

VOYAGE

HRVATSKI SUVREMENI SKLADATELJI
CROATIAN CONTEMPORARY COMPOSERS

HDS

PETAR
OBRAĐOVIĆ



PETAR — OBRAĐOVIĆ — VOYAGE

Voyage Concerto,

za čembalo i orkestar | for Harpsichord and Orchestra
(premijerna snimka | premiere recording)

1. *Capriccioso* 8:41
2. *Marziale misterioso* 8:43
3. *Vals* 7:08
4. *Tango furioso* 4:38

Linda Mravunac Fabijanić, čembalo | Harpsichord

Concerto per corno e orchestra,

za rog i orkestar | for French Horn and Orchestra

5. *Amoroso* 5:17
6. *Valcer* 4:17
7. *Danza* 4:14

Viktor Kirčenkov, rog | French Horn

***Profumi del tempo*, koncert za violinu i orkestar**
| Concerto for Violin and Orchestra

8. *Allegro con fuoco* 9:31
9. *Adagio religioso* 9:47
10. *Allegro scherzoso* 9:04

Marco Graziani, violina | violin

Linda Mravunac Fabijanić, čembalo | Harpsichord

UKUPNO TRAJANJE | TOTAL TIME: 69:30

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Simfonijski orkestar Hrvatske radiotelevizije
| Croatian Radiotelevision Symphony Orchestra

Ivan Hut, dirigent | conductor (1. – 4., 8. – 10.)

Mladen Tarbuk, dirigent | conductor (5. – 7.)

Petar Obradović vjeruje, kaže, u rad. Možda bi bilo točnije reći da *ne* vjeruje u čekanje na inspiraciju, već u redovito skladanje; u to da svaki dan prione poslu, „uroni u glazbu”. Kada počne skladati, ne putuje „na slijepo”, već prije toga dugo promišlja o tome za koga piše, za što i kada, čak i za *kamo*, odnosno, u kojem prostoru će njegova skladba biti izvedena, kao što zamišlja i publiku koja će to slušati. Pitanje izvornog prostora od manje je važnosti za nosač zvuka i „posredovanu” snimku, ali ostaje utjecaj na autorovo inicijalno oblikovanje skladbe. Sve što je dosad napisao, izvedeno je i snimljeno, ne čeka u poslovičnim ladicama, što smatra vrlo važnim.

Obradović sklada „iznutra”: kao aktivni trubač i član Simfonijskog orkestra HRT-a s tridesetogodišnjim iskustvom, o skladanju je učio i uči iz prakse: iz orkestralnog zvuka, iz toga kako neki instrumenti zvuče zajedno, a kako drugi, iz svjetske glazbene literature, iz redovitog testiranja onoga što je možda zgodno „na papiru”, ali se u praksi ne da odsvirati. Iz poštovanja za praksu i za kolege glazbenike, Obradović redovito za sve dionice provjerava mogu li se odsvirati, imaju li smisla: moli kolege da ih prosviraju, da mu kaže što bi promijenili. I cijeni njihovu iskrenost i uči iz njihovih odgovora.

Jedna od kolegica koja se uvijek rado odazivala na Obradovićeve upite o netom skladanim dionicama jest i Linda Mravunac Fabijanić. Na njezinu pomoć, Obradović je, kaže, mogao uzvratiti samo – skladbom. **Koncert za čembalo i orkestar**, čiju premijernu snimku imamo priliku čuti na ovom nosaču zvuka, napisan je 2019. godine baš za nju. Naslov Koncerta je **Voyage** i Obradović potvrđuje da je mislio na *putovanje*, što mu na francuskome posebno lijepo zvuči,

a naročito na *glazbeno* putovanje. Svoju glazbu ne voli tumačiti previše, iako mu naslovi i podnaslovi mnogo znače, kao interno usmjeravanje. Slaže se da je početak Koncerta prilično „mahnit“, no potom se smiruje u stanovitu misterioznost, koja se pak prelijeva u sljedeći stavak, tajanstvenu koračnicu, koja to možda i nije u potpunosti. „Plesni“ stavci, kakve ovdje nalazimo u trećem i četvrtom stavku, kod Obradovića su česti, uz naklon klasičnom valceru, ili tangu, ali i malo „pomaknuti“. Namjerno ili ne, autor tako nastavlja bogatu tradiciju pomicanja plesnih stavaka iz tračnica, kao kod, recimo, Detonija, Šostakovića... Obradović ističe da iznimno voli čembalo, njegov zvuk, no želi taj instrument dovesti u 21. stoljeće: neka bude ozvučeno, posve ravnopravno s ostalim instrumentima, bez opterećenosti starim (i tišim) glazbenim slojevima. U suvremeno doba, dodaje, može to biti i električno (digitalno) čembalo, iako klasičan instrument lijepo izgleda na pozornici. Ovaj će instrument imati važnu ulogu i u trećem djelu s ovog nosača zvuka, Koncertu za violinu.

Koncert za rog i orkestar stariji je od ostalih dvaju koncerata s ovog albuma. Nastao 2005. godine, Koncert je godinu poslije praiszvela Zagrebačka filharmonija pod ravnanjem Uroša Lajovica s Viktorom Kirčenkovicim u solističkoj ulozi. Iste je godine, 2006., nastala i snimka u izvedbi Simfonijskog orkestra HRT-a, koja je objavljena na ovom nosaču zvuka. U međuvremenu, Koncert je zaživio u više izvedbi Zagrebačke filharmonije i Dubrovačkog simfonijskog orkestra, ali kao da je čekao na druge skladbe s kojima bi ih autor, koji vjeruje da sve ipak dođe na svoje, mogao upariti za objavljivanje. Ovaj Koncert

nema dodatni naslov ili podnaslov, no Obradović upozorava da prvi stavak nosi oznaku *Amoroso* i da je cijelo djelo zapravo obilježeno ljubavnim karakterom, koji utječe i na sljedeća dva, ponovno plesna, stavka. Danas mu se čini da se možda jest skladateljski promijenio, u osamnaest godina od nastanka Koncerta, ali da na ovome djelu ne bi ništa mijenjao.

Koncertu za violinu i orkestar, napisanome 2019., Obradović je podario naslov ***Profumi del tempo – Mirisi vremena***. Njegovi su *mirisi* mišljeni prustijanski: baš oni mirisi, katkad i okusi, koji nas na prvu i nepogrešivo, prenesu u neki trenutak iz prošlosti. Tek će se poslije ovom ugođaju iz naslova pridružiti još jedna zgodna okolnost: Koncert je praizveo Dubrovački simfonijski orkestar 2019. sa solistom Marcom Grazianijem pod ravnanjem Slobodana Begića. Bilo je to na proslavi 90. obljetnice Umjetničke škole Luke Sorkočevića u Dubrovniku, koju je pohađao i Obradović; ondje je stvarao mladenačka sjećanja u koja ga danas mogu vratiti neki mirisi, a dok je skladao, nije znao da će biti baš tako. Ovo povezivanje prošlosti i sadašnjosti također ne smatra slučajnošću. Uz violinu, u Koncertu je ponovno važno čembalo, dok završni stavak i ritamski i melodijski ima poveznice sa završnim stavkom Koncerta za rog. Ponekad, dodaje, čovjek ni ne zna da se glazbeno okrenuo nekom svojem ranijem djelu; tako se uostalom gradi prepoznatljiv stil. U ovom djelu nema naslovno plesnih stavaka, a pažnju privlači *Andante religioso*. Početna instrumentacija, sa zvonima, možda na prvu vuče kakvoj *new age* duhovnosti, no Obradović kaže da se jednostavno radi o atmosferi, vrsti instrumentacije, koja mu je jako draga. Na

upit o duhovnom aspektu ovog stavka i djela, kaže da to doista ide u oba smjera: katkad počne skladati iz „duhovnog” sadržaja, a katkad shvati da ono što je već skladao u njemu pobuđuje duhovne asocijacije.

U svim koncertima Obradović jasno ostavlja prostor solistima: u jasnoj strukturi, ostali se instrumenti često povlače u duboku podlogu kada je red na solista, u podršku, a katkad posve stanu. Mora se tako, smatra on, polazeći od klasične koncertne literature, iako se danas zapravo ništa ne mora, no orkestralno podrijetlo jače je od svega i govori mu: „Napiši nešto što se može doista čuti i što se želi slušati.” Uvijek surađuje sa solistima na izradi njihovih dionica, a i oni vole uza se imati živog skladatelja s kojim mogu porazgovarati. I sam je imao takvo iskustvo, kada je svirao i snimao *Pop-konzert* Igora Kuljerića, koji je otvoreno prihvatio njegove sugestije. „Na nekim elementima svoje skladbe možeš inzistirati”, smatra danas Obradović, „ali dio moraš prepustiti izvođaču”. Baš je drugi stavak Koncerta za violinu, primjerice, izvorno zamislio bržim, ali kroz rad s dirigentom došao je do sporijeg tempa koji mu se danas baš sviđa.

U novije vrijeme nešto češće sklada po narudžbi, a sezonu u kojoj je bio rezidentni skladatelj HRT-a opisuje kao sjajno i poticajno iskustvo. Katkad je trebalo pričekati da skladbe nađu put: snimljeni *Concerto per corno e orchestra* dugo je, kako je već spomenuto, čekao na objavljivanje; Obradović spominje i svoj Koncert za saksofon, koji isprva nije uspijevaao nikamo plasirati, a zatim je izveden i na Dubrovačkim ljetnim igrama i na Svjetskom kongresu saksofona, a note Koncerta objavljene su u SAD-u, da bi zatim dobio upite za

izradu još dviju inačica Koncerta, s drukčijom pratnjom, koje se danas također izvode.

U slučaju Koncerta za violinu, kao i nekih drugih Obradovićevih djela, mjesto i vrijeme praižvedbe pružaju dodatnu vrijednost: ništa nije slučajno, ponavlja skladatelj. Ipak, to ne znači da treba sve ostaviti sudbini. „Sreća je sklona samo spremnom umu”, rekao je Louis Pasteur; odnosno, važno je raditi i imati što ponuditi, biti pripravan za trenutke kada se ukaže prilika. A one se ukazuju na različite načine ili ih mi tako tumačimo: u krajnjoj liniji, ističe Obradović, da nije smanjio svoju dnevnu količinu sviranja, prešavši s pozicije Prve trube na onu Treće trube iz zdravstvenih razloga, vjerojatno mu se ne bi otvorilo toliko prostora za skladanje. Skladanje je dio njegove svakodnevice, uz orkestralne probe (katkad dvije dnevno), vlastito vježbanje sa strane i obiteljski život. Glazbu često sluša u automobilu, katkad na koncertima; izravne uzore ne navodi, iako je u nekoj fazi, recimo, mnogo slušao Šostakoviča. A ponekad je, naglašava, vrijeme za - tišinu.

Kada danas pogleda na svoj neortodoksan skladateljski put - jer nije studirao kompoziciju, nego je u nju ušao iz izvođačke prakse - kaže da bi možda skladao drukčije da je prošao formalno obrazovanje, ali da mu je rad „iz orkestra” dao neprocjenjivo iskustvo. Već se bio dogovarao za studij kompozicije u Ljubljani, no život se ispriječio. Svjestan je da su nekoć mnogi skladatelji počinjali baš iz orkestralne prakse, koju Obradović smatra nenadoknadivom, iako on redovito konzultira i teorijsku literaturu. Na gotovo obvezno pitanje o utjecaju dubrovačkog podrijetla odnosno Mediterana generalno na svoje

skladanje, kaže: „Ma svakako.” Sve je to negdje ostalo u njemu. Iako sklada gledajući u klavir, u računalo, u zid, a ne u more ili dubrovački kamen, tragovi iz mladosti ostaju, kao i druga životna iskustva – primjerice, slušanje kiše s ocem u automobilu.

Kao što najprije temeljito razmisli *prije* no što počne skladati, Obradović tako i *nakon* skladanja pusti da djelo malo odstoji, *odleži*, zatim mu se vrati i provjeri kakvim mu se čini. Važno mu je da najprije on bude zadovoljan, da zna da je učinio baš kako je želio i što je mogao te da je sve „po zanatu”, ali važno mu je i da se svidi drugima i da se izvodi – da zaživi.

Priželjkuje da njegovu glazbu ljudi slušaju u punoj koncentraciji, da ih obuzme. Upitan ide li tijekom skladanja svjesno na postupke kojima bi spriječio da mu slušatelji izmaknu, odgovara potvrdno: o tome stalno razmišlja pa brusi, brusi, brusi pa opet ostavi malo sa strane. Kada njemu nešto dosadi, odlučuje se za aranžmansku intervenciju.

A jednom kada Petar Obradović zaključi da je to to, kada stavi te famozne dvije taktne crte na kraj djela, više uopće ne gleda unatrag, nego otpušta glazbu da *putuje* u svijet: tako nam i ovim nosačem zvuka *Voyage* dolaze još tri glazbena putnika.

Dina Puhovski

Trubač i skladatelj **PETAR OBRADOVIĆ** (Dubrovnik, 1972.) završio je srednje glazbeno obrazovanje u Umjetničkoj školi Luke Sorkočevića u rodnome gradu Dubrovniku, u razredu svojega oca Nika (Nina) Obradovića. Diplomirao je 1994. godine na Glazbenoj akademiji u Ljubljani u klasi Antona Grčara, a 1995. postao je prvim trubačem Dubrovačkoga simfonijskoga orkestra. Iste godine zaposlio se na mjestu solo trubača u Simfonijskom 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 je njegov prvi nosač zvuka sa skladbama Šuleka, Detonija, Tarbuka i Obradovića, a uz pratnju Zagrebačke filharmonije snimio je Vivaldijev Koncert za dvije trube i orkestar u C-duru, također objavljen na nosaču zvuka. Godine 2006. Cantus je objavio njegov CD s djelima Papandopula, Berdovića, Bjelinskoga, Kuljerića i Obradovića, a 2009. godine nosač zvuka s djelima skladatelja talijanskog baroka Franceschinija i Vivaldija te skladbama hrvatskih pretklasika, Bajamontija i Stratika. Izvedbe njegovih djela objavljene su i na brojnim albumima drugih glazbenika. Nakladnička kuća ALRY Publications (Seattle, SAD) objavila je notna izdanja za četiri njegove skladbe, a izdavačka kuća Martin Schmid (Nagold, Njemačka) objavila je 17 njegovih skladbi u ediciji *Collection Petar Obradovic*. Redovito snima glazbu za arhiv trajnih snimki HRT-a, a do sada je ostvario više od 250 minuta autorske glazbe. Član je Hrvatskoga društva skladatelja od 1995. godine. Osim pisanja skladbi solističkih, komornih i orkestralnih djela, autor je filmske

glazbe, kao i scenske glazbe za predstave Teatra Lero, izvođene na Splitskom ljetu i Dubrovačkim ljetnim igrama. Piše i kratka djela za učenike glazbenih škola. U svom umjetničkom radu ostvario je niz suradnji s drugim glazbenicima, kao skladatelj i kao izvođač glazbe. Godine 2019. dobio je nagradu Porin, u kategoriji Najbolja skladba klasične glazbe, za skladbu *Bird Concerto*, za saksofon i orkestar, praizvedenu na 68. Dubrovačkim ljetnim igrama, a 2020. godine dobio je nagradu Orlando Hrvatske radiotelevizije za najuspješnije ostvarenje u glazbenom programu 71. Dubrovačkih ljetnih igara. U sezoni 2022./2023. bio je rezidentni skladatelj HRT-a za čije je ansamble (za Tamburaški orkestar i za Zbor) napisao dvije skladbe.

Pijanistica i čembalistica **LINDA MRVUNAC FABIJANIĆ** (Osijek, 1974.) trideset je godina prisutna na glazbenoj sceni i kritika je proglašava darovitom i maštovitom umjetnicom. Koncertira u zemlji i inozemstvu kao solistica i komorna glazbenica, a na repertoaru ima skladbe od razdoblja baroka sve do novije literature, pri čemu u biografiji redovito bilježi praizvedbe suvremenih hrvatskih skladatelja. Dobitnica je niza nagrada, a kao doktorandica Učiteljskog fakulteta u Zagrebu bavi se istraživanjima u području klavirske umjetničke suradnje i korepeticije. Umjetnička je voditeljica Jaska Art Festivala. Zaposlena je na Muzičkoj akademiji u Zagrebu.

MARCO GRAZIANI (Rijeka, 1988.) violinu je počeo učiti u klasi Krunoslava Peljhana u glazbenoj školi I. M. Ronjgova u Rijeci, a od 2000. godine učio je i od prof. Leonida Sorokowa, u čijoj klasi je

2010. diplomirao na Muzičkoj akademiji u Zagrebu. Iste godine postaje i asistent na Muzičkoj akademiji u Zagrebu, gdje potom djeluje kao docent, a od 2022. kao izvanredni profesor. Koncertni je majstor Zadarskog komornog orkestra od 2011., a od 2012. do 2016. bio je koncertni majstor Orkestra Hrvatskog narodnog kazališta u Zagrebu. Od 2015. je također koncertni majstor ansambla Acoustic Project Strings, a od 2019. član ansambla Acoustic Project.

VIKTOR KIRČENKOV (Gadjač, Ukrajina, 1973.) glazbenu je naobrazbu stekao u Glazbenoj školi Lisenko u Poltavi i na Glazbenoj akademiji Čajkovski u Kijevu, gdje je diplomirao u klasi Nikolaja Jurčenka. Godine 1992. osvojio je prvu nagradu na Ukrajinskom natjecanju mladih kornista. Bio je član Orkestra Malog opernog kazališta u Kijevu, a 1996. postaje solo-kornist Kijevske filharmonije. U Hrvatsku dolazi 1998. godine, u Orkestar HNK Ivana pl. Zajca u Rijeci, a od 1999. ima titulu solo-kornista Zagrebačke filharmonije. Aktivno djeluje kao solist i komorni glazbenik. Predavao je rog u Glazbenoj školi Karlovac. Od 2002. godine član je Kvarteta tuba Zagrebačke filharmonije XL.

Nizozemsko-hrvatski dirigent i violist **IVAN HUT** (Pula, 1982.) glazbeno obrazovanje započeo je u Glazbenoj školi Josipa Hatzea u Splitu. Diplomirao je violu u klasi Milana Čunka na Muzičkoj akademiji u Zagrebu 2005. godine. Od 2000. do 2009. godine Hut je bio stalni član Splitskog komornog orkestra gdje se, uz inspiraciju maestra Pavla Dešpalja, razvila njegova ljubav prema dirigiranju. Godine

2013. osniva gudački orkestar Camerata Split. Bio je producent koncertnog programa na 59. splitskom ljetu te ravnatelj glazbenog programa na 60. Splitskom ljetu. U kazališnoj sezoni 2013./2014. bio je ravnatelj Opere Hrvatskog narodnog kazališta Split. Godine 2014. upisuje studij dirigiranja na Umjetničkom sveučilištu Codarts u Rotterdamu, u klasi Hansa Leendersa. Za vrijeme školovanja u Nizozemskoj usavršavao se kod Kennetha Montgomeryja, Etiennea Siebensa i Antonyja Hermusa. Bio je stipendist Fonda Lovro i Lilly Matačić te zaklade za mlade dirigente Kraljevine Nizozemske, Het Kersjes Fonds. Dodiplomski studij završava 2016., opernim debijem (Puccini, *Sestra Angelica*), a magisterij uspješno završava 2018., u istoj klasi. Među njegovim mentorima bio je i maestro Yannick Nézet-Séguin. U prosincu 2020. godine postaje stalni dirigent Dubrovačkog simfonijskog orkestra. Među orkestrima s kojima je surađivao su i Sinfonia Rotterdam, Zagrebačka filharmonija, Simfonijski orkestar HRT-a, Zadarski i Varaždinski komorni orkestar, Simfonijski orkestar Sveučilišta u Guanajuatu, Riječki simfonijski orkestar, Simfonijski orkestar SNG Maribor. U SNG Maribor je 2023. ravnao izvedbama Čarobne frule.

Umjetnički je put **MLADENA TARBUKA** (Sarajevo, 1962.), kako sam ističe, složen i razgranat; on je u posljednjih 35 godina dirigirao priznatim ansamblima kao što su ansambli Mađarske državne opere i Njemačke opere na Rajni ili Sinfonietta Cracovia, a djela su mu izvođena na prestižnim festivalima kao što su George Enescu, Wien modern, Svečane igre u Bregenzu ili Svjetski dani nove

glazbe. Velik dio svoje stvaralačke energije posvetio je mladima kao profesor kompozicije, dirigiranja, orkestra i muzičke teorije na Muzičkoj akademiji u Zagrebu, gdje je zaposlen kao redoviti profesor, a radi i kao gostujući profesor Švicarskog opernog studija. Dobitnik je brojnih inozemnih i domaćih nagrada, a čak je pet puta dobio Nagradu Josip Štolcer Slavenski. Autor je stotinjak djela, među kojima se ističu balet *Tramvaj zvan žudnja*, orkestralna djela *Sinfonia* i *Stara hrvatska glazba* te komorna djela i ciklusi za sopran i komorni ansambl. Značajan je njegov rad na pripremi i tiskanju antologijskih djela hrvatske simfonijske i operne baštine poput opera *Ljubav i zloba* Vatroslava Lisinskog i *Nikola Šubić Zrinjski* Ivana pl. Zajca, Simfonije u fis-molu, op. 41 Dore Pejačević ili *Sunčanih polja* i *Sablasti* Blagoja Berse. Glazbeni život Hrvatske Tarbuk je obilježio i velikim opernim produkcijama umjetničkih akademija Zagrebačkog sveučilišta, višegodišnjom suradnjom sa Simfonijskim orkestrom HRT-a, osnivanjem Simfonijskog puhačkog orkestra Hrvatske vojske. Od 2002. do 2005. bio je intendant Hrvatskog narodnog kazališta u Zagrebu; od 2013. do 2014. vodio je glazbeni program Dubrovačkih ljetnih igara, a od 2014. do 2017. bio je njihov intendant. Od 2020. do 2024. bio je predsjednik Hrvatskog društva skladatelja.

SIMFONIJSKI ORKESTAR HRVATSKE RADIOTELEVIZIJE jedan je od najstarijih europskih radijskih orkestara: izrastao je iz orkestra osnovanog 1929. godine pri tadašnjem Radio-Zagrebu, samo šest godina nakon osnutka prvoga europskoga radijskog orkestra. Današnji naziv nosi od 1991. godine. U početku vezan isključivo

za radijski program, od 1942. nastupa i javno, no izravni prijenosi koncerata i snimanja ostaju sastavni dio njegova djelovanja. Na čelu orkestra, kao šefovi dirigenti, bili su Pavle Dešpalj, Krešimir Šipuš, Josef Daniel, Oskar Danon, Milan Horvat, Uroš Lajovic, Vladimir Kranjčević, Nikša Bareza i Enrico Dindo. Od sezone 2022./2023. šef dirigent je maestro Pascal Rophé. Jedinostvenom programskom orijentacijom, u čijem je središtu neprekidno izvođenje i poticanje nastanka djela hrvatskih autora, uz njegovanje standardnog, ali i manje poznatog repertoara, Simfonijski orkestar HRT-a profilirao se u jedno od ključnih izvođačkih tijela u Hrvatskoj. Redovito sudjeluje na festivalima i manifestacijama kao što su Muzički biennale Zagreb, Dubrovačke ljetne igre, Glazbene večeri u sv. Donatu, Zagreb Classic. Koncerti dugogodišnjih pretplatničkih ciklusa, na kojima ugošćuje vodeće hrvatske i inozemne dirigente i soliste, održavaju se u Koncertnoj dvorani Vatroslava Lisinskog u Zagrebu te se izravno prenose i emitiraju na Trećem programu Hrvatskoga radija i televizije. Velik broj audio i videosnimki pohranjuje se u arhivu HRT-a i dostupan je preko multimedijske platforme HRTi. Hvaljena i nagrađivana diskografska izdanja uključuju seriju Šefovi dirigenti Simfonijskog orkestra Hrvatske radiotelevizije, ključne hrvatske nacionalne opere *Ljubav i zloba* te *Porin* Vatroslava Lisinskog, *Nikola Šubić Zrinjski* Ivana pl. Zajca kao i albume *Povijesni koncert 1916.: stoljeće poslije*, *Igor Kuljerić: Kanconijer* i *Boris Papandopulo: Slavoslovije*. Tome se pridružuju i izdanja u ediciji *Ligatura* (HRT i HDS/Cantus): *Srećko Bradić: autorski album* te *Frano Parać: Carmina Krležiana i Missa Maruliana*, dobitnik nagrade Porin za najbolju snimku klasične glazbe 2024.



Petar Obradović says he believes in work. It might be more accurate to say that he *does not* believe in waiting for inspiration, but in regular composition, in the idea of getting to work and “immersing in music” daily. When he begins composing, he doesn’t proceed blindly, but instead, he dedicates a lot of time to thinking about who he is writing for, why he is writing, and when. He even considers *where* his composition will be performed, imagining the audience listening. The original space is not as important for the sound carrier and “mediated” recording. However, it still has an impact on the author’s initial shaping of the composition. What he considers very important is the fact that everything he has written so far has been performed and recorded, rather than letting his work sit in drawers.

Obradović composes “from the inside”: as an active trumpet player and member of the Croatian Radiotelevision Symphony Orchestra with thirty years of experience, he has learned and continues to learn about composing from practice. This includes understanding the orchestral sound, how different instruments work together, insights from world music literature, and regularly testing ideas that might be convenient “on paper” but cannot be played in reality. Out of respect for practice and his fellow musicians, Obradović regularly checks if all the parts can be played and if they make sense. He asks colleagues to play through them and tell him what they would change. He values their honesty and learns from their feedback.

One of the colleagues who always gladly responded to Obradović’s inquiries about newly composed parts is Linda Mravunac Fabijanić. Obradović says that he could only express his gratitude for her

assistance by writing a composition. **Concerto for Harpsichord and orchestra**, whose premiere recording we have the opportunity to hear on this album, was written in 2019 specifically for her. The title of the Concerto is **Voyage**, and Obradović confirms that he had a *journey* in mind, which sounds particularly beautiful to him in French, especially when viewed as a musical journey. He prefers not to overanalyze his music, although he finds value in titles and subtitles as personal navigation. He agrees that the beginning of the Concerto is quite “frenetic”, yet it transforms into a certain mysteriousness that establishes the mood for the next movement, a mysterious march, which might not be entirely a march.

“Dance” movements, such as those present in the third and fourth movement here, are frequently seen in Obradović’s work. They often reference the classical waltz or tango but with a slightly unique twist. Intentionally or not, the author continues the rich tradition of deviating dance movements from the norm, as seen in, for example, Detoni, Shostakovich etc. Obradović emphasizes his love for the harpsichord and its sound. However, he wants to bring this instrument into the 21st century by amplifying it, making it equal to other instruments, and liberating it from the limitations of older, quieter musical layers. In today’s world, he adds, an electric harpsichord might be an option, although the traditional instrument looks beautiful on stage. This instrument will also play an important role in the third piece on this recording, the Concerto for Violin.

Concerto for French Horn and Orchestra is older than the other two concerts on this album. Written in 2005, the Concerto was

premiered a year later by the Zagreb Philharmonic under the baton of Uroš Lajovic, featuring Viktor Kirčenkov as the soloist. In the same year, 2006, a recording was made with the Croatian Radiotelevision Symphony Orchestra, which is included on this album. In the meantime, the piece has been performed multiple times by the Zagreb Philharmonic and the Dubrovnik Symphony Orchestra. However, it seemed to be waiting for other compositions to be paired with for release, as the author, who believed that everything will eventually come together, thought. Despite not having an additional title or subtitle, Obradović points out that the first movement of this Concerto is labeled *Amoroso* and that a theme of love is evident throughout the entire piece, impacting the following two movements, which are once again dance-like. Today, it seems to him that he may have changed as a composer over the eighteen years since the creation of the Concerto, but he would not change anything about this piece.

Obradović named **Concerto for Violin and Orchestra**, written in 2019, *Profumi del tempo - Scents of Time*. These *scents* are meant in a Proustian sense: the very smells, sometimes even tastes, that unmistakably transport us to a certain moment from the past. Later, another fitting circumstance contributed to the atmosphere conveyed by the title: the Concerto premiered at the 90th-anniversary celebration of the Luka Sorkočević Art School in Dubrovnik, which Obradović attended. There, he created youthful memories that certain scents can still evoke for him today. While composing, he did not know it would turn out this way; he also does not consider

the connection between past and present to be a coincidence. In addition to the violin, the harpsichord plays a significant role in the Concerto. The final movement also shares rhythmic and melodic similarities with the final movement of the Concerto for Horn. Sometimes, he points out, one may not even be aware that they are revisiting one of their previous compositions musically. This is, after all, how a distinctive style is created. This work does not feature any explicitly dance-like movements, with the *Andante religioso* standing out. The initial instrumentation, with bells, might initially suggest some new age spirituality, but Obradović says it is simply about the atmosphere, a type of instrumentation that he is very fond of. When asked about the spiritual aspect of this movement and the work, he explains that it goes both ways: sometimes he starts composing from a “spiritual” perspective, and at other times, he realizes that what he has already composed evokes spiritual associations in him.

Obradović ensures that soloists are given space in his concertos: within the clear structure, the other instruments often step back when it is soloist’s turn, to provide support or even stopping altogether. He feels that it is necessary, based on classical concert literature, even though there are no strict rules nowadays. His orchestral background is strong and it guides him towards creating something that can truly be heard - and that people want to listen to. He always collaborates with the soloists in developing their parts, and they also appreciate having a composer who is open to discussing their ideas. He had a similar experience when he played and recorded Igor Kuljerić’s *Pop-concert*, where Kuljerić openly accepted his

suggestions. Today Obradović believes that you can insist on some elements of your composition, while others should be left for the performer to interpret. For example, the second movement of the Concerto for Violin was originally planned to be faster. However, working with the conductor, he agreed on a slower tempo that he now highly appreciates.

In recent times, Obradović has been composing more frequently on commission, and he describes the season in which he was the resident composer for the Croatian Radiotelevision as a wonderful and stimulating experience. At times, it took a while for the compositions to find their way: The recorded *Concerto per corno e orchestra*, as mentioned before, waited a long time for release. Obradović also mentions his Concerto for Saxophone, which initially had difficulty finding a venue, but went on to be performed at the Dubrovnik Summer Festival and the World Saxophone Congress, with its sheet music released in the USA. This led to requests to create two additional versions of the concerto, each with different accompaniments that are still performed today.

In the case of Concerto for Violin, as well as for some other works by Obradović, the choice of place and time of the premiere adds extra value. The composer emphasizes that nothing is accidental. Yet, this doesn't mean that everything should be left to destiny. "Chance favors the prepared mind" said Louis Pasteur; in other words, it is important to work and have something to offer, to be ready when opportunities arise, and they do arise in different ways, or we interpret them as such. In the end, Obradović highlights that if he hadn't

reduced his daily amount of playing, moving from the position of the Principal Trumpet to Third Trumpet for health issues, he probably wouldn't have had as much time for composing. Composing is part of his daily routine, alongside orchestral rehearsals (sometimes two a day), his own practice on the side, and family life. He often listens to music in the car, sometimes at concerts; he doesn't point out direct influences, but he did have a phase where, for instance, he listened to Shostakovich a lot. And sometimes, he emphasizes, it is time for silence.

When he reflects on his unconventional journey as a composer – without formal composition studies, but transitioning from a performer's background – he acknowledges that his approach to composing might have been different with formal training. However, he values the unique perspective gained from working “from within the orchestra.” He had arranged to study composition in Ljubljana, but life intervened. He is aware that many composers in the past began with orchestral practice, which Obradović considers irreplaceable, even though he regularly refers to theoretical literature. When asked about the impact of his Dubrovnik roots or the Mediterranean, in general, on his music, he confirms that these influences are still present somewhere within him. Although he composes while looking at the piano, the computer, or the wall, rather than the sea or Dubrovnik's stone, traces from his youth remain, as do other life experiences – for instance, listening to the rain with his father in the car.

Just as he thoroughly thinks things through *before* composing, Obradović also allows the piece to sit for a while *after* it is completed.

He then goes back to the piece to evaluate how it resonates with him. It is important for him that he is satisfied with it, that he is sure that he has done exactly what he intended as well as he could, and that everything is „according to the craft“. It is equally important to him that others like it and that it is performed – that it comes to life.

He wishes for people to listen to his music attentively and be captivated by it. When asked if he consciously uses techniques when composing to prevent listeners from losing interest, he answers affirmatively: he consistently thinks about this and “polishes, polishes, polishes” before setting it aside for a while. If something bores him, he decides to make an intervention in the arrangement.

Once Petar Obradović decides that a piece is finished and puts the famous double bars at the end of the composition, he no longer looks back and sets the music free to *journey* into the world. In this recording *Voyage*, we are presented with three additional musical voyagers.

Dina Puhovski

PETAR
OBRADOVIĆ



Trumpet player and composer **PETAR OBRADOVIĆ** (b. 1972, Dubrovnik) completed his secondary music education at the Luka Sorkočević Art School in his hometown Dubrovnik, in the class of his father, Niko (Nino) Obradović. He graduated in 1994 from the Academy of Music in Ljubljana in the class of Anton Grčar and became the Principal Trumpet of the Dubrovnik Symphony Orchestra in 1995. He became the Principal Trumpet at the Croatian Radio and Television Symphony Orchestra in Zagreb in the same year, and where he still works today. As a soloist, Obradović has performed with the Dubrovnik Symphony Orchestra, the Croatian Radiotelevision Symphony Orchestra, the Zagreb Philharmonic, the Mostar Symphony Orchestra, the Sorkočević Quartet, and the Dubrovnik String Quartet. In 2000, the publishing company *Cantus* released his first album featuring compositions by Šulek, Detoni, Tarbuk, and Obradović. He also recorded Vivaldi's Concerto for Two Trumpets and Orchestra in C major with the Zagreb Philharmonic, which was released on another album. In 2006, Cantus published a CD featuring works by Papandopulo, Berdović, Bjelinski, Kuljerić, and Obradović, and in 2009, an album containing compositions by Italian Baroque composers Franceschini and Vivaldi, along with compositions by Croatian pre-classical composers Bajamonti and Stratik. Performances of his works have also been featured on numerous albums by other musicians. The publishing house *ALRY Publications* (Seattle, USA) has published sheet music for four of his compositions, while *Martin Schmid* (Nagold, Germany) has published 17 of his works in the "Collection Petar Obradovic" edition. Obradović regularly records music for the Croatian Radiotelevision permanent

recording archive, with over 250 minutes of original music recorded to date. He has been a member of the Croatian Composers' Society since 1995. In addition to composing solo, chamber, and orchestral works, he is also the author of film music and stage music for Teatar Lero productions, performed at the Split Summer Festival and the Dubrovnik Summer Festival. He also writes short pieces for music school students. Throughout his artistic career, he has collaborated with many musicians as both a composer and a performer. In 2019, he received the *Porin* Music Award in the category of Best Classical Composition for his *Bird Concerto* for saxophone and orchestra, premiered at the 68th Dubrovnik Summer Festival. In 2020, he was awarded the *Orlando* Award by Croatian Radio and Television for the most outstanding performance in the music program of the 71st Dubrovnik Summer Festival. In the 2022/23 season, he was resident composer in residence of the Croatian Radiotelevision, for whose ensembles (Tambura Orchestra and Choir) he wrote two compositions.

Pianist and harpsichord player **LINDA MRVUNAC FABIJANIĆ** (born 1974) has been present on the music scene for thirty years, praised by critics as a “talented and creative artist.” She performs as a soloist and chamber musician both in Croatia and abroad, with a repertoire spanning from the Baroque period to contemporary literature, regularly premiering works by contemporary Croatian composers. She has received numerous awards and she is currently pursuing her doctoral studies at the Faculty of Teacher Education

in Zagreb, focusing on research in piano artistic collaboration and accompaniment. She is the artistic director of the Jaska Art Festival and works at the Academy of Music in Zagreb.

MARCO GRAZIANI (b. 1988, Rijeka) began studying violin in the class of Krunoslav Peljhan at the Music School *I. M. Ronjgov* in Rijeka. From 2000, he also studied in the class of Prof. Leonid Sorokow at the Academy of Music in Zagreb from where he graduated in 2010. That same year, he became an assistant at the Academy of Music in Zagreb, where he later became a docent and, since 2022, an associate professor. He has been the concertmaster of the Zadar Chamber Orchestra since 2011 and he worked as the concertmaster at the Orchestra of the Croatian National Theatre in Zagreb from 2012 to 2016. Since 2015, he has also been the concertmaster of the *Acoustic Project Strings* ensemble and, since 2019, a member of the *Acoustic Project* ensemble.

VIKTOR KIRČENKOV (b. 1973, in Gadjač, Ukraine) received his musical education at the *Lisenko* School of Music in Poltava and at the *Tchaikovsky* Academy of Music in Kyiv, where he graduated in the class of Prof. Nikolay Yurchenko. In 1992, he won the first prize at the Ukrainian competition of young horn players. He was a member of the Orchestra of the Little Opera Theatre in Kyiv, and in 1996 he became the principal horn player of the Kyiv Philharmonic. He came to Croatia in 1998 and joined the Orchestra of the Croatian National Theatre *Ivan pl. Zajc* in Rijeka, and since 1999 he has held the

position of principal horn of the Zagreb Philharmonic. He performs as a soloist and chamber musician, and he has taught horn at the Music School in Karlovac. He has been a member of the XL Tuba Quartet of the Zagreb Philharmonic since 2002.

IVAN HUT (born in Pula in 1982) is a Dutch-Croatian composer and violinist who started his musical education at the *Josip Hatze* Music School in Split. He graduated in viola in the class of Milan Čunko from the Zagreb Academy of Music in 2005. From 2000 to 2009, Hut was a permanent member of the Split Chamber Orchestra, where his love for conducting developed under the influence of maestro Pavle Dešpalj. He founded the string orchestra *Camerata Split* in 2013. He was the producer of the concert program at the 59th Split Summer Festival and the director of the music program at the 60th Split Summer Festival. He was the director of the Opera of the Croatian National Theatre in Split in the 2013/2014 theater season. In 2014, he enrolled in conducting studies at the Codarts University for the Arts in Rotterdam, in the class of Hans Leenders. During his studies in the Netherlands, he furthered his training with Kenneth Montgomery, Etienne Siebens, and Antony Hermus. He was a scholar of the *Lovro and Lilly Matačić* Fund and the *Het Kersjes Fonds*, Young Conductors Foundation of the Kingdom of the Netherlands. He completed his undergraduate studies in 2016 with an opera debut (Puccini's *Sour Angelica*) and successfully completed his master's degree in 2018, in the same class. One of his mentors was also maestro Yannick Nézet-Séguin. He became a permanent conductor of the Dubrovnik

Symphony Orchestra in December 2020. Among the orchestras he has collaborated with are the Sinfonia Rotterdam, the Zagreb Philharmonic, the Croatian Radiotelevision Symphony Orchestra, the Zadar and Varaždin Chamber Orchestras, the University of Guanajuato Symphony Orchestra, the Rijeka Symphony Orchestra, and the Maribor National Theatre Symphony Orchestra. In 2023, he conducted performances of *The Magic Flute* at the Slovene National Theatre Maribor.

The artistic journey of **MLADEN TARBUK** (born in Sarajevo in 1962) is characterized by its complexity and variety, according to the artist himself. Over the past 35 years, he has conducted renowned ensembles such as the ensembles of the Hungarian State Opera, the *Deutsche Oper am Rhein*, or *Sinfonietta Cracovia*, and his works have been performed at prestigious festivals such as the *George Enescu* Festival, *Wien Modern*, *Bregenz Festival*, and the World Days of New Music. He devotes a considerable amount of his creative energy to educating young musicians as a full professor of composition, conducting, orchestra, and music theory at the Zagreb Academy of Music. Furthermore, he works as a guest professor at the Swiss Opera Studio. He was the recipient of multiple international and domestic awards, including the *Josip Štolcer Slavenski* Award which he received five times. He is the author of around a hundred works, including the ballet *A Streetcar Named Desire*, orchestral pieces *Sinfonia* and *Ancient Croatian Music*, as well as chamber works and cycles for soprano and chamber ensemble. Tarbuk's

significant contributions include the preparation and publication of anthology works of Croatian symphonic and operatic heritage, such as the operas *Love and Malice* by Vatroslav Lisinski and *Nikola Šubić Zrinjski* by Ivan pl. Zajc, *the Symphony in F-sharp minor, Op. 41* by Dora Pejačević, and *Sunny Fields* and *Spectres* by Blagoje Bersa. His contributions to Croatian musical culture include significant opera productions by the artistic academies of the University of Zagreb, a lasting collaboration with the Croatian Radiotelevision Symphony Orchestra, and the establishment of the Symphonic Wind Orchestra of Croatian Armed Forces. Between 2002 and 2005, he served as the general manager of the Croatian National Theatre in Zagreb, from 2013 to 2014, he was in charge of the music program at the Dubrovnik Summer Festival, and then he became the general manager of the Festival from 2014 to 2017. He served as the president of the Croatian Composers' Society from 2020 to 2024.

CROATIAN RADIOTELEVISION (HRT) SYMPHONY ORCHESTRA is one of the oldest European radio orchestras: it has grown out of the orchestra founded by the then Radio Zagreb in 1929, just six years after the foundation of the first European radio orchestra. Since 1991 the orchestra has been carrying its current name. Originally the orchestra was linked exclusively to the radio program and even though it begun with public performances in 1942, live broadcasts and recordings remained the integral part of the orchestra's program and activities. Leading the orchestra as chief conductors were the renowned Pavle Dešpalj, Krešimir Šipuš, Josef Daniel, Oskar Danon,

Milan Horvat, Uroš Lajovic, Vladimir Kranjčević, Nikša Bareza and Enrico Dindo. From the beginning of the 2022/2023 season, Pascal Rophé has been appointed as the chief conductor. Through its unique program agenda, which focused on the works of Croatian authors including standard and less known repertoire, both in terms of performance and active encouragement of their creation, the HRT Symphony Orchestra has become one of the most renowned ensembles in Croatia. The orchestra regularly participates in festivals and musical events such as Music Biennale Zagreb, Dubrovnik Summer Festival, Musical Evenings at St Donatus, Zagreb Classic. Concerts with years-long subscription cycles, which host leading Croatian and international conductors and soloists, are held at the Vatroslav Lisinski Concert Hall in Zagreb and are directly transmitted and broadcast on the Third Program of Croatian Radio and Television. A large number of audio and video recordings are stored in the Croatian Radiotelevision archives, which are available via the HRTi multimedia platform. Acclaimed and awarded discography releases include the series *Chief Conductors of the Croatian Radiotelevision Symphony Orchestra*, the key Croatian national operas *Love and Malice*, and *Porin* by Vatroslav Lisinski, *Nikola Šubić Zrinski* by Ivan pl. Zajc as well as the albums *Historic Concert 1916: a Century Later*, *Igor Kuljerić: Kanconijer* and *Boris Papandopulo: Slavoslovije*. This is joined by releases in the Ligatura edition (HRT and HDS/Cantus): *Srećko Bradić: author's album* and *Frano Parać: Carmina Krležiana and Missa Maruliana*, winner of the *Porin* award for the best recording of classical music 2024.

SNIMLJENO | RECORDED IN: HRT Studio Zvonimir Bajsić, HRT,
2/2022. (1. – 4.) i 6/2020. (8. – 10.), Koncertna dvorana
| Concert Hall Vatroslav Lisinski, 6/2006. (5.-7.)

TONSKO SNIMANJE | SOUND RECORDING:

Božidar Pandurić (1. – 4.), Marijana Kaštela-Begović (5. – 10.)

GLAZBENA PRODUKCIJA | MUSIC PRODUCTION:

Krešimir Petar Pustički (1. – 4., 8. – 10.), Petko Kantardžijev (5. – 7.)

MASTERING: Bernard Mihalić

UREDNIKA IZDANJA | EDITOR: Srđana Vrsalović

LEKTURA | LANGUAGE EDITING: Darija Šćukanec

PRIJEVOD | TRANSLATION: Maja Karajković Jakir

NASLOVNA FOTOGRAFIJA | COVER PHOTO: Matej Grgić

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

NAKLADNIK | PUBLISHER: Cantus d.o.o.

ZA NAKLADNIKA | FOR THE PUBLISHER: Mirjana Matić

BROJ IZDANJA | CD NUMBER: 8924507342

Zagreb, 2024.

HRT je proizvođač fonograma. | HRT is the phonogram producer.

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

