

HRVATSKI SUVREMENI SKLADATELJI
CROATIAN CONTEMPORARY COMPOSERS

DAVOR

BOBIĆ

HDS

- 1. MENORA | MENORAH** 9:41
Alisios Camerata (Radovan Cavallin, klarinet | clarinet;
Vlatka Peljhan, violina | violin; Alja Mandič, violončelo
violoncello; Mia Elezović, klavir | piano)
- 2. TANGO CONCERTANTE** 8:48
Borut Zagoranski, bajan | bayan; Gudački kvartet
Feguš | Feguš String Quartet
- 3. PRIMI ME | HOLD ME** 4:11
Lucija Spevec, sopran | soprano; Bruno Phillip,
klarinet | clarinet; Mia Elezović, klavir | piano
- 4. CONCERTINATO** 4:58
Mario Zbiljski, bisernica | bisernica tamburitza;
Konstantin Krasnitsky, klavir | piano
- 5. OBED EDOM** 4:13
Petra Horvat, alt-saksofon | alto saxophone;
Mia Elezović, klavir | piano

DAVOR

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| 6. | BUBOT
Lucija Čehok, klavir piano | 4:00 |
| 7. | MEZUZAH
Ana Horvat, klarinet clarinet;
Mia Elezović, klavir piano | 4:56 |
| 8. | GLAS JEREMIJE VOICE OF JEREMIAH
Vlatka Peljhan, violina violin; Alja Mandič,
violončelo violoncello; Mia Elezović, klavir piano | 4:50 |
| 9. | MIDRAŠ MIDRASH
Aleksandra Lazar, oboa oboe;
Konstantin Krasnitsky, klavir piano | 3:59 |
| 10. | SYMPHONEO
Vlatka Peljhan, violina violin; Žiga Faganel,
violina violin; Tajana Škorić, viola; Alja Mandič,
violončelo violoncello; Mia Elezović, klavir piano | 4:40 |

UKUPNO TRAJANJE | TOTAL TIME: 54:18

BOBIĆ

O AUTORU

Skladatelj, pedagog, organizator i voditelj nekad varaždinske, a danas osječke glazbene sezone te dugogodišnji ravnatelj Varaždinskih baroknih večeri, **Davor Bobić** (1968.) je bez sumnje jedan od najutjecajnijih glazbenika suvremenog hrvatskog glazbenog života. Rođen je u Varaždinu gdje je završio osnovnu i srednju školu, na Konzervatoriju *P. I. Čajkovski* u Kijevu diplomirao je harmoniku, kompoziciju i teoriju glazbe. Pedagošku karijeru započeo je neposredno nakon studija na varaždinskoj Glazbenoj školi. Nastavlja je na Umjetničkoj akademiji u Osijeku gdje je od 2003. godine docent, od 2008. izvanredni, a od 2014. redoviti profesor. Od 2005. do 2009. godine voditelj je Odsjeka za glazbenu umjetnost, a obnašao je i dužnost voditelja katedre za glazbenu pedagogiju. Godine 2009. na istoj je ustanovi imenovan prodekanom za znanost i umjetnost.

Uz niz organizacijskih poboljšanja, pod njegovim se vodstvom ili uz njegovo sudjelovanje na Umjetničkoj akademiji povećava broj studijskih programa (klavir, kompozicija, gitara, muzikoterapija) i uvode potpuno novi (studij tamburice), dok će na Glazbenoj školi u Varaždinu prije svega biti zapamćen po tome što je, sredinom 90-ih godina, prvi i do sad jedini u Hrvatskoj pokrenuo skladateljsku klasu za osnovnu i srednju školu koju s manjim prekidima vodi sve do danas. U vrijeme kada je bio ravnatelj Koncertnog ureda – od 1999. do 2007. – Varaždin je kao rijetko kad u svojoj povijesti imao kontinuiranu glazbenu sezonu, a dolaskom na čelo Varaždinskih baroknih večeri, 2006. godine, mijenja koncept festivala osmišljavajući ga u skladu sa suvremenim promišljanjima rane glazbe. Dobitnik je niza uglednih nagrada kao što su: Nagrada *Ivo Vuljević* Hrvatske glazbene mladeži (1996.); Nagrada Fonda *Stjepan Šulek* (1997.); Odličje reda Hrvatskog pletera (1997.); Nagrada Varaždinske županije za najveća dostignuća na području kulture (1998.); Odličje Reda Danice hrvatske s likom Marka Marulića (1999.); Nagrada *Boris*

Papandopulo Hrvatskoga društva skladatelja (2008.); Nagrada Marul za najbolju scensku glazbu (2010.); Pečat Grada Osijeka, za osobita ostvarenja u području glazbene kulture (2014.); Plaketa *Emil Cossetto* (2016); Nagrada grada Varaždina (2016); Povelja Kraljevine Španjolske (2017). Skladateljski opus Davora Bobića jedan je od najopsežnijih, najraznolikijih i najizvođenijih u suvremenoj hrvatskoj glazbi. Obuhvaća instrumentalna, vokalna, vokalno-instrumentalna i glazbeno-scenska djela. Instrumentalni dio opusa sastoji se od skladbi za različite solo instrumente: najviše harmoniku koju Bobić poznaje i kao interpret, zatim klavir, gudačke i puhačke instrumente uz i bez pratnje klavira. Tu je zatim glazba za najrazličitije komorne sastave – gudačke, puhačke, harmonikaške, kombinacije gudača i puhača itd., koncertantna i glazba za različite orkestralne sastave. Što se vokalne glazbe tiče najviše piše za zborove, a cappella ili uz instrumentalnu pratnju (klavir, udaraljke i sl. ili uz kombinaciju s nekim melodijskim instrumentom), dječje, djevojačke, ženske, mješovite. Od opsežnijih vokalno-instrumentalnih djela tu su oratorij *Kralj Tomislav* i *Vukovarski requiem*, a od glazbeno-scenskih balet s pjevanjem *Veronika Desinićka*. Autor je i filmske glazbe te glazbe za niz kazališnih predstava. Skladateljskim sredstvima i postupcima, Bobić suvereno vlada. Svoj glazbeni svijet stvara u neoklasicističko-folklorističkom idiomatskom prostoru. Njegova je glazba tako određena fragmentarnom melodijom, tonalnim centrom, nefunkcionalnom harmonijom s povremenim posezanjem za folklorno-nacionalnim idiomom što se očituje bilo obradom folklor (*Vukovarski requiem*, *Veronika Desinićka*), bilo kroz uporabu folklor kao skladateljskog materijala, dakle primjenom ostinata, sviranjem na praznim žicama, kvartnom ili kvintnom vertikalom odnosno dijatonskim clusterima u rasponu kvarte ili kvinte, folklornim melodijskim gestusom smanjenih i povećanih intervala i glissanda te asimetrično raspoređenim ritmičkim i metričkim akcentima. S druge strane, instrumentalni i vokalno-instrumentalni sastavi za koje piše uglavnom su tradicionalni.

Tradicionalan je i njihov tretman. Međutim, kako je najveći dio njegova opusa nastao kao posveta ili narudžba, Bobić unutar tih zadanih okvira, a stalno u konzultacijama s kolegama instrumentalistima, uvijek propituje mogućnosti instrumenata i njihovih kombinacija, tražeći što zanimljivija i tehničko-izvodilački prihvatljiva rješenja, prilagođavajući se izvođaču za kojeg misli i piše glazbu. Osim što je efektna, briljantna i slušljiva, njegova glazba u tom smislu „leži pod prstima“ pa je izvođači vole jednako kao i publika. Većina skladbi na ovom nosaču zvuka izbor su iz komornog dijela Bobićevog ciklusa nadahnutog židovskom kulturom. Ciklus je nastajao od 2004. do 2018. godine. Započet skladbom *Symphoneo*, zaključen je molitvenom kantatom *Amida* prvi put izvedenom na Osorskim glazbenim večerima 2018. godine – koje su između ostalih i njemu bile posvećene – a uz komorna obuhvaća i nekoliko skladateljevih kapitalnih djela kao što su oratorij *Izaija* (2007./2008.), kantata *Jerihon* (2011.), komorna simfonija *Gideon* (2011./2012.) i koncert za violinu i gudače *Koraci kroz Yad Vashem* (2016.). Poveznice sa židovskom kulturom su u skladbama prije svega tekstovi na kojima se temelje i naslovi koji se odnose na židovsku povijest i tradiciju. Glazbene veze naziru se u melodijskom pokretu, metro-ritmičkoj slojevitosti, izboru instrumenata ili su pak simboličke. Iznimke su *Tango concertante*, skladba za harmoniku i gudački kvartet i *Concertinato* za tamburicu i klavir. Prva kao reprezentant ogromnog Bobićeva opusa za harmoniku, a druga kao jedna od prvih skladbi klasičnog repertoara za tamburicu.

MENORA

Menora je židovski sedmero- ili osmerokraki svijećnjak, od davnine simbol židovstva. Sedmerokraki se povezuje sa svetištem zavjetnoga šatora u vrijeme lutanja Hebreja po pustinji, a jednako je važan i kasnije u jeruzalemskom hramu. Sastoji se od po tri kraka u nizu s lijeve i desne strane središnjega stupa svijeće. Osmerokraki se upotrebljava prigodom blagdana Hanuke. Bobićeva *Menora* je vedro, energično djelo za klarinet, violinu, violončelo i klavir. Sa židovskim bi se svijećnjakom možda oblikom mogao povezati glavni silazno-uzlazni motiv koji se u svim varijantama – skraćenim, proširenim, inverziranim, augmentiranim, diminuiranim, relativno ritmički izmijenjenim itd. – provlači od jedne do druge dionice dok su ostale u protupomaku, glissandima, tremolima, clusterima. *Menoru* je praisveo ansambl Alisios Camerata 2013. u Japanu (Tokio) i jedna je od najčešće izvođenih Bobićevih skladbi.

TANGO CONCERTANTE

Nastao 2014. godine, *Tango concertante* je napisan za klasičnu harmoniku i gudački kvartet, a posvećen je Borutu Zagoranskom i gudačkom kvartetu Feguš. Uokviren je 4-taktnim polaganim uvodom s kojim postupno izranja iz tišine donoseći jezgru tonskog materijala koji će se koristiti tijekom skladbe i dugom codom koja ju kroz rastakanje motivičko-tematskog materijala u tišinu postupno vraća. Srednji se dio sastoji od dvodijelne teme i njene razrade dijeljenjem na motive i submotive, zgušnjavanjem i razrjeđivanjem ritmičke fakture repetirajućih clustera i akorada kroz koje povremeno probija uvodni dio teme ili jasno prepoznatljivi fragmenti njene melodije. Kombinacija instrumenta, karakterističan ritam i melodijski obrati nisu jedini elementi koji zatvaraju idiomatski prostor tanga – na

konstanti ritmičkog obrasca njihanje, a onda opet nagle ili postupne promjene tempa asociraju s jedne strane nepredvidivost plesnog pokreta, a s druge su strane strasna poveznica s njegovom suštinom.

PRIMI ME

Napisana za sopran, klarinet i klavir, skladba je nadahnutu stihovima nepoznatog židovskog pjesnika. Tematika pjesme može se shvatiti na različite načine – kao ljubavna, (anti)ratna ili egzistencijalistička. Glazbena struktura je dvodijelna i određena je sadržajem teksta. Nakon kratkog slobodnog instrumentalnog uvoda koji donosi osnovnu tematsku građu skladbe, sadržanu već u početnom suzvuku, slijedi grozničava molitva za utjehom u brzom tempu. Drugi dio je polagan, pretežno u dugim notnim vrijednostima i prozračne fakture, a govori o pjesnikovim jadima i razočaranju. Njegova motivičko-tematska građa su varirani fragmenti ishodišnog tematskog materijala. Oba dijela skladbe odvijaju se na osi tonalnih središta h-fis. Djelo je prouzveo Trio Solenza 2010. u Koprivnici.

CONCERTINATO

Tamburica zauzima posebno mjesto u Bobićevim pedagoškim uspjesima – jedan je od najzaslužnijih za uvođenje studija tambure na Umjetničkoj akademiji u Osijeku. Tambura je tako prvi put u povijesti stavljena u akademske okvire te je time dobila legitimno mjesto među ostalim solističkim instrumentima. A *Concertinato*, kao jedan od prvih primjera literature njenog „klasičnog“ repertoara, potvrđuje taj njen status. Spoj tradicionalnog tamburaškog idioma i Bobićevog stila rezultirao je efektivnim, briljantnim djelom. Skladba je trodijelna. Krajnji dijelovi su brzi s istom tematskom građom dok je srednji dio smireniji, liričan, polifon i namijenjen

tamburi bez klavirske pratnje. Na kraju drugoga dijela nalazi se solistička kadenca koja uvodi zaključni dio. Skladba je nastala 2018. godine, a posvećena je Mariju Zbiljskom i Konstantinu Krasnitskom.

OBED EDOM

Capriccio *Obed Edom* napisan je za saksofon i klavir. Na dva mjesta skladatelj, međutim, koristi i šofar, stari židovski obredni instrument napravljen od ovnujskog, kozjeg ili antilopinog roga. Skladba je trodijelna s codom. Prvi i zadnji dio uvodi šofar. Oba se temelje na istoj melodijskoj građi, samo što su u zadnjem promijenjeni tonalni centri te je skraćen ulaskom u codu. Središnji dio je pokretniji, poliritmičan i donosi fragmente varirane melodije prvog dijela. Neprestana prisutnost dvaju tonalnih središta (jedno u saksofonu, drugo u klavirskoj pratnji) kao i njihanje između njih te njihova izmjena tijekom skladbe, zatim često dijatonska „harmonijska“ osnova i kromatska melodija te prirodna ugodba roga životinje i kultivirana ugodba saksofona opreke su koje možda ukazuju na dvosmislenost koja se veže uz porijeklo *Obed Edoma* ili pak na njegovo porijeklo i predanost židovskoj vjeri. Prisutnost šofara s druge strane može se povezati s ulogom *Obed Edoma* kao glazbenika u jeruzalemskom hramu. Skladba je posvećena saksofonistici Ani Kovačić, no prvu izvedbu 2012. godine u Eisenstadtu duguje Petri Horvat.

BUBOT

Klavirska skladba *Bubot (Lutke)* nastala je 2018. godine. Posvećena je Luciji Čehok koja ju je prvi put javno izvela na skladateljevom slavljeničkom koncertu uz njegovu 50. obljetnicu. Skladba je trodijelna s codom. Težište je na središnjem brzom dijelu u kojem se nižu ljestvični pasaži, glissanda,

fragmenti melodije iz prvog dijela, brzo izmjenjivanje clustera između lijeve i desne ruke. Uokviren je adagiom u kojem dominira krhka melodija kratkog daha. Skladbu zaključuje coda u frenetičnom izmjenjivanju clustera kao reminiscenciji na glazbenu građu koja se provlači kroz sve dijelove.

MEZUZAH

Energičan capriccio za klarinet i klavir dobio je naslov po ukrasnoj kutijici u kojoj je smješten pergament ispisan stihovima židovskih molitva. Pričvršćuje se na gornji dio desnog dovratka ulaznih, ponekad i ostalih vrata kuće i simbol je božje zaštite. Prema tonalnim centrima (G-E-D/Gospodin-Elohim-Deus) skladba se može podijeliti u tri dijela iako se kroz sva tri modificirano provlači ista glazbena građa, pri čemu je srednji dio u dionici klarineta smireniji. Glavni tematski materijal ima prizvuk židovske tradicionalne glazbe, a donosi ga klarinet na samom početku skladbe. Klavirska je dionica s jedne strane „bobićevski“ postavljena u funkciju udaraljkaške sekcije, a s druge je nositelj tonalne nestabilnosti i melodijske razigranosti. Djelo je iznimno virtuozno za oba instrumenta. Nastalo je 2013., a posvećeno je Ani Horvat.

GLAS JEREMIJE

Prorok Jeremija je živio u jednom od najkritičnijih razdoblja židovske povijesti. Vrijeme je to kad je propasti Jeruzalema s jedne strane prijetila loša politika učestalog mijenjanja vođa, dok se pak s druge strane izraelski narod sve više okretao prema poganstvu. Iako su se Jeremijina proročanstva ostvarila, on je u židovskom narodu ostao stup utjehe, vjere i pouzdanja. Skladba *Glas Jeremije* nosi intenzitet jednak onom prorokova života. Melodiju čini isječak modusa, često variranog, s različitim ishodišnim

tonovima ili vođenim iz glasa u glas. Tijekom skladbe tonalni centar se mijenja, no u pozadini, na različite načine, uvijek ostaje prisutan ton H (JaHve). Za djelo je karakteristična poliritmičnost, česta uporaba sekundi i tritonusa, premještanje glazbenog materijala iz dionice u dionicu te repetirajući ritmički obrasci. Središnji, kontrastni te liričniji dio je reminiscencija na uvod i kratkotrajno smirenje prije ponovnog „nevremena“. Djelo je posvećeno triju Amadeus koji ga je i praisveo u Hrvatskom glazbenom zavodu 2009. godine.

MIDRAŠ

Midraš je tumačenje religioznih tekstova u rabinskom židovstvu. Riječ je hebrejska i izvedena je iz osnove „drš“ što znači tražiti i/ili istraživati. Nije zato slučajnost da ton D pulsira kroz gotovo cijelo djelo u za Bobića karakterističnom, neprekinutom osminskom tijeku. S druge strane naslov samog djela upućuje na skladateljski proces istraživanja i rezultat tog procesa. Naime, u samoj srži djela skladatelj istražuje različite zvukovne boje kroz modulacije na tonu D istodobno stupnjujući napetost postupnim dodavanjem tonova u clusterske tvorbe. Druga, melodičnija linija upućuje na napjeve/moduse karakteristične za židovsku glazbu. Struktura je trodijelna. U drugom dijelu se tonalno središte pomiče na ton A (dominantu). Pred kraj drugog dijela dva se osnovna tona susreću u clusterskom protupomaku vodeći u skraćenu i variranu reprizu prvog dijela. Skladba je posvećena Dunji Čolić koja ju je i praisvela 2012. godine uz klavirsku pratnju Konstantina Krasnitskog.

SYMPHONEO

Skladba je posvećena Budimpeštanskom klavirskom kvintetu koji ju je i praisveo na Osorskim glazbenim večerima 2004. godine. Symphoneo znači skladno zvučati, a u biblijskim se tekstovima odnosi na skladan odnos između dvoje ljudi. Skladba se u tom smislu sastoji od dva dijela. Prvi dio je polagan, tih, prozračan i donosi tematsku građu čije je tonalno središte ponovo H, a okosnica intervali h-fis i h-e (JaHvE). Drugi dio je u brzom tempu i tu istu građu ritmički i dinamički intenzivira, melodijski razrađuje proširujući njen registarski opseg do krajnjih granica sastava da bi je nakon vrhunca postupno vratio na ishodišnu poziciju skladbe.

DAVOR
BOBIC



ABOUT THE AUTHOR

Composer, educator, organiser, former head of the Varaždin music season, current head of the Osijek music season and long-term director of Varaždin Baroque Evenings, **Davor Bobić** (1968) is without a doubt one of the most influential musicians on the contemporary Croatian music scene. He was born in Varaždin, where he also completed his elementary and secondary education. He received a degree in Accordion, Composition and Music Theory at the *Tchaikovsky* Conservatory in Kiev. He started his career in music education at the Varaždin Music School and continued it at the Academy of Arts in Osijek, where he started as assistant professor in 2003, progressed to associate professor in 2008 and to full professor in 2014. He has been head of the Music Education Section and was head of the Music Department from 2005 to 2009. In 2009 he was named Vice-dean for Arts and Science at the same institution.

Along with numerous organisational improvements under his management or with his participation, the Academy of Arts in Osijek increased its number of study programmes (Piano, Composition, Guitar, Music Therapy) and introduced completely new ones (Tamburitza). The most notable part of his work at the Varaždin Music School was the introduction of the first and only Composition class in elementary and secondary music education in Croatia in the mid-nineties, which he has managed with minor breaks until this day. During his time as director of the Varaždin Concert Office (1999-2007), Varaždin experienced a continual concert season for the first time in its history, and when he took over Varaždin Baroque Evenings in 2006 Bobić changed the concept of the festival for it to be in line with contemporary thoughts on early music.

Davor Bobić has received numerous prominent awards, such as the *Ivo Vuljević* award by Croatian Music Youth (1996), the *Stjepan Šulek* Fund award (1997), Order of the Croatian Interlace (1997), Varaždin County award

for highest achievements in culture (1998); Order of the Croatian Morning Star with the image of Marko Marulić (1999); the *Boris Papandopulo* award by Croatian Composers' Society (2008); the *Marul* award for best stage music (2010); the Seal of the City of Osijek for extraordinary achievements in music (2014); the *Emil Cossetto* plaque (2016); the City of Varaždin award (2016), and Charter of the Kingdom of Spain (2017). His body of work in composition is one the most extensive, most diverse and most frequently performed in contemporary Croatian music. It encompasses instrumental, vocal, vocal-instrumental and stage music works. The instrumental part of his body of works consists of compositions for various solo instruments, most of all the accordion (as Bobić is also an accordionist), followed by the piano, and string and wind instruments with or without piano accompaniment. He has also written music for an array of chamber ensembles – string, wind, accordion ensembles, combined string and wind ensembles, etc., concert music and music for various orchestral ensembles. In terms of vocal music, he has composed predominately choir music, *a cappella* or with instrumental accompaniment (piano, percussion, etc., or in combination with a melodic instrument), children choirs, girls' choirs, women's choirs, mixed choirs. The oratorio *King Tomislav* and the *Vukovar Requiem* are some of his most prominent vocal-instrumental pieces, and *Veronika of Desinić*, his ballet with singing parts, is one of his most important compositions written for the stage. He has composed film music and music for many theatre plays. Bobić is well versed in all composition means and procedures. His world of music is created in the idiomatic space of neoclassicism and folklore. His music is thus marked by fragmentary melody, a sense of tonal centre, non-functional harmony with occasional drawing from Croatian national folklore idiom, which is reflected either in arranging folklore tunes (*Vukovar Requiem*, *Veronika of Desinić*) or using folklore as composing material, i.e. using ostinato, playing on open strings, diatonic clusters in the range of the fourth or the fifth, melodic gestus

typical of folklore with diminished and augmented intervals and glissandos, and an asymmetric use of rhythmic and metric accents.

On the other hand, the instrumental and vocal-instrumental ensembles he writes for are mostly traditional, as is their treatment. However, since most of his works were made as a dedication or were commissioned, Bobić has worked within these set frames by consulting with his instrumentalist colleagues to explore the possibilities of their instruments and ways of combining them. He aims to find solutions that are interesting and appropriate when it comes to the technical and performing aspect, while also adapting to the performer for whom he is composing the music. His music is attractive, brilliant and easy on the ears, but also adapted in a way to be loved by the performers as much as the audience. Most pieces on this album were selected from the chamber section of the cycle Bobić composed inspired by Jewish culture. The cycle was created between 2004 and 2018. It started with the piece *Symphoneo* and finished with the prayer cantata *Amida*, which was premiered at the Osor Music Evenings in 2018 (dedicated that year in part to Davor Bobić himself). Other than chamber pieces, the cycle also contains several key works by the author, such as the oratorio *Isaiah* (2007/2008), the cantata *Jericho* (2011), the chamber symphony *Gideon* (2011/2012) and concerto for violin and strings *Steps through Yad Vashem* (2016). What links the cycle to Jewish culture are texts and titles invoking Jewish history and tradition. When it comes to the music itself, the link is visible in melodic movement, layering of the rhythms and meter, as well as in the choice of instruments. Sometimes the link is symbolic. There are two exceptions: *Tango Concertante*, a piece for accordion and string quartet, and *Concertinato* for tamburitza and piano. The former is a representative piece among his works for the accordion, and the latter is one of the first pieces in his classical tamburitza repertoire.

MENORAH

The menorah is a seven or eight-lamp Hebrew lampstand, an ancient symbol of Judaism. The seven-lamp lampstand is connected to the portable sanctuary the Hebrew people worshipped in during their time in the desert and later in the temple in Jerusalem. It consists of 3 branches in a row on either side of the candle base. The eight-lamp lampstand is used during Hanukkah. *Menorah* by Davor Bobić is a cheerful, energetic piece for clarinet, violin, cello and piano. Its similarity with the Jewish lampstand in its form might be seen in the main ascending-descending motif which in all of its varieties – shortened, expanded, inverted, augmented, diminished, relatively rhythmically modified, etc. – transits from one part to another, while other parts are in contrary motion, using glissandos, tremolos, clusters. *Menorah* was premiered by Alisios Camerata ensemble in 2013 in Japan (Tokyo) and it is one of the most frequently performed pieces composed by Bobić.

TANGO CONCERTANTE

Completed in 2014, *Tango Concertante* was composed for classical accordion and string quartet and was dedicated to Borut Zagoranski and the Feguš string quartet. It is framed by a 4-bar slow introduction with which it slowly emerges from the silence, presenting the core musical material to be used throughout the piece, and by a long coda which gradually returns it to silence by dissolving the thematic material. The middle part consists of a two-part theme and its development by division into motifs and sub-motifs, by densening and dissolving the rhythm texture of the repeating clusters and chords occasionally breached by the introductory part of the theme or clearly recognizable fragments of its melody. Combination of instruments, characteristic rhythm and melody turns are not the only elements which

close the idiomatic space of tango – constant swinging over a steady rhythm pattern and sudden or gradual changes in tempo allude on the one hand to the unpredictability of the dance, and on the other hand represent a passionate link to its core.

HOLD ME

Written for soprano, clarinet and piano, this composition was inspired by verses by an unknown Jewish poet. It can be interpreted in different ways – as a love, (anti)war or existentialist piece. In terms of music structure, it's a two-part piece determined by the textual content. After a short instrumental introduction presenting the base thematic material of the piece (already found in the starting chord), what follows is a feverish prayer for solace in a fast tempo. The second part is slow, mostly in long notes and with an transparent texture, speaking about the poet's woes and disappointment. Its motifs and themes consist of varied fragments of the starting thematic material. Both parts of the piece take place on the axis of tonal centres B-F sharp. The piece was premiered by Trio Solenza in 2010 in Koprivnica.

CONCERTINATO

The tamburitza has a special place among the successful projects Bobić has done as an educator as he is one of the people most involved in introducing the study of tamburitza at the Academy of Arts in Osijek. That was the first time the tamburitza was placed in the academic framework, thus taking its legitimate place among other solo instruments. *Concertinato*, as one of the first examples in literature of the "classical" repertoire of tamburitza, confirms its status. A combination of the traditional tamburitza idiom and the author's own style resulted in an attractive, brilliant piece. It is in ternary

form. The first and third part are fast, featuring the same thematic material, while the middle part is more calm, lyrical, polyphonic and written for tamburitza without accompaniment. At the end of the second part there is a solo cadence introducing the final part. The piece was composed in 2018 and it was dedicated to Mario Zbiljski and Konstantin Krasnitski.

OBED EDOM

The *Obed Edom* capriccio was written for saxophone and piano. On two occasions the composer also uses the shofar, an old Jewish ceremonial instrument made of ram, goat or antelope horn. The composition has three parts and a coda. The first and the last part are introduced by the shofar. Both are built on the same melodic material, but in the last part the tonal centres are shifted, and it is shortened by entering of the coda. The middle part is more mobile, polyrhythmic and brings fragments of the varied melody from the first part. The constant presence of two tonal centres (one in saxophone part, the other in the piano accompaniment), as well as the swinging between them and their alterations throughout the piece, the often diatonic harmonic basis, chromatic melody and natural tuning of the animal horn and tempered tuning of the saxophone, are opposites which might suggest the ambiguity often connected to the origin of *Obed Edom* or his origin and dedication to the Jewish faith. The presence of the shofar can on the other hand be connected to the role of *Obed Edom* as a musician in the Jerusalem temple. The composition is dedicated to saxophone player Ana Kovačić, and was premiered by Petra Horvat in Eisenstadt in 2012.

BUBOT

The piano piece *Bubot (Dolls)* was composed in 2018. It was dedicated to Lucija Čehok, who premiered it at the composer's celebratory concert on the occasion of his 50th birthday. The composition consists of three parts and a coda. The focus is on the central fast part in which there is a succession of scale passages, glissandos, fragments of the melody from the first part, a fast exchange of clusters between the left and the right hand. It is framed by an adagio dominated by a fragile short-breath melody. The piece is concluded by a coda in a frenetic exchange of clusters as a reminiscence of the main music material permeating all of its parts.

MEZUZAH

This energetic capriccio for clarinet and piano was named after the decorative box designed for keeping parchment filled with verses from Jewish prayers. It is fastened on the upper part of the right doorway of the entrance, and sometimes all doors in a house and is a symbol of God's protection. Based on the tonal centers (G-E-D/God-Elohim-Deus), the composition can be divided in three parts although all three are permeated by the same, although modified music material, whereby the middle part in the clarinet part is calmer. The main thematic material carries the sound of traditional Jewish music and is brought by the clarinet at the very beginning of the piece. On the one hand, the piano part has the function of a percussion section, which is typical for Bobić, and on the other hand it carries tonal instability and melodic playfulness. The piece is written in a virtuoso manner for both instruments. *Mezuzah* was written in 2013 and was dedicated to Ana Horvat.

VOICE OF JEREMIAH

The prophet Jeremiah lived in one of the most critical periods of Jewish history. It was a time when Jerusalem was threatened by the poor policy of frequently changing leaders on the one hand and the Jewish people progressively turning to paganism on the other. Although Jeremiah's prophecies came true, he remained a pillar of solace, faith and confidence for the Jewish people. The composition *Voice of Jeremiah* mimics the prophet's life in terms of intensity. The melody is made up of a fragment of a modus, often varied, with various starting tones or led from voice to voice. Throughout the piece the tonal centre shifts, but in the background, in various ways, the tone B (H in the German naming system) always remains (YaHweh). The piece is polyrhythmic, with frequent use of the interval of the second and tritone, music material interchange between parts and repetitive rhythm patterns. The central, contrasting and more lyrical part is a reminiscence of the introduction and short-lived calm before a new "storm". The piece was dedicated to Trio Amadeus and was premiered by them in the Croatian Music Institute in 2009.

MIDRASH

Midrash is the interpretation of religious texts in Rabbinic Judaism. It is a Hebrew word derived from the root of the verb *darash*, which means to seek and/or explore. It is no coincidence that the D tone pulsates almost throughout the whole piece in an uninterrupted quaver flow. On the other hand, the title of the piece itself refers to the composer's process of exploration and its results. In the core of the piece, the composer explores various sound colours through modulations on the tone D, simultaneously grading the tension by gradually adding tones into cluster formations. The second, more melodic line suggests chants/modes characteristic for Jewish

music. The piece has three parts. In the second part, the tonal centre shifts to tone A (dominant). Before the end of the second part, two base tones meet in a cluster contrary motion, leading into a shortened and varied repetition of the first part. The piece was dedicated to Dunja Čolić, who premiered it accompanied by Konstantin Krasnitski on the piano in 2012.

SYMPHONEO

The piece is dedicated to the Budapest Piano Quintet and was premiered by them at the Osor Music Evenings in 2004. The meaning of *Symphoneo* is “to sound harmoniously”, and it refers to a harmonious relationship between two people in Biblical texts. The piece consists of two parts. The first part is slow, quiet, light and introduces the theme whose tonal centre is once again tone B (H in the German naming system), and its axis the intervals B-F sharp and B-E (JaHwEh). The second part is in a fast tempo, intensifying the same material rhythmically and dynamically, developing it melodically by expanding its range to the limits set by the instruments, in order to return it to the starting point of the composition after the climax.

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