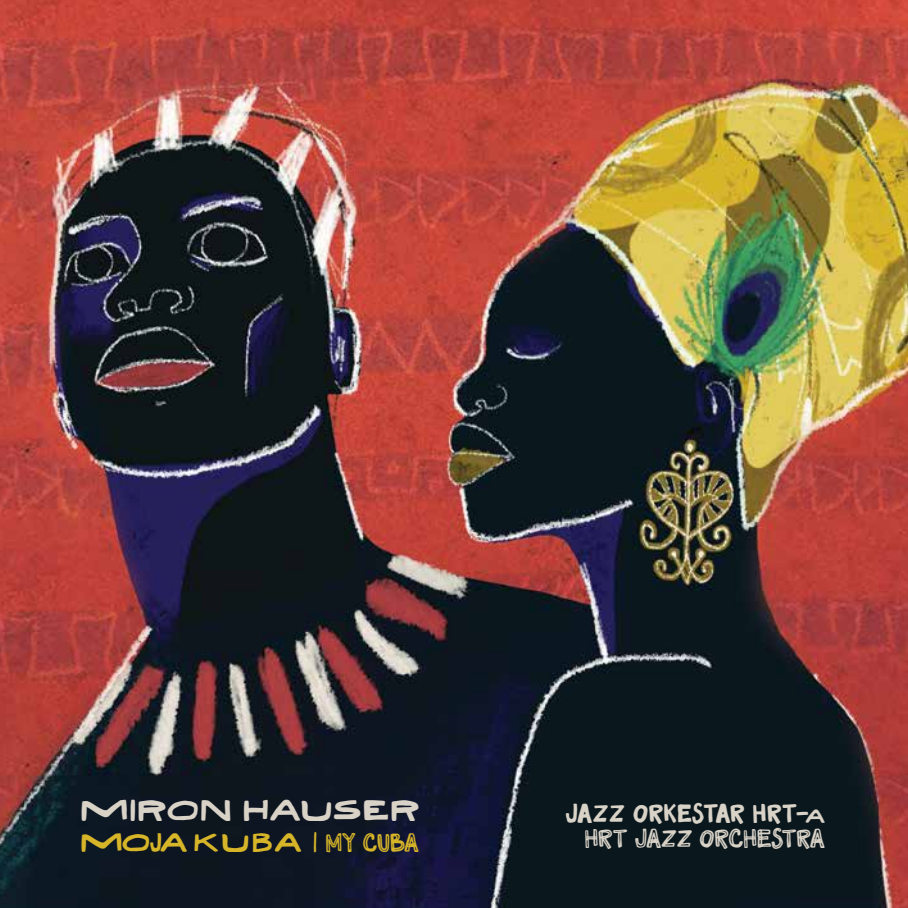




MIRON HAUSER
MOJA KUBA | MY CUBA

JAZZ ORKESTAR HRT-A
HRT JAZZ ORCHESTRA

MIRON HAUSER

skladatelj, trombonist, dirigent
/ composer, trombonist, conductor

JAZZ ORKESTAR HRT-A **HRT JAZZ ORCHESTRA**

Jazz orkestar HRT-a | HRT Jazz Orchestra

MIRO KADOIĆ | alt i sopran saksofon, flauta, klarinet

/ alto and soprano saxophone, flute, clarinet

MIHAEL GYÖREK | alt saksofon, flauta, klarinet / alto saxophone, flute, clarinet

MARIO BOČIĆ | tenor saksofon, klarinet / tenor saxophone, clarinet

VOJKAN JOCIĆ | tenor saksofon, klarinet / tenor saxophone, clarinet

DAMIR HORVAT | bariton saksofon, bas klarinet

/ baritone saxophone, bass clarinet

ANTONIO GEČEK | truba / trumpet

ZVONIMIR BAJEVIĆ | truba, krilnica / trumpet, flugelhorn

DAVOR KRIŽIĆ | truba / trumpet

BRANKO STERPIN | truba / trumpet

MARIN FERKETIN | trombon / trombone

ZVONKO KOŠAK | trombon / trombone

LUKA ŽUŽIĆ | trombon / trombone

JOE KAPLOWITZ | klavijature / keyboards

SAŠA BOROVEC | kontrabas / double bass

JANKO NOVOSELIĆ | bubnjevi / drums

LAZARO AMED HIERREZUELO ZUMETA | udaraljke, violina, vokal

/ percussion, violin, vocal

HRVOJE RUPČIĆ | udaraljke / percussion

MLADEN ILIĆ | udaraljke / percussion

MIRON
HAUSER

MOJA
KUBA
MY CUBA

1. **La Ultima** / 7:08
solo: J. Kaplowitz, B. Sterpin, M. Györek
2. **Hija de Yemaya** / 8:14
solo: L. A. Hierrezuelo Zumeta, M. Hauser, A. Geček
3. **Mambo No. 69** / 7:21
solo: M. Bočić, M. Ferketin, M. Hauser, J. Novoselić
4. **Tu Fragancia** / 6:16
solo: M. Kadoić, M. Hauser
5. **Nos dos** ft. V. Jocić i M. Hauser / 6:45
6. **Las Reinas** / 4:38
solo: M. Bočić, J. Kaplowitz
7. **Los Reyes** / 7:03
solo: D. Križić, M. Ilić, H. Rupčić, L. A. Hierrezuelo Zumeta, J. Novoselić
8. **Concha** / 6:18
solo: L. Žužić, Z. Bajević
9. **Mozambique pa' coqueta** / 4:36
solo: M. Kadoić, A. Geček, Z. Bajević, B. Sterpin, D. Križić
10. **Sabrosónido** ft. L. A. Hierrezuelo Zumeta / 6:07
11. **Nena** / 5:13
solo: L. A. Hierrezuelo Zumeta, M. Kadoić
12. **Sangre y miel** / 4:55
solo: D. Horvat

UKUPNO TRAJANJE | TOTAL TIME / 74:39

MIRON HAUSER: MOJA KUBA

Kubansku glazbu volim jer je ostala duboko povezana sa svojim folklornim tradicijama, ostala je prije svega „glazba naroda“, ne izgubivši onu jednostavnu radost bivanja i življenja s glazbom. Ne radeći od glazbe intelektualne poligone, nego prije svega ostajući u domeni emotivnog tijela, kubanska je glazba ostala čvrsto povezana s plemenskim, primarnim funkcijama glazbe općenito. Ekspresija emocija i tijela koja pokreće duh i čini nas sretnijim bićima. To je ono što pronalazimo u svim popularnim žanrovima kubanske glazbe.

Brišući „vertikalne“ granice u društvu, glazba Kube čvrsto je zadržala svoj identitet i u krugovima klasične glazbe, ostajući pokretač i vrelo inspiracije školovanim skladateljima koji nikad nisu prestali osluškivati ritmički puls svojeg naroda. Upravo taj ritmički puls razlog je tisućama ljudi zbog kojeg hrle svake godine na najveći karipski otok, ne bi li upili malo onoga što svaki Kubanac s ponosom nosi u sebi, ritam kojim hoda, ritam kojim diše – to je dio njega, identiteta koji nosi kamo god ide.

Svoj život kubanska glazba vodi i daleko izvan svojih obala, ponajviše u Sjedinjenim Američkim Državama. Plesni su kubanski ritmovi naišli na plodno tlo susrevši se s plesnim jazz ritmovima, dok je jazz isključivo još obnašao svoju funkciju plesne glazbe. Kubanski glazbenici poput Machita,

Maria Bauzà i Chana Poza susreli su se s Dizzyjem Gillespijem i nastale su prve jazz skladbe bazirane na tipičnom kubanskom *son clave* ritmu. Plesne dvorane diljem Sjedinjenih Američkih Država nikada više nisu bile iste.

Susret tih dvaju svjetova dogodio se i meni kada sam kao još trinaestogodišnjak prisustvovao koncertu popularne kubanske timba grupe Los Van Van. I od tada sam znao što je nedostajalo glazbenom svijetu koji me okruživao. Punk, pop, funk, techno, klasična glazba, sva moja dotadašnja slušateljska i praktična iskustva dobila su element koji je nedostajao – u kubanskoj glazbi pronašao sam svoj *groove*. To je bio ritam koji je za mene značio glazbeni protok. I usprkos školovanju za akademskog jazz glazbenika, taj se *groove* nije izgubio u moru ostalih vrijednih utjecaja koje sam upio. Naprotiv, kubanski je *groove* samo jačao i oplemenio moj izričaj kao glazbenika skladatelja i izvođača. Kuba je ritmički jedna od najbogatijih kultura na svijetu. Stoga ne čudi da je meni upravo ona najglasnije odzvanjala, neprestano me podsjećajući na važnost ritma u jazzu. Što više uranjam u materiju kubanskih ritmova i što više osjećam kako oni penetriraju u moje bavljenje jazzom, pred sve sam većim osobnim izazovom. Baš kao što je i veliki Dizzy jednom prilikom napisao: „Više od trideset godina bavim se afro-kubanskom glazbom, ali kad god čujem prave kubanske majstore, osjećam se samo kao mali seljak iz Južne Karoline.“

HRVOJE RUPČIĆ:

KUBANA I JAZZ: GLAZBENA FUZIJA MIRONA HAUSERA

Da bi se netko uhvatio u koštac s finim nijansama svakog pojedinog stila kubanske glazbe, a njih je zaista puno, potrebno je mnogo znanja, proučavanja, talenta, rada i – strasti. Upravo zato je za njeno stvaranje potrebna i takva osobnost, koju je na hrvatskoj sceni utjelovio Miron Hauser. Skladati, aranžirati, dirigitirati i odsvirati dvanaest skladbi nadahnutih raznim stilovima *kubane*, a uz to još uspjeti izraziti sebe, vrhunski je podvig koji predstavlja najkompleksniji i najobuhvatniji projekt takve vrste glazbe na našim prostorima.

KUBA KAO INSPIRACIJA

Kuba, najveći otok u karipskom zaljevu, španjolskim je kolonizatorima stoljećima služila kao glavna luka za dovoz crnih robova iz Afrike za sve njihove kolonije. Na taj je mali otok dovedeno gotovo dvostruko više Afrikanaca nego na cijelo područje SAD-a. Tako su se na Kubi susrele etničke skupine iz najrazličitijih krajeva Afrike i stvorile nove glazbene forme, koje bi neupućenom slušatelju mogle lako zvučati kao *afrička glazba*, ali upravo zbog toga što ona u takvom obliku ne postoji u Africi, već je modificirana uvjetima na koje su Afrikanci naišli, našavši se prisilno u „novom svijetu“, ta je glazba nazvana *afro-kubanskom*. Također, živeći jedni kraj drugih, iako u bitno različitim uvjetima, crni robovi počeli su asimilirati glazbu koja je dolazila iz njima nedostupnih plesnih dvorana kolonijalnih palača, u kojima je bijela vlastela slušala mukle ritmove iz slamnatih koliba.

Na Kubi (nasreću) nisu vidjeli nikakav problem u spajanju glazbenih tradicija naoko nespojivih svjetova u jedinstvenu formu, kao što su to učinili i s

religijom. Utjecaj europske narodne, klasične i vojne glazbe na današnju kubansku glazbu izuzetno je snažan, a najdominantnija od svih je svakako španjolska glazba. U glazbi istočnog dijela Kube (*Oriente*) se također osjećaju i jaki utjecaji francuske glazbe, a razlog tome je značajan priljev stanovništva francuskog porijekla na Kubu poslije velike pobune robova na Haitiju 1791. godine. Velik utjecaj na kubansku glazbu dolazio je i sa sjevera, odnosno iz SAD-a. Od početka 20. stoljeća pa sve do Kastrove revolucije, Kuba je bila puna mafijaških kockarnica i hotela u kojima su redovito svirali američki jazz sastavi. Oni su svojim pristupom glazbi i instrumentacijom na Kubi ostavili golem utjecaj. U isto vrijeme, kubanski su ritmovi (*La conga, cha-cha-cha, mambo i rumba*) pronašli svoj put na sjever, osvajajući poput uragana američke plesne dvorane.

EVOLUCIJA ŽANROVA KUBANSKE GLAZBE

Sve do prve polovine 20. stoljeća kubanska se glazba razvijala u tri poprilično odvojena pravca. Prvi je bio nasljeđe europske klasične i vojne glazbe koju su po bijelim plesnim dvoranama izvodili *charanga* orkestri sastavljeni od klavira, kontrabasa, violina, flauta, guira te timpana, koji su se na Kubi ubrzo počeli smanjivati te su tako rođeni *pailas cubanas*, danas poznatiji kao timbalesi. Ti sastavi su na prijelazu iz 19. u 20. stoljeće izvodili *habanere* koje su se na Kubi kasnije razvile u *danzon*, a već u tom razdoblju, prešavši granice, u Argentini su se razvile u planetarno poznati *tango*. Dobivajući malo-pomalo svoj kreolski zvuk, pjesme su u svojim formama počele sadržavati repetitivne elemente koje su naslijedile od crnačke glazbe, a to je pitanje-odgovor. Tako se u okrilju *charange* uz *danzon* razvio i *cha-cha-cha*, a nakon njega i *mambo*.

Drugi pravac kubanske glazbe razvijao se među siromašnijim, uglavnom španjolskim seoskim stanovništvom, a nazvan je *son*. Korijen te glazbe je u

španjolskoj seoskoj i trubadurskoj glazbi koja je zbog svoje veće izloženosti crnačkoj glazbi, radi socijalnog statusa, još brže poprimila kreolske boje. Ti su sastavi imali potpuno drugačiju instrumentaciju od *charanga* sastava, a izvodili su, naravno kubansku *son* glazbu koja je svojim melodijama i ritmičkom strukturom najslbližnja današnjoj kubanskoj popularnoj glazbi i onome što svijet naziva *salsom*. U svijet *sona* se također (vjerojatno čak i prije nego u *charanga* sastave) uvukao repetitivni i mantrični svijet crnačke glazbe sa svojom karakteristikom pitanja i odgovora. Ti su sastavi zaslužni za razvoj glazbenih stilova poput *guarache*, *bolera* i već spomenutih *sona* i *son montuna*.

Treći pravac kubanske glazbe razvijao se među crnačkim stanovništvom koji je, s jedne strane, počeo spajati svoje različite afričke tradicije u jedinstvenu formu, a zatim i pod utjecajem europskih melodija stvarati nove stilove. Ti sastavi su se uvijek sastojali isključivo od bubnjeva, raznih udaraljki i vokala bez pratnje bilo kakvih melodijskih instrumenata. U njihovom okrilju stvoreni su mnogi hibridi afričkih ritualnih ritmova, razni stilovi *rumbe* kao što su *guaguanco*, *yambu* i *colombia* te stilovi poput karnevalskog *konga ritma* i *mozambiquea*. U okrilju tih sastava rodio se i novi instrument koji je zamijenio mnoge druge bubnjeve afričkog porijekla – *konga bubanj*.

Spomenuta tri stila su se s vremenom miješala, no jedna osoba je posebno zaslužna za njihovo objedinjavanje, a to je Arsenio Rodriguez. Slijepi skladatelj, aranžer, *bandleader* te svirač tresa i kongi prvi je okupio sastav koji je postao okosnica *kubane* kakvu znamo danas. Njegov *conjunto* tvorila je moćna bubnjarska sekcija sačinjena od kongi, bongosa i timbalesa, uz dodatak klavira, tresa i kontrabasa u ritam sekciji te prvo dvije, a zatim tri trube u puhačkoj sekciji. Bila je to revolucija. Po uzoru na Arsenijev sastav uskoro su u SAD-u Mario Bauza i Machito osnovali svoje afro-cuban big bendove i polučili ogromne uspjehe. Vjerojatno najzaslužniji za upliv *afro-*

kubane u jazz je Dizzy Gillespie, jedan od tvoraca be-bopa koji se pedesetih godina zaljubio u tu glazbu. Spoj *kubane* i jazza pokazao se brakom iz snova. Tih pedesetih godina 20. stoljeća, kada je *kubana* zapalila SAD i ostatak svijeta i u Hrvatskoj su mnoge popularne, pa i jazz kompozicije, imale u sebi mnogo kubanskih elemenata. Kako se u to doba većina strane glazbe skidala „na uho“ ispred radioprijemnika, fascinantno je koliko su tadašnji skladatelji i glazbenici uspijevali „pohvatati“ srž nečega što zapravo i nisu dubinski poznavali. Takva situacija trajala je kod nas dugo, sve do utemeljenja sastava Cubismo koji se prvi počeo ozbiljno i studiozno baviti *kubanom*, proučavajući i poštujući sva pravila te glazbe pri skladanju i izvođenju. Miron Hauser sa sličnim je žarom i strasti nastavio istraživati taj žanr, prirodno ga uklopivši u jazz ruho unutar vlastitih skladbi s kojima je još dublje proniknuo u ranije spomenutu tradiciju.

DUBLJI POGLED U MIRONOVO STVARALAŠTVO

Skladbe na ovom albumu Hauser je vrlo ambiciozno napisao i aranžirao upravo za afro-cuban big bend postavu i zato je standardnu postavu jazz big benda proširio s čak tri bubnjara-udaraljkaša u ritam sekciji.

La ultima (Posljednja) uvodna je skladba koja započinje mantričkim 12/8 ritmom, toliko karakterističnim za afro-kubanske religijske rituale. On postaje čvrsta okosnica za moćnu temu i inspirativna sola. Od sredine pjesme ritam se mijenja u toliko karakteristični *montuno* koji pjesmi daje novi polet. Skladba *Mambo Nr. 69* imenom, stilom i temom nas vodi u pedesete godine 20. stoljeća i zlatno doba afro-cuban big bend jazza kada je Perez Prado zaludivao američku publiku svojim hitovima poput „Mambo No. 5“ i „Mambo No. 8“. *Tu fragancia (Tvoj miris)* nas vodi još dalje u prošlost i u europsko nasljeđe *kubane* uz okus *charanga* sastava s prijelaza stoljeća. Romantična flauta evocira neka nježnija vremena. Ne, to nije tango; to je pravi kubanski

danzón koji se od sredine pjesme pretvara u *cha-cha-cha* ritam, baš kako su to izvodili *charanga* sastavi tog doba. U ovoj se temi, osim kao autor i aranžer, Miron Hauser predstavio i kao izuzetan trombonist. Iako se na skladbu *Nos Dos (Nas dvojica)* može plesati *cha-cha-cha*, ona to zapravo nije. To je kubanska *guajira* koja se od ranije spomenutog ritma razlikuje po ritmičkim frazama, iako je sličnog tempa. Ovu Hauserovu pravu kubansku seosku *guajiru* (*guajira*=seljančica) nastalu iz *son* tradicije ukasilo je i „nadmetanje“ dvojice solista, trombona i tenor saksofona, baš kako bi se u nekim drugim slučajevima nadmetala i dvojica *sonera*, odnosno pjevača *son* glazbe – poštujući, nadopunjavajući, ali i nadmudrujući jedan drugog. Pjesma *Hija De Yemaya (Kćer Yemaye; božice mora)* započinje ritualnim napjevom za Ellegua, božanstvo iz Santerije, kubanske religije koja je nastala miješanjem katoličanstva s afričkim tradicijama u kojoj su svoje afričke bogove „sakrili“ iza imena katoličkih svetaca. I ovdje, kao i u pravom Santeria ritualu, prvo se zahtijeva od Ellegua da otvori puteve između duhovnog i fizičkog svijeta, jer je on taj koji stoji na raskrižjima i vratima između svjetova. Tek nakon što on dozvoli, skladba se nastavlja samo s udaraljka u brzom *rumba guaguanco* ritmu, a ulaskom cijelog big benda, Hauser ostatak skladbe posvećuje Yemayi, božici mora i simbolu majčinstva. *Las Reinas (Kraljice)* je još jedan po zvuku gotovo europski *danzón* s dominantnim klarinetom, klavirom i timbalesima, koji zatim bude začinjen kreolskim *cha-cha-cha* ritmom u čijem zvuku gotovo da možemo vidjeti senzualno njihanje tamnoputih bokova, no na kraju se ponovno vrati u svoje nježno izvorište. Za ovu je skladbu sam skladatelj otkrio kako je koristio nježan zvuk drvenih puhača koji za njega predstavljaju ženske simbole. *Los Reyes (Kraljevi)* je zapravo nastavak prošle skladbe, koja se nakon nježnog uvoda pretvara u muževni *guaguanco* ritam, a nakon ulaska klavira sa svojim *guajeom* ritmom koji nas sve – i one više i one manje upućene – odmah asociraju na kubansku glazbu, pjesma

energijski stremljen vrhuncu; koji se pokazao kao savršena podloga prvo za energični trubački solo, a zatim snažna, gotovo agresivna bubnjarska sola. Upravo radi tog muževnog aspekta je u ovoj skladbi Hauser koristio limene puhače te moćan, čvrsti ritam. Skladbe *Las Reinas/Los Reyes* izvanredni su primjeri toliko važnog muško-ženskog simbolizma u afro-kubanskoj glazbi. Te iste simbole predstavljaju Joruba božanstva, Chango i Ochun, koja se nalaze na omotu albuma i predstavljaju muške i ženske energije sa svim njihovim karakteristikama. Chango je moćan i snažan Joruba ratnik, gospodar gromova i munja te vladar svetih bata bubnjeva i plesa. Ochun je najženstvenija od svih boginja u Joruba panteonu, oko koje nerijetko izbijaju svađe među muškim božanstvima koji se natječu za njenu naklonost. Nju predstavljaju med i sve slatke vode na planetu. Pjesmu *Concha* autor je posvetio izuzetnoj španjolskoj pjevačici Conchi Buiki, jednoj od muza velikog Pedra Almodovara koji u gotovo svakom svom filmu koristio neku od Buikinih pjesama za glavnu temu. Svakom tko je upoznat s njenim radom bit će interesantno čuti kako je Hauser samom temom i odabirom instrumenata uspio dočarati njen jedinstveni nježni i hrapavi stil pjevanja. Skladba je uz to napisana i u neparnom ritmu koji nije uobičajen na Kubi, no on u Mironovom aranžmanu i dalje zvuči *kubanski*. U pjesmi *Sabroso* (igra riječi; *sabroso* – ukusan i *sonido* – zvuk) Hauser je još jednom dao prostora kubanskom multiinstrumentalistu i vokalistu Lazaru da se ovdje predstavi kao violinist. Pjesma započinje njegovim solom, zatim se nastavlja zvukom *charanga* orkestara s početka 20. stoljeća, a kasnije kulminira zaraznim *guaracha/salsa* ritmom. Slušajući skladbu *Nena* nećete si moći pomoći, a da ne zamislite da ste se odjednom nekim čudom našli na kraju 19. stoljeća u nekoj od raskošnih plesnih dvorana kolonijalnih kubanskih palača, u kojoj uglađena vlastela ispija koktele u vrućoj kubanskoj noći. Zažmirite i prepustite se jer vas Hauser vodi kroz prostor i vrijeme. *Mozambique pa Coqueta* (*Mozambique za koketu*) je

skladba fascinantno brzog ritma koji je od svakog člana orkestra zahtijevao maksimalnu preciznost i koncentraciju, jer ova glazba – sa svojim gustim ritmičkim frazama podijeljenima među sekcijama – ne dopušta ni trunku ležernosti ili predaha. Hauser je skladbu hrabro napisao, s razlogom vjerujući da pred sobom ima kolektiv koji je dorastao takvom, ne osobito jednostavnom zadatku. *Mozambique* je naziv za veoma brzi i plesni ritam koji je šezdesetih godina prošlog stoljeća „stvorio“ i popularizirao kubanski skladatelj Pello El Afrokan, a baziran je na kubanskom karnevalskom ritmu zvanom *la conga*. Završna skladba *Sangre y Miel (Krv i med)* Hauserova je konačna posveta dvjema kulturama, kubanskoj i balkanskoj. Tema koja ima sve draži tipične romske glazbe Balkana ujedinjena je sa zaraznim kubanskim ritmom i stvoren je eksplozivni koktel nezaustavljivog osjećaja ushita i sreće.

Miron Hauser ovim je albumom uspio napraviti gotovo nemoguće. Iako je do tančina poštovao stroge zakonitosti svih mnogobrojnih kubanskih stilova, ostavio je gotovo neograničene mogućnosti improvizacije i slobode u solima članovima orkestra. Uz to, što je daleko najvažnije, on je iz skladbe u skladbu dokazivao da je razvio svoj jedinstveni stil i estetiku u skladanju te aranžiranju. Ljubav prema Kubi i njezinoj glazbi nije ga sputala; koristeći njezine elemente nije zaboravio izraziti sebe. I zato Miron za ovaj album s punim pravom može reći: „Ovo je Moja Kuba!“

MIRON HAUSER (Pula, 1985.) diplomirao je jazz trombon na Sveučilištu za glazbu i primijenjene umjetnosti u Grazu 2011. u klasi Eda Neumeistera, nakon čega je 2015. magistrirao na Konzervatoriju Giuseppe Tartini u Trstu. Tijekom školovanja u Grazu sudjeluje diljem Europe na seminarima i radionicama istaknutih jazz glazbenika i pedagoga: Bob Brookmeyer, Nils Wogram, Rick Margitza, Bart van Lier, Eric van Lier, Hein Van de Geyn, Glenn Ferris, Jerry Bergonzi, Phil Abraham, John Thomas, Miguel Zenón i mnogi drugi.

Prve doticaje s jazzom ostvario je puno prije formalnog obrazovanja, kao član Jazz orkestra Hrvatske glazbene mladeži (od 2004. do 2012.) u sklopu kojega ostvaruje suradnje s uglednim glazbenicima svjetske džezističke scene: Deborah Carter, Juan Garcia-Herreros, Andreas Haderer, Donny McCaslin, Kokan Dimusevski, Karolina Strassmayer, Toshiko Akiyoshi, Sherisse Rogers, Renée Manning, Cubismo, Joseph Bowie, Pete McGuinness, John Thomas, Mark Feldman, John Hollenbeck, Refuge Trio, Dave Liebman, Luis Bonilla, Dena DeRose, Lasse Lindgren, Peter Erskine, Jim McNeely, Deborah Brown, Jonas Knutsson, Michael Philip Mossman, Don Menza, Man Sound, Miljenko Prohaska, Yellowjackets, Randy Brecker, Peter Herbolzheimer, Kristina Oberžan, Gustavo Bergalli, Victor Villena, Bob Mintzer i drugi.

Od 2011. stalni je član Jazz orkestra HRT-a te je imao priliku svirati s eminentnim svjetskim jazz glazbenicima. Kao član Udruge jazz glazbenika Istre, jedan je od osnivača i inicijatora Jazzistra orkestra. S obzirom na zanimanje za glazbu latin izričaja, Miron Hauser član je slovensko-kubanskog sastava Los Señores, povremeni gost hrvatskog latin sastava Cubismo, a svirao je i s kubanskom salsa grupom Maykel Blanco y su salsa mayor. Od 2011. do 2016. bio je stalni član pop-sastava Jinx. Osim Jinx, surađivao je s nizom hrvatskih pop-glazbenika, među kojima su Oliver Dragojević, Nina Badrić, Natali Dizdar i Gibonni. Od osnivanja ansambla do 2019. bio je član jazz seksteta B's Funstallation u kojem se predstavlja kao tenor-trombonist,



skladatelj i aranžer. Sastav je 2015. snimio svoj prvi nosač zvuka s autorskim skladbama članova ansambla te bio nominiran za hrvatsku diskografsku nagradu Porin u kategoriji jazz albuma. Miron Hauser trostruki je dobitnik nagrade Status Hrvatske glazbene unije za najboljeg jazz trombonista (2015., 2018. i 2019.).

Godine 2016. imao je autorsku večer u sklopu koncertne sezone Jazz orkestra HRT-a pod nazivom *Tu fragancia*, predstavljajući se publici kao skladatelj, dirigent i trombonist. Ovaj je nosač zvuka rezultat upravo tog projekta koji je nakon toga izveden s Big bandom RTV Slovenija u Ljubljani i Puli, a s Jazz orkestrom HRT-a još jednom u Zagrebu, zatim Zadru i Koprivnici te na Međunarodnom festivalu radijskih orkestara RadiRo u Bukureštu (2018.). Od 2018. godine stalni je član salsa grupe FiloSofia u kojoj djeluje kao trombonist, aranžer, skladatelj i pjevač.

Godine 2021. osvojio je diskografsku nagradu Porin u kategoriji Najbolji album jazz glazbe, za album *Tumbao* Jazz Orkestra HRT-a i grupe Cubismo gdje je sudjelovao kao autor skladbi i većine aranžmana, dirigent, trombonist i vokalist. 2023. godine osvaja Porin u kategoriji Najbolji aranžman za pjesmu "Ena" Darka Rundeka s albuma *Za vašu posljedopodnevnu razonodu*. Album je, također, osvojio Porin u kategoriji Pop album godine. Iste godine trostruki Porin osvojio je i album *Insite* Davora Križića i Jazz Orkestra HRT-a, pod ravnanjem Mirona Hausera.

Umjetnički je ravnatelj Jazz orkestra HRT-a od sezone 2019./2020.

JAZZ ORKESTAR HRVATSKE RADIOTELEVIZIJE, jedini profesionalni sastav te vrste u Hrvatskoj, svojim kontinuiranim djelovanjem tijekom više od sedam i pol desetljeća, svrstava se među najdugovječnije big bandove na svijetu. Utemeljen je u sezoni 1946./1947. kao Plesni orkestar Radio Zagreba za potrebe radijskih emisija i snimanja, da bi s vremenom počeo i javno nastupati. Osim sudjelovanja u nizu javnih emisija te samostalnih koncerata u zemlji i inozemstvu, od 2000. godine održava vlastiti koncertni ciklus koji se izravno prenosi na Trećem programu Hrvatskoga radija. Od vodstva prvih dirigenata, Zlatka Černjula, Miroslava Killera, Milivoja Körblera i Nikice Kalogjere, preko Miljenka Prohaske koji ga je vodio više od trideset godina, do Silvija Glojnarića, Saše Nestorovića i Andreasa Marinella, orkestar se profilirao u jedan od najutjecajnijih jazz sastava na našoj sceni. Od sezone 2019./2020. umjetnički voditelj je Miron Hauser.

Prvi nastup na međunarodnoj sceni orkestar je imao u Kölnu godine 1955. Uslijedila su turneje po Bugarskoj, Poljskoj, bivšem SSSR-u, nastupi na jazz festivalima u Frankfurtu i Nagykaniszi te u Münchenu 1972. u sklopu kulturno-zabavnoga programa Olimpijade. Nastup na Jazz festivalu na Bledu 1962. označava novu fazu u radu orkestra – orijentaciju na vlastiti repertoar za što je, kao idejni začetnik, zaslužan Miljenko Prohaska, zahvaljujući čemu je orkestar izgradio specifičan stil, prepoznatljiv u međunarodnim okvirima. Ta praksa traje i danas kroz natječajni projekt *Nove skladbe za Jazz orkestar HRT-a*, autorske koncerte članova orkestra i brojne suradnje s domaćim glazbenicima raznih žanrovskih opredjeljenja. Istovremeno, vodeći glazbenici međunarodne jazz scene redovito gostuju kao solisti i dirigenti: Art Farmer, Clark Terry, Ted Curson, Johnny Griffin, Sal Nistico, Ernie Wilkins, Kai Winding, Ed Neumeister, John Lewis, Art Taylor, Lucky Thompson, Ignacio Berroa, Jon Faddis, Georgie Fame, Boris Kozlov, Lars Møller i drugi. Samo tijekom posljednjih nekoliko sezona orkestar je surađivao s velikanima poput Terella

Stafforda, Erniea Watts, Barta van Liera, Luisa Bonille, Alana Broadbenta, Christiana McBridea, Edwarda Palmera, Abhijita Banerjeea i Kale Ramnatha, Dee Dee Bridgewater, Artura Sandovala. Kao jedan od najutjecajnijih jazz sastava na hrvatskoj glazbenoj sceni, orkestar je ujedno i pravi nukleus ponajboljih jazz glazbenika među kojima mnogi, osim kao izvođači, djeluju i kao skladatelji i aranžeri. Bogata koncertna i diskografska aktivnost uključuje suradnje s nekima od najistaknutijih protagonista hrvatske glazbene scene; među novijima ističu se: Chui, Tamara Obrovac, Darko Rundek, TBF, Psihomodo pop, Cubismo, Zvezdan Ružić. Među novijim izdanjima ističu se *Stavi pravu stvar* s Markom Toljom, *Chui ovu glazbu*, uz sastav Chui, *Miracles*, s glazbenicama Lanom Janjanin i Dinom Rizvić, *Organic Intelligence* uz Joea Kaplowitza, *Tumbao* s Cubismom, *Villa Idola* s Tamara Obrovac Transhistria Ensemble te *Giant's Freedom* uz Zvezdana Ružića. Među najnovijim albumima su Porinima ovjenčani *Insite* uz Davora Križića (Aquarius Records/HRT), *Za vašu poslijepodnevnu razonodu* uz Darka Rundeka (Menart/HRT), *Nešto veće od nas* uz Mangroove (Aquarius Records), *Dino Dvornik Tribute* (HRT/Croatia Records), *Candide* uz Maria Bočića (HRT/Croatia Records) kao i *Božić oko svijeta* uz Zbor i gudače Simfonijskog orkestra HRT-a (HRT).

MIRON HAUSER: MY CUBA

The reason I love Cuban music is because it has remained deeply connected to its folkloric traditions, it has remained „music of the people“ above all else, without losing that simple joy of being and living with music. Cuban music has remained strongly connected to the tribal, primal functions of music in general, without turning music into intellectual polygons, but rather staying within the field of emotional body. It expresses emotions and moves the body, activating the spirit and making us happier. This is what we can find in all popular Cuban music genres.

By erasing „vertical“ social boundaries, Cuban music has firmly retained its identity even in the classical music circles, remaining the initiator and the source of inspiration to educated composers who never stopped listening to the rhythmic pulse of their people. It's precisely that rhythmic pulse that draws thousands of people to the largest Caribbean island every year, hoping to absorb a bit of what every Cuban proudly carries within himself, the rhythm of walk, the rhythm of breathe, it's a part of them and their identity which they carry wherever they go.

Cuban music lives far beyond its shores, especially in the United States. Cuban dance rhythms found fertile ground in contact with jazz dance rhythms while jazz was still primarily dance music. Cuban musicians like Machito, Mario Bauzá and Chano Pozo met Dizzy Gillespie, and the first jazz

compositions based on the typical Cuban *son clave* rhythm were born. Dance halls across the United States were never the same again.

I encountered the fusion of these two worlds at the age of thirteen when I participated at a concert by the popular Cuban *timba* group Los Van Van. From that moment I knew what was missing in the musical world around me. Punk, pop, funk, techno, classical music, all my previous listening and practical experiences gained a missing element, the groove I found in Cuban music. For me that rhythm represented musical flow. Despite my education as an academic jazz musician, that groove never got lost in the sea of other valuable influences that I took up. On the contrary, the Cuban groove only grew stronger and enriched my expression as a musician, composer, and performer.

Cuba is rhythmically one of the richest cultures in the world. It's no wonder that it resonates most strongly with me, constantly reminding me of the importance of rhythm in jazz. The more I immerse myself in the core of Cuban rhythm and notice how they penetrate into my jazz performance, the more significant the personal challenge I encounter like the great Dizzy once wrote: „I have been involved with Afro-Cuban music for more than thirty years, but whenever I hear true Cuban masters, I feel like a young peasant from South Carolina“.

HRVOJE RUPČIĆ:

CUBANA AND JAZZ: MIRON HAUSER'S MUSICAL FUSION

Dealing with the fine nuances of every individual Cuban music style, and there are many, requires vast knowledge, study, talent, work, and—passion. This is precisely why such a personality is needed for creating it, and Miron Hauser is the one that embodied it on the Croatian scene. To compose, arrange, conduct, and play twelve compositions inspired by diverse Cuban music styles, while also managing to express oneself, is a remarkable accomplishment that represents the most complex and comprehensive project of this type of music in our region.

CUBA AS INSPIRATION

Cuba, being the largest island in the Caribbean Sea, for centuries served as the main port for the Spanish colonizers to import black slaves from Africa for all their colonies. Almost twice as many Africans were brought to this small island as to the entire area of the United States. That way, ethnic groups from completely different parts of Africa met in Cuba, and created new musical forms that, to the untrained ear, might sound like *African music*. This music was called *Afro-Cuban* precisely because such music doesn't exist in Africa in this form, but was modified by the conditions forced upon them in the "New World". Additionally, living side by side, though in very different circumstances, black slaves began to assimilate the music coming from the dance halls of colonial palaces, which were inaccessible to them. In these halls, white aristocrats listened to muffled rhythms from straw huts.

In Cuba (fortunately), there was no problem blending musical traditions from seemingly incompatible worlds into a unique form, as they did with religion. The influence of European folk, classical, and military music on today's Cuban

music is very strong, with Spanish music being the most dominant. In the music of the eastern part of Cuba (*Oriente*), there are also strong influences of French music, due to the large influx of French descendants who came to Cuba after the great slave rebellion in Haiti in 1791. A significant influence on Cuban music also came from the north, that is, from the U.S.A. From the early 20th century until Castro's revolution, Cuba was full of casinos run by the Mafia and hotels where American jazz bands regularly performed. Their approach to music and instrumentation left a significant influence on Cuba. At the same time, Cuban rhythms (*la conga*, *cha-cha-cha*, *mambo*, and *rumba*) made their way north, taking over American dance halls like a hurricane.

THE EVOLUTION OF CUBAN MUSIC GENRES

Until the first half of the 20th century, Cuban music developed in three relatively separate directions. The first one was the heritage of European classical and military music, performed in dance halls for white people by *charanga* orchestras composed of piano, double bass, violins, flutes, guiro, and timpani, which soon became smaller and smaller, eventually leaving space for the creation of *pailas cubanas*, now known as timbales. At the turn of the 19th to 20th century these ensembles performed *habaneras*, which later developed into *danzon* in Cuba, and even then extended abroad. In Argentina they evolved into the globally famous *tango*. As they gradually acquired their Creole sound, the songs began to include in their forms repetitive elements inherited from black music, known as call and response. Thus, within the framework of the *charanga*, in addition to *danzon*, *cha-cha-cha* developed, followed by *mambo*.

The second direction of Cuban music evolved among the poorer, predominantly Spanish rural population and was named *son*. The roots of this music lie in Spanish rural and troubadour music, which, due to its greater

exposure to black music because of social status, quickly adopted Creole characteristics. These ensembles had a completely different instrumentation from the *charanga* ensembles, performing of course Cuban *son music*, which, with its melodies and rhythmic structure, is most similar to today's popular Cuban music and what the world calls *salsa*. The repetitive and mantric world of black music, with its characteristic call and response, also found its way into the world of *son* (probably even before the *charanga* ensembles). These ensembles were responsible for the development of musical styles such as *guaracha*, *bolero*, and the aforementioned *son* and *son montuno*.

The third direction of Cuban music developed among the black population, who, on the one hand, began to merge their different African traditions into a unified form, and then, under the influence of European melodies, created new styles. These ensembles always consisted exclusively of drums, various percussion instruments, and vocals without the accompaniment of any melodic instruments. Within their framework, many hybrids of African ritual rhythms were created, as well as various styles of *rumba*, such as *guaguanco*, *yambu*, and *columbia*, and styles like the carnival *conga rhythm* and *mozambique*. Within these ensembles, a new instrument was born, replacing many other drums of African origin—the conga drum.

These three styles gradually mixed, but one person was particularly responsible for their integration—Arsenio Rodríguez. The blind composer, arranger, bandleader, and player of the tres and congas was the first to gather an ensemble that became the backbone of the Cuban music we know today. His *conjunto* was formed by a powerful percussion section made up of congas, bongos, and timbales, with the addition of piano, tres, and double bass in the rhythm section, and initially two, then three trumpets in the brass section. It was a revolution. Following his example of ensemble, Mario Bauzá and Machito soon formed their Afro-Cuban big bands in the U.S., achieving

enormous success. Probably the most responsible for introducing Afro-Cuban music into jazz was Dizzy Gillespie, one of the creators of bebop, who fell in love with this music in the 1950s. The fusion of Cuban music and jazz proved to be a match made in heaven. In those 1950s, when Cuban music set the U.S. and the rest of the world on fire, many popular and jazz compositions in Croatia also incorporated many Cuban elements. Given that most foreign music at that time was transcribed “by ear” in front of radio receivers, it is fascinating how composers and musicians of the time managed to capture the essence of something they actually did not know in depth. This situation lasted in Croatia until the founding of the band Cubismo, the first to seriously and diligently engage with Cuban music, studying and respecting all the rules of that music when composing and performing. Miron Hauser continued to explore this genre with similar enthusiasm and passion, naturally integrating it into jazz within his compositions, deepening ever further his understanding of the aforementioned tradition.

A DEEPER LOOK INTO MIRON'S WORK

The compositions on this album were ambitiously written and arranged by Hauser specifically for an Afro-Cuban big band lineup, and thus he expanded the standard jazz big band lineup with even three drummers - percussionists in the rhythm section.

La ultima (The Last) is the opening composition that begins with a mantric 12/8 rhythm, so characteristic of Afro-Cuban religious rituals. It becomes the backbone for a powerful theme and inspiring solos. In the middle of the piece, the rhythm shifts to the characteristic *montuno*, giving the song a new zest. The composition *Mambo Nr. 69*, with its name, style, and theme, takes us back to the 1950s and the golden age of Afro-Cuban big band jazz, when Pérez Prado thrilled the American audience with his hits like *Mambo*

No. 5 and *Mambo No. 8. Tu fragancia (Your Fragrance)* takes us even further back into the past and into the European heritage of Cuban music, with the taste of *charanga* ensembles from the turn of the century. The romantic flute evokes gentler times. No, this is not tango, it's a true Cuban *danzón*, which in the middle of the song transforms into a *cha-cha-cha* rhythm, just as it was performed by *charanga* ensembles of that period. In this theme, Hauser not only presented himself as a composer and arranger, but also as an exceptional musician on the trombone.

Although *cha-cha-cha* can be danced to the composition *Nos Dos (The Two of Us)*, it actually isn't *cha-cha-cha*, but a Cuban *guajira*, which differs from the previously mentioned rhythm in its rhythmic phrases, even though it is of a similar tempo. Miron's true Cuban rural *guajira* (guajira = peasant girl), born from the *son* tradition, is adorned with a "duel" between two soloists, trombone, and tenor saxophone, just as, in some other cases, two *soneros*, that is, son singers, would by respecting, complementing, but also outwitting each other. The song *Hija de Yemaya (Daughter of Yemaya, the goddess of the sea)* begins with a ritual chant for *Ellegua*, the deity from *Santería*, a Cuban religion born from the mixing of Catholicism with African traditions, where African gods were "hidden" behind the names of Catholic saints. As in a real *Santería* ritual, it is first required from *Ellegua* to open the paths between the spiritual and physical worlds, as he is the one who stands at the crossroads and gates between worlds. Once he gives his permit, the composition continues with just percussion in a fast *rumba guaguanco* rhythm, and with the entry of the full big band, Hauser dedicates the rest of the composition to Yemaya, the goddess of the sea and symbol of motherhood. *Las Reinas (The Queens)* is another piece that sounds almost like a European *danzón*, with a dominant clarinet, piano, and timbales, which are then spiced up with a Creole *cha-cha-cha* rhythm, whose sound almost allows us to see the

sensual swaying of dark-skinned hips, only to return again to its gentle origin at the end. The composer himself revealed that for this composition, he used the delicate sound of woodwinds, which represent female symbols for him. *Los Reyes (The Kings)* is a continuation of the previous composition, which, after a gentle introduction, turns into a masculine *guaguanco* rhythm. After the piano enters with its *guajeo*—a rhythm that immediately evokes Cuban music to all listeners, whether knowledgeable or not—the song energetically strives towards a climax, which proves to be the perfect backdrop first for an energetic trumpet solo, and then for powerful, almost aggressive drum solos. Precisely because of this masculine aspect, Miron used brass instruments and a strong, firm rhythm in this composition. The compositions *Las Reinas/Los Reyes* are excellent examples of the important male-female symbolism in Afro-Cuban music. These symbols are represented by the Yoruba deities *Chango* and *Ochun*, depicted on the album cover, representing male and female energies with all their characteristics. *Chango* is the powerful and strong Yoruba warrior, lord of thunder and lightning, and the ruler of the sacred bata drums and dance. *Ochun* is the most feminine of all goddesses in the Yoruba pantheon, and she is often the reason of conflicts between male deities who compete for her favor. She is represented by honey and all the fresh water on the planet. The author dedicated the song *Concha* to the exceptional Spanish singer Concha Buika, one of the muses of the great Pedro Almodovar, who used one of Buika's songs as the main theme in almost all of his films. Anyone familiar with her work will find it interesting to hear how Miron, through his theme and choice of instruments, managed to capture her unique gentle and raspy singing style. The composition is also written in an odd rhythm, which is not common in Cuba, yet in Miron's arrangement, it still sounds *Cuban*. In the song *Sabrosoñido* (a wordplay *sabroso* = delicious and *sonido* = sound), Miron once again gave space to Cuban multi-instrumentalist and vocalist Lazaro to present himself as a

violinist. The song begins with his solo, then continues with the sound of *charanga* orchestras from the beginning of the 20th century, later culminating in an infectious *guaracha/salsa* rhythm. Listening to the composition *Nena (Girl)*, you won't be able not to imagine yourself magically transported to the end of the 19th century, in one of the luxurious dance halls of colonial Cuban palaces, where refined aristocrats sip cocktails in the hot Cuban night. Close your eyes and surrender, for Miron takes you through space and time. *Mozambique pa' Coqueta (Mozambique for the Coquette)* is a composition with a fascinatingly fast rhythm, requiring maximum precision and concentration from every member of the orchestra, because this music, with its dense rhythmic phrases divided among the sections doesn't allow a bit of casualness or respite. Miron bravely wrote the piece, rightfully believing that the collective before him was up to the task, though not an easy one. *Mozambique* is the name of a very fast and dance rhythm that was "created" and popularized in the 1960s by Cuban composer Pello El Afrokan, based on the Cuban carnival rhythm called *la conga*.

The final composition, *Sangre y Miel (Blood and Honey)*, is Miron's ultimate tribute to two cultures—Cuban and Balkan. A theme that carries all the charm of typical Roma music from the Balkans is united with infectious Cuban rhythm, creating an explosive cocktail of unstoppable feelings of joy and happiness.

With this album, Miron Hauser has managed to achieve what is considered almost impossible. On the one hand, he respects the strict rules of many Cuban styles, and on the other hand, he allows almost unlimited possibilities for improvisation and freedom in the solos for the orchestra members. Moreover, what is far more important, he has proven, from composition to composition, that he has developed his unique style and aesthetic in composing and arranging. His love for Cuba and its music did not hold him back. Using its elements, he never forgot to express himself and that is why for this album, Miron has every right to say: "This is MY CUBA!"



Born in Pula in 1985, **MIRON HAUSER** graduated in jazz trombone from the University of Music and Performing Arts in Graz in 2011, in the class of Ed Neumeister, followed by a master's degree from the Giuseppe Tartini Conservatory in Trieste in 2015. During his studies in Graz, he participated in seminars and workshops all over Europe held by leading jazz musicians and pedagogues, including Bob Brookmeyer, Nils Wogram, Rick Margitza, Bart van Lier, Eric van Lier, Hein Van de Geyn, Glenn Ferris, Jerry Bergonzi, Phil Abraham, John Thomas, Miguel Zenón and many others.

Mr. Hauser first came into contact with jazz long before his formal education, as a member of the Croatian Music Youth Jazz Orchestra (between 2004 and 2012), collaborating with renowned musicians from the international jazz scene, such as Deborah Carter, Juan Garcia-Herreros, Andreas Haderer, Donny McCaslin, Kokan Dimusevski, Karolina Strassmayer, Toshiko Akiyoshi, Sherisse Rogers, Renée Manning, Cubismo, Joseph Bowie, Pete McGuinness, John Thomas, Mark Feldman, John Hollenbeck, Refuge Trio, Dave Liebman, Luis Bonilla, Dena DeRose, Lasse Lindgren, Peter Erskine, Jim McNeely, Deborah Brown, Jonas Knutsson, Michael Philip Mossman, Don Menza, Man Sound, Miljenko Prohaska, Yellowjackets, Randy Brecker, Peter Herbolzheimer, Kristina Oberžan, Gustavo Bergalli, Victor Villena, Bob Mintzer and others.

Since 2011, he has been a permanent member of the Croatian Radiotelevision Jazz Orchestra and had the opportunity to play with eminent international jazz musicians. As a member of the Association of Jazz Musicians of Istria, he is one of the founders and initiators of the Jazzistra Orchestra. As a result of his interest in Latin-style music, Mr. Hauser is a member of the Slovene-Cuban band Los Señores, occasional guest of the Croatian Latin-music band Cubismo, and he also played with the Cuban salsa group Maykel Blanco y su Salsa Mayor. Between 2011 and 2016, he was a permanent member of

the pop group Jinx. In addition to Jinx, he also collaborated with a number of Croatian pop musicians, including Oliver Dragojević, Nina Badrić, Natali Dizdar and Gibonni. From the ensemble's establishment until 2019, he was a member of the jazz sextet B's Funstallation as a tenor trombonist, composer and arranger. In 2015, the band recorded their first album with original compositions by the band members, earning a nomination for the Croatian discography *Porin* Award in the jazz album category. Mr. Hauser is a three-time winner of the Croatian Music Union's *Status* Award for the best jazz trombonist (in 2015, 2018 and 2019).

In 2016, as part of the HRT Jazz Orchestra concert season, Mr. Hauser hosted his own original-music evening titled *Tu fragancia*, presenting himself to the public as a composer, conductor and trombonist. The same program was subsequently performed with the RTV Slovenia Big Band in Ljubljana and Pula, and once more in Zagreb with the HRT Jazz Orchestra, then in Zadar and Koprivnica, and at the RadiRo International Festival of Radio Orchestras in Bucharest in 2018. Since 2018, he has been a permanent member of the FiloSofia salsa band as a trombonist, arranger, composer and singer.

In 2021, Miron Hauser won the *Porin* music award in the category of Best Jazz Album for the album *Tumbao* by the HRT Jazz Orchestra and the group Cubismo, where he participated as the author of compositions, arranger of most of the music, conductor, trombonist, and vocalist. In 2023, he won another *Porin* award in the Best Arrangement category for the song *Ena* by Darko Rundek from the album *Za vašu posljepodnevenu razonodu* (*For Your Afternoon Entertainment*). That album also won the *Porin* award for Pop Album of the Year. The same year, the album *Insite* by Davor Križić and the HRT Jazz Orchestra, conducted by Miron Hauser, won three *Porin* awards.

Since the 2019/2020 season, he is the Artistic Director of the HRT Jazz Orchestra.

THE CROATIAN RADIOTELEVISION (HRT) JAZZ ORCHESTRA, the only professional band of its kind in Croatia, performing continually for over seven and a half decades, ranks among the longest-lasting big bands in the world. Established during the 1946/1947 season as the Radio Zagreb Dance Orchestra needed for radio broadcasts and recordings, in time it also started giving public performances. In addition to participating in a number of public broadcasts and independent concerts in Croatia and abroad, since 2000 it has been holding its own concert series broadcast live on Croatian Radio Channel 3. From the leadership of its first conductors, namely Zlatko Černjul, Miroslav Killer, Milivoj Korbler and Nikica Kalogjera, through Miljenko Prohaska who had led it for over thirty years, to Silvije Glojnarić, Saša Nestorović and Andreas Marinello, the orchestra gained prominence as one of the most influential Croatian jazz ensembles. Since the 2019/2020 season, its Artistic Director has been Miron Hauser.

The orchestra had its first appearance on the international scene in Cologne in 1955. This was followed by tours in Bulgaria, Poland and the former USSR, performances at jazz festivals in Frankfurt and Nagykanisza, and in Munich in 1972 as part of the cultural and entertainment program at the Olympics. Its performance at the Jazz Festival in Bled in 1962 marked a new stage in the orchestra's activities with a focus on its own repertoire. Based on this new concept, which was initiated by Miljenko Prohaska, the orchestra has developed a specific, internationally recognizable style. This practice continues today through the competition project *New Compositions for the HRT Jazz Orchestra*, concerts authored by the orchestra members and numerous collaborations with Croatian musicians from various genres. At the same time, leading musicians from the international jazz scene regularly make guest appearances as soloists and conductors, including Art Farmer, Clark Terry, Ted Curson, Johnny Griffin, Sal Nistico, Ernie Wilkins, Kai Winding,

Ed Neumeister, John Lewis, Art Taylor, Lucky Thompson, Ignacio Berroa, Jon Faddis, Georgie Fame, Boris Kozlov, Lars Møller and others. In the past few seasons alone, the orchestra has collaborated with such greats as Terell Stafford, Ernie Watts, Bart van Lier, Luis Bonilla, Alan Broadbent, Christian McBride, Edward Palermo, Abhijit Banerjee and Kale Ramnath, Dee Dee Bridgewater and Arturo Sandoval. As one of the most influential jazz ensembles on the Croatian music scene, the orchestra is also a genuine nucleus of top jazz musicians, many of whom are not only performers, but also composers and arrangers.

Its numerous concert performances and profuse discography include collaborations with some of the most prominent figures on Croatian music scene, most recently with Chui, Tamara Obrovac, Darko Rundek, TBF, Psihomodo pop, Cubismo, Zvezdan Ružić and Darko Rundek.

Among the recent album releases are *Stavi pravu stvar* with Marko Tolja, *Chui ovu glazbu*, with the band Chui, *Miracles*, with musicians Lana Janjanin and Dina Rizvić, *Organic Intelligence* with Joe Kaplowitz, *Tumbao* with Cubismo, *Villa Idola* with the Tamara Obrovac Transhistría Ensemble and *Giant's Freedom* with Zvezdan Ružić. Their most recent albums include the *Porin* awarded *Insite* with Davor Križić (Aquarius Records/HRT), *Za vašu posljepodnevenu razonodu* with Darko Rundek (Menart/HRT), *Nešto veće od nas* with Mangroove (Aquarius Records), *Dino Dvornik Tribute* (HRT/Croatia Records), *Candide* with Mario Bočić (Croatia Records/HRT), as well as *Christmas Around the World* with HRT Choir and Symphony orchestra strings (HRT).

EDICIJA HRT HDS JAZZ LIGATURA

UREDNIKE EDICIJE | EDITORS OF THE EDITION:

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

SNIMLJENO | RECORDED IN: HRT, Studio Bajsić, Zagreb, (11./2017.)

TONSKI SNIMATELJ | SOUND ENGINEER: Emir Altić

GLAZBENI PRODUCENT | MUSIC PRODUCTION: Igor Geržina

PRODUKCIJA JAZZ ORKESTRA HRT-A | HRT JAZZ ORCHESTRA MANAGEMENT:

Egle Vošten, Goran Brčić

UREDNIKA IZDANJA | PUBLICATION EDITOR: Srđana Vrsalović

LEKTURA | LANGUAGE EDITING: Darija Šćukanec

PRIJEVOD | TRANSLATION: Maja Karajković Jakir

LIKOVNO OBLIKOVANJE | DESIGN: Emil Šimik, Econik d.o.o.

NAKLADNICI | PUBLISHERS: Cantus d.o.o.; HRT

ZA NAKLADNIKA | FOR THE PUBLISHER: Mirjana Matić, Cantus; Robert Šveb, HRT

BRJ IZDANJA | CD NUMBER: 88924507412

Zagreb, 2024.



Izdanje je objavljeno uz potporu Ministarstva kulture i medija Republike Hrvatske. HRT je proizvođač fonograma. | The CD has been released with the support of the Ministry of Culture and Media of the Republic of Croatia. HRT is the phonogram producer.

WWW.HDS.HR | WWW.CANTUS.HR | GLAZBA.HRT.HR