



europski zvukolici

TAMBURAŠKE PARAFRAZE
TOMISLAVA UHLIKA

EUROPEAN SOUNDSCAPES
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TAMBURITZA PARAPHRASES
BY **TOMISLAV UHLIK**

1. **LA PERNETTE SE LÈVE** – Francuska | France3:21
Pernette rano rani | Pernette Rose up So Early
Danijel Tomašević, bisernica
2. **EL OLÉ** – Španjolska | Spain 2:00
Hej, crnko mala | The Little Brown Girl
Jurica Tuđan, brač
3. **ΠΚΙΑΣΤΕ ΚΟΠΕΛΛΕΣ ΣΤΟ ΧΟΡΟ (PKIASTE KOPELES STO HORO)** – Cipar | Cyprus 2:36
Uхватite se u kolo, djevojke | O Dance, You Maids
Marko Blašković, bisernica
4. **THE IRISH GIRL** – Irska | Ireland 4:25
Mlada Irkinja
Martin Durbek, brač
5. **SUR LE GAZON** – Belgija | Belgium2:51
Na travnjaku | All on the Grass
Roberto Hren, bisernica
6. **THE CUCKOO** – Ujedinjeno Kraljevstvo | United Kingdom..... 3:02
Kukavica
Jurica Tuđan, brač
7. **ICH WOLLT EIN BÄUMLEIN STEIGEN** – Njemačka | Germany 2:40
Na krhko jedno stablo ja se uspet' htjedoh | O I Did Climb a Tree-Top
Franko Pečarić, bisernica
8. **A JÁ TAKÁ ČÁRNA** – Slovačka | Slovakia..... 3:08
Crna poput kupine | Black as a Blackberry
Emanuel Vuk, brač

9. **HEJ TY, WISŁO, MODRA RZEKO** – Poljska | Poland4:18
Hej ti, Vislo, modra rijeko | River Wisla, Sparkling Waters
Franjo Pečarić, bisernica
10. **DÄR STÅR ETT TRÄD** – Švedska | Sweden 2:44
Stablo | There Is a Tree
Ivan Koprić, brač
11. **GIOVANOTTINA CHE VIENI ALLA FONTE** – Italija | Italy..... 2:38
Djevojka sa zdenca | O Little Girl
Danijel Tomašević, bisernica
12. **CHULA** – Portugal1:38
Jurica Tuđan, brač
13. **OJ, LEPO JE RES NA DEŽELI** – Slovenija | Slovenia..... 3:05
Oh, lijepo li je u zavičaju | O, How Beautiful It Is in My Homeland
Jasmin Ramić, bisernica
14. **ALTWIENER TANZLIED** – Austrija | Austria2:41
Stara bečka popijevka | Waltz Song From Old Vienna
Martin Durbek, brač
15. **TUOLL' ON MUN KULTANI** – Finska | Finland 3:22
Daleko je odjahao moj dragi | Far Away Has My Sweetheart Gone
Roberto Hren, bisernica
16. **VRT' SA, DÍVČA** – Češka | Czech Republic.....1:26
Zavrti se, djevojko | Spin Around, Girl
Ivan Koprić, brač

17. **AIN BOER WOL NOAR ZIEN NOABER**
TOU – Nizozemska | The Netherlands 2:55
Jedan seljak poželio k susjedu | A Peasant Would His Neighbor See
Jasmin Ramić, bisernica
18. **IRBES MEDĪBAS** – Latvija | Latvia 3:31
U lovu na jarebicu | Partridge Hunting
Emanuel Vuk, brač
19. **ÓLAFUR OG ÁLFAMÆR** – Island | Iceland 4:08
Oliver i vila slúžavka | Oliver and the Fairy Maid
Fran Brleković, bisernica
20. **CÂNTEC VECHI** – Rumunjska | Romania 4:15
Stara pjesma | Ancient Song
Jurica Tuđan, brač
21. **SVEND I ROSENGAARD** – Danska | Denmark 2:26
Svend u Rosengardu | Son, Come Tell to Me
Marko Blašković, bisernica
22. **УЧИ МА, МАЊЧО, НАУЧИ (УЧИ МА, МАЈЧО, НАУЧИ)** – Bugarska | Bulgaria 3:37
Nauči me, majko | How Am I to Get Me a Wife
Emanuel Vuk, brač
23. **VIRÁGOS KENDEREM** – Mađarska | Hungary 1:51
Cvatuća konoplja | Flowering Hemp
Marko Blašković, bisernica
24. **ΚΕΡΑΣΙΑ ΤΟΥ ΜΑΪΟΥ (KERÁSIA TΟΥ ΜΑΪΟΥ)** – Grčka | Greece 2:27
Svibanjske trešnje | Cretan Dance Song
Jurica Tuđan, brač

25. HRVATSKI ZVUKOLICI | CROATIAN

SOUNDSCAPES – Hrvatska | Croatia 7:46

Tamburaški ansambl Muzičke akademije Zagreb i dirigent **Siniša Leopold**
Tamburitza Ensemble of the Zagreb Academy of Music and conductor
Siniša Leopold

Potpuri za tamburaški ansambl: *Snočka sam se šetal* (Međimurje), *Senokoše tam pri gaju* (Međimurje), *Balun* (Istra), *Mazurka* (Istra), *Pjevaj mi, pjevaj, sokole* (Lika), *Monfrina* (Dalmacija – Split), *Ciciljona i polka* (Dalmacija), *Zlarinsko kolo* (Dalmacija), *Neumska poskočica* (Južna Dalmacija), *Svatovski drmeš* (Pokuplje), *Mi idemo, ljeljo* (Slavonija), *Rukavice i todore* (Slavonija)

Potpouri for tamburitza ensemble: *I Walked Last Night* (Međimurje), *Hay Harvesters in the Field* (Međimurje), *Balun Dance* (Istria), *Sing Me a Song, Falcon* (Lika), *Monfrina Dance* (Dalmatia – Split), *Ciciljona* (Siciliana) and *Polka* (Dalmatia), *Zlarin Kolo* (Dalmatia), *Neum Poskočica** (Southern Dalmatia), *Wedding Drmeš*** (Pokuplje), *We're Going* (Spring Procession of Ljeljas – Queens, Slavonia), *Rukavice i Todore* (Slavonia)

*poskočica — a traditional circle dance danced in pairs in the area of the former Dubrovnik Republic

**drmeš — a "shaking dance" typical for northwestern Croatia

UKUPNO TRAJANJE | TOTAL TIME: 79:05

KLAVIR | PIANO: Brigita Vilč (1 – 24)

MENTOR: Veljko Valentin Škorvaga (1 – 24)

MENTOR I DIRIGENT | MENTOR AND CONDUCTOR: Siniša Leopold (25)

EUROPSKI ZVUKOLICI

tamburaške parafraze TOMISLAVA UHLIKA

Tambura je svoj dug put emancipacije u umjetničko glazbalo gradila polako i uporno dugi niz godina. Ishodište tome bilo je upravo u umjetničkoj glazbi pisanoj za nju, koje još uvijek nema mnogo, ali i ona postojeća bila je jedan jedan od važnih poticaja osnivanju instrumentalnog odsjeka za tamburu na Muzičkoj akademiji u Zagrebu – punim imenom integrirani preddiplomski i sveučilišni studij za instrumentaliste, smjer tambura (bisernica ili brač) – koji sada traži nastanak novih kvalitetnih tamburaških umjetničkih djela. Takva su i **nova djela Tomislava Uhlika** koja se nalaze na ovom nosaču zvuka – **minijature pisane za bisernicu, brač i klavir**, ujedinjene u dvije zbirke glazbenih putovanja Europom, te skladba **Hrvatski zvukolici** za tamburaški ansambl – koja se nalaze na ovome nosaču zvuka. Djela su prvi put izvedena na autorskoj večeri tamburaških praizvedbi i minijatura Tomislava Uhlika, 3. prosinca 2020., u Dvorani Bersa na Muzičkoj akademiji u Zagrebu, baš u godini kada je njihov autor bio nagrađen *Porinom* za životno djelo.

TOMISLAV UHLIK (Zagreb, 24. listopada 1956.), skladatelj, dirigent i glazbeni pedagog, ostavlja tragove na različitim područjima glazbenog života. Pripada srednjoj generaciji hrvatskih skladatelja, a opus mu sadrži više od stotinu djela namijenjenih raznim ansamblima, od amaterskih zborova, tamburaških i harmonikaških orkestara, preko komornih sastava, do simfonijskog i simfonijskog puhačkog orkestra.

Nakon kratkotrajnog učenja klavira te završene srednje elektrotehničke škole, Uhlík upisuje studij fizike, ali se pod utjecajem Emila Cossetta, u čijem zboru pjeva kao amater, ipak odlučuje posvetiti glazbi. Stoga na zagrebačkoj Muzičkoj akademiji završava studije teoretskih glazbenih predmeta (1981.) i dirigiranja (1989.) u razredu Igora Gjadrova. Kao voditelj Ansambla narodnih plesova i pjesama Hrvatske, Lado (1983. – 1985.), usavršava se na području glazbenih obrada folklorne glazbe, istodobno pišući i vlastita djela u folklornome stilu, od kojih su neka obišla svijet. Karijeru potom nastavlja dvogodišnjim angažmanom korepetitora u Školi za klasični balet u Zagrebu, a potom prelazi u Zagrebačko gradsko kazalište Komedija, najprije kao korepetitor, da bi 1992. godine preuzeo mjesto dirigenta. Izvodeći pretežno operetnu i popularnu glazbu, gostovao je i u hrvatskim narodnim kazalištima u Zagrebu i Osijeku, a povremeno je ravnao i Simfonijskim orkestrom HRT-a te Simfonijskim puhačkim orkestrom Hrvatske vojske (danas Oružanih snaga RH). Od 2002. predaje na Odsjeku za glazbenu pedagogiju Muzičke akademije Sveučilišta u Zagrebu.

Po karakteru nadasve vedar i komunikativan, Tomislav Uhlík stekao je ugled trajno angažiranog, traženog i omiljenog dirigenta i skladatelja velikog iskustva, uz brojna priznanja i nagrade. Njegova djela odlikuje melodijska pjevnost, harmonijsko bogatstvo uglavnom tonalitetnog sloga, ritmička razigranost i formalna jasnoća. Sve te značajke ističu naglašenu osjećajnost i misaonost izraza, koje glazbenici prepoznaju u njegovim skladbama kao iskonsku glazbenu ljepotu i sklad, a to je i osnovni razlog čestog posezanja za njegovim partiturama kao i naručivanja novih.

Uhlíkova se domišljatost i inventivnost pokazala i u djelima na ovome nosaču zvuka. Ona predstavljaju svojevrsan prvijenac u ovoj vrsti glazbe, jer dosad su se rijetki skladatelji uhvatili ukoštac s pretvaranjem bisernice ili braća u solistički, umjetnički instrument na najvišoj tehničko-izvedbenoj

razini. Ni on sâm dosad se nije bavio pisanjem za tamburu solo i klavir, već je pisao isključivo za tamburaške ansamble, pa kao povod za nastanak dviju zbirki, *Bisernice putnice* i *Brača putnika*, navodi upravo novoosnovani studij tambure na Muzičkoj akademiji u Zagrebu. I ovdje se odlučio za folklor, no ovaj put ne hrvatski, jer ga je već često primjenjivao u svojim djelima. **Budući da je u to doba Hrvatska predsjedala Vijećem Europske unije, odabrao je po jedan tradicijski napjev iz dvadeset i četiri zemlje članice (Ujedinjeno Kraljevstvo je u međuvremenu istupilo) te ih obradio za bisernicu odnosno brač solo, uz ravnopravno tretiran klavir.** Napjeve je varirao karakterno i ornamentalno te ih podijelio u dvije zbirke po dvanaest skladbi kojima se glazbeno putuje po Europi, pa one stoga i nose takav naziv. Uz ovo zvukovno, planirano je i njihovo notno izdanje, a u nadi da će se djela rado izvoditi i slušati, skladatelj je istaknuo: „To je za mene bilo nešto posve novo. Prije svega trebao sam proširiti svoja znanja o tamburi, tj. dokučiti što se sve na njoj može odsvirati. Kad se piše za orkestar, to je jednostavnije jer ima više dionica i one su gotovo jednoglasne, a ovdje sam koristio i dvohvate, trohvate i četverohvate, s čime i nisam imao iskustva. Tamburaši Muzičke akademije uložili su velik trud i to su dobro uvježbali, što je tehnički dosta zahtjevno, i za klavir također; to su koncertantne skladbe, iako je podloga folklorna.“

I profesori glavnog predmeta studija tambure i mentori u ovome projektu – Veljko Valentin Škorvaga u solističkom dijelu i Siniša Leopold u orkestralnom dijelu – objasnili su njegove vrijednosti. „Vjerujem da će se ova djela svidjeti publici. Kolega Uhlik to je zaista maestralno napisao na teme europskih naroda; posebno me veseli što će to sigurno ostati kao temelj novoskladane literature koja nam je potrebna u razvoju umjetničkog segmenta sviranja tambure“, istaknuo je Veljko Valentin Škorvaga. Siniša Leopold naglasio je prednost rada s talentiranim i savjesnim studentima: „Moram reći da je užitak

raditi sa studentima jer su to izvrsni glazbenici koji će još puno pokazati u svojem razvoju. Akademija nam je u povodu otvaranja studija omogućila nova glazbala, na čemu smo joj zaista zahvalni. Sve nas to veseli jer mislimo da je pred tamburašima velik i važan put tambure kao umjetničkog glazbala."

Ova Uhljkova djela, zanimljiva i u tonalitetnom smislu – s raznim harmonijskim progresijama i uklonima, čak i u jazz-glazbu, raznolikim tonskim bojama te melodijama, ne uvijek plesnoga karaktera, ponekad čak s brahmsovskim ili dvořákovskim prizvukom – predstavljaju odmak od sviranja tambura na dosad u nas uvriježen način te svakako pomicanje interpretativnih granica u njihovu sviranju. Ona ne samo da su vrijedan doprinos tamburaškoj literaturi i pokazivanje vrijednosti i rada studija tambure, već su izniman doprinos i općenitoj suvremenoj izvođačkoj praksi i sceni. U prepoznavanju te važnosti, ali i u povodu proslave velike 100. obljetnice Muzičke akademije u Zagrebu ove akademske godine 2021./2022., studenti i profesori nove tamburaške klase na Muzičkoj akademiji u Zagrebu na vlastitom su 'terenu' – u Akademijinom studiju – snimili ove skladbe, a svaku krasi i skladateljjev slobodni prepjev izvornog europskog narodnog napjeva prema kojemu je skladba nastala.



Foto | Photo: Matej Grgić

EUROPEAN SOUNDSCAPES

tamburitza paraphrases by TOMISLAV UHLIK

Tambura has been building its long path of emancipation into an artistic instrument slowly and persistently for many years. The starting point was in classical music written for it, of which there still isn't much, but the existing repertoire was one of the important incentives for recently establishing an instrumental department for tamburitza – integrated undergraduate and university study program for instrumentalists, i.e. tamburitza players (*bisernica* or *brač*) at the Academy of Music in Zagreb, which is now seeking the creation of new tamburitza compositions of good quality. Such are **the new works of Tomislav Uhlík, miniatures written for *bisernica*, *brač* and piano** written in two collections of musical travels through Europe, with the addition of **Croatian Soundscapes for Tamburitza Ensemble**, all of which are recorded for this album. These compositions were premiered at the concert dedicated exclusively to Uhlík's works for tamburitza on December 3, 2020 in the Bersa Hall at the Academy of Music in Zagreb, which happens to be the same year when this composer was awarded the Porin Award for Lifetime Achievement.

TOMISLAV UHLIK (Zagreb, October 24, 1956), composer, conductor and music professor, has impacted various areas of music scene. He belongs to the middle generation of Croatian composers whose oeuvre includes over a hundred works written for various ensembles, from amateur choirs, tamburitza and accordion orchestras, through chamber ensembles, to symphony and wind symphony orchestra.

After a short period of learning to play the piano and after graduating from electrical engineering high school, Uhlik enrolled in physics studies, but because of the influence of Emil Cossetto, in whose choir he sang as an amateur, he decided to dedicate his life to music. Therefore, he completed his studies of music theory course (1981) and conducting (1989) at the Academy of Music in Zagreb in the class of Igor Gjadrov. As the leader of the National Folk Dance Ensemble of Croatia LADO (1983 – 1985), he specialized in the field of folk music arrangements, while composing his own works in folklore style, some of which have been performed around the world. He then continued his career with a two-year engagement as an accompanist at the School for Classical Ballet in Zagreb, and then moved to the Zagreb City Comedy Theater, first as an accompanist, and in 1992 he took over the position of conductor. Performing mostly operetta and popular music, he was a guest artist at Croatian National Theaters in Zagreb and Osijek, and occasionally conducted the Croatian Radiotelevision Symphony Orchestra and the Croatian Army Symphony Orchestra (now called the Symphonic Wind Orchestra of Croatian Armed Forces). Since 2002 he has been teaching at the Music Education Department at the Academy of Music of the University of Zagreb.

Very cheerful and communicative by character, Tomislav Uhlik has gained a reputation as a constantly engaged, sought-after and beloved conductor and composer with great experience, numerous recognitions and awards. His works are characterized by mellifluous melodies, (mostly tonal) rich harmonies, rhythmic playfulness and formal clarity. All these features emphasize the pronounced sensitivity and thoughtfulness of the expression that musicians recognize in his compositions as primordial musical beauty and harmony, and this is the main reason his works are performed so frequently, and new works are being commissioned.

Uhlik's ingenuity and inventiveness are also displayed in the compositions on this CD. They represent a kind of debut in this type of music, because so far few composers have grappled with the transformation of *bisernica* or *brač* into a solo, classical music instrument at the highest technical and performance level. So far, he himself had not written for tamburitza solo and piano, but has written exclusively for tamburitza ensembles, so as a basis for the creation of these two collections, *Wandering Bisernica* and *Wandering Brač*, he cites the newly founded Tamburitza study program at the Academy of Music in Zagreb. Here, too, he relies on folklore, but this time not Croatian, because he had already used it often in his works. **Since Croatia was presiding over the Council of the European Union at the time, he selected one traditional tune from each of the twenty-four member states (United Kingdom has since stepped down) and arranged them for *bisernica* or *brač* solo, while treating the piano as an equally soloist instrument.** He made variations on the tunes regarding their character and ornamentations, and divided them into two collections of twelve compositions each, which serve as a musical tour around Europe, hence their name. In addition to this album, a printed musical edition is also in the works, and in the hope that the compositions will be gladly performed and listened to, the author pointed out: "It was something completely new for me. First of all, I needed to expand my knowledge of the tamburitza, i.e. to figure out what can be played on it. When writing for an orchestra, it's simpler because there are multiple sections and they're practically playing the same lines, but here I used double, triple and quadruple stops, which I didn't have any experience with. The tamburitza players of the Academy of Music put in a lot of effort and rehearsed it well, which is quite technically demanding – for the piano as well; these are concert compositions, albeit the background is folklore."

Both the professors of the tamburitza studies main course and the mentors in this project, Veljko Valentin Škorvaga in the solo part and Siniša Leopold

in the orchestral part, explained its values. "I believe the audience will like these works. Our colleague Uhlik wrote it really masterfully using the themes of European nations; I am especially pleased that this will certainly remain the foundation of the newly composed literature that we need in the development of the artistic segment of tamburitza performance," said Veljko Valentin Škorvaga. Siniša Leopold pointed out the advantage of working with talented and responsible students: "I must say that it is a pleasure to work with students because they are excellent musicians who will yet show a lot in their development. On the occasion of the Department opening, the Academy provided us with new instruments, for which we are really immensely grateful. We are all delighted because we think that tamburitza players have a big and important path ahead of them, in order to transform their instrument into true classical art."

These works by Uhlik, interesting in terms of tonality with various harmonic progressions, deviations, even into jazz music, tonal colors and melodies which are not always of a dance character, sometimes even projecting a Brahms or Dvořák sound, represent a departure from playing the tamburitza in a way perhaps more common in our area and certainly shifting interpretive boundaries in their playing. Not only are they a valuable contribution to tamburitza opus and a demonstration of the value and hard work of Department of Tamburitza, but they are also a priceless addition to general contemporary performing practice and tamburitza scene. In recognition of this importance, but also on the occasion of celebrating the 100th anniversary of the Academy of Music in Zagreb during the academic year 2021/2022, students and professors of the new tamburitza study program at the Academy of Music in Zagreb recorded these compositions – on their homefield, at the Academy recording studio. Composer's loose translations of the folk verses which served as an inspiration for these pieces accompany each track.

LA PERNETTE SE LÈVE – Francuska | France

Pernette rano rani

Pernette ustaje dva sata prije zore. Uzima svoju preslicu i mali kolovrat. Na svaki okret kolovrata čeznutljivo uzdiše. „Što ti je“, pita je majka, „boli li te glava?“ „Nije glavobolja, majko, nego ljubav.“

Pernette Rose up So Early

Pernette rose up so early, two hours before 'twas day. She took hold of her distaff, and little spinning-wheel. And each time that the wheel turned, she gave a sigh of love. Then up spake her old mother: "What makes you sigh and weep? Pernette, have you a headache, or are you deep in love?" "O no, I have no headache, but I am deep in love."

EL OLÉ – Španjolska | Spain

Hej, crnko mala

Hej, crnko mala, iz sveg srca ja te ljubim. Dvije zvijezde koje nedostaju na nebu nađoh na tvome licu; to bijahu oči tvoje! Noću vidjeh sunce kako bliješti na tvome balkonu – vidjeh tebe!

The Little Brown Girl

O little brown girl, o dearest little brown girl. O this is how I love you, o brown girl, you're my darling, and my dearest dear. The twinkling stars I did count, but two were not in the skies, and then I found them on earth, in your sweet eyes, o little brown girl.

ΠΚΙΑΣΤΕ ΚΟΠΕΛΛΕΣ ΣΤΟ ΧΟΡΟ

(PKIASTE KOPELES STO HORO) – Cipar | Cyprus

Uhvatite se u kolo, djevojke

*Uhvatite se u kolo, djevojke! Veselite se i radujte dok ste još mlade.
Jer kad postanete majke, samo ćete u kutu sjediti.*

O Dance, You Maids

O dance, you maids, be blithe and gay, when you are young, 'tis time to play. O dance, while you have time to spend, before you have a babe to tend. Before your toil it does begin, o that's the time to dance and sing. When you your single life do quit, then in your corner you must sit.

THE IRISH GIRL – Irska | Ireland

Mlada Irkinja

Dok jedne večeri šetah obalom rijeke, šarajuć pogledom unaokolo, Irkinju jednu mladu zapazih. Poput ruže bijahu crveni njezini obrazi, a kosa crna kao ugljen. Skupocjena bijaše haljina od zlata koju ta Irkinja na sebi imaše.

The Irish Girl

As I walked out one evening down by a river side, while gazing all around me an Irish girl I spied; a rosy red was on her cheeks and coal-back was her hair, and costly were the robes of gold this Irish girl did wear.



SUR LE GAZON – Belgija | Belgium

Na travnjaku

Evo nas, mladih, plešemo držeć' se za ruke. Ali ja sam tužna jer moj dragi nije u kolu. Na travnjak dođite, ovčice!... Vidim ga kako dolazi izdaleka na crno-bijelom konju. U desnoj ruci nosi ružu, a u lijevoj svoje srce od srebra. Na travnjak dođite, ovčice!...

All on the Grass

Here we dance all hand in hand, men and maids on the green grass. I am sad because my love in the dance cannot be found. All on the grass, a roodle dum day. Come lambkin, dance, a roodle dum dee. But I will see him from afar riding on a piebald horse. In his right hand is a rose, in his left his heart of gold.

THE CUCKOO – Ujedinjeno Kraljevstvo | United Kingdom

Kukavica

Lijepa li je ptica kukavica. Dok leti, ona pjeva, donoseć nam dobre glase, nikada laži. Bijele cvjetove ona siše, da joj glas bude zvonak, i što se češće čuje njezin "ku-ku", to bliže je ljeto.

The Cuckoo

O the cuckoo, she's a pretty bird, she singeth as she flies. She bringeth good tindings, she telleth no lies. She sucketh white flowers, for to keep her voice clear; and the more she singeth cuckoo, the summer draweth near.

ICH WOLLT EIN BÄUMLEIN STEIGEN – Njemačka | Germany

Na krhko jedno stablo ja se uspet' htjedoh

Na krhko jedno stablo ja se uspet' htjedoh, al' popucaše mu grane, pa u travu, jadan, padoh. Kad bi zlato moje znalo kako pritom se ugruvah, smjesta k meni dotrčalo bi da utjehu mi pruži.

O I Did Climb a Tree-Top

O, I did climb a tree-top, the highest tree of all, but o the branches they did break, and I had such a fall. And if my true-love knew it, that I had come to grief, o he would quickly come to me, and soon give me relief.

A JÁ TAKÁ ČÁRNA – Slovačka | Slovakia

Crna poput kupine

Ja sam crna poput kupine. Nek' mi samo priđe kakva gizdava dama... Gizdava dama ili s polja težakinja; jer ja sam crna poput kupine. Ja sam bijela poput bijela ljiljana. Ali nemam želju za mladićem. Nemam želju ni za mladićem ni za mužem. Uvenut ću kao ruža u trnju.

Black as a Blackberry

I'm black as a blackberry. Let some natty lady approach me... a natty lady or a peasant woman from a field; because I am black as a blackberry. I am white as a white lily. But I have no desire for a young man. I have no desire for either a young man or a husband. I will wither like a rose in a thorn.

HEJ TY, WISŁO, MODRA RZEKO – Poljska | Poland

Hej ti, Vislo, modra rijeko

Oj ti, Vislo, modra rijeko pod šumom... Za pojasom mi svirala, pa kad u nju zasviram, zastat će moja draga i pomisliti na me.

River Wisla, Sparkling Waters

River Wisla, sparkling waters, swift and clear, see, here comes my own true love, my dearest dear. As the music that I play falls on your ear, stay awhile and hear my plea, my dearest dear.

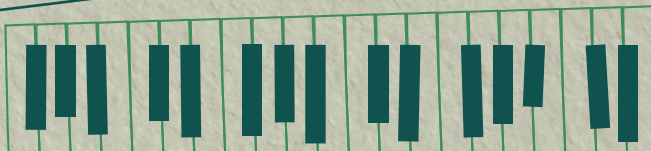
DÄR STÅR ETT TRÄD – Švedska | Sweden

Stablo

Na farmi moga oca stoji jedno stablo čije grane čudno vise. I ako sada nitko ne dolazi da me uzme, valja mi još malo pričekati. O, ruže rumene, tako su lijepe za gledati i ljupke se djevojke doimaju tako zaljubljenima. Kada on mi pokloni svoje srce, u život ću se zaljubiti.

There Is a Tree

There is a tree on my father's farm, so strangely hang the boughs it carries. And if no many comes to wed me now, then I must wait the while the tarries. O roses red, they are so fair to see, and pretty maids so loving seem to be. When he to me his heart has giv'n, then shall I be in love with living.



GIOVANOTTINA CHE VIENI ALLA FONTE – Italija | Italy

Djevojka sa zdenca

Djevojko koja došla si k zdencu, na čelu ti vidim dvije zvijezde kako sjaju. Dječače, slatke riječi ti zboriš dok ljubavni jadi u tebi ne prestaju. Što znači sad to? Što bi to moglo biti? Stvoreni smo jedno za drugo i to ne treba kriti!

O Little Girl

O little girl, who has come to the fountain, your eyes, they are shining like stars in the sky. O little boy, who does talk so politely, the pangs of love they do cause you to sigh. O my love, what does this mean? We're made for each other, that's plain to be seen. O my dear treasure, my dearest darling. Give me your hand and I'll slip on the ring. O my love, what does this mean? We're made for each other, that's plain to be seen.

CHULA – Portugal

Poskakujem od radosti i zadovoljstva. Želim plesati chulu. Tvoji me zagrljaji izluđuju. Ali ako me ne voliš, smjesta odlazi. Zbogom!

**chula (izg. čula) – portugalski narodni ples*

Sally, come and join the dancing, now the dance is gay and fast. If you'll be my only true love, you shall hold me first and last. If you'll be my only true love, hold my hand as you dance by. But if you're no love of mine, go away and so goodbye!

**chula – a dance and music genre originally from Portugal*

OJ, LEPO JE RES NA DEŽELI – Slovenija | Slovenia

Oh, lijepo li je u zavičaju

Oj, lepo je res na deželi kjer hiš'ca na samem stoji. Okol' so pa hribčki zeleni to mene najbolj veseli. (Oh, lijepo li je u zavičaju gdje kućica je na osami, a ukolo bregovi zeleni. Tome se najviše radujem.)

O, How Beautiful It Is in My Homeland

O, how beautiful it is in my homeland where the house is secluded and the hills around are green. This makes me most happy.

ALTWIENER TANZLIED – Austrija | Austria

Stara bečka popijevka

Ne, ne, nipošto ne... kad se hoće, uvijek se može biti dobre volje. Da da, doista da... Kad su ljudi mrzovoljni, gurne ih se u peć i dobro podgrije.

Waltz Song From Old Vienna

No, no, no and oh no! Sometimes we're dumpish, or others are grumpish. And no, no, no and oh no! None can be merry the whole day long! Yes, yes, yes and oh yes! Folks with long faces, the stove is the place for them. Yes, yes, yes and oh yes! In with them all and then light the fire!

TUOLL' ON MUN KULTANI – Finska | Finland

Daleko je odjahao moj dragi

Daleko je odjahao moj dragi. U kraljevu zlatnu palaču. Vрати mi se, ptičice najdraža, ne ostavljaj me samu... Ondje on viđa lijepe djevojke, ali čarima njihovim nikada prepustit se neće. Vрати mi se, ptičice najdraža, ne ostavljaj me samu... Slatko u grmlju pjevaju ševe i drozdovi, ali slađe od njih pjeva moj dragi.

Far Away Has My Sweetheart Gone

Far, far away has my sweetheart gone riding, in the gold palace of the king he is biding. Come back to me, little bird, dearest sweetheart, leave me not alone, leave me not alone. There he sees maidens of beauty and splendor, but to their charms he will never surrender. Sweetly are singing the larks and the thrushes, sweeter sings my lover than birds in the bushes.

VRT' SA, DÍVČA – Češka | Czech Republic

Zavrti se, djevojko

Zavrti se, djevojko, oko mene napravi okret, curice, moja ćeš biti... Ako nećeš, u vojarnu će me odvesti za regruta. Ali jer si moja milostiva draga, osedlat ćeš konja i za mnom odjahati sve do Brna.

Spin Around, Girl

Spin around, girl, spin around me, girls, you'll be mine... if you don't, they'll take me to the barracks as a recruit. But because you are my merciful darling, you will saddle a horse and follow me all the way to Brno.

AIN BOER WOL NOAR ZIEN NOABER TOU – Nizozemska | The Netherlands

Jedan seljak poželio k susjedu

Jedan seljak poželio k susjedu, ali sam – bez žene: "Ti moraš ostati kod kuće da za me predeš i šiješ!" Kad se uvečer vratio kući, zapita: "Gdje je moja večera?" Ali žena uze batinu pa ga njome dobro izbatina. Seljak odjuri svome susjedu: "Moja me stara istukla!" A susjed će na to: "Baš čudno, i mene moja!"

A Peasant Would His Neighbor See

A peasant would his neighbor see; "Hi, man, hi!" Without his wife's company. Rue dum dum day. "O you must stay at home, my dear, to spin and to sew for me." The peasant came back home at night; said: "Where is my supper now?" The woman took a bedding-stick, and with it she cudgeled him. The peasant to his neighbor ran: "My old wife has beaten me!" His neighbor said: "How very strange! For my wife has done the same!"

IRBES MEDĪBAS – Latvija | Latvia

U lovu na jarebicu

Na more ja isplovih u lov na jarebice. Koju ustrijeliti? Koju poštedjeti? Svaku čuperak krasī ljepe. Ustrijelih jednu koja ka žalu bijaše poletjela. Jarebica srebrnih krila u duboko se more strmoglavī. Zlatnu ču udicu do tebe spustiti, do vršaka tvojih srebrnih krila, u zelenu noć mora.

Partridge Hunting

I sailed out to sea to hunt partridges. Which one to shoot? Which one to spare? Each is adorned by a beautiful tuft. I shot one who was flying towards the beach. The silver-winged partridge plunged into the deep sea. I will lower the golden hook to you, to the tips of your silver wings, into the green night of the sea.

ÓLAFUR OG ÁLFAMÆR – Island | Iceland

Oliver i vila služavka

Oliver odjaha u brda. Ondje, usred labirinta vilinu on nastambu spazi. Jarko crvenim plamenom u njoj gorjela je vatra; s vrha planine nježno je

puhao vjetar. Vila mu služavka pride. Bog na nju bijaše bacio kletvu. – Dobro nam došao, Olivero! Nemoj više lutati, ostani s nama! – Ne želim živjeti u vilinskoj zemlji; Želim živjeti po Božjoj zapovijedi. – Daj poljubi me onda barem jednom, dvaput, triput, pa možeš poći svojim putem! On se nagnu u svom sedlu pa poljubi služavku nehajno. Tad ona zgrabi svoje škare, oštre i sjajne pa mu ih zabije duboko postrance. Oliver podbode konja i munjevito odjaha svojoj majci.

Oliver and the Fairy Maid

Oliver to the hills did ride, in a midst, in a maze, there a fairy house he spied. Deep red the fire doth flame, softly from the mountain top the wind's blowing, softly from the mountain top the wind's blowing down. To him there came a fair maid, God on her a curse had laid. "Oliver, welcome to our home, live with us, no further roam." "I will not live in fairy land; I will live by God's command." "Give me but kisses one, two, three; you may then take leave of me." Down from his saddle-seat leaned he, kissed the maid half-heartedly. She took her scissors sharp and bright, pierced them deep into his side. Furiously he spurred his steed; to his mother rode with speed. After one hour or two at most, Oliver gave up the ghost.

CÂNTEC VECHI – Rumunjska | Romania

Stara pjesma

Ljubičice u lisnatoj šumi, grlice moja, dođi i reci mi je li zaleđen Dunav. Može li ga dragi moj prejahati sa svoja tri hitra konja? Jedan crn mu je k'o gavran, drugi crven k'o užarena peć, a u trećeg, kojeg jaše, tri su kopita bijela poput bjelokosti.

Ancient Song

Violet in the leafy woodland, come, my turtle dove and tell me. Come, my love, o come. Tell me, is the Danube frozen? Can my true love ride across it, with his team of three fast horses? One is black as raven's feathers, one is red as fiery furnace, and the horse my love is riding, three white feet it has like iv'ry. Come, my love, o come.

SVEND I ROSENGAARD – Danska | Denmark

Svend u Rosengardu

Gdje bijaše tako dugo, Svende u Rosengardu? – Bijah na jednom tjeskobnome mjestu, draga majko. – Zašto je mač tvoj krvav? – Ubih brata svoga. – Što ćeš sada? – Bježat ću.

Son, Come Tell to Me

"O where have you been a-roaming? Son, come tell to me." "All day I've been in the meadow. O my mother dear, it's I may come home late or never." "O why is your sword so bloody?" "Because I've killed my brother." "O where, o where will you turn to?" "I'll flee to some far country." "And when will you come back home, love?" "When women all are widows."

УЧИ МА, МАЙЧО, НАУЧИ (УЧИ МА, МАЈЧО, НАУЧИ) – Bugarska | Bulgaria

Nauči me, majko

Nauči me, majko, kako da nađem nevjestu! Sine moj, otiđi u goru zelenu, pronadi vodu studenu. Ondje sagradi česmu šarenu i cvijeće posadi crveno. Tada će onamo dolaziti djevojke, mlade nevjeste. S njima će doći i tvoja, da nabere kiticu i lice umije.

How Am I to Get Me a Wife

"How am I to get me a wife? Mother, tell me what I should do. How find one to share my whole life? Mother, help me, I beg of you!" "My son, my dear son, make your way to the hillside's green pastureland. And there, by the well, this same day to this task should you set your hand. My son, make a garden by this well to be filled with flowers, bright and gay. And at blossom-time, I foretell, all the girls will come by that way. And you'll find with them your bride-to-be, she'll come there to seek flowers, too. And as she seeks flowers merrily by her glance betray love for you.

VIRÁGOS KENDEREM – Mađarska | Hungary

Cvatuća konoplja

Cvatuća konopljo, zimom posuta, presti se nećeš, ljubavi moja draga. Vreteno je izgubljeno, traga mu nema, kao ni utjehe mome tužnom srcu.

Flowering Hemp

Flowering hemp, winter sprayed, do not spin, my dear love. Spindle's lost, can't be found, none to soothe my sad heart.

ΚΕΡΑΣΙΑ ΤΟΥ ΜΑΪΟΥ (KERÁSIA TOU MAÍΟΥ) – Grčka | Greece

Svibanjske trešnje

Veseo je mjesec svibanj kad trešnje dozrijevaju crvene, i sve lijepe mlade Krećanke svirku gajdaša tad začuti mogu. Tako, laganim korakom, kreću se ulicom, slušajući gajde koje pozivaju na ples.

Cretan Dance Song

Now is the merry month of May, when cherries red are ripening, and all the fair young maids of Crete can hear the pipers piping. So lightly stepping, come they all, along the street advancing, because they hear that piping call, which sets the town a-dancing.

HRVATSKI ZVUKOLICI | CROATIAN SOUNDSCAPES – Hrvatska | Croatia

Potpuri za tamburaški ansambl: *Snočka sam se šetal* (Međimurje), *Senokoše tam pri gaju* (Međimurje), *Balun* (Istra), *Mazurka* (Istra), *Pjevaj mi, pjevaj, sokole* (Lika), *Monfrina* (Dalmacija – Split), *Ciciljona i polka* (Dalmacija), *Zlarinsko kolo* (Dalmacija), *Neumska poskočica* (Južna Dalmacija), *Svatovski drmeš* (Pokuplje), *Mi idemo, ljeljo* (Slavonija), *Rukavice i todore* (Slavonija)

Potpourri for tamburitza ensemble: *I Walked Last Night* (Međimurje), *Hay Harvesters in the Field* (Međimurje), *Balun Dance* (Istria), *Sing Me a Song, Falcon* (Lika), *Monfrina Dance* (Dalmatia – Split), *Ciciljona (Siciliana) and Polka* (Dalmatia), *Zlarin Kolo* (Dalmatia), *Neum Poskočica** (Southern Dalmatia), *Wedding Drmeš*** (Pokuplje), *We're Going* (Spring Procession of Ljeljas – Queens, Slavonia), *Rukavice i Todore* (Slavonia)

**poskočica* — a traditional circle dance danced in pairs in the area of the former Dubrovnik Republic

***drmeš* — a “shaking dance” typical for northwestern Croatia

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