

J J Q D S
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T T V E I T
Y

Deceptive Simplicity
JERKO JURIN QUARTET

- | | |
|-------------------|---------|
| 1. Bonus Level | 05 : 47 |
| 2. Paul's Gambit | 06 : 00 |
| 3. Element | 07 : 11 |
| 4. BLACK | 07 : 01 |
| 5. Lifetime | 08 : 10 |
| 6. Rhythm Changes | 04 : 00 |
| 7. Tremor | 02 : 42 |

Ukupno trajanje
Total time 40 : 51

LUKA ČAPETA
električna gitara electric guitar

PAVLE JOVANOVIĆ
električna gitara electric guitar

HRVOJE KRALJ
električna bass gitara, kontrabas
electric bass guitar, double bass

JERKO JURIN
bubnjevi drums

Autori skladbi Composed by
Luka Čapeta (1,2,3,4,5,6)
Pavle Jovanović (2,7)
Jerko Jurin (4,5)

Autori aranžmana Arranged by
Luka Čapeta, Pavle Jovanović,
Hrvoje Kralj, Jerko Jurin

Jerko Jurin vrlo je zanimljiva osobnost. Nakon magisterija na Fakultetu elektrotehnike i računarstva u Zagrebu krenuo je drukčijom putanjom koja ga je dovela do studija bubnjeva na Odsjeku za jazz Fakulteta za glazbu i izvedbene umjetnosti u Grazu u klasi Howarda Curtisa, gdje je i magistrirao 2023. godine. Potpuno se posvetivši glazbi kao pozivu, unatrag nekoliko godina postao je nezaobilazan bubnjar u raznim zagrebačkim klubovima, podržavajući i aktivirajući jazz scenu, stvarajući brojne prilike za kreativne glazbene suradnje. U tom smislu, iako je koju godinu stariji, u njemu ima nešto, pa i mnogo, onog Gen Z-jevskog postelitizma, postpolitičnosti, postironije, post-post-postsvega. Njegovo je ophođenje prema svijetu, životu i ljudima pritom garnirano obilatim slojem vrlo simpatične i glasne ironije, pri čemu ne štedi ni samog sebe. Kada govori o muzici, osobito vlastitom instrumentu, odjednom nestaje stroj za ironiju; otkrivajući se kao vrstan i elokventan sugovornik koji rado dijeli svoju ljubav

prema glazbi, vlastitom instrumentu i aktualnim temama suvremene scene.

Govoreći o Jurinovoj glazbi, već je na prvo slušanje jasno da je njegovo prirodno stanište u domeni takozvane postžanrovske (još jedan *post!*) zagrebačke scene, tj. negdje na križanjima s klupskom glazbom, elektronikom, metalom, post-rockom itd., gdje jazz predstavlja magistralu koja presijeca mapu njegovih vokabulara i interesa.

Uz Šumove protiv valova, najinteresantniji „projekt“ Jerka Jurina je Trokut, bend koji predstavlja jedan od uspješnih primjera potentnosti spoja elektronike i jazza u nas i koji je u svojoj zadnjoj iteraciji (Ana Čop na vokalima, Luka Čapeta na električnoj gitari, Jaka Arh na saksofonu i Hrvoje Kralj na bas gitari) pomaknuo klupske žanrovske okvire, otvarajući se prema pop formama. Trokutova trokutna baza Jurin-Čapeta-Kralj ujedno je i sačinjavala tri četvrtine benda za Jurinovu diplomu u Grazu, gdje im se pridružio i izvrsni

gitarist Pavle Jovanović. Taj je spoj prijatelja i glazbenika zavidnih karijera te velikog iskustva odlično prodisao i nastavio život u obliku Jerko Jurin Quarteta, čiji debitantski album upravo imate pred sobom.

Album *Deceptive Simplicity* rezultat je te tranzicije u grupu ravnopravnih glazbenika, u kojoj liderovo ime više svjedoči o izvorištima benda i jezgri iz koje je glazba izrasla nego o hegemoniji jednog glazbenika. Uostalom, radi se o snažnim glazbenim osobnostima koje na najsuptilniji način sudjeluju u oblikovanju kolektivnog zvuka. To se podjednako odnosi na dvojicu eksplozivnih gitarista, Jovanovića i Čapetu, kao i na staloženog Kralja, koji svoj prepoznatljivi, sintesajzerski oblikovani bas, dokazan u Trokutu, besprijekorno uklapa i u ovaj kontekst, uz dodatak jedne vrlo upečatljive izvedbe na kontrabasu. U smislu autorskog doprinosa albumu istaknutu ulogu imali su Jovanović i Čapeta, koji zasigurno spadaju među najzujbudljivije instrumentaliste

hrvatske scene — prvi kao također vrlo važan sudionik eksperimentalne i impro scene, a drugi kao član brojnih važnih postžanrovskih bendova i kolektiva. Njih su dvojica također u zvuk ovog sastava ugradili i riznicu gitarističkog žanrovskeg nasljeđa, od metala do grungea.

Jurin pojašnjava kako je dio skladbi na *Deceptive Simplicity* proizišao iz suite *Iridescence* koja je skladana za diplomski koncert. No unatoč tim tragovima, najizraženijima u skladbama *Black* i *Lifetime*, album je u načelu skup komadića koje su svi članovi, u različitim varijantama, rastavljali, razbijali, permutirali i ponovno sastavljali u jednu istovremeno fragmentiranu i neobično koherentnu mozaičnu cjelinu. Pritom nije riječ samo o načinu na koji članovi kvarteta interpretiraju glazbu — sami kostur je često na različite načine kompleksan, s naglaskom na ritamsko raslojavanje i raznovrsne vokabulare koje unose svi glazbenici. Promatran na razini detalja, album se razotkriva kao

konstantno bogatstvo zvuka, tekstura, muzičkih odluka i interakcije; toliko, da naslovna „jednostavnost“ gotovo trenutno ispari iz asocijativnih nizova koji se pletu pri slušanju ovih snimki.

Sva četiri člana ovog benda majstori su nepravilnih i kompleksnih ritmova, poliritmije, ritamskih modulacija i cijelog arsenala koji lomi percepciju okvira i pulsa. Međutim, izvorište tog poigravanja ritmom upravo je ljubav prema eksperimentu i slobodi. Toliko je, naime, organska i otvorena njihova izvedba koja ostavlja dojam da slušate jedinstveni stroj za nepredvidljivo. To je primjerice veoma uočljivo na uvodnoj skladbi *Bonus Level*, u kojoj kvartet tehničkim razmetanjem sedmerodobnim okvirom i kombinacijom tekstura gradi ukupni ritam.

Ako bih tražio suštinu ovog albuma, to je Jovanovićeva pratnja Čapetinog sola — manipulacija dekonstruiranim zvukom gitare, koju Jovanović tako često demonstrira u raznim postavama, ovdje je uistinu izuzetna.

Mig vlastitog glazbenoj bazi, barem što se formalnog obrazovanja tiče, slijedi već u idućoj skladbi, *Paul's Gambit* Jovanovića i Čapete, koja je najbliža matici suvremenog jazza. To je ujedno i skladba koja je i najbliža odrednici „varljive jednostavnosti“ iz naslova albuma: s jedne strane naoko potpuno jasan *groove*, međutim forma je ta koja stalno bježi i unosi prekid u pažnju koja se uljuljkava u stabilne dionice Jurina i Kralja.

Ako *Paul's Gambit* iznenađuje na razini forme, *Black* to radi na razini aranžmana i stilskih spojeva, krećući se od otvorene, teksturalne improvizacije, koja zatim dobiva nepravilno, ali konkretno ritamsko uzemljenje, da bi završila u vrlo ležernom klupskom registru. U svim se izmjenama pritom Jovanović i Čapeta fantastično zvučno nadopunjuju: od podcrtavanja naglasaka s Jurinom i Kraljem do eksperimentalnog rastvaranja zvučne slike.

Možda i dosljedno gitarističkoj dominaciji kvartetom, sredinu

albuma zauzimaju dvije skladbe najbliže zvuku novijeg alternativnog rocka, odnosno grungea (*Element*) i post-rocka (*Lifetime*). One ujedno u najvećoj mjeri prenose osjećaj *jama*, odluke da se nešto naprosto odsvira bez snažnih rešetki, pri čemu bend pokazuje da zna dobro upravljati i najočitijom linearnom dramaturgijom.

Album zatvaraju zafrkantska aluzija na klasike jazz tradicije — *Rhythm Changes* i skladba *Tremor*. No dok se pojam *rhythm changes* izvorno odnosi na harmonijsku progresiju iz Gershwinove *I Got Rhythm*, ovdje označava (poli)ritamske permutacije i promjene, pri čemu iznenađujuće dobro funkcioniraju ležerni reggae/dub segmenti koji poručuju da se, uza svu kompleksnost, članovi kvarteta nastoje zabaviti, zadržavajući duhovitost u temelju svojeg izraza.

Slušatelju će se učiniti potpuno prirodno da ovakav album završava nekom vrstom baladnog predaha, istovremeno i mirnog i nemirnog:

u skladbi Tremor Jovanovićeve gitara mirno i disciplinirano drži formu, Jurin i Čapeta režu platno brzim potezima, dok Kralj po prvi i zadnji put na albumu poseže za kontrabasom, pokazujući prošireni tehnički raspon te zvučni dijapazon i bez pomoći efekt-pedala. Idealan kraj albuma koji pokazuje da su ova sjajna četiri muzička drugara suptilni glazbenici i još suptilnije osobnosti.

Lujo Parežanin

Jerko Jurin is a most interesting character. After earning a Master's degree at the Zagreb Faculty of Electrical Engineering, he opted for an entirely different career path, which led him to studying Jazz Drums under Howard Curtis at the University of Music and Performing Arts in Graz, where he also graduated in 2023. Having dedicated himself to music entirely, he has become an irreplaceable drummer in various clubs throughout Zagreb, supporting and actively encouraging the local jazz scene, creating many an opportunity for creative cooperation amongst musicians. Although a fair number of years older than the average Gen Z-er, he does harness somewhat of a – if not plenty-a – “Gen-Z” attitude of *post-elitism, post-politicalness, post-irony, post-post-post-everything*. His general demeanour is thus garnered with an amicable and pronounced sense of irony, often targeted towards himself as much as anything else. When discussing music, however, especially his own

instrument, the aforementioned persona is suddenly washed away by an attentive and eloquent conversationalist who is happy to share his love for music, the drums, and current topics regarding the contemporary music scene.

Speaking of Jurin's music, it becomes obvious at first listen that its natural habitat lies within the so-called Zagreb-based *post-genre* scene (yet another *post-*), where jazz is but a highway which stretches across a landscape of musical vocabularies and interests ranging from club and electronic music to metal and post-rock.

Along with the group Šumovi protiv valova, Jurin's most intriguing project is Trokut, a band which successfully demonstrates the potency of jazz electronic fusion in Croatia. The group's latest iteration — featuring Ana Čop on vocals, Luka Čapeta on electric guitar, Jaka Arh on saxophone, and Hrvoje Kralj on bass guitar — has moved beyond

the constraints of its previous club-oriented sound, lending itself to more influences from the pop idiom. The group's *triangular* core of Jurin, Čapeta, and Kralj had also comprised three quarters of the band initially assembled for Jurin's MA recital in Graz, also featuring the exquisite guitarist Pavle Jovanović. This joint venture of friends and musicians of admirable stature and immense experience has blossomed and evolved into the Jerko Jurin Quartet, whose debut album is in your hands.

The result of this transition into a group of musical equals is thus presented on the album Deceptive Simplicity, where the bandleader's name bears witness merely to the group's origin and musical core rather than implying a single musician's hegemony over his bandmates. Besides, all four featured players are strong musical personalities whose subtle contributions have equally helped mould their collective sonic identity, be it the guitar-driven outbursts of Čapeta and Jovanović

or the poised musicianship of Hrvoje Kralj, whose recognisable, synthesizer-like bass guitar reminiscent of the earlier Trokut recordings immaculately fits into this record's musical context (with the addition of one impressionable performance on the double bass). The two dominant authors featured on the album are Jovanović and Čapeta, who certainly stand among the most exciting instrumentalists of the Croatian music scene — the former also playing a very important part in the local experimental and improvisation scenes, and the latter being a vital member of numerous significant *post-genre* groups and collectives. The two have instilled in the album an entire legacy of genre-specific guitar playing, ranging from metal to grunge music.

Jurin explains that several compositions on the album originate from the *Iridescence* suite, which was composed for his MA recital in Graz. However, despite said traces — most pronounced in the pieces *Black*

and *Lifetime* — the album generally transpires as a smorgasbord of musical details, duly dismantled, permuted and reassembled by each respective member of the group in order to achieve a simultaneously fragmented but unusually coherent musical whole. Not only does the interpretation of the music come across as varyingly complex, but also the basic material itself, which stresses the delaminated rhythmic structures and diverse musical vocabularies utilised by the quartet's creative element. Upon detailed listening, the titular "simplicity" all but vanishes from the listener's pool of impressions, as the album reveals itself to be a constant abundance of sound, texture, musical decision and interaction.

All four members of the group are masters of asymmetric and complex meters, rhythmic modulations, as well as an entire arsenal of pulse-distorting devices pertaining to live music performance. This approach, of course, is rooted in the ensemble's

love for experimentation and musical freedom. The open, organic quality of their playing leaves an impression of a unique machine geared towards the unpredictable, which is most evident throughout the opening piece titled *Bonus Level*, where the overall rhythm is achieved through perpetual mutation of its heptachronic meter in conjunction with textural development.

If I were to seek the essence of this record, it would definitely be embodied in Jovanović's approach to accompaniment during Čapeta's solo section — the sonic manipulation of an electric guitar's deconstructed tone (which the former is well-renowned for) is truly exceptional here.

The following piece, titled *Paul's Gambit*, is stylistically closest to the contemporary jazz mainstream; a possible nod to the group's formal educational base. It is also most representative of the album's proclaimed "deceptive simplicity"; a seemingly plain groove placed

against an ever-elusive formal structure which seeks to interrupt the listener's attention to Jurin and Kralj's stable pattern.

If structure serves as the element of surprise throughout *Paul's Gambit*, then one might observe that diverging arrangements and the melding of styles permeate the piece *Black* to similar effect, moving from the introductory open and texturally rich improvised section towards an asymmetric but concrete metric foundation, only to resolve itself in a leisurely, club-like manner. The complementary interplay between Jovanović and Čapeta is again astonishing, both in terms of supporting Jurin and Kralj's rhythmic accents and acting as a vehicle for the dissolution of the established sonic image.

Perhaps true to the guitar-dominated nature of the quartet, the album's two middle pieces bear most resemblance to the sound of 90s alternative rock, namely grunge

(*Element*) and post-rock (*Lifetime*). They also more than anything convey the feel of *jamming*, the decision to play something without firm formal constraints; a linear and superficial sort of musical dramaturgy which the group also demonstrates an aptitude for.

The album ends with an allusion to the classical jazz tradition, jokingly titled *Rhythm Changes* and a composition *Tremor*. While the term “rhythm changes” famously refers to the chord progression of George Gershwin’s *I Got Rhythm*, here it denotes (poly)rhythmic permutations and changes, where laid back dub/reggae segments blend surprisingly well with the rest of the material, making it obvious that, all complexity aside, the group’s members seek to entertain themselves by cultivating a sense of humour in the foundation of their musical expression.

The listener will find it only fitting to hear an album like this end with a ballad of sorts, concurrently resting

and restless; the piece, titled *Tremor*, features Jovanović preserving the musical form in a peaceful and disciplined manner with Jurin and Čapeta swiftly cutting through the sonic canvas, while Kralj delivers his only double bass performance on the record, demonstrating a wide range of sounds and playing techniques without the aid of effect pedals. It is the ideal conclusion to an album which shows the musical and personal subtleties of these four brilliant musical chums.

Lujo Parežanin

JERKO JURIN magistrirao je 2014. godine računarsku znanost na Fakultetu elektrotehnike i računarstva Sveučilišta u Zagrebu. Godine 2016. upisuje studij jazz bubnjeva na Odsjeku za jazz Fakulteta za glazbu i izvedbene umjetnosti u Grazu (KUG), u klasi Howarda Curtisa, na kojem 2023. i magistrira radom na temu „*Iridescence* – istraživanje o spajanju jazza s elektroničkom glazbom“ u klasi Christophera Smitha. Za vrijeme studija u Zagrebu, od 2010. do 2013. godine bio je član Jazz Big Banda HGM-a, dok 2018. godine sudjeluje u projektu Jazz Ex-Tempore u Opatiji. Iste godine pokreće electronic jazz kvintet Trokut, s kojim nastupa na nizu koncerata u Hrvatskoj i Sloveniji, poput prestižnog 62. Jazz festivala Ljubljana, Jazz festivala Jantar (Gdańsk), Telekom Electronic Beats festivala Zagreb, 31. Muzičkog biennala Zagreb i MENT festivala Ljubljana. Trokut u jesen 2020. godine izdaje hvaljen album *Shapeless* koji je nominiran za hrvatsku diskografsku nagradu Porin u kategoriji Najboljeg albuma elektroničke glazbe, dok su

kao skupina nominirani za nagradu Rock&Off u kategoriji Jazz&Off. 2022. godine izdaju uspješan EP *Rotate, Align*, koji je 2023. godine nominiran za nezavisnu glazbenu novinarsku nagradu Elector u kategoriji Electronica singl/EP 2022. godine. Uz Trokut bio je član raznih bendova i formacija, poput Šumova protiv valova, pastela, marisol i NLV-a. Kao skladatelj, autor i koautor je glazbe za suvremene plesne predstave *Oblique* i *Igralište 22* te koautor glazbe za dugometražni film *Trampolin*. 2021. godine pokreće program Future Lounge *live session* improvizirane elektroničke jazz glazbe u Zagrebu. Kao studijski glazbenik, samostalno surađuje s brojnim glazbenicima i sastavima raznih žanrova i usmjerenja.

PAVLE JOVANOVIĆ diplomirao je jazz gitaru na konzervatoriju u Klagenfurtu, u klasi profesora Agostina Di Giorgia 2011. godine. Nakon studija vraća se u Zagreb, gdje surađuje s raznim sastavima i glazbenicima, poput Big Banda HRT-a, Cantus Ansambla i HNK-a Zagreb. Istovremeno osniva

vlastite projekte Cromatik 5 i PEEK 3 u kojima istražuje jazz kompoziciju i improvizaciju. Sa Zoranom Šćekićem 2016. osniva sastav Abstract Construction Collective, čiji se izričaj temelji na slobodnoj improvizaciji i grafičkim kompozicijama. Collective 2017. godine nastupa na Muzičkom biennalu Zagreb uz Chrisa Jarretta. U ljeto 2019. završava magistarski studij jazz gitare u Beču, u klasi profesora Martina Kollera. Radi kao pedagog i glazbenik u poljima klasične, jazz i eksperimentalne glazbe.

LUKA ČAPETA studirao je gitaru na bečkom konzervatoriju za suvremenu glazbu, Vienna Music Institute, u klasi profesora Petera Felixa Roma i Michaela Tiefenbachera. Još od studijskih dana producira i sklada glazbu za suvremeni ples, kazalište i film, dok istovremeno svira u brojnim različitim bendovima i formacijama u Zagrebu i Beču, poput bendova Dunjaluk, On, Kosmodisk, Živa Voda, MILK, Mary May i Trokut. Ukorijenjen je u elektroničkoj, ambijentalnoj, jazz i klasičnoj glazbi te neprestano razvija

vlastiti jezik, eksperimentirajući s različitom tradicijskom i etno glazbom, noiseom i avangardnom estetikom, kako bi stvorio jedinstven pristup izvedbi i zvuku. Istražuje različite aktivnosti unutar medija glazbe, uključujući kompoziciju, produkciju, izvedbu i edukaciju.

HRVOJE KRALJ magistrirao je 2024. godine jazz kontrabas na Fakultetu za glazbu i izvedbenu umjetnost u Grazu, u klasi Mortena Ramsbøla. Jedan je od perspektivnijih mladih domaćih glazbenika koji jednako uspješno barata kontrabasom i električnim basom. Svoju karijeru ostvaruje na austrijskoj i hrvatskoj jazz sceni kroz *sessione* te razne bendove i projekte, poput Jazziane Croaticae, Nexus Lineupa, The Coquette Jazz Banda, Trokuta, High Touring Collectivea, kvarteta Following Footsteps, Konstantinos Bourvaris Quarteta i The Coquette Jazz Banda. Surađivao je i svirao na koncertima i turnejama s poznatim jazz velikanima kao što su Don Menza, Harry Allen, Dena DeRose, Luis Bonilla, Jure Pukl, Jani

Moder, Leslie Harrison, Phil Robson, Klemens Marktl, Xaver Hellmeier, Rob Derke, Elinor Quintet, Lungau Big Band, Charlie Miklin, Lajos Toth, Davor Križić Experiment, Bruna Matić Quartet, Günther Bruck i Ed Neumeister. Svira različite stilove glazbe poput tradicionalne i moderne jazz glazbe, klasične orkestralne i komorne glazbe, elektroničke glazbe, soula, funka i avangarde. 2020. godine dobitnik je strukovne nagrade Status u kategoriji jazz kontrabasa.

Having graduated from the Faculty of Electrical Engineering at the University of Zagreb with a Master's degree in Computer Science in 2014, JERKO JURIN moved on to study Jazz Drums at Kunstuniversität Graz two years later in the class of Professor Howard Curtis, subsequently earning an MA degree in 2023 under Professor Christopher Smith on the subject of "*Iridescence — An Exploration on the Melding of Jazz with Electronic Music*". While still in Zagreb, he performed as a member of the HGM Jazz Big Band from 2010 through 2013, whereas in 2018 he worked as part of the *Jazz Ex-Tempore* project in Opatija. That same year he also founded the electronic jazz quintet Trokut, with whom he has successfully held numerous concert in Croatia and Slovenia, including the prestigious 62nd Ljubljana Jazz Festival, Jazz Festival Jantar in Gdańsk, Telekom Electronic Beats Festival in Zagreb, the 31st Music Biennale Zagreb, and MENT Festival in Ljubljana. The quintet published their first LP *Shapeless* in the autumn of 2020, which earned them nominations for Best Electronic

Music Album at the 28th annual *Porin* discography awards and Best Jazz&Off Artist at the 2021 *Rock&Off* awards. In 2022 they continued their stream of success by publishing the well-received EP *Rotate, Align*, which was in turn nominated for the independent music journalist award *Elector* in the category for Best Electronica Single/EP that same year. Alongside Trokut, Jurin has also been a member of various groups, such as Šumovi protiv valova, pastele, marisol, and NLV. As a composer, he has so far scored two contemporary dance pieces named *Oblique* and *Igralište 22*, as well as the soundtrack to the full-length feature film *Trampolin*. He is also the founder and moderator of the *Future Lounge* live session residency started in 2021, which focuses on improvised electronic jazz music. As a studio player, he frequently collaborates with numerous musicians and groups across a wide range of musical styles.

PAVLE JOVANOVIĆ graduated in Jazz Guitar from the Carinthian State Conservatory under Professor Agostino

di Giorgio in 2011. Since his return to Zagreb, he has collaborated with numerous ensembles and musicians, such as the Croatian Radiotelevision Jazz Orchestra, Cantus Ensemble, and the Croatian National Theatre, while also founding his own projects Cromatik 5 and PEEK 3, where he explores jazz composition and improvisation. In 2016 he formed Abstract Construction Collective with composer Zoran Šćekić, which utilises free improvisation and graphic scores as bases for the group's approach to music. The Collective performed with Chris Jarrett at the 29th Music Biennale Zagreb. In the summer of 2019 Jovanović completed his MA studies in Jazz Guitar in Vienna under Professor Martin Koller. He works as a teacher and performer in the fields of classical, jazz, and experimental music.

LUKA ČAPETA studied guitar at the Vienna Music Institute with Professors Peter Felix Rom and Michael Tiefenbacher. Since his time as a student, he has continuously produced and composed music for

contemporary dance, theatre, and film, while also performing with numerous groups from Zagreb and Vienna, most notably Dunjaluk, On, Kosmodisk, Živa voda, MILK, Mary May, and Trokut. He is musically rooted in the electronic, ambient, jazz, and classical genres, constantly developing his own language by means of experimentation with various forms of traditional music, as well as noise and avant-garde aesthetics in order to establish a unique approach to both performance and sound. He explores different facets of the musical medium, including composition, production, performance, and education.

HRVOJE KRALJ graduated with a Master's degree in Jazz Double Bass at Kunstuniversität Graz in 2024 under Morten Ramsbøl. He is hailed as one of the more promising young musicians from Croatia whose command of the double bass matches his ability on the electric bass guitar. His career spans across the Austrian and Croatian jazz scenes through various groups and projects, such as Jazziana Croatica,

Nexus Lineup, The Coquette Jazz Band, Trokut, High Touring Collective, the Following Footsteps quartet, and the Konstantinos Bourvaris Quartet. He has also collaborated — be it in concert or on tour — with renowned jazz greats such as Don Menza, Harry Allen, Dena DeRose, Luis Bonilla, Jure Pukl, Jani Moder, Leslie Harrison, Phil Robson, Klemens Marktl, Xaver Hellmeier, Rob Derke, Elinor Quintet, Lungau Big Band, Charlie Miklin, Lajos Toth, Davor Križić Experiment, Bruna Matić Quartet, Günther Bruck, and Ed Neumeister. Kralj works in a multitude of musical styles; from traditional and modern jazz, through classical orchestral and chamber music, to electronic music, soul, funk, and the avant-garde. He is the laureate of the 2020 *Status* musicians' award in the category of Best Jazz Double Bassist.

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