement Award in 2020) for his compositions released on CDs. As a conductor, he mostly worked 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 mixed choir *Lira*, and on occasion also conducted the Croatian Radiotelevision 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.

In 2001, **Tena Ivana Borić** (Zagreb, 1979) enrolled in music theory studies at the Music Academy in Zagreb. Her first contact with the basics of composing was in the third year of college in the course of the same name under Željko Brkanović, and in 2007 she enrolled in classical composition in the class of Frano Parać, from which she graduated in 2013. In addition to composing, she has been teaching at the Vatroslav Lisinski Music School in Zagreb, where she is also a choirmaster and a teacher of theory. She wrote a number of solo, chamber and orchestral pieces that have been performed in Croatia and abroad (Ljubljana, Vienna, Boston). While studying, she collab-

orated with the ensembles of the Music Academy in Zagreb, the Cantus Ensemble and the Papandopulo Quartet. Her works have been premiered at the Code:New concerts as part of the HR Projekt, at the Passion Heritage concerts and at the Music Festival in Opatija. She took part in several international composing competitions. The composition *Piece for Amy*, for saxophone quartet, was featured on the Papandopulo Quartet's first CD, which was also nominated for the *Porin* Award.

Gordan Tudor (Split, 1982) is one of the leading musicians of his generation, active as a soloist, composer, chamber musician and educator. He has won numerous national and international competitions for saxophone players and composers, as well as the highest professional and album awards. Gordan has performed throughout Europe and North America in various chamber ensembles and as a soloist with many orchestras. His compositions have been performed on every continent by prominent musicians. While his compositions have been regularly featured at famous contemporary music festivals both at home and abroad, he is especially proud of the fact that his ballet *Vodoinstalater (Plumber)* remained on the repertoire of the Theater &TD for five seasons after its premiere at the Music Biennale Zagreb and that it was the only dance performance presented at the 60th Dubrovnik Summer Festival. He is currently leading the international saxophone class at the Arts Academy in Split (UMAS) and is the artistic director of the S/UMAS Ensemble for Contemporary Music that he founded at this Academy. He

studied in Split (D.Colić), Zagreb (D.Sremec), Amsterdam (A.Bornkamp) and Paris (C.Delangle). He is a member of the Papandopulo Quartet and a soprano-saxophonist in the GIG Trio.

Trumpeter and composer **Petar Obradović** (Dubrovnik, 1972) completed his secondary musical education at the Luka Sorkočević Art School in his hometown, in the class of his father Niko (Nino) Obradović. He graduated from the Music Academy in Ljubljana in the class of Anton Grčar, and in 1995 became the first trumpet of the Dubrovnik Symphony Orchestra. That same year he passed the audition for the solo trumpeter in the Croatian Radiotelevision Symphony Orchestra in Zagreb, where he still works. As a soloist, he performed with the Dubrovnik Symphony Orchestra, Croatian Radiotelevision Symphony Orchestra, Zagreb Philharmonic, Mostar Symphony Orchestra, Sorkočević Quartet and Dubrovnik String Quartet. In 2000, Cantus Publishing released his first CD, with compositions by Šulek, Detoni, Tarbuk and Obradović, and accompanied by the Zagreb Philharmonic, he also recorded Vivaldi's Concerto for Two Trumpets and Orchestra in C major. In 2006, Cantus released his CD with pieces by Papandopulo, Berdović, Bjelinski, Kuljerić and Obradović, and in 2009 a CD with pieces by Italian Baroque composers and Croatian pre-classics Bajamonti and Stratik. Apart from composing solo, chamber and orchestral pieces, he also writes film scores, and stage music for the plays of the Lero Theater that have been staged at the Split Summer Festival and the Dubrovnik Summer Festival. At the 68th Dubrovnik Summer Festival his piece *Bird concer-*

to for saxophone and orchestra was premiered, with Nikola Fabijanić as a soloist on saxophone accompanied by the Dubrovnik Symphony Orchestra. In 2019, he won the *Porin* Award for the best composition in the classical music category for this composition. That same year, his concerto for violin and orchestra *Profumi del tempo* with soloist Marco Graziani was also premiered. He is a member of the Croatian Composers' Society since 2005.

Olja Jelaska (Split, 1967) graduated in music theory and composition from the Music Academy of the University of Zagreb in the class of Professor Marko Ruždjak, and later attended masterclasses for contemporary music in Poland and Germany. She participated in the work of the Mediterranean Music Academies in Damascus in 1998 organized by the Marseille association Echanges culturels en Mediterranee. Her pieces have been performed at numerous festivals of classical and contemporary music. Her compositions have been presented in Slovenia, USA, Canada, Sweden, Italy, Austria, Portugal and other countries by many eminent soloists and ensembles. She has collaborated with the Music Information Center in Zagreb in the performance of piano excerpts from Croatian musical heritage (B. Širola: *Our Lady of the Stone Gate*, I. Zajc: *Mislav*, I. Andrić: *Dužijanica* and others). Since 1997, she has been permanently employed in the Music Department of the Arts Academy in Split, and is a full professor since 2014. She is the winner of the *Josip Štolcer Slavenski* Award (2006), and in 2014 she received the annual *Vladimir Nazor* Award.

KVARTET PAPANDOPULO

PAPANDOPULO QUARTET

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GORDAN TUDOR, alt-saksofon alto saxophone
GORAN JURKOVIĆ, tenor-saksofon tenor saxophone
TOMISLAV ŽUŽAK, bariton-saksofon baritone saxophone

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