

A portrait of Dubravko Palanović, a middle-aged man with dark hair, wearing a light blue button-down shirt and a dark grey blazer. He is looking slightly to the right of the frame with a neutral expression. The background is dark and out of focus.

HRVATSKI SUVREMENI SKLADATELJI
CROATIAN CONTEMPORARY COMPOSERS

HDS

DUBRAVKO
PALANOVIĆ

DUBRAVKO PALANOVIĆ

Concerto grosso *Rovinjski*, za gudače i čembalo
| ***Rovinj* Concerto Grosso, for strings and harpsichord**

1. *Largo* 03:11
2. *Vivace* 02:48
3. *Andante* 03:14
4. *Allegro* 03:07

Marco Graziani (koncertni majstor | concertmaster) — Katarina Kutnar, Davide Albanese, Teodora Sucala Matei, prve violine | first violins — Val Bakrač, Ivo Jukić, Marija Bašić, druge violine | second violins — Aleksandar Jakopanec, Lucija Brnadić, viole | violas — Petar Kovačić, Oliver Đorđević, violončela | cellos — Dubravko Palanović, kontrabas | double bass — Linda Mravunac Fabijanić, čembalo | harpsichord

5. ***Echoes of the Other Worlds*, za flautu solo | for flute solo . . . 07:21**
Renata Penezić, flauta | flute

Sonata za violinu i klavir | Violin sonata

6. *I* 04:56
7. *II* 05:29
8. *III* 04:10

Marco Graziani, violina | violin — Tibor Naglić, klavir | piano

Tu Alma y la mía, za flautu i klavir | for flute and piano

9. I02:47
10. II03:53
11. III03:38

Renata Penezić, flauta | flute — Zrinka Ivančić Cikojević, klavir | piano

12. *Slobodan život*, za glas i klavir | *A Free Life*, for
voice and piano04:34

Darija Auguštan, sopran | soprano — Viktor Čičić, klavir | piano

Koncert za violončelo i orkestar | Cello concerto

13. I 11:24
14. II07:56
15. III 06:08

Petar Kovačić, violončelo | cello

ORKESTAR: Renata Penezić, flauta | flute — Iva Ledenko Palatinuš,
oboa | oboe — Dunja Košutić, klarinet | clarinet — Petar Križanić, fagot
| bassoon — Yevhen Churikov, Petar Kšenek, rogovi | horns — Marco
Graziani (koncertni majstor | concertmaster), Alina Gubajdulina, Davide
Albanese, Matej Mijalić, prve violine | first violins — Val Bakrač, Ivo
Jukić, Teodora Sucala Matei, druge violine | second violins — Aleksandar
Jakopanec, Lucija Brnadić, viole | violas — Oliver Đorđević, Tonka
Javorović, violončela | cellos — Marko Radić, kontrabas | double bass

Alan Bjelinski, dirigent | conductor

UKUPNO TRAJANJE | TOTAL TIME: 74:36

Prvi susret i upoznavanje nove osobe uvelike ovisi o prvom dojmu – **Dubravko Palanović** (Zagreb, 1977.) skladatelj je koji se ovim albumom pažljivo predstavlja izborom šest recentnih djela koja nisu uvrštena na neki drugi trag zvuka te onima koje je bilo moguće obuhvatiti izvedbama. Prijateljski krug interpreta i kolega glazbenika prvi je izbor za bilješku tumačenja koja ostaje, a svježe snimke jednog tonmajstorskog i producentskog rukopisa zaokružuju izbrušenu sliku koja se rastvara od komornih, solističkih pa sve do orkestralnih, koncertantnih djela.

Glazbenik iskonske muzikalnosti i melodijske invencije, Dubravko Palanović, najprije je studirao i diplomirao kontrabas u klasi Josipa Novosela 1999., da bi se potom ozbiljno posvetio studiju kompozicije u klasi Željka Brkanovića koji će završiti diplomom godine 2008. Treća nit njegova glazbena pletera, uz onu interpreta kontrabasista koji djeluje u orkestru Zagrebačke filharmonije te skladateljsku koja kreće i prije studija kompozicije, svakako je i njegov angažman povezan uz ansambl Acoustic Project koji je osnovao i kojem je pisao aranžmane (uz jednu autorsku skladbu) za njihov istoimeni prvi nosač zvuka, dok je na recentnom albumu *Furious Dance* raskošno spojio sve tri niti pišući jedinstvene skladbe kojima dotiče različite glazbene žanrove, ostajući ponajviše u zonama onoga što se označuje kao *world music*.

Palanovićev skladateljski opus koji se povezuje nazivnikom ozbiljne glazbe raznovrstan je trezor u kojem se pedesetak djela susreće s izazovima klasičnih krojeva, zahvata u velike formate poput simfonije, pjesničkih predložaka, komornih kombinacija, solističkih

naboja te osvrta na bogate natuknice iz glazbene prošlosti. Od prvih skladbi nastalih i prije diplome kompozicije, do narudžbi festivala, orkestrara i glazbenika, Dubravko Palanović nepogrešivo slijedi svoj put jasne i pregledne forme, pamtljivih melodijskih tema, amalgamiranih harmonijskih svjetova i tonskih boja – izbor djela koji ga ovdje predstavlja potvrđuje bujnost invencije i jedinstvenost glazbenog potpisa. Glazbeničko iskustvo u matičnom orkestru, ali i u vlastitom ansamblu te nekim komornim situacijama, Palanoviću daju nepopustljivo tempo života u glazbi, a nagrade koje stižu za skladateljski opus potvrđuju prepoznatljivost njegove kvalitete.

Nagrade Dubravko Palanović dobiva već za svoja rana djela – u Beču 2004. za Muziku za gudače i marimbu, a 2007. nagradu dvorane Vatroslav Lisinski za Koncertnu uvertiru, dok je Rektorovom nagradom nagrađena skladba *Emphates* 2007. Njegovu glazbu naručuju i sviraju ugledni ansambli te orkestri kao što su: Zagrebački solisti, Zagrebačka filharmonija, Simfonijski orkestar HRT-a, Cantus Ansambl, Zagrebački puhački ansambl, Varaždinski komorni orkestar, Zadarski komorni orkestar, Riječki simfonijski orkestar, ali i inozemni poput Ansambla Paul Klee, Salzburške komorne filharmonije ili Moskovskog simfonijskog orkestra. Predstavljen je u programima raznolikih festivala; od Moskovske glazbene jeseni i Svjetskih dana Nove glazbe Međunarodnog društva za suvremenu glazbu (ISCM) u Švedskoj, do Glazbene tribine i Muzičkog biennala Zagreb, BaRoMus festivala ili Osorskih glazbenih večeri. Uz albume Acoustic Projecta (prvi, istoimeni je objavio nakladnik Aquarius Records 2012., a drugi, *Furious Dance*, talijanski nakladnik Velut Luna 2022.), Palanovićev

opus naći će se na nosačima zvuka Zagrebačkog puhačkog ansambla, Papandopulo kvarteta, čak na oba nosača zvuka flautista Danija Bošnjaka, na solističkom albumu flautistice Ane Batinice te posebnom albumu *Acoustic Project Strings* (švedski nakladnik Rocred production 2020.), kao i albumu kolege kontrabasista Nikše Bobetka i saksofonista Nikole Fabijanića uz Zagrebačke soliste na albumu koji je ponio i naslov Palanovićeve skladbe, *Anima sospesa* (2015.). Kao skladatelj je sretan zbog narudžbi orkestralnih djela, uz Simfoniju *Jasan dan*, za glas, zbor i orkestar (2018.), svakako je važno spomenuti *Suitu iz Hrvatske* (2018.) ili *In medio ignis* (2014.) te na ovom albumu predstavljen Koncert za violončelo i orkestar (2015.), a u produkciji Zagrebačke filharmonije ostvario je i glazbeno-scenska djela za djecu *Zimogrozni* (2013.) i *Božić kod Zimogroznih* (2019.), dok obljetnica smrti genija Nikole Tesle donosi novi projekt u 2023., *Tesla valovi*, u kojem Palanović također sudjeluje.

Upravo narudžba jednog festivala, onog u Rovinju, donijela je zanimljiv format koncerta grossa kojim je Palanović obrglio barokne natuknice i povezao ih svojim stilom koji ne bježi i od neklasičnih natruha te glazbenih sastojaka. Isprva nazvan *BaRoMus* concerto, prema festivalu koji je 2019. slavio svoje 15. izdanje, sada uz revidirani naslov **Concerto grosso Rovinjski** iznosi zanimljiv tematski materijal koji se tonski oslanja na zadanost baroknog ishodišta tog formata, ali se melodijska Palanovićeve invencija odmah (u prvom stavku) nameće kao značajan faktor sljedbe postulata odnosa tutti-concertino. Srebrnasti zvuk čembala orkestriran je u dramaturškom smislu, s time da u trećem stavku sviraju samo gudači, iznoseći

teme koje se povremeno doimlju kao citati Bachovih melodija. Drugi i četvrti stavak će ispuniti očekivanja barokne motoričnosti teme, pri čemu se upravo posljednji stavak iskrcava na tlo sigurnog, neobaroknog stila koji se mogao sresti u 20. stoljeću.

Posve drukčije usmjereno zvukovno istraživanje solistička je skladba za flautu ***Echoes of the Other Worlds***, nastala na narudžbu međunarodnog natjecanja Flauta Aurea 2021. uz notno izdanje, zahvaljujući kojem ovu minijaturu sviraju mladi flautisti diljem svijeta. Upravo ga je flautistica, kolegica iz Zagrebačke filharmonije s kojom ga vežu i početci ansambla Acoustic Project, Renata Penezić (kao predsjednica Hrvatskog društva flautista) zamolila da napiše djelo, iznimno cijeneći njegov skladateljski opus. Kako kaže, posebno joj je drago što se Palanovićeve skladbe za flautu „izvode često i intrigantne su flautistima zahtjevnošću“. Dalje navodi: „Sviđa mi se iznimna energija, duboka strastvenost i osjećajnost njegovih djela, ali i tehnički izazovi te mogućnosti pronalaženja novih tonskih nijansi.“ Hrvatska flautistica Marta Sesar dobila je nagradu na tom natjecanju za najbolju izvedbu skladbe, a ona je danas solo flautistica Slovenske filharmonije.

Još jedna narudžba, ovog puta uglednog festivala Osorske glazbene večeri 2017. godine za koncert ansambla SYNERGIA 6, poznatog srpskog violinista Nemanje Radulovića, uz jednostavan generički naslov **Sonata za violinu i klavir** otkriva kako Dubravko Palanović uključuje sva svoja iskustva različitih glazbenih žanrova vrlo diskretno, ali efektno, u naizgled jednostavnu komornu situaciju violine i klavira. Od gotovo zaplesanih ritmičkih pokreta u prvom stavku, do

violinske melodije drugog stavka koja se u fantazijskoj rasloženosti izvija u napete lukove, dok joj klavir unosi jazzerski kontrastivjet u dijalogu koji će iznjedriti još jednu palanovičevsku kantilenu, da bi u trećem stavku zajedno zaplesali neki (rekli bismo) tangoidni foxtrot, u kojem se još jednom brišu grube žanrovske granice. Pišući bilješku uz praizvedbu (koju su na Osoru ostvarili Ksenija Milošević i Dejan Sinadinović) skladatelj ovako kaže: „Poseban je izazov i zadovoljstvo pisati sonatu gotovo klasične forme u današnje vrijeme, s obzirom na iscrpljenost materije mnogim djelima već napisanim za tu formaciju, djelu dati pečat vlastitog senzibiliteta te doživjeti izvedbu vrsnih interpretata.“ Ovu izvedbu ostvario je dugogodišnji skladatelj suradnik iz ansambla Acoustic Project, Marco Graziani, koji je komentirao suradnju s Dubravkom Palanovićem, s kojim je zajedno pokrenuo ansambl Acoustic Project Strings 2016. godine, a potom je Graziani počeo tri godine kasnije svirati i u onom temeljnom ansamblu. „Mogu reći da sam postao dobar poznavatelj njegova opusa, svirajući pa i praizvedeći njegova djela. Meni se sviđa kako Dubravko piše, a tako misle svi u ansamblu, ali i drugi kolege. Volim svirati njegove partiture, koje su vrlo energične, maštovite.“

Nacionalni festival posvećen upravo hrvatskoj glazbi, posebice njeguje i narudžbe novih djela pa je tako Dubravko Palanović za festival napisao ukupno sedam novih skladbi, a među njima je još jedna na ovome albumu, ***Tu Alma y la mía***, koju su 2019. praizvele upravo interpretkinje i ove snimke, Renata Penezić i Zrinka Ivančić Cikojević. *Tvoja duša i moja*, kako bismo mogli prevesti ovaj poetični naslov, skladba je u tri stavka koji su označeni samo rednim brojevima,

a zapravo donose tri priče o ljudskim odnosima. Evo što je o tome zabilježio skladatelj uz praizvedbu: „Stavci, odnosno priče, mijenjaju svoje karaktere ovisno o različitim okolnostima i osjećajima – nekad je to sreća, ushit, nada, ljubav i melankolija, a drugi put ljutnja, bijes ili mržnja, no i druge nijanse tih osjećaja. Prva je priča pomalo mistična i suzdržana, dok je druga ležerna i opisuje slobodu i nesputanost. Flauta je kao glavni lik, voditeljica melodijsko-ritmičke linije koja iznosi pripovijest. Treća priča, ujedno završna, iznosi sastojke mračnijih i negativnijih osjećaja u međuljudskim odnosima, ali i uvijek prisutnu borbenost i nadu. Na određeni je način otvorenija, izravnija i vatrenija. Pokušao sam ovom skladbom ispričati borbu svakog pojedinca s vlastitim slabostima, ali i težnju k iskazivanju vrlina, ostvarivanju moralno-etičkih vrijednosti i duhovnog bogatstva, težnju da se poboljšaju odnosi i da se uspostavi razumijevanje drugih u određenoj ravnoteži i miru.“

I još jedan opus Dubravka Palanovića nastao je na narudžbu Osorskih glazbenih večeri, *Tvoja duša šuti i govori* na stihove Josipa Pupačića za sopran i oktet violončela, koju je praizvela sopranistica Darija Auguštan uz festivalski oktet pod vodstvom Monike Leskovar, a to je ljeto 2023. godine iz Pupačićevih stihova donijelo još uglazbi koje je Palanović posvetio mladoj nagrađivanoj umjetnici. Upravo pjesma ***Slobodan život***, nastala na Pupačićeve stihove pjesme *Moj grob*, u verziji za sopran i ansambl Acoustic Project praizvedena je na festivalu Opera Selecta u Trogiru, dok na album stiže verzija za sopran i klavir.

Darija Auguštan je tek nedavno počela surađivati s ansamblom

Acoustic Project te sa skladateljem Dubravkom Palanovićem, a prema njezinim riječima su se otprve razumjeli: „...nakon snimanja uslijedila je praižvedba jedne druge Pupačićeve pjesme na Osorskim glazbenim večerima uz oktet violončela, a ova mi se pjesma jako svidjela. Mislim da smo uspjeli na snimanju kreirati pravu atmosferu pjesme, čemu je pridonio i tonmajstor i producent Krešimir Petar Pustički. Meni pjesma djeluje kao hit, ima pamtljiv snažan refren, a s druge strane, tu su nježne melodije koje iznose osjećaje nade. Pupačićev tekst govori sam za sebe, a ja sam pokušala *obožati* njegove riječi.“ Dodali bismo Pupačićeve riječi koje kazuju kako „Ništa nije tako veliko i ljudsko kao tuga spojena s ljubavlju. I ništa tako sveto kao život“, a ova mistična atmosfera tragičnih slutnji velikog pjesnika našla je u Palanovićevoj uglazbi sjajan uzvrat pjesničkom metru, stilskim figurama te predstavlja sjajnu vokalnu minijaturu.

*Moj grob će biti sunčan, tih
i krcat bogatoga sjaja,
beskrajan prostor gdje oluje mru
nad stijenjem zavičaja.*

*Na njemu neće gorjeti svijeća
niti će naricati žene.
Ja živ ću ostat da smijehom sna
raspršim uspomene.*

*Uskrsnut neću, i čemu to
živjet ću ljepše neg prije,
a ono što ljudi smrću su zvali*

za mene smrt i nije.

*To će tek biti slobodan život
od patnji i veriga svijeta,
taj prostor gdje mi polože tijelo
bit će samo vinjeta.*

*Rasut ću sebe u srca mnoga,
i živjet u bezbroj života,
jer od sadašnjeg mračnoga mene
ostat će samo ljepota.*

| Josip Pupačić (1928. – 1971.)

Koncert za violončelo i orkestar nastao je na poticaj maestra Ivana Repušića i violončelista Jasena Chelfija, koji je upravo uz Zadarski komorni orkestar (naručitelja djela) ostvario praizvedbu 9. veljače 2015. pod ravnanjem Tomislava Fačinija. Kritika je povoljno dočekala novo koncertantno djelo, okarakterizirana je kao „komunikativna skladba... satkana iz brojnih, suptilno povezanih slojeva“. A o svojem koncertantnom djelu sam Dubravko Palanović piše ovako: „U ovoj sam skladbi posegnuo za prilično klasičnom formom koncerta. Karakterističan punktirajući ritmički obrazac s početka i odgovor violončela mahnitim šestnaestinskim pulsom, kao i dvije teme u prodornijoj i ugodnijoj lagi violončela koje imaju česti dijalog sa solističkim puhačima, čine okosnicu prvoga stavka. Tome kontrastiraju orkestralni odsjeci koji tematski materijal donose na drugi način i time donose nove zvukovne boje razvijajući dramatsku

napetost stavka. Jasno se ističe kadenca violončela kojom sam htio istaknuti raskošne palete i mogućnosti samog instrumenta, te interpretira, pa tako i pustiti maštu da buja.

Drugi je stavak poput romanse ili nokturna s meditativno improvizirajućom dionicom violončela na početku, koja iz duboke lage izranja i 'iz tmine izlazi ka svjetlu'. Stavak nosi posebnu priču, narativ istkan najfinijim nitima moje intime i unutarnjih previranja, težnji i vječnoga cilja prema svjetlu i spokoju. U trećem stavku posegnuo sam za baroknom motorikom koja se naginje u ritmovima i harmonijama jazza te se modernistički ističe i virtuoznost izvođača. Tu se, kao u klasičnom rondou, isprepliću dijalozi i nadmetanje solista i orkestra, a u energičnoj atmosferi stavak kulminira naslojavanjem trilera svake sekcije, na što stiže zaključni odgovor violončela.“ Ljepota melodijskih linija i maštovitost razrade tema odlika su i ovog Palanovićevega djela, koje se, baš kao izrazitije u Simfoniji, ali i nekim drugim orkestralnim skladbama (npr. *Ex profundo exitus*) bavi tim stremljenjima iz tame k svjetlu, prenoseći etičke i ljudske postulate u glazbeni materijal.

Ovu je interpretaciju ostvario violončelist Petar Kovačić koji je i član Palanovićevega ansambla Acoustic Project, a koji je prisustvovao praizvedbi Koncerta, nadajući se kako bi jednom mogao i sam djelo svirati. Evo kako ga je opisao: „lako tehnički zahtjevan, ovaj je koncert pisan izrazito čelistički pa je i vježbanje bilo užitak. Jasno je segmentalno definiran i logičan za interpretaciju. Ono u čemu je Dubravko majstor jest melodija i to je tajna koncerta – prijelazi iz virtuoznih u lirske dijelove poput otvaranja vrata različitih odaja raskošnih palača. Vjerujem da je ovo pravi dar čelistima i da će se

češće svirati.“

Svirat će se sigurno u Rijeci 2024. godine, a solist i dirigent bit će isti kao na ovom albumu – osim Petra Kovačića, za ovu je interpretaciju zaslužan dirigent Alan Bjelinski, koji je svoje suradnje s Palanovićem i rad na ovom tonskom zapisu ovako podijelio:

„Upoznao sam Dubravka prije desetak godina, kada sam dirigirao niz koncerata Zagrebačke filharmonije. On je napisao izvrsne šarolike aranžmane u latinoameričkim ritmovima koje je orkestar radosno i živo svirao. Potom sam imao priliku dirigirati i njegovu *Suitu iz Hrvatske*, zahtjevnu za izvedbu, a opet toliko uzbudljivu u različitim parametrima – tema, harmonija i ritam. I to djelo svakako želim zadržati u svojem repertoaru. A u ljeto 2023. proveo sam vrijeme uz orkestar i solista Petra Kovačića snimajući Koncert za violončelo i orkestar – i to je bilo snimanje za pamćenje: strastveni glazbenici puni sadržajnog i preciznog tona, genijalni solist i vrhunski tonmajstor Krešimir Petar Pustički. Sastav orkestra koji odgovara zvučnosti i balansu sa solistom: četiri drvena puhača, dva roga, solist i gudači. Dinamika izbalansirana, točno upisana i još samo da se to snimi, da muziciramo i doživimo djelo. Puno je tu igre i spretne komunikacije unutar svih glasova, lijepe, svježije melodije optimističnog karaktera. Raznovrsno logično povezivanje i razumljivost vođenja dionica ono je što krasí ovo trostavčno djelo. Izuzetno cijenim Dubravka Palanovića i želim mu bogat i sadržajan nastavak stvaralaštva.“

Šest skladbi koje itekako ne trebaju tražiti autora, jer ih je on obilježio jedinstvenim autorskim pečatom prepoznatljiva stilskeg potpisa.

Dubravko Palanović za ovaj je svoj album odabrao djela koja kazuju ovo vrijeme, ujedno su to i prve snimke tih odabranih partitura ostvarene u istom prostoru istog tonmajstorskog stila, još jednog gudački tankočutnog autorskog sudionika u ovoj zajedničkoj kreaciji nosača zvuka.

U stoljeću koje uistinu daje otvorenost i slobodu stilskih usmjerenja te formata, u stoljeću u kojem je zapravo ozbiljnije počeo skladati izvrsni kontrabasist i angažirani glazbenik Dubravko Palanović, u tom stoljeću čiju smo četvrtinu gotovo potrošili, vrijedno je zabilježiti svaki kvalitetni iskorak koji suvereno biva dijelom kulture jedne sredine te formira tijekom povijesne naracije koja će ostati idućim naraštajima - kako glazbenika, tako i onih kojima je ova glazba ponajprije posvećena, a to je publika.

Iva Lovrec Štefanović

DUBRAVKO
PALANOVIĆ



The first meeting and getting to know someone largely depends on the first impression – **Dubravko Palanović** (Zagreb, 1977) is a composer who carefully introduces himself with this album by choosing six of his recent works that weren't featured in any other from and that were eligible for performance. Musicians coming from his circle of friends were the first choice for a unique interpretations that are now lovingly preserved, and these fresh recordings – directed by the same sound engineer and producer, round off a polished sound image that encompasses chamber, soloist and orchestral concerto pieces.

A musician of pristine musicality and melodic invention, Dubravko Palanović first studied and graduated in double bass in the 1999 class of prof. Josip Novosel, before seriously devoting himself to the study of composition in the class of prof. Željko Brkanović, graduating again in 2008. The third thread of his musical interlace – in addition to that of working as a double bass player in the Zagreb Philharmonic Orchestra, and that of being a composer which started even before his composition studies – is certainly his belonging to the Acoustic Project ensemble, which he founded and for which he wrote arrangements (alongside his own piece) for their first eponymous CD, while on the recent album *Furious Dance*, he luxuriously combined all three of his career threads, writing unique compositions which play around different musical genres, staying mostly in the zones of what is referred to as world music. Palanović's compositional oeuvre, which is associated with the denominator of classical music, is a diverse vault in which about fifty works are

met with the challenges of classical fashion, having been engaged in large formats such as symphonies, poetic settings, chamber combinations, soloist charges, and look back at rich references from the musical past. From his first works created even before the graduation, to commissions from festivals, orchestras and musicians, Dubravko Palanović unfailingly follows his path of clear and transparent form, memorable melodic themes, amalgamated harmonic worlds and tonal colors - the selection of pieces he presents here confirms the exuberance of invention and uniqueness of his musical signature. The experience as a musician in the Zagreb Philharmonic Orchestra, but also in his own ensemble, and in some other chamber ensembles, gives Palanović an unyielding life tempo in music, and the awards that are given for his compositional work confirm his quality as an artist.

Dubravko Palanović has already received awards for his early works - in Vienna in 2004 for his *Music for Strings and Marimba*, and in 2007 he was given the Vatroslav Lisinski Concert Hall Award for his *Concerto Overture*, while in the same year his *Emphates* earned him the Rector's Award.

His music is commissioned and played by prestigious ensembles and orchestras such as the Zagreb Soloists, Zagreb Philharmonic Orchestra, Croatian Radiotelevision Symphony Orchestra, Cantus Ensemble, The Zagreb Woodwind Ensemble, Varaždin Chamber Orchestra, Zadar Chamber Orchestra, Rijeka Symphony Orchestra, as well as those from abroad such as the Paul Klee Ensemble, the Salzburg Chamber Soloists or the Moscow Symphony Orchestra.

His works have been featured in the programs of various festivals – from The Moscow Autumn Festival and ISCM World New Music Days in Sweden to Music Tribune in Opatija and Music Biennale Zagreb, the BaRoMus festival and Osor Music Evenings. In addition to the Acoustic Project albums (the first eponymous CD was published by Aquarius Records in 2012, and the second, *Furious Dance*, by the Italian record company Velut Luna in 2022), Palanović's opus is also featured in the albums by the The Zagreb Woodwind Ensemble, the Papandopulo Quartet, Dani Bošnjak (flute), Ana Batinica (flute), Acoustic Project Strings album (published by the Swedish Rocred production in 2020), as well as on the Nikša Bobetko (double bass), Nikola Fabijanić (saxophone) and the Zagreb Soloists album *Anima sospesa*, even named after Palanović's piece. As a composer, he is delighted by all the commissions for his orchestral works, among which are the *Clear Day* Symphony for Voice, Choir and Orchestra (2018), the *Suite from Croatia* (2018), *In medio ignis* for Symphony Orchestra (2014) and the Cello Concerto (2015) recorded for this album. Aside from these, we should also mention the stage works for children he created with the Zagreb Philharmonic Orchestra *Zimogrozni* (2013) and *Christmas at the Zimogrozni* (2019), while currently he's working on the *Tesla Waves* project which will commemorate the 80th anniversary of Nikola Tesla's death.

One commission precisely – that for the 15th Rovinj BaRoMus Festival in 2019 – inspired the interesting format of his *concerto grosso*, with which Palanović embraced the Baroque elements and merged them with his style, which does not shy away from neo-classical influences and musical ingredients. Initially named *BaRoMus* Concerto and now

called **Rovinj Concerto Grosso**, the piece showcases interesting thematic material that is tonally based on the given Baroque origins of the form, but Palanović's melodic invention immediately (already in the 1st movement) imposes itself as a significant determinant of the following *tutti-concertino* relationship postulate. The silvery harpsichord sound is orchestrated in a dramaturgic sense, with only the strings playing in the 3rd movement, presenting motifs that occasionally seem like quotations of Bach melodies. The 2nd and the 4th movements will fulfill the Baroque perpetual motion of the theme, with the last movement landing on the ground of a certain Neo-Baroque style that can be encountered in the 20th century.

A completely different orientation of the sound research can be found in his solo flute piece **Echoes of the Other Worlds**, which was commissioned by the international competition *Flauta Aurea* in 2021 and has its own sheet music edition. This miniature is now played by young flutists all over the world. Flutist Renata Penezić, his colleague from the Zagreb Philharmonic Orchestra and the president of the Croatian Flutists Association, was the one who asked him to write this piece, in deep appreciation of his compositional oeuvre. She expresses her fondness for Palanović's flute pieces, stating that they are "performed frequently and present a captivating challenge for flutists. I like the exceptional energy, deep passion and sensitivity of his work, but also its challenging nature and how they provide possibilities to explore new tonal nuances." The Croatian flutist and the current principal flute of the Slovenian Philharmonic Orchestra Marta Sesar has won the prize for the Best Performance of this piece at the said competition.

Another commission, this time from the prestigious Osor Music Evenings festival in 2017 for the SYNERGIA 6 performance (featuring famous Serbian violinist Nemanja Radulović), with its plain title **Violin Sonata** reveals how Dubravko Palanović encompasses all his experiences of different musical genres very discreetly but effectively in the seemingly simple chamber combination of violin and piano. The piece takes us from the almost twirling rhythmic motions in the 1st movement, to the violin melody of the 2nd movement which twists into tense arcs of a fantasy arrangement while the piano brings in a jazzy counter-world in a dialogue that will beget another Palanovićean *cantilena*, so that in the 3rd movement the instruments would dance (we would say) a tango foxtrot in which rough genre boundaries are eared once more. Writing a note for its premiere (performed in Osor by Ksenija Milošević and Dejan Sinadinović), the composer declares: “It is a special challenge and pleasure to write a sonata of almost classical form nowadays, given the exhaustion of material in many works already written for that duo, to stamp the work with your own sensibility, and to experience its interpretation by excellent players.”

The CD version is performed by the composer’s longtime associate from the Acoustic Project ensemble – Marco Graziani, who commented on the collaboration with Dubravko Palanović, with whom he started the Acoustic Project Strings ensemble in 2016: “I can say that I have become a good connoisseur of his oeuvre, having played and even premiered his works. I like the way Dubravko writes, and everyone in the ensemble agrees with me, as well as our other colleagues. I like to play his pieces, as they are very energetic and imaginative.”

Osor Music Evenings is a national festival dedicated to Croatian music which encouragingly issues commissions for new works, and thus Dubravko Palanović wrote a total of seven new compositions for this festival. Among them is another one from this album – ***Tu Alma y la mía***, which was premiered in 2019 by the artists that are featured on this CD as well: Renata Penezić and Zrinka Ivančić Cikojević. We could translate the title as “Your Soul and Mine”. This composition consists of three nameless movements which, as a matter of fact, tell three stories about human relationships. Here’s the composer’s text written for the premiere: “The movements, that is, the stories, change their characters depending on different circumstances and feelings – sometimes that means happiness, joy, hope, love and melancholy, and other times anger, rage or hatred, but also other shades of those feelings. The first story is somewhat mystical and restrained, while the second one is casual and described freedom and unrestraint. As the main character, the flute is the leader of the melodic-rhythmic line that narrates the tale. The third story, also the final one, presents the contents of darker and more negative feelings in human relationships, but also the ever-present combativeness and hope. In a certain way, it is more open, more direct, and more fiery... With this composition, I tried to tell the struggle of each individual with his own weakness, but also the aspiration towards the expression of virtues, the realization of moral and ethical values and spiritual wealth, the aim to improve relationships and to establish understanding of others in a certain balance and peace.”

Another piece that was a commission by the Osor Music Evenings is “Your Soul Is Silent and It Speaks,” a musical setting of Josip Pupačić’s poetry for soprano and cello octet, which was premiered by Darija Auguštan with the festival octet under the direction of Monika Leskovar. That same summer of 2023, Palanović set to music some more of Pupačić’s poems and dedicated them to this young award-winning soprano. **A Free Life** features lyrics from Pupačić’s *My Grave* poem and was originally written for soprano and Acoustic Project ensemble. It was premiered at the Opera Selecta festival in Trogir, while this album presents the soprano/piano version.

Darija Auguštan has only recently started collaborating with the Acoustic Project ensemble and with the composer Dubravko Palanović; and according to her, they understood each other from the very first day – “after the recording, there was a premiere performance of another Pupačić song at the Osor Music Evenings with a cello octet, but this one has especially tickled my fancy. I think we managed to create the right atmosphere of this song during the recording session, which was also due to the sound engineer and producer Krešimir Petar Pustički. For me, this piece is almost like a radio hit song; it has a memorable strong chorus, and on the other hand there are gentle melodies that express feelings of hope. Pupačić’s lines speak for themselves, and I tried to color his words.” We would quote Pupačić here: “Nothing is as great and as human as sadness combined with love. And nothing as sacred as life,” and this mystical atmosphere of the great poet’s tragic forebodings found in

Palanović's music a great mirror image in its poetic meter, stylistic figures, and is assembled as a great vocal miniature piece.

*My grave will be sunny, silent
and laden with rich luster,
an infinite space where storms die
over the homeland boulder.*

*A candle will not burn on it,
nor will women wail.
I will stay alive to scatter memories
with a dreamy laughing gale.*

*I will not be resurrected, whatever for,
I will live more beautifully than before,
and what people called death afore
won't be for me, no more.*

*It will be a true free life,
free from the sufferings of the world,
that space where they lay my body
will only be a bed furl.*

*I will scatter myself into many hearts,
and through countless exist,
because only beauty will remain
coming from my present dark midst.*

Josip Pupačić (1928-1971)

The **Cello Concerto** was created at the instigation of maestro Ivan Repušić and cellist Jasen Chelfi who, together with the (commissioner) Zadar Chamber Orchestra, premiered the concerto on February 9, 2015 under the baton of Tomislav Fačini. The critics welcomed the new concerto piece, explaining that it is “a communicative composition... woven from numerous, subtly interlaced layers.” Dubravko Palanović himself writes about his concerto thus:

“I based this piece on a rather classical concerto form. A characteristic punctuating rhythmic pattern from the beginning and the frantic sixteenth-note pulsing response in the cello, as well as the two themes in a more crisp and pleasant cello melody that engages in a dialogue with the solo wind instruments – all this forms the backbone of the 1st movement. This is contrasted by the orchestral sections, which present the thematic material in a different way and hence bring new sound colors, developing the dramatic tension of the movement. The cello cadence clearly stands out, with which I wanted to highlight the luxurious palettes and possibilities of the instrument itself, as well as that of the performer, and let the imagination run wild accordingly. The 2nd movement is like a romance or a nocturne with a meditatively improvising cello section at the beginning, emerging from the deep register and “coming out of the darkness into the light.” This movement conveys a special story, a narrative woven with the finest threads of my intimacy and inner turmoil, aspirations and eternal goal towards light and tranquility. In the 3rd movement, I sought the Baroque perpetual motion that leans into the rhythms and harmonies of jazz, and the virtuosity of

the performers stands out in a modernist way. Here, as in a classic rondo, dialogues and competition between soloist and orchestra are mingled, and in an energetic atmosphere the movement culminates with the layering of the thriller in each orchestra section, which is followed by the concluding answer from the cello.”

The beauty of the melodious lines and the imaginative elaboration of the themes are featured in many Palanović’s works, and they are – most prominently in his Symphony but also in some other orchestral compositions (e.g. *Ex profundo exitus*) – used in his displays of aspirations from darkness to light, conveying ethical and human postulates in musical material.

This album’s version is performed by the cellist Petar Kovačić, who is also a member of Palanović’s Acoustic Project ensemble, and who attended the concerto’s premiere, hoping that one day he would be given the opportunity to play the piece himself. Here’s how he described it: “Although technically demanding, this concerto was written with the cello forefront, so working on this was a pleasure. Its segments are clearly defined and it has an easily interpretative logic. Dubravko is a great master of melody and therein lies the secret of this concerto – transitions from virtuoso to lyrical parts as smooth as opening the doors of different rooms in a luxurious palace. I believe this is a true gift to all cellists and that it will be played more often.”

It will certainly be performed in Rijeka in 2024 featuring this album’s soloist and conductor. Apart from Petar Kovačić, the other major figure in the Cello Concerto recording is the conductor Alan Bjelinski,

who collaborated with Palanović on this album and describes the work as follows:

“I met Dubravko ten years ago, when I conducted a series of Zagreb Philharmonic Orchestra concerts. He wrote some excellent colorful arrangements featuring Latin American rhythms which the orchestra played joyfully and festively. Then I had the opportunity to conduct his *Suite from Croatia*, an ambitious piece, yet so exciting in so many ways – its themes, harmonies and rhythms. And I definitely want to keep that work in my repertoire. In the summer of 2023, I spent time with the Zagreb Philharmonic Orchestra and soloist Petar Kovačić recording his Cello Concerto – and it was a time to remember: passionate musicians playing in such a meaningful and precise tone, the genius soloist and the superb sound engineer Krešimir Petar Pustički. The orchestra members (four woodwinds, two French horns and the strings) correspond to the sonority of the soloist and they balance each other beautifully. The dynamics are evened and accurately registered. All that remains is to record it, to make music and to experience this piece. There is a lot of play and skillful communication here within all the sections; a beautiful, fresh melody of an optimistic character. Various logical connections and comprehensibility of ensemble management is what adorns this three-part work. I highly appreciate Dubravko Palanović and wish him a rich and plentiful continuation of his creativity.”

These six pieces most certainly are not in search of an author, because they are defined by the uniqueness of Palanović’s recognizable style. For this album, Dubravko Palanović has chosen works that speak of

this time, as well as the first recordings of those pieces made in the same place with the expertise of the same sound engineer, who also has to be credited for his subtle strings sensitivity.

In a century that truly demonstrates openness and freedom of stylistic directions and formats, in a century in which the excellent double bass player and extremely active musician Dubravko Palanović actually began to compose more seriously - in that century, a quarter of which we have almost already spent, it is worth noting every quality step forward that sovereignly becomes part of the culture of a whole nation, and forms the course of the historical narrative which will endure for future generations - both of musicians and those to whom this music is primarily dedicated, namely the audience.

Iva Lovrec Štefanović

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