



# OTKRIVANJA REVELATIONS

**VEDRAN KOČELJ**  
truba | trumpet

**SIMFONIJSKI ORKESTAR  
HRVATSKE RADIOTELEVIZIJE  
CROATIAN RADIOTELEVISION  
SYMPHONY ORCHESTRA**

# OTKRIVANJA

## REVELATIONS

**Vedran Kocelj**, truba | trumpet

**Simfonijski orkestar Hrvatske radiotelevizije | Croatian Radiotelevision Symphony Orchestra** (1.-10.)

**Mladen Tarbuk**, dirigent | conductor (1.-7.)

**Pavle Zajcev**, dirigent | conductor (8.-10.)

**Boris Papandopulo:** *Concertino*, za trubu, timpane i gudački orkestar |  
for Trumpet, Timpani and String Orchestra (1950.)

1. Capriccio (con brio) — 5:20
2. Interludium (Andante tranquillo) — 4:44
3. Rondo (Allegro vivace) — 4:11

**Bruno Bjelinski:** *Serenada* za trubu, klavir, gudače i udaraljke |  
*Serenade* for Trumpet, Piano, Strings and Percussion (1957.)

4. Allegro — 3:41
5. Marcia — 4:54
6. Lento — 4:16
7. Allegro giocoso — 5:23

**Danijel Detoni**, klavir | piano

**Igor Kuljerić:** *Pop-koncert* za trubu i orkestar | *Pop-Concerto*  
for Trumpet and Orchestra (2000.)

8. Con motto — 7:25
9. Sostenuto - Moderato — 5:48
10. Allegro — 6:54

**11. Srđan Dedić:** *Seven Trumpets* za trubu solo |  
for solo trumpet (1988.) — 5:39

Ukupno trajanje | Total time: 58:16

# OTKRIVANJA VEDRANA KOCELJA

CD *Otkrivanja* prvi je samostalni album Vedrana Kocelja koji predstavlja krunu njegova dosadašnjeg, višedesetljetnog i raznolikog umjetničkog djelovanja. Njime napokon razotkrivamo toga umjetnika u svjetlu u kojemu on to svojim radom, rezultatima i zalaganjem nedvojbeno i zaslužuje. Kroz više desetljeća Kocelj je strpljivo i marljivo, entuzijazmom i znatiželjom, razotkrivao ova djela, kako studijskim snimkama, tako i koncertnim nastupima. I u tome pogledu ovaj album doista jest – otkrivanje!

Zadovoljstvo otkrivanja ukazat će se, pritom, na više razina: s obzirom na sviračku izvrsnost kojom Kocelj prezentira odabrana djela; u odnosu na činjenicu da onā, zbog iznimnih izvođačkih zahtjeva, dosad ipak nisu intenzivnije zaživjela u našoj izvođačkoj praksi. Neka od njih (Dedić) upravo je Kocelj vratio na trubački repertoar. Druga, pak (Papandopulo, Bjelinski) ovim ćemo CD-om – zahvaljujući Koceljevu majstorskom umijeću – prvi put upoznati u njihovu nekraćenom, integralnom obliku. Da ne govorimo o Kuljerićevu *Pop-koncertu* i o svim uzbuđenjima koja nam ta skladba može ponuditi!

No ima tu još nešto... Prije svega, album *Otkrivanja* Vedrana Kocelja budi u nama, doista, onaj osjećaj nepatvorena ponosa, potaknutog spoznajom koju ovo izdanje konačno potvrđuje: kako u hrvatskoj glazbi 20. stoljeća baštinimo trubački repertoar izvanserijske raznolikosti, bogatstva i kvalitete.

I još više od toga, kako je tu redom riječ o djelima izuzetnoga repertoarnog potencijala koji će ovim izdanjem, uvjereni smo u to, napokon biti razotkriven u svoj svojoj punini.

*Concertino* je nastao 1950. za Papandopulova boravka u Sarajevu, gdje je 1948., nakon Rijeke, preuzeo mjesto direktora Opere Narodnoga kazališta, a 1949. i nastavnika na tamošnjoj Državnoj muzičkoj školi. U Sarajevu je **Boris Papandopulo** (Bad Honnef, 1906. – Zagreb, 1991.) ostao do 1953. godine, a kaže se da je u sarajevskoj sredini ostavio tragove „na svim glazbenim područjima” (Erika Krpan). I Sarajevo je, *vice versa*, očigledno utjecalo na skladatelja koji se nikad nije ustezao od asimilacije različitih utjecaja, izvora, vrsta i žanrova glazbe, onako kako je to njemu u određenom trenutku odgovaralo. Stoga ne čudi što i u ovome djelu, a posebice u središnjemu stavku, nalazimo motive orijentalne narodne glazbe, tipične za tamošnji kraj. Takvi motivi brzo su se, međutim, uklopili u prepoznatljiv papandopulovski stil. Redovito je pisao za direktne povode i konkretne glazbenike, a *Concertino* je, po svemu sudeći, ostvario za Miljenka Jukića, prvog trubača orkestra Hrvatskog narodnog kazališta u Zagrebu i Zagrebačke filharmonije te prvog profesora trube na Muzičkoj akademiji u Zagrebu (1954. – 1959.). Djelo je Jukić snimio 26. lipnja 1952. uza Zagrebačku filharmoniju i Milana Horvata na tadašnjoj Radio-televiziji Zagreb i taj se događaj smatra njegovom praizvedbom. Jukićeva snimka, međutim, otkriva kako je ta izvedba realizirana s mnogim kraćenjima i intervencijama u partituru. Pola stoljeća kasnije Vedran Kocelj vraća se izvorniku te priređuje integralnu izvedbu djela. U tome integralnome obliku prvi put ga predstavlja javnosti 2003., uz Simfonijski orkestar HRT-a pod vodstvom talijanskog maestra Tiziana Severinija (2. listopada 2003. u dvorani *Lisinski* u Zagrebu), a još istoga ljeta i na Dubrovačkim ljetnim igrama. Na taj način Papandopulov *Concertino* Kocelj vraća u život i na trubački repertoar. I to s pravom, jer *Concertino* jest Papandopulo u najboljemu smislu – razigran, maštovit, šarmantan i briljantan. Glazbene ideje roje se i naviru u nezaustavljivu protoku glazbenih misli. Skladateljskoj igri nema ni kraja ni



Fotografija, Photo by: Matej Grčić

konca, a skladatelj maksimalno iskorištava blagodatni koncertantnoga žanra i potencijale glazbala koje ima pred sobom. Djelo je *bojni konj* koncertantnoga žanra i sve u njemu vrti se oko solističkog instrumenta. Papandopulo pritom ne bježi od trubi idiomatskih svojstava – njezine izravnosti, briljantnosti, fanfaroidnosti, transparentnosti – osobinā intrinzičnih tome instrumentu. S druge strane, Kocelj posebno ističe kako djelo – za razliku od klasičnih trubačkih koncerata – trubaču gotovo uopće ne ostavlja vremena za dah, kao i to da Papandopulo do krajnosti širi kapacitete i izražajnost solističkoga glazbala, stavljajući ga uz bok naizgled mnogo potentnijim instrumentima poput engleskoga roga ili oboe. Pa ipak, truba u *Concertinu* zadržava svoje pravo da ostane – truba, a Papandopulo je u skladbi otkriva u svim njezinim, često i neočekivanim, bojama i nijansama. Bez obzira na to je li riječ o iskričavoj brioznosti uvodnog *Capriccia*, arabesknog elegičnosti središnjega *Interludiuma* ili bezbrižnom užitku finalnoga *Ronda* – djelo je, sve u svemu, luda vožnja na glazbenom vrtuljku Papandopulove mašte, pravi *tour de force* trubačkoga umijeća.

Na jednom je mjestu rekao kako je ostao zatečen prvim susretom s Prokofjevljevom *Klasičnom simfonijom*, shvativši da sklada stilom bliskim skladatelju čija djela dotad nije poznao. Na drugome je, pak, dodao kako njegovo skladateljstvo ne ide dalje od Brittena i Šostakoviča. Pa ipak, akademkinja Koraljka Kos za **Brunu Bjelinskog** (Trst, 1909. – Silba, 1992.) zaključuje kako nikad nije izgubio vlastiti glas. Skladao je mnogo i raznoliko (baleti, opere, simfonije, simfonijete), a u bogatu skladateljstvu smatra se, među ostalim, i šampionom koncertantne forme u kojoj je, slično Hindemithu, lakše reći za koje instrumente nije, nego za koje jest napisao koncertantno ostvarenje. *Serenada* neizostavno priziva poveznice



na Šostakoviča i njegov *Koncert za klavir i trubu* – s tom razlikom što je Šostakovič svoje djelo započeo kao koncert za trubu u kojemu je naposljetku klavir postao solistički a truba obligatni instrument, dok je Bjelinski u svojem ostvarenju iz 1957. godine skladao djelo za trubu, s klavirom koji u njemu, bez obzira na važnost, ipak igra ulogu vjernog sekundanta. Djelo je, kako je to često bio slučaj s Bjelinskim, skladano za njegove poznanike – u ovom slučaju za dvoje mladih interpretata, u tom trenutku još uvijek studente na Muzičkoj akademiji u Zagrebu (na kojoj je Bjelinski, još od 1945., uživao ugled jednoga od omiljenih profesora, u njegovu slučaju fuge i kontrapunkta). Mlada pijanistica (a za koju godinu i Bjelinskijeva supruga) Ljerka Pleslić-Bjelinski preuzela je dionicu klavira, a Franjo Reberšak, jedan od trojice prvih studenata iz tada osnovane trubačke klase već spomenutog Miljenka Jukića – dionicu trube. Krešimir Kovačević navodi da je skladba praizvedena 6. svibnja 1958. na koncertu Zagrebačke filharmonije, koji je priređen za studente Muzičke akademije u Zagrebu, pod vodstvom Igora Gjadrova. Sljedeću izvedbu bilježimo 18. prosinca 1961. u Zagrebu, kada Simfonijskim orkestrom RTV-a Zagreb ravna Pavle Dešpalj, a uz Reberšaka na trubi dionicu klavira izvodi Vladimir Krpan. Slično Papandopolovu *Concertinu*, i u životu Bjelinskijeve *Serenade* otad pa sve do novog tisućljeća bilježimo dugo vrijeme šutnje. Sve do Vedrana Kocelja koji *Serenadu* vraća na repertoar 2007., kada je realizirao trajnu snimku (koja je objavljena na ovome albumu), a potom je djelo predstavio i publici, u Zadru, na Dubrovačkim ljetnim igrama, u Varaždinu i u Beču, te ga je tako ponovno otkrio najširoj glazbenoj javnosti. Djelo je koncipirano u četiri stavka: početnu *intradu* slijedi *koračnica*, obje neoklasički transparentne i mediteranski svijetle. Bjelinskijev sin Alan, i sam glazbenik te priznati dirigent, reći će kako je otac Bjelinski umjesto za obilnu porciju velikog zvuka uvijek bio raspoloženiji za dobru



partiju komorne glazbe. Kuriozuma radi, tema središnjeg dijela drugoga stavka (*Meno mosso, quasi doppio più lento*) skladana je kao dvanaestttonska tema, iako je to jedino što taj dio kompozicije veže uz navedenu tehniku. Treći se stavak, pak, temelji na brazilskoj popularnoj pjesmi *Adeus Pará do Belém* (Pará je država u Brazilu, a Belém njezin glavni grad), koju je Bjelinski čuo za posjeta Brazilu, gdje je do početka 1960-ih posjećivao oca (što nas svakako može podsjetiti na Milhauda, kojega je Bjelinski posjetio u Parizu 1970., a koji je i sam 1917. – 1919. boravio u toj golemoj latinoameričkoj zemlji i skladao potaknut tamošnjom glazbom). Ako, pak, spori stavak odlikuje fino korištenje *latinoamerikanštine*, onda finale definitivno odiše vitalnošću, optimizmom i poletnošću gershwinovske *amerikane*. Karakteri stavaka jasni su, živopisni i nadahnuti. Oni ističu trubu u prvi plan, dajući solistu mnoge prigode za predstavljanje, otvarajući prostor međuigri s klavirom, uz istaknuti angažman gudačkog ansambla i poneki glazbeni začim timpana, činele, *maracasa* ili malog bubnja.

Dobro je **Igor Kuljerić** (Šibenik, 1938. – Zagreb, 2006.) zapamtio riječi slovenskoga književnika i intelektualca Tarasa Kermanuera, koji je na jednoj Tribini u Opatiji rekao kako je „cijela zabavna glazba napravljena od restlova ozbiljne glazbe izgrađivši na tome svoju poetiku.“ Razmišljao je Kuljerić kako bi se ti *restlovi* mogli upotrijebiti i vratiti u umjetničku glazbu. „Poput neke reciklaže, recimo.“ *Pop-koncert* ostvario je 1999. godine, a praižveden je 27. veljače 2003. u Zagrebu u izvedbi Petra Obradovića, kojemu je djelo i posvećeno, uza Simfonijski orkestar HRT-a, pod autorovim dirigentskim vodstvom. Tehnike recikliranja i transponiranja bile su još od 1970-ih bliske Kuljerićevu prosedeu. Nekad je izvorište moglo biti baštinsko, renesansno, kao u *Kanconijeru* na stihove dubrovačkih pjesnika, drugi put

također baštinsko, ali sada starocrkveno, kao u *Glagoljaškom rekvijemu*, potom folklorno u *Songu* ili popularno u operi *Životinjska farma*, a svakako i mediteransko, pjesničko, kao u, recimo, *Moru* na stihove Josipa Pupačića. Znatiželjan, otvoren i svestran, Kuljerić ih je, kako je jednom rekao, htio iskušati sve. U *Pop-koncertu* moglo se, doduše, govoriti i o nostalgiji, s obzirom na to da je, još kao gimnazijalac, svirao u bendovima, po plesnjacima i na ljetnim terasama; ali je skladba i plod iskrena oduševljenja pop-glazbom, koju je Kuljerić cijenio zbog neposrednosti i otvorenosti, zbog trenutaka u kojima se dogodi ono „dječje naivno otkrivanje glazbe kao potrebe, a ne kao navike koju je sredina nametnula kao element dobra odgoja.“ Autorica Ivana Kocelj nakon praizvedbe zaključuje kako je riječ o „pravoj repertoarnoj skladbi“, koja ima potencijal „ne da bude samo pop, nego da postane doista popularni koncert.“ Među ostalim, istaknula je elementarnost djela – djelovanje „izravno u glavu“ te markantnost tematsko-motivskog materijala „koji ne izlazi lako iz uha.“ Skladba doista očarava dinamičnošću glazbenih događaja, nepogrešivom logikom protoka ideja i glazbenih situacija, neiscrpnom maštovitošću tekstura i duhovitošću kompozicijskih rješenja te vještim plesom po žici između popističkih i klasičnoglazbenih konvencija i odrednica žanra. Iz pop-kataloga Kuljerić je preuzeo i ideju o slobodi u razmjeni glazbenih misli između solista i instrumentalnih grupa, ali i jednu drugu osobitost: efekt paradnosti, demonstracije moći i *show-offa*, koji pop-glazbenici redovito manifestiraju pred svojom publikom. Ili je to pop-kultura zapravo posudila od svojega starijeg brata, koncertantnoga žanra? Da ne bude zabune, iako je Kuljerić spominjao reciklažu, u slučaju *Pop-koncerta* u svakoj njegovoj sastavnici posrijedi je velikim umijećem komponirano koncertantno ostvarenje. Iako se solistička dionica, kako ističe Vedran Kocelj, očituje virtuoznošću koja nije vratolomna, solistu je potrebna prava vještina

da u *jammingu* sa simfonijskim orkestrom nametne svoj vlastiti *beat*. A trubač koji u tome uspije, imat će u rukama pravi koncertantni *showstopper*, koji će publiku zacijelo potaknuti da od njega zatraži i više od jednoga *bisa*.

Suvremeni hrvatski skladatelj **Srđan Dedić** (Zagreb, 1965.) u kompoziciji se usavršavao u Strasbourgu (François-Bernard Mâche), Amsterdamu (Geert van Keulen) i Tokiju (Joji Yuasa), ali je skladateljski zanat počeo „peći“ u znamenitoj klasi Stanka Horvata na Muzičkoj akademiji u Zagrebu. Tu je godine 1988. ostvario *Seven Trumpets* za trubu solo, djelo koje se kasnije pokazalo mnogo uspješnijim od skladateljske vježbe u školskoj klupi. Skladbu je 1993. u Amsterdamu prouzveo renomirani nizozemski trubač Marco Blaauw, a već gotovo zaboravljenu partituru iz prašine je izvukao, kako svjedoči sam Dedić, Vedran Kocelj za projekt *20 za 20*, kojim je Cantus Ansambl, u kojemu je Kocelj stalni član, obilježio 20 godina od osnutka. Djelo je doživjelo hrvatsku premijeru u Belom Manastiru 2021. godine, a Kocelj ga je 2023. predstavio i u Zagrebu, u koncertnoj sezoni Cantus Ansambla. Otad je ona postala stalni dio njegova repertoara, a potaknula je zanimanje i drugih trubača. Skladba u znaku broja sedam izgrađena je iz sedam fragmenata, situacija, glazbenih krokija. Svaki karakterizira drugi tempo, izvedbena tehnika, polje izražajnosti... Poput mikroetida, svaki fragment obrađuje i određeni tehnički zahtjev. Na početku skladbe fragmenti se predstavljaju sukcesivno, jedan za drugim. Redosljed im, ipak, nije slučajan, jer u svojem smjenjivanju oni već uspostavljaju glazbenu dramaturgiju koja će se nastaviti razvijati u djelu. Nakon niza od I do VII, nastavak skladbe rezultat je isključivo skladateljske odluke. Pojedini se segmenti pojavljuju višekратно, pritom se variraju i slobodno izmjenjuju. A mjera do koje će se oni koristiti i razrađivati te

dramaturgija kojom će se slijediti, plod su isključivo skladateljeva osjećaja za formu i njegova glazbenog ukusa. Sve u skladbi svjedoči upravo o tome, potvrđujući dobar zanat koji je Dedić stekao u skladateljskoj klasi Stanka Horvata u Zagrebu. Dedićev skladateljski crtež u *Seven Trumpets* jest čist, skladateljski potez mu je odrješit i pun samopouzdanja, ekspresivnost linija proizlazi prirodno iz samog materijala, a velika pozornost posvećena je razvoju svakog pojedinog segmenta (u tonskoj zalihi, dinamici, agogici), načinima na koje će se segmenti međusobno nadovezivati jedan na drugi te kako će se, u konačnici, ukomponirati u cjelinu. Koliko je kompozicija studija o motivičkom radu i formi, toliko je to i studija trubačkih boja i karakterâ: pjevnosti, pointilističnosti, tokatnosti, apartnosti, fanfaroidnosti... Kocelj, koji je dobro poznao Dedićev stil kroz izvedbe njegovih orkestralnih djela, kao i skladbi za Cantus Ansambl, među brojnim solističkim skladbama koje ima na repertoaru ističe upravo *Seven Trumpets* kao izrazito uspješnu. Godine 2021. odabrao ju je, kako je već spomenuto, i za skladbu kojom će se predstaviti u sklopu projekta *20 za 20*, kada je Cantus Ansambl obilježio 20 godina od osnutka s 20 solističkih video brojeva, izvedbi djela hrvatskih skladatelja, a kojima je želio pokazati vrsnoću glazbenikâ u ansamblu. Kocelj je odabrao upravo Dedićevih *Sedam trublji*, a snimio ih je na potresom teško oštećenom stubištu Hrvatskoga glazbenog zavoda u Zagrebu. Na taj je način – iako kompozicija u odnosu na naslov ne donosi neki izvanglazbeni program ili barem on nije javan – postupokaliptični ambijent prostora – ogoljena, razorena i opustošena – dao Dedićevoj kompoziciji sasvim novu dimenziju, koju autor, u trenutku kad je djelo pisao, nije mogao ni zamisliti.

Borko Špoljarić  
— G.A.D. PRODUKCIJA



Jedan od vodećih hrvatskih umjetnika na trubi, **Vedran Kocelj** (Cavtat, 1977.), glazbeno obrazovanje stekao je u Umjetničkoj školi *Luka Sorkočević* u Dubrovniku kod profesora Nine Obradovića te na Glazbenoj akademiji u Ljubljani, gdje je diplomirao u razredu Stanka Arnolda.

Od 1998. godine djeluje kao solo trubač u Simfonijskom orkestru Hrvatske radiotelevizije. Usporedo s radom u orkestru djeluje kao solist i komorni glazbenik. Širinu glazbenih interesa pokazuje i bavljenjem glazbom različitih razdoblja, radi čega usavršava vještinu sviranja na nizu srodnih instrumenata, poput prirodne trube, *piccolo* trube, korneta... Svestrani glazbenik surađivao je s Hrvatskim baroknim ansamblom od njegovoga osnutka. Član je Cantus Ansambla, specijaliziranog za suvremenu glazbu, od samog početka njegova djelovanja, koje seže u 2001. godinu. Pet godina, koliko je postojao, svirao je u Hrvatskome brass kvintetu i s njime ostvario brojne nastupe u Hrvatskoj, Italiji, Švicarskoj i Kini. Zajedno sa sopranisticom Monikom Cerovčec i orguljašem Pavlom Mašićem član je Trija Seraphim, s kojim redovito – uz potporu Ministarstva kulture i medija – održava koncerte diljem Hrvatske, jednako kao i u duu s pijanistom Krešimirom Starčevićem.

Širok raspon njegova solističkog repertoara obuhvaća neke od najzahtjevnijih skladbi za ovaj instrument, poput koncerata Andréa Joliveta, Michaela Haydna, *Drugog brandenburškog koncerta* Johanna Sebastiana Bacha i *Chute d'etoiles* Matthiasa Pintschera. Poznat kao promicatelj glazbe hrvatskih autora, u sklopu 27. Muzičkog biennala Zagreb ostvario je svjetsku praizvedbu skladbe *Tromberia* Milka Kelemena, uza Zagrebačku filharmoniju i dirigenta Lucu Pfaffa. Bio je jedan od troje solista na praizvedbi *Drugog zagrebačkog koncerta* Berislava Šipuća, nastalog na narudžbu Zagrebačkih

solista. Ostvario je prvu cjelovitu izvedbu *Concertina za trubu, gudače i timpane* Borisa Papandopula. To je djelo više puta koncertno izveo, kao i *Serenadu za trubu, glasovir, gudače i udaraljke* Brune Bjelinskog. Oba je djela studijski snimio u produkciji HRT-a, uz pratnju Simfonijskog orkestra HRT-a pod ravnanjem Mladena Tarbuka. Uz isti orkestar pod dirigentskim vodstvom Pavla Zajceva, također za potrebe programa HRT-a, ostvario je i trajnu tonsku snimku *Pop-koncerta za trubu i orkestar* Igora Kuljerića.

Kao solist nastupio je na gotovo svim važnijim glazbenim festivalima u Hrvatskoj: Dubrovačkim ljetnim igrama, Varaždinskim baroknim večerima, Osorskim glazbenim večerima, Glazbenim večerima u Sv. Donatu, Samoborskoj glazbenoj jeseni...

Osim redovitih nastupa uz Simfonijski orkestar Hrvatske radiotelevizije, solističke je koncerte održao uz gotovo sve hrvatske orkestre: Zagrebačku filharmoniju, Dubrovački simfonijski orkestar, Simfonijski puhački orkestar Oružanih snaga RH, Orkestar Hrvatskog narodnog kazališta u Splitu, Zagrebačke soliste, Varaždinski komorni orkestar, Hrvatski barokni ansambl, Zadarski komorni orkestar, Splitski komorni orkestar, Cantus Ansambl, Acoustic Project... te uz niz stranih: Slovensku filharmoniju, Komorni orkestar iz Züricha, Cappellu Istropolitana, Gruzijski komorni orkestar iz Ingolstadta, i to pod ravnanjem dirigenata među kojima su Nikša Bareza, Mladen Tarbuk, Tomislav Fačini, Ivan Repušić, Tonči Bilić, Ivo Lipanović, Howard Griffiths, Ariel Zuckermann, Mimi Mitchell... U nekoliko je navrata solistički podij u izvedbama dvostrukih i trostrukih koncerata dijelio s trubačima svjetskoga glasa: Stankom Arnoldom, Ericom Aubierom i Gáborom Boldozckim te Reiholdom Friedrichom.



**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 ove sezone šef dirigent je maestro Pascal Rophé. Jedinstvenom 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 i održava besplatne ljetne koncerte na otvorenom. 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 na Trećem programu Hrvatskoga radija i emitiraju na Trećem programu Hrvatske 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 album *Povijesni koncert 1916.: stoljeće poslije* koji podsjeća na važan trenutak za orkestralnu glazbu u hrvatskoj povijesti.



# THE REVELATIONS OF VEDRAN KOCELJ

*Revelations* CD is Vedran Kocelj's first independent album, which represents the peak of his multi-decade long and varied artistic career. Through this we finally discover the artist in the light which he undoubtedly deserves due to his work, results and commitment.

Over several decades, Kocelj patiently and diligently – but also enthusiastically and with great interest – revealed these works via studio recordings and concert halls. And in that respect this album is literally – a revelation!

The pleasure of revelation will be displayed at the same time on several levels: with regard to the performance excellence Kocelj presents in these works; in relation to the fact that, due to the exceptional performance requirements, they have not still become a part of the standard repertoire. Some of them, like Dedić's piece, have been restored especially due to Kocelj's efforts. The others, like Papandopulo's or Bjelinski's piece, will be introduced for the first time in their unabridged, integral form on this CD – thanks to Kocelj's masterful skills. Not to mention Kuljerić's immensely exciting *Pop-Concerto*!

But there is something else... first of all, the *Revelations* album by Vedran Kocelj truly awakens in us that feeling of unadulterated pride, fueled by the revelation that is finally confirmed with this CD: how we inherit a trumpet repertoire from Croatian 20<sup>th</sup> century music which is extraordinary diverse, rich and of outstanding quality.

And even more than that, these are works of exceptional repertoire potential which, we have no doubt, will finally be revealed in their fullness with this album.

*Concertino* was created in 1950 during Papandopulo's stay in Sarajevo, where, in 1948, he took over the position of the National Theatre Opera director after serving as one in Rijeka. He also became a teacher at the State Music School there in 1949. **Boris Papandopulo** (Bad Honnef, 1906 – Zagreb, 1991) stayed in Sarajevo until 1953, and it is said that he left significant traces there "in all musical areas." (Erika Krpan) Likewise, Sarajevo obviously influenced the composer vice versa, who never shied away from assimilating different influences, sources, types and genres of music - depending on his own compositional preferences at a certain moment. Therefore, it is not surprising that in this piece, especially in the central movement, we find motifs of oriental folk music, typical of the region. However, such motifs quickly assimilated as a part of the recognizable Papandopulo style. He regularly composed for direct commissions and specific musicians, and he apparently wrote the *Concertino* for Miljenko Jukić, the trumpet principal of the Croatian National Theatre Orchestra in Zagreb and the Zagreb Philharmonic Orchestra, who was also the first trumpet professor at the Academy of Music in Zagreb (1954 – 1959). This work was recorded by Jukić on June 26, 1952 with the Zagreb Philharmonic Orchestra and Milan Horvat at the then Radiotelevision Zagreb, and that event is considered its premiere. Jukić's recording, however, reveals that this performance was made with many cuts and interventions in the score. Half a century later, Vedran Kocelj returns to the original and prepares an integral performance of this piece. It was presented in this integral form for the first time in public in 2003, in collaboration with the Croatian Radiotelevision Symphony Orchestra under the baton of the Italian maestro Tiziano Severini (October 2, 2003 in the Vatroslav Lisinski Concert Hall in Zagreb), and was performed later that summer at the Dubrovnik Summer Festival. In this way, Papandopulo's

*Concertino* has been brought back to life and into the trumpet repertoire. And rightly so, because *Concertino* is Papandopulo in the best sense – playful, imaginative, charming and brilliant. Musical ideas swarm and surge in an unstoppable flow of musical thoughts. There is no end to the composer's frolic, and Papandopulo makes the most of the *concertante* genre and the potential of the solo instrument. This piece is a warhorse of the concerto genre and everything in it revolves around the solo instrument. At the same time, Papandopulo does not shy away from the trumpet's idiomatic properties – its directness, brilliance, fanfare quality, transparency – qualities intrinsic to this instrument. On the other hand, Kocelj particularly points out that, unlike classical trumpet concertos, the piece leaves the trumpet player almost no time to breathe, as well as the fact that Papandopulo expands the capacities and expressiveness of the solo instrument to the extreme, placing it alongside seemingly much more virtuosic instruments such as the oboe or the English horn. Still, in the *Concertino*, the trumpet retains its right to remain – a trumpet, and Papandopulo showcases, in all its, often unexpected, colors and nuances. Regardless of whether it is the sparkling vivacity of the opening *Capriccio*, the arabesque elegy of the central *Interlude* or the carefree pleasure of the *Rondo* finale – this piece is, all in all, an incredible ride on the music carousel of Papandopulo's imagination, a true *tour de force* of trumpet artistry.

At one point, Bjelinski said that he was taken aback by his first encounter with Prokofiev's *Classical Symphony*, realizing that he was composing in the style of a composer whose opus he hadn't been familiar with up until then. On a second occasion, he claimed that his compositions don't go beyond Britten and Shostakovich. And yet, academician Koraljka Kos concludes that

**Bruno Bjelinski** (Trieste, 1909 – Silba, 1992) has never lost his own voice. His oeuvre is large, varied and rich (ballets, operas, symphonies, sinfoniettas), and he is considered, among other things, a champion of the concerto genre which he composed, similar to Hindemith, for almost every instrument there is. The *Serenade* inevitably evokes links to Shostakovich and his *Concerto for Piano, Trumpet and String Orchestra* – with the difference that Shostakovich began his work as a trumpet concerto to which the piano eventually became a soloist and the trumpet an obligatory instrument, while Bjelinski in his 1957 piece places the piano, regardless of its importance, second place to trumpet. The piece, as was often the case with Bjelinski, was composed for his acquaintances, in this case two young performers who were at the time students at the Zagreb Academy of Music (where Bjelinski, since 1945, enjoyed the reputation as one of the student favorite professors; he taught fugue and counterpoint). The young pianist (and a future Mrs. Bjelinski) Ljerka Pleslić-Bjelinski took over the piano part, and Franjo Reberšak, one of the first three students from the then founded trumpet class of the aforementioned Miljenko Jukić, took over the trumpet part. Krešimir Kovačević states that the *Serenade* was first performed on May 6, 1958 at a Zagreb Philharmonic Orchestra concert, which was organized for the students of the Zagreb Academy of Music under the baton of Igor Gjadrov. We traced the next performance on December 18, 1961 in Zagreb, when Pavle Dešpalj conducted the Radiotelevision Zagreb Symphony Orchestra, and Vladimir Krpan played the piano part alongside Reberšak on the trumpet. Similar to Papandopulo's *Concertino*, there is a long period of silence in the life of Bjelinski's *Serenade*, from then until the new millennium. Until, that is, Vedran Kocelj, who returned the *Serenade* to the repertoire in 2007, when he made a recording (published on this album) and then played the

piece at concerts in Zadar, at the Dubrovnik Summer Festival, in Varaždin and in Vienna – thus revealing it again to the widest musical public. The composition is conceived in four movements: the opening *Intrada* is followed by a *March*, both neoclassically transparent and Mediterraneanally light. Bjelinski's son Alan, himself a musician and a renowned conductor, will say that his father, instead of an abundant portion of great sound, was always more in the mood for a good piece of chamber music. Curiously, the theme of the central part of the second movement (*Meno mosso, quasi doppio più lento*) is composed as a dodecaphonic theme, although this is the only thing that connects that composition with the mentioned technique. The third movement, on the other hand, is based on the popular Brazilian song *Adeus Pará do Belém* (Pará is a Brazilian state, and Belém its capital), which Bjelinski heard during a visit to that country, where he went to visit his father until the beginning of the 1960s (which can certainly remind us of Milhaud, whom Bjelinski visited in Paris in 1970, and who himself stayed in that huge Latin American country in 1917-19 and wrote pieces influenced by their traditional music). If, however, we can characterize the slow movement by a fine use of the Latin American, then the finale definitely exudes the vitality, optimism and zest of Gershwin's Americana. The characters of the movements are clear, vivid and inspired. They highlight the trumpet in the foreground, giving the soloist many opportunities for presentation and opening up space for interplay with the piano, alongside an engaged role of the string ensemble and a occasional musical zest from the timpani, cymbals, maracas and the snare drum.

**Igor Kuljerić** (Šibenik, 1938 – Zagreb, 2006) well remembered the words of the Slovenian writer and intellectual Taras Kermauner, who said at the



Opatija Music Panel that "all popular music is made from the remains of classical music, building its poetics on it." Kuljerić thought about how these remains could be used and returned to classical music. "Like recycling, let's say." He created the *Pop-Concerto* in 1999, and it was premiered on February 27, 2003 in Zagreb, performed by Petar Obradović, to whom the work is dedicated, accompanied by the Croatian Radiotelevision Symphony Orchestra under Kuljerić's direction. The recycling and transposition techniques have been close to Kuljerić's style since the 1970s. The sources (of his inspiration) are sometimes rooted in national heritage – for example, the Renaissance one in his *Kanconijer* (it. *Canzoniere*) on the verses of the Dubrovnik poets, or inspired by the old church chants, like in his *Glagolitic Requiem*. Besides that, he was also fascinated by folklore, as seen in his *Song*, and oftentimes even by pop-culture, like in his opera *Animal Farm*. And let's not forget the Mediterranean, which inspired his *Sea* featuring lyrics by Josip Pupačić. Curious, open-minded and versatile, Kuljerić, as he once said, wanted to try them all. In the *Pop-Concerto* one could, of course, even talk about nostalgia – given that, even as a high school student, he played in bands, performed at dance evenings and on summer terraces; but this composition is also the fruit of a sincere enthusiasm for pop music, which Kuljerić appreciated for its directness and openness, for the moments of "a child's naive discovery of music as a need, and not as a habit imposed by the society as an element of good upbringing". Author Ivana Kocelj concluded after the premiere that this is a "genuine repertoire piece," which has the potential to "not just be pop, but to become a truly popular concerto." Among other things, she emphasized the elemental nature of the piece – the effect that "hits you hard" and the strikingness of the thematic-motive material "which lingers in your ears." Kuljerić's composition really

captivates through the dynamism of musical events, the unerring flow of musical ideas and situations, the inexhaustible imagination of textures and the wit of compositional solutions, with the skillful dance on the tightrope between pop and classical music conventions and genre determinants. From the catalogue of pop music, Kuljerić also took the idea of freedom in the exchange of musical thoughts between the soloist and instrumental groups, but also features another peculiarity: the parade effect, the demonstration of power and showing-off that pop musicians regularly manifest in front of their audience. Or did pop culture actually borrowed it from its older brother, the concerto genre? To make sure there is no confusion, although Kuljerić did mention recycling, in the case of the *Pop-Concerto*, in every aspect of the work, this is a first-rate, well-crafted concertante piece. Even though the solo part, as Vedran Kocelj points out, shows a non-stunt virtuosity, the soloist needs real skill to impose his own beat when jamming with the symphony orchestra. And a trumpet player who succeeds in this will have a real concert showstopper in his hands, which will surely encourage the audience to demand for more than one encore.

The contemporary Croatian composer **Srdan Dedić** (Zagreb, 1965) refined his composition craft in Strasbourg (François-Bernard Mâche), Amsterdam (Geert van Keulen) and Tokyo (Joji Yuasa), but it began to spark in the famous class of Stanko Horvat at the Academy of Music in Zagreb. There, in 1988, he created *Seven Trumpets* for trumpet solo, a piece that later proved to be much more successful than (just) a school assignment compositional exercise. This piece was premiered in Amsterdam in 1993 by the renowned Dutch trumpet player Marco Blaauw, and then the already almost forgotten score was pulled from the drawer, as Dedić himself testifies, by Vedran

Kocelj for the Cantus Ensemble *20 for 20* project (Kocelj being one of the permanent members) which marked their 20<sup>th</sup> anniversary. *Seven Trumpets* had its Croatian premiere in Beli Manastir in 2021, and Kocelj presented it in Zagreb in 2023, as part of the Cantus Ensemble concert season. Since then, it has become a permanent part of his repertoire, and it has stimulated the interest of other trumpet players as well. The composition in the sign of the number seven is built from seven fragments, situations, musical croquis. Each is characterized by a different tempo, different performance technique, different field of expression... Like a micro-etude, each fragment deals with a specific technical challenge. At the beginning of the piece, the fragments are presented successively, one after the other. Their order, however, is not accidental, because in their alternation they already establish a musical dramaturgy that will continue to develop throughout the piece. After the sequence from I to VII, the continuation of *Seven Trumpets* is exclusively the result of the author's decision. Certain segments appear multiple times, while varying and changing freely. And the extent to which they will be used and elaborated, and the dramaturgy that they will follow, solely spring from the composer's sense of form and musical taste. Everything in this piece testifies to exactly that, confirming the excellent craftsmanship that Dedić acquired in Stanko Horvat's composition class in Zagreb. Dedić's compositional drawing in *Seven Trumpets* is clean, his musical strokes are energetic and full of self-confidence, the expressiveness of the lines comes naturally from the material itself, and great attention is paid to the development of each individual segment (in tonal supply, dynamics, agogics), the ways in which the segments connect to each other, and how, ultimately, they will be integrated into the whole. As much a study of motif work and form, this piece is as much a study of trumpet colors and character: its melodiousness,

pointillism, its toccata nature and fanfareness... Kocelj, who is thoroughly familiar with Dedić's style due to performing his orchestral works, as well as his compositions for the Cantus Ensemble, singles out *Seven Trumpets* among numerous solo pieces from his repertoire as extremely successful. In 2021, as we already mentioned, Kocelj chose it as his solo composition for the Cantus Ensemble *20 for 20* project. The project featured 20 videos with the performances of 20 solo pieces of Croatian contemporary composers, thus wanting to show the quality of each musician in the ensemble. Kocelj picked Dedić's *Seven Trumpets* and recorded it on the staircase of the Croatian Music Institute in Zagreb, which was badly damaged by the earthquake. In this way, although the title doesn't refer to any non-musical program (or at least not a public one), the post-apocalyptic ambience of the space – stripped, destroyed and devastated – gave Dedić's piece a completely new dimension, which the author, at the time when he was writing the piece, couldn't even imagine.

Borko Špoljarić  
— G.A.D. PRODUKCIJA



One of the leading Croatian trumpet artists, **Vedran Kocelj** (Cavtat, 1977) started his musical education at the Luka Sorkočević Art School in Dubrovnik under Professor Nino Obradović and continued at the Academy of Music in Ljubljana, where he graduated in the class of Stanko Arnold.

Since 1998, he has been working as a solo trumpet player in the Croatian Radiotelevision Symphony Orchestra. Alongside the orchestra, he works as a soloist and a chamber musician. He also shows the breadth of his musical interests by playing music from different periods, which is why he perfects the skill of playing a number of instruments such as natural trumpet, piccolo trumpet, cornet... This versatile musician has collaborated with the Croatian Baroque Ensemble since its foundation. He has been a member of the contemporary music Cantus ensemble since the very beginning of its activity, which dated back to 2001. He has also played in the Croatian Brass Quintet for five years since their formation, and has performed with them in Croatia, Italy, Switzerland and China. Together with soprano Monika Cerovčec and organist Pavlo Mašić, he is a member of Trio Seraphim, with which he regularly holds recitals throughout Croatia, supported by the Ministry of Culture and Media, while also being a part of a duo with pianist Krešimir Starčević.

His wide range of solo repertoire includes some of the most demanding compositions for this instrument, such as concertos by André Jolivet, Michael Haydn, Johann Sebastian Bach's *Second Brandenburg Concerto* and Matthias Pintscher's *Chute d'étoiles*. Known as a promoter of Croatian authors, he performed the world premiere of Milko Kelemen's piece *Tromberia* with the Zagreb Philharmonic Orchestra under the baton of Luca Pfaff as part of the 27<sup>th</sup> Music Biennale Zagreb. He was one of the three soloists at the premiere of Berislav Šipuš's *Second Zagreb Concerto*

commissioned by the Zagreb Soloists. He premiered the first complete performance of Boris Papandopulo's *Concertino for Trumpet, Strings and Timpani*. This work he performed live several times, as well as Bruno Bjelinski's *Serenade for Trumpet, Piano, Strings and Percussion*. He recorded both pieces as a Croatian Radiotelevision studio production session, accompanied by the Croatian Radiotelevision Symphony Orchestra and conducted by Mladen Tarbuk. With the said orchestra, he also made a recording of Igor Kuljerić's *Pop Concerto for Trumpet and Orchestra* under the baton of Pavle Zajcev.

As a soloist, he performed at almost all the important music festivals in Croatia: Dubrovnik Summer Festival, Varaždin Baroque Evenings, Osor Musical Evenings, Musical Evenings at St Donatus, Samobor Music Autumn Festival...

In addition to regular performances as part of the Croatian Radiotelevision Symphony Orchestra, he performed as a soloist with almost all Croatian orchestras: the Zagreb Philharmonic Orchestra, the Dubrovnik Symphony Orchestra, the Symphonic Wind Orchestra of Croatian Armed Forces, the Croatian National Theatre Orchestra from Split, the Zagreb Soloists, the Varaždin Chamber Orchestra, the Croatian Baroque Ensemble, the Zadar Chamber Orchestra, the Split Chamber Orchestra, the Cantus Ensemble, the Acoustic Project... and a number of ensembles from abroad: the Slovenian Philharmonic Orchestra, the Zürich Chamber Orchestra, the Cappella Istropolitana, the Georgian Chamber Orchestra from Ingolstadt. He performed with many prominent conductors, such as Nikša Bareza, Mladen Tarbuk, Tomislav Fačini, Ivan Repušić, Tonči Bilić, Ivo Lipanović, Howard Griffiths, Ariel Zuckermann, Mimi Mitchell... On several occasions he performed as solo artist in duple and triple concertos alongside world-renowned trumpet players: Stanko Arnold, Eric Aubier, Gábor Boldozcki and Reihold Friedrich.



**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 2022/23 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 Croatian Radiotelevision 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, and holds free summer open-air concerts. Concerts with years-long subscription cycles, which host leading Croatian and international directors and soloists, are held at the Vatroslav Lisinski Concert Hall in Zagreb and broadcast live on Croatian Radio's Third Programme and Croatian Television's Third Programme. 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 Zrinjski* by Ivan pl. Zajc as well as the album *Historic Concert 1916: a Century Later* which recalls an important moment for orchestral music in Croatian history.

VEDRAN  
KOCELJ

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